

Raymond Deane's *Seachanges (with Danse Macabre)*

Study Notes by Arthur Sealy

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Seachanges (with Danse Macabre) is one of the prescribed works for Leaving Certificate Music (Group B). The following notes were compiled by Arthur Sealy at Walton's New School of Music, Dublin, Ireland, and originally intended for use as part of *Order and Disorder*, a workshop that deals with the works of Raymond Deane, and *Seachanges (with Danse Macabre)* in particular. This workshop is part of a series focussing on the prescribed works and other components of the Leaving Certificate Music syllabus. Organised by Walton's New School of Music, they are run at university centres and other venues around the country during the school year. The web address is www.newschool.ie. For a brochure and more information email info@newschool.ie.

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1. Raymond Deane: a biographical profile

- Born in 1953 on the west coast of Ireland, Raymond Deane spent his early childhood on the island of Achill.
- His mother was a primary school teacher; his father worked for the Department of Social Welfare as manager of the Labour Exchange on Achill Island.
- Raymond's first music lessons were from his mother who taught him to read music (although, at the time, he resented having anything to do with it!). Having learnt the rudiments, he then went to the local convent for music lessons until the age of ten when the family moved to Dublin. From then on Raymond studied piano at the College of Music, Chatham Row and later studied for a music degree at University College Dublin.
- Since his graduation from UCD in 1974, Raymond has studied composition with Gerald Bennett, Karlheinz Stockhausen and the late Isang Yun, and lived in Basel, Cologne, Berlin, Oldenburg and Paris.
- He has been a member of Aosdana, Ireland's state-sponsored academy of creative artists since 1986.
- His orchestral piece, *Thresholds*, was commissioned in 1987 for the Millennium of Dublin City. In 1991, he was the featured Irish composer at the Accents Festival (Dublin) during which seventeen of his works were performed (Quite an honour at a time in Ireland when it was difficult for composers, generally, to have their music performed). Together with Roger Doyle, he was composer-in-residence at the 1999 Sligo Contemporary Music Festival. And his works have also been performed at the International Rostrum of Composers, the festival *L'Imaginaire Irlandais*, the ISCM World Music Days, and other international festivals. In 2000, he was commissioned by RTE to write a major orchestral work for the National Symphony Orchestra, which he called 'Ripieno',.
- In March 2001 he was featured as part of the RTE New Horizons Series with the *National Symphony Orchestra*. In that same year he wrote his first work for tape. *Passage Work*, written for tape, voice and chamber ensemble, was first performed by the *Crash Ensemble* in summer 2001.
- Raymond Deane is one of Ireland's most prolific composers today. Recordings of his music are available on the Naxos/ Marco Polo and Black Box labels.
- Now based in Dun Laoighre, Co Dublin (with part of the year spent in France), he works as a freelance composer, pianist and author. He has written a novel entitled *Death of a Medium*, and is a frequent contributor to periodicals and academic and cultural publications, as well as *The Irish Times* letter page.

2. Deane's compositional *oeuvre*

The first phase of Deane's compositional *oeuvre* encompasses the period from childhood and his formal compositional studies through to 1976. By the age of eleven he had written over a hundred works for piano, many of which have since been destroyed! Works from this period include:

Orphica (for piano) 1969-73 (rev.1981, 1996)
Equivoke (for chamber ensemble) 1972
Idols (for organ) 1971 (rev.1996), and
Embers (for string quartet, and also a version for string orchestra) 1973.

Some of this early music (particularly *Idols and Embers*) could be described as minimalist (with, he is careful to point out, a small 'm').

From 1976, influenced by Stockhausen's 'total serialist' approach, Deane embarked on a new phase during which he 'adapted' the serialist approach to his own needs as a composer. Stockhausen's piece for two pianos, *Mantra*, was an important initial influence. Works from this period include:

Triarchia (for piano) 1977-78 (rev.1981)
Enchaînement (for large orchestra) 1981-82, and
Avatars (for piano) 1982.

'Part of the reason behind his using a form of serialism was a reactionary one. A lot of neo-romantic composers of this time said that serialism was an aberration and should never have happened. They stated that it was, among other things, totalitarianism. So he decided to start using it!' (J.Healy). During this phase, however, Deane did not limit himself to serial thinking and some pieces from this phase of his life have no traces of serialism whatsoever [for example, *Compact* (for small orchestra) 1976, and *Silhouettes* (for quartet) 1981].

Since the mid-1980s, Deane has pursued other avenues of expression, moving beyond serialist thinking and at the same time 'rediscovering' his earlier compositional techniques. Works from this period include:

After Pieces (for piano) 1989
Macabre Trilogy (for Chamber Ensemble) 1993-96
Concerto (for oboe and large orchestra) 1993
Birds and Beasts (suite for violin and piano) 1994
Ripieno (for orchestra) 1998-99 and
Rahu's Rounds (for piano) 1998.

He has written two chamber operas: *The Poet and his Double*, 1991 and *The Wall of Cloud*, 1997.

In 2001, Deane entered a new stage in his composing with *Passage Work*, his first work for tape (together with voice and chamber ensemble). Deane wrote out the 'tape' parts, which were later realised by others. The work was premiered by Dublin's contemporary group *Crash Ensemble*.

3. The underlying philosophy behind *Seachanges (with Danse Macabre)*

In Shakespeare's play, 'The Tempest', Ferdinand, the king's son, is led to understand that his father has supposedly died in a shipwreck and now lies on the sea floor. Ariel, invisible and disguised as a water-nymph, tells Ferdinand how the king's corpse has '[suffered] a sea-change into something rich and strange'. This transformation of something negative (death and the disintegration of the body) into something positive ('Of his bones are coral made; those are pearls that were his eyes') becomes a metaphor for Deane's compositional approach throughout 'Seachanges (with Danse Macabre)' as well as the other two works, *Catacombs* and *Marche Oubliée* which together make up the *Macabre Trilogy*. In Deane's own words,

'Negation is very much part of this music. If you negate something, you're introducing a new element that's causing that negation, and that then becomes a structure in itself.'

In 1984, Deane wrote a piece *De/ Montage*. The word 'Montage', in German, suggests the building up of something, and the 'De/' element suggests the opposite of that, a process of 'dismantling'; the two co-existing side by side. In *Seachanges (with Danse Macabre)*, Deane employs various techniques all of which are at the heart of this 'negating' or 'dismantling' process: the use of interference and distortion, instruments 'abandoning their natural sounds', the principles of progression by subtraction and addition.

'The whole process of the piece and of all my pieces is of principles of order and disorder always coming into collision....'

When Deane uses some form of 'interference', for example, 'interfering notes' or a new 'interfering' rhythm or timbre, gradually the interference takes over. And this 'negation' then leads the listener into a new section where the negation is itself affirmed as something new.

'No sooner is something set up as the norm, than something else comes in to dismantle it and succeeds, and becomes the norm and something else comes in and dismantles that and that becomes the norm.'

All of this musical fragmentation and construction is in keeping with the elements of death and disintegration that permeate the whole of *Seachanges (with Danse Macabre)*. The musical references both to the *Dies irae* (a liturgical sequence from the Tridentine 'Mass for the Dead') and the *Danse Macabre* (a mediaeval 'dance of the dead ones', particularly associated with the Black Death), as well as the influence of the 'grotesque and gaudy morbidity characteristic of Mexican iconography' serve to further illustrate this philosophy.

4. 'The Process of Dismantling' in the *Macabre Trilogy*: Writing 'upon' instead of 'within'.

'In the first piece, 'Catacombs', there I use the Mussorgsky theme (from 'Pictures at an Exhibition') almost as if it were a twelve-tone row. I use it almost as a kind of basic serial format that I treat in a very cerebral way. But the result of that is an almost humorous one because what you're dealing with is not an abstract set of notes but a piece of music that is some kind of icon, everyone knows it, everyone is familiar with it, and you get that slightly surreal effect. It's like doing an abstract painting using little bits of [Da Vinci's] Mona Lisa that are chopped up. But it's not done in any kind of destructive spirit. I love the music in question; but the result does seem to be a process of 'dismantling' [much in the same way that the three-note cell is 'dismantled' in 'Seachanges (with Danse Macabre)', the second piece in the 'Macabre Trilogy']. In the third piece, 'Marche Oubliee' (chronological, that is, not in terms of the order of performance), you have this idea of a funeral march. But instead of writing a funeral march in 4/4 time, you may have a 4/4 bar with an added quaver at the end. Or a 4/4 bar followed by a 7/8 bar. So again, you have that idea of a very familiar, very fixed, very regular thing that is taken, but instead of writing 'within' that you write 'upon' that, using it as an idea for material that you then, kind of, pull apart. In that piece, 'Marche Oubliee', it sounds to the ear as one of the most traditional pieces I've ever written. It sounds almost like Bartok in places. But the basic principle is the same, that of 'dismantling' and 'putting back together' in new shapes.'

5. Bar-by Bar Analysis

1-45

'The piece is based on a short melody that came to me while walking on the beach at Ardtrasna, Count Sligo, and that returned to haunt me a year later on a very different beach at Huatulco on the Pacific coast of Mexico.' (From Deane's Programme Notes) The melody to which Deane refers is from 'The Seagull dreams of its Shadow' (1992) that uses these three notes. Deane takes these three notes and uses them as a three-note cell as the basis not only for the opening bars of this work, but for the work as a whole.

'Regarding these three notes, I prefer to use the term 'cell' rather than 'motif'. A motif is something that is already grounded in something else. Whereas a cell is more basic, more abstract; it doesn't have shape or articulation to start with. That articulation comes later. In terms of this piece, the cell which appears in the opening bars is not important in relation to its specific pitches. The 'original cell' is three pitches, yes, but what is more important is the particular intervallic content that can be transposed and turned around all over the place.'

In the case of this 'cell', the intervallic content to which Deane refers is G-A (major 2nd), A-C (minor 3rd) and G-C (perfect 4th). The cell can be transposed (DEG), or turned around with the order of the notes altered (DGE), inverted (GDF), and so on. This, Deane explains, is all part of the 'Principle of Permutation'. So, we can take all the notes of the broken piano chords, for example, from bars 17-20 and re-juggle them so as to unlock different 'transposed permutations' of this original cell. The Ab, however, heard at from bar 15 is a note that is out of place.

'... an extraneous note. We can think of it as an 'interfering note', thus introducing 'the principal of distortion' which is central to the process of 'dismantling' which is central to an understanding of this work.'

Bar 21-26: the distorted note, Ab, takes on a central importance. This 'interference' is, as Deane suggests, like a computer virus that can take over and 'infect' a file and eventually the whole system.

'The whole process of the piece and of all my pieces is of 'Principles of Order and Disorder' always coming into collision.... No sooner is something set up as the norm, than something else comes in to dismantle it and succeeds, and becomes the norm and something else comes in and dismantles that and that becomes the norm.... It's certainly a very non-classical way of proceeding which is why I'm wary of people trying to fit the music into classical 'developmental' form.'

The Ab provides a kind of trigger for the breakaway from the centre of fixation of the three notes. Note how often the note Ab occurs in the flute and marimba parts. [Because of the extreme chromaticism in this section, the central importance of the Ab is not altogether audible.] Throughout this section (21ff) the vc plays the inverted cell. Rhythm of vc is reinforced in the cymbal; vln glissando, while at the same time 'helping out' the vc by playing the note G each time to complete the inverted cell with the vc part. (This vc line, with a little help from the vln, takes a 6 note phrase [G, F, D, F, D, G] and repeats this phrase using the 'Principle of Progression by Subtraction'.

'The important structural principle of this melody is important for the whole piece. It is a process of 'Progression by Subtraction'. And the inverse of this process, as we shall see later, is 'Progression by Addition'.

This can be seen as an example of Deane's 'negating' process. This vln melody and its vc inversion (over the eight bar frame) are divided into 6 phrase-segments. Each phrase-segment begins on the note G. The first phrase comprises 6 notes; the second time (i.e. on the first repeat) 5 notes only with the last note omitted; the third, 4 notes only with the last two notes omitted, and so on). In short, as the phrase is repeated, on each repeat a note is omitted. Later, we will see that bar 21ff (as here described) seems to pre-empt the 'seagull' theme (and its inverse) that appear at bar 27.

From bars 21-26 the 'Principal of Distortion' seems to become more and more prominent with different 'interfering' notes being introduced in the piano, flute and marimba parts. Throughout this section no distortion whatsoever occurs in the strings. The notes in the pf (together with the strings) form a direct relationship with the flute and marimba above. Match up the notes of the pf and strings at each part of the bar with the flute and marimba above at the corresponding part of the bar. While doing this you should note the different permutations and transpositions of the original cell and inverted cell that appear.

'The choice of particular notes, say for example, in a piano or marimba chord, is an ad hoc decision. It depends on what I saw as most appropriate at the time. So you shouldn't spend time trying to work out the significance of every single note!'

The interval of a 4th is important throughout the work (the 3-note cell: GAC, is structured around the 4th, i.e. G-C). In this respect, the notes of the pf in bar 26 provide interesting material for analysis. The notes of the first pf chord: GACF (Observe the 4ths: G-C; C-F). The notes of the second chord: G A C# Eb F# (The 4th: C#-F#; G-C#; and the inverted 4th: Eb-A). The top three notes (C# Eb F#) are 'distorted' notes. Together, in this case with the G and A, the notes form what Deane terms 'pentatonic chords'. ('Penta' is the Greek word for five; a five-note chord.)

'I use the term 'Pentatonic Chords' to apply to chords consisting of notes that together make up a five-note scale. For example, the five black notes on the piano (Db, Eb, Gb, Ab, Bb). And, so, pentatonic chords as they appear in this piece, are the result of transposed permutation on these five notes.'

The chords of the piano and marimba parts throughout this piece are derived from the original three-note cell (GAC). G-A major 2nd; A-C minor 3rd; G-C perfect 4th. If we invert these intervals we get a minor 7th, major 6th and perfect 5th. All of the 'block' chords in the piano and marimba parts are seen as either pentatonic chords (as described above, where five notes are used) or as combined permutations of the intervals from the original cell. And in most cases Deane goes even further by chromatically altering some of these notes (e.g. instead of C-F, he might write C-F#).

Bar 27, 'The Seagull dreams of its Shadow' from the set of pieces (for children) 'Birds and Beasts' (vln pf, 1992). The melody itself is constructed around the three notes GAC. The vln part here (bars 27-34) is a direct quote of this melody, with its inversion in the vc. We've already heard the inversion of this melody earlier at bar 21. Again, the principal of progression by subtraction is used for the construction of this melody

At bar 28ff, there is lots of 'dialogue' between the other parts on the note G using a four-semiquaver motif. Notice how the note G is important throughout this section. Other notes are introduced [the note 'c' in the pf at bar 30 (not forgetting its significance as a 4th with the 'g') and the note 'a' at bar 32; i.e. GAC, the original cell, and GFD, its inversion at bar 34]. However, 'interfering' notes (i.e. distortions) begin to creep into the 'harmony' [also at bar 34, the notes 'Bb' and 'Ab'; at bar 35, F#, F_, E]. This 'distortion' of the cell continues from bar 37 through to bar 44 in the pf, vln and vc, while the marimba repeats the 'seagull' theme with the inversion played, this time above, in the piccolo. The left hand piano plays a 'distorted' version of the piccolo line: the notes F# and C# are distortions of the F and D above (Deane also sees these notes as negations of the G and C, from the original cell.)

'Negation is very much part of this music. This has construction signification... If you negate something, you're introducing a new element that's causing that negation, and that then becomes a structure in itself.'

Lots of instrumental 'dialogue' around the four-semiquaver 'rhythmic' motif. Starting at bar 37 in the crotales, the three notes GAC form the starting point for this dialogue. All of the other repeated 'semiquaver' notes in this section, and the 'double stopping' notes in the strings, are in some way derived from these three notes (e.g. 5th below, 5th above, interval of a 7th), a new harmonic (or intervallic) development in the work thus far. Deane holds the view that the interval of an 8ve holds no privileged status in his compositional process, as it has done in the history of music. [The notes of the vln and vc at bar 43 are interrelated: D-A and E-B; i.e. 5ths; Deane has a particular disposition towards 5ths, particularly the open fifth string sound]

Deane, while accepting an understanding of bar 45 as a link bar, stresses that it is in no way a subsidiary bar. The notes B, and the E and D below, in the vln (bar 45) are significant in terms of what will follow in the next section. The block chords of the pf produce a type of 'cluster', where the overall sonic effect is percussive.

'I'm trying to get the maximum chromatic 'filling' in each one of those chords, considering both hands taken together. However, at the same time I want the chord in each hand separately to come as close as possible to that kind of pentatonic shape. Generally speaking, the right hand plays the white notes of the piano, the left hand plays the black notes. The two hands are equal and independent [One hand should NOT be seen as the negation of the other,

nor should one hand be seen as a chromatically-distorted version of the other]. Together, both hands form a chromatic unity or 'total', directly related to each other in a chromatically disjunct way. You could almost think in terms of polytonality (one tonality for the right hand, another for the left), except that this music is not at all tonal!

Note how the vc in bar 45 is playing non-pitch notes.

'... given into the temptation to abandon its 'natural' sound in favour of a pure 'percussive' sound. This leads into the strongly percussive section that follows.[This bar] should be seen as both fragmentation and construction simultaneously.'

46-64

New mood. 'Danse Macabre'. First few bars predominantly percussive and non-pitch. Note the order and groupings of quavers and semiquavers in bar 47 (macabre rhythm) and how these groupings (e.g. 4 quavers, 6 quavers) alternate as the section progresses.

Bar 48, the notes of the pf 'block' chord are derived from the B-E-D of the vln in bar 45. This is a 'type' of pentatonic (ref. Bar 26 above). Try to reconfigure the notes of the left and right hands. Remember that the intervals are to be seen as transposed permutations of the intervals used in the original cell. Look for as many 4^{ths} and 5^{ths} as you can (remember that a 5th is an inverted 4th. E.g. C#, D#, F# is a transposed version of G, A, C). Take note, in the pf bars that follow, how the l.h., generally, uses more 'black' notes than the r.h.

Compare the vln in bar 48 and bar 45. The 'G' (which has been added to the notes 'B, E, D') creates another 5th, this time with the 'D'.

Bar 49, the vln, starting on B-E moves chromatically in parallel 5ths and takes up the new macabre rhythm (groupings of quavers and semiquavers). Beginning on B-E, the chromatic movement is towards A-D in bar 51. The vc has given up its 'natural' sound in favour of a pure 'percussive' sound (as per bars 44 and 45).

The pf in bar 50 introduces the note 'A'.

'This is a premonition of what later happens in 163 and takes over at 166.'

Taking this A, the double stopping in the vc at bar 51, is a series of constructs of 5ths, similarly taken up by the pf. [Look at the clefs of the pf. You'll notice that one chord is superimposed on the other, creating a type of pentatonic chord (again ref. Bar 26 above).] Bar 52, the vc notes of bar 52 are 'distorted' by the pf with the 'interfering note' D# to create yet another 5th. Notice how the vln, following the vc, has now given up its 'natural' sound in favour of a pure 'percussive' sound.

The note 'A' introduced in bar 50, has now undergone a series of 'interferences' or 'distortions'. By bar 55, the 'A' has been completely 'negated' in favour of the emerging 'B' (in the piccolo) which permeates the texture as far as bar 68 (This piccolo note 'B' is pre-empted by the vln (bar 54/55).

Chromatic parallel 5ths, briefly in the vc (bar 54), then taken up by the vln and later again in bar 56 by the vc. The pf, the notes of which are constructs of 5ths (and 4ths and 7ths), sometimes produces 'pentatonic-like' chords, other times a 'cluster' effect when the l.h. and r.h. pf are superimposed on each other. [Deane points out that a treble clef is missing from the printed score of the r.h. pf, bar 55, to be inserted after the first quaver rest, i.e. directly over the treble clef that has already been inserted in the l.h..]

Bar 60 sees the climactic 'B' reinforced in the vc below. Bar 63, with the 'unnatural' string sounds and the 'interfering notes' against the note 'B' in the other parts, seems to pre-empt the process of complete disintegration which begins with a new section at bar 65.

65-91

This section is constructed largely using the 'Principal of Progression by Subtraction'. The r.h. pf quotes 'The Seagull dreams of its Shadow' (quoted earlier, ref. Bar 27), this time in even crotchets. In octaves, with the inversion played simultaneously in the l.h., also in octaves. Bars 65-67, in the

pf, are built around these six notes, then repeated with the last note left out (to make five notes), then the last note left out (to make four notes), etc.

'This has to do with the process of disintegration: what has started off in one thing has ended up in another thing, and seems to have established itself... And like all regular patterns, then, it begins to disintegrate.'

'Subtraction' is a form of disintegration, a process that continues by taking the note 'B' in the piccolo, and distorting it by using 'interfering notes'. The notes of the marimba (bars 65-67), the two chords can be seen as two 4^{ths} superimposed within the range of a 5th: (the 5th: E-B; the two 4^{ths}: E-A# and F-B). The strings are constructed around 5ths (or as 4ths: B-Eb and F#- Bb). Note the 'b' in the vc (to affirm the 'b' in the piccolo above).

Bar 68, piccolo, chromatic descending line from B-F; corresponding 'descending' in all other parts. The pf 'block chords' (68-69) can be seen as like clusters, each chord with notes that 'fill in' the interval of a 7th. Bar 69, the l.h. and r.h. pf are superimposed on each other. (In situations like this, the clusters are used in the pf to produce a purely percussive effect.)

The rhythm of the 'Danse Macabre' briefly returns in the maracas, strummed vc and vln, bars 69-72 (note the groupings of quavers and semiquavers as before, ref. Bar 46ff). At bar 70, the pianist is instructed to play maracas. Note the 'Principle of Canon' (70-72) used between the two sets of maracas.

Bar 73 is a transition bar where the notes of the strings are held over into bar 74, while the new rhythm is established.

Bars 74-85, string parts, repeat the 'subtraction' principle again on the Seagull theme (as per bars 65-67), with a 'D' sustained below.

Note how the l.h. and r.h. pf double (or affirm) each other exactly, at the octave, in bars 74-75. But in bar 75 distortion (negation) begins to creep in with the 'interfering' note Bb. The pf from 74-84 is largely treated in a percussive manner, with a strong use of clusters. The flute, from bar 76, begins with the notes GAC, and then is taken over by 'interfering' notes or 'chromatic variations' on those notes. [These are not just random notes. The process of 'interfering' in the pf and flute in this section is interrelated for both instruments.] Notice how the Ab appears more often than other notes, as if trying to assert itself as being the dominant force (ref. bars 23-26).

Bar 85-87, broken chords in the pf from the bottom up; note how 'subtraction' is at work. For each chord, one note each time is omitted from the bottom.

Another use of 'subtraction': the pf, 88-91, exactly the same as 65-67, however, this time with the original in the l.h. and the inversion in the r.h., and a 'distorted' version in the strings with a 'G' sustained below.

92-127

The G now 'fights' with the Ab in bar 92 as a link bar to 93 where the *Dies irae* makes its first appearance.

<p>Dies irae, dies illa. Solvat saeculum in favilla: Teste David cum Sibylla. Quantus tremor est futurus, Quando iudex est venturus, Cuncta stricte discussurus!</p>	<p><i>(Nigher still and still more nigh Draws the Day of Prophecy, Doom'd to melt the earth and sky. O what trembling there shall be When the world its Judge shall see, Coming in dread majesty.)</i></p>
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['Dies irae' (from 'Mass for the Dead', Tridentine Rite), Verse One] [MS Fig.5]

The *Dies irae* is first presented using the 'Principle of Canon': *dux* = marimba, *comes* = vln. [Note that the terms *dux* and *comes* refer to the leading voice and the voice which follows respectively.]

'This section of 'Seachanges (with Danse Macabre)' is a homage to the late Conlon Nancarrow, a veteran American composer resident Mexico, who was guest of honour at the ISCM World Music Days in Mexico, 1993. I attended this festival for composers, and wrote this work after my visit to Mexico.

Nancarrow was known for his use of canons, and his manic pieces are only playable by mechanical or 'player' pianos.'

Marimba, bar 93, first phrase of *Dies Irae* inverted; bar 94, same phrase, retrograde, a fifth higher; bar 95, inversion of first phrase. What about the rest of the *comes* part?

Bar 99, first phrase of *Dies irae*, lower vc part. Note how the last note of the phrase is a chromatic 'distortion' of the plainchant original.

'... poking fun, as it were, at the concept of death.'

Bar 106, second phrase of *Dies irae*, lower vc part (same distortion occurs at the end of the second phrase). Bar 113, first phrase of *Dies irae*, lower vc part (more distortion than before), then transfers to the lower vln part. Bar 99-115, for each phrase of the *Dies irae*, Deane provides a parallel line at the fifth.

'Here I'm thinking of a type of organum, because of the plainchant reference.'

[Organum: one of the earliest types of polyphony, used for 'harmonising' the plainchant. Its greatest exponents were the mediaeval composers Leonin and Perotin. The word itself is the Latin for 'harmony'.]

The violin answer to the marimba part (106-107).

'The notes aren't altered. It's just a rhythmic modification; just for effect. And there's a misprint in the score. The marimba part of bar 106. The third note should read as an F instead of a G.'

Bars 115-116, pf block chords. The aim here is a maximum chromatic effect.

Bar 117, pf l.h and r.h. superimposed on each other.

'... a cluster effect, for percussive reasons.'

First part of the bar, the same as 69. Marimba plays the first phrase of the *Dies irae* (form of diminution of the rhythm; now quavers instead of crotchets), doubled at fifth above in piccolo. Form of 'distortion' in vln.

Bar 121, piccolo - begins with opening phrase of *Dies irae*.

Bar 123, r.h. piano - reference to second phrase of *Dies irae*.

A lot of the instrumental lines in this section (117-127) play notes *only* which rotate around this pivot 'A' as 'interfering notes', in this case, intervals of a 2nd (i.e. Bb, A, G#, G₂). E.g. vc, marimba, vln (122 ff). Exceptions to this should be explained as 'interfering' notes (i.e. distortion/ negation) and in the case of the pf (e.g. bars 119, 122) as percussive clusters (with interfering notes of the l.h. and r.h. superimposed on each other, again black notes against right notes).

Bar 124, Augmentation in the flute part.

128-140

Continues to explore notes around the pivot 'A' (the notes G, Ab, Bb in minims - a form of diminution where the intervals G, A, C of the original cell have been squashed closer together). Principle of 'subtraction' in the flute. Look at the first six notes of the flute part (G, Ab, Bb, Ab, Bb, G). This constitutes the six-note phrase (a distortion of the 'seagull theme'). At bar 130, the phrase is reduced to five notes (with the last note of the phrase omitted), then to four (at bar 133), to three (at bar 135), two notes (at bar 137) and then just one note 'g' (bars 138-140).

The 'Principle of Progression by Addition' is the inverse of 'Subtraction'. This occurs in the pf part. Check out the number of chords in each bar: Bar 128 (one chord), Bar 129 (two chords), Bar 130 (three chords - don't be confused by the suspended notes), Bar 131 (four chords), etc. as far as bar 140.

The marimba (Six quaver triplets), from bar 128, presents the original GAC cell. This is the Macabre rhythm. Distortion of this GAC cell (in the marimba part itself) appears from bar 135ff with the introduction of the interfering note Ab. The pf begins in bar 128 with open octaves. Distortion (the negating process) begins at bar 129 (The interval of a 7th is important in the pf part throughout this section). Note how the triplet figure (originally presented in the marimba), is a feature of the string parts in this section. From bar 134, the vc imitates the vln, but abandons its 'natural' melody sound (refer to the non-pitch, 'macabre' section at bar 46). The macabre rhythm [from 128 (first in the marimba, and later vln and vc)] is a progressively 'interfering' rhythm.

141-174

The Crotales announce the start of a new section. The 4-note cluster (GABC) is a reference to the original three-note cell (GAC). Triplet quavers have become even quavers (still the Macabre idea). [The six even quavers, here with the metronome marking of crotchet=120, is the equivalent of six triplet quavers (of the last section, 128ff, as well as bars 46-73), where the metronome marking was crotchet = 80. The negation (i.e. the interfering rhythm - six triplets - of the last section) has now become something positive: another example of the tension or dichotomy in this work between fragmentation (or negation) and construction (or affirmation).]

Block chords in the pf and marimba throughout this section (e.g. bars 142 and 143) are largely percussive; their function is to interject or interrupt, to 'interfere with' or 'negate' the strings below (again, order versus disorder). The notes are derived much in the same way as before (as transposed permutations of the original cell, types of pentatonic chords, note clusters, etc.).

The florid flute line (144ff) starts and continues for some time as a repetition of bar 93ff (i.e. derived from the *Dies irae*).

'Sometimes the order of the notes is permuted and the repetition becomes looser but the relationship is inherent throughout.'

The strings announce the Danse Macabre rhythm.

'Rather shockingly in C Major!' Just when the pf has succeeded, it seems, in deflecting the vln and vc from C major, the pf itself comes in with C major (bar 152), turning its nose up at them as if to say, "I got you to go away from that. Now I can do it!" Then, progressively, the C major - while occasionally returning - eventually disappears completely.'

From bar 150 onwards, 5ths are predominant in the strings, with chromatic parallel movement. Large-scale 'interference' (in the form of extreme chromaticism). The dance rhythm itself is taken over (a feature of the 'negating' process which permeates the whole work) largely by semiquaver movement, but at 157, the original dance rhythm again becomes distinguishable, coming to the fore in the piccolo and marimba (playing a high 'B').

Bars 157-165 are very similar to bars 54-63.

Coda, bars 166-174. Cast your eye back to bar 50. The four-semiquaver rhythmic motif on the note 'A' was a premonition of bar 163, where the 'Danse Macabre' rhythm is presented only on the note 'A'.

Now compare bars 163, 166 and 167.

Bar 163: Vln and pf invert each other; marimba takes middle ground rhythm.

Bar 166: Vln and marimba invert each other; this time pf takes middle ground.

Bar 167: Pf and marimba invert each other; this time vln takes middle ground.

The work then evens out and ends at bar 174 with all instruments having abandoned pitch.

'... it's like the disintegration of the human being into dust.'

The above 'bar-by-bar analysis' deals with compositional techniques and thematic approaches throughout this work. vc refers to cello; vln refers to violin; pf refers to piano. Aural awareness (in terms of instrumental texture and timbre, performance instructions, use of metre and tempi, dynamics, register, etc.) is of intrinsic importance in terms of the study and assessment of students' understanding of this work at Leaving Cert. level (See the section *How to approach this work* elsewhere in these notes).

6. Compositional principles used

Principle of Distortion

E.g. interfering notes

Principle of Permutation

By taking a cell - or other sets of note pitches and intervals - and putting them in different orders and transposing these pitch intervals; this principle applies in particular to the piano and marimba parts. (See also the section *Different approaches to chord construction*)

Principles of Numerical Progression

By Subtraction, Addition or using Prime Numbers.

Principle of Rhythmic or Melodic Alteration

Using Augmentation and Diminution, as well as inverse and retrograde.

Principle of Canon

Deane uses Canon in a number of sections of the work. The *Dies Irae* section (beginning in the vln at bar 93) uses a canon; the section is dedicated to the Mexican-adopted composer Nancarrow, famous for his unplayable canons.

Principle of Irregularity

Representative of the 'grotesque' element in this piece; changes from one extreme to the next, for example, pp-ff-mp-f, very rarely settling into one terrain. Deane also talks about his *ad hoc* approach to composing, and how the element of 'contradictions' permeates all his works. He often drops thematic material that predominated one section into another section where it doesn't necessarily belong. Further, check out bar 144ff, where C Major suddenly appears in the strings. This tonality is in conflict with the atonality in the marimba and piano parts. And then these instruments take over the use of the 'C' tonality. This is also an example of order versus disorder in his music.

7. Different approaches to chord construction (piano and marimba parts)

Deane is primarily interested in the three-note cell (G, A, C) as a mean of generating a series of intervals. He is not primarily interested in the three notes themselves.

G-A = 2nd
A-C = 3rd
G-C = 4th
C-G = 5th
C-A = 6th
A-G = 7th

We can describe this table as '*the intervallic content of the three-note cell*'. In many cases throughout this work the piano, flute/piccolo, and marimba parts are derived as transposed permutations of different intervallic patterns, all based on the original three-note cell.

Other approaches to chord composition (in the piano and marimba parts) in this work include:

'Block' chords and 'Broken' chords
Pentatonic chords
Clusters
Chromatic filling
'Superimposed' chords

8. Deane's own score programme notes and CD sleeve notes

I began work on *Seachanges (with Danse Macabre)* in Oaxaca, Mexico, just after the 1993 ISCM Festival. I completed it early the following year in Paris. I was much impressed by the ubiquitous imagery of death in Mexico, which evoked for me the mediaeval Totentanz tradition in Europe: a defiant carnivalesque response to the Plague. The piece is mainly built on a three-note melody that had come to me on the Atlantic coast of Ireland, and that undergoes a radical 'sea-change' when transferred to Mexico's Pacific coast. The 'Dies Irae' plainchant is also thrown into the mix. The instrumentation - including marimba, maracas, and guitar-like strumming of the strings - evokes the Mexican 'mariachi' band.

- *Raymond Deane's own sleeve notes for the Black Box recording (BBM1014)*

This piece is based on a short melody that came to me while walking on the beach at Ardtrasna, Count Sligo, and that returned to haunt me a year later on a very different beach at Huatulco on the Pacific coast of Mexico. The piece is informed throughout by this extreme contrast and by my reactions to the grotesque and gaudy morbidity characteristic of Mexican iconography. The word 'seachanges' was suggested both by the Atlantic/Pacific aspect and by Shakespeare's *Full fathom five thy father lies ...*, thus linking up with the theme of death. The use of marimba and strummed stringed instruments evokes the Mexican 'mariachi' band. *Seachanges (with Danse Macabre)* along with *Catacombs* (1994) and *March Oubliee* (1996) make up my *Macabre Trilogy*, a series of chamber works which deal irreverently with the theme of death.

- *Raymond Deane's programme notes for the score of Seachanges (with Danse Macabre), published 2000 by the Contemporary Music Centre.*

9. Inspirational material

Full fathom five thy father lies; of his bones are coral made;
those are pearls that were his eyes: nothing of him that doth fade,
but doth suffer a sea-change Into something rich and strange,
sea-nymphs hourly ring his knell: Hark! Now I hear them, - ding-dong bell.

- *Ariel's Song From The Tempest by William Shakespeare, (Act I, Scene ii)*

Dies irae, dies illa, solvet saeculum in favila:
Teste David cum Sibylla. Quantus tremor est futurus,
Quando iudex est venturus, cuncta stricte discussurus!

Nigher still and still more nigh draws the Day of
Prophecy,
Doom'd to melt the earth and sky. O what
trembling there shall be When the world its
Judge shall see, coming in dread majesty.)

- *Dies irae (from Mass for the Dead, Tridentine Rite), Verse One*

10. Summary outline of the work

Deane emphasises the point that it is superficial to impose a form or structure on this work to indicate the progression of different sections (e.g. A, A1, B, C, C1 ...). The following chart is intended therefore, not so much as an outline form, but rather as a summary outline of the different sections of the work. It seems preferable, therefore, to indicate, as in the chart below, that there are musical ideas and compositional approaches that recur throughout the work.

	BARS	TIME Black Box CD	TEMPO
3-note cell. Flute and Marimba parts are derived from the intervallic content of these three notes Interfering notes appear from bar 15. Inversion of cell. Inversion of seagull theme. Principle of Progression by Subtraction. Pentatonic chords introduced for the first time at bar 26. Seagull theme (together with its inversion). Dialogue (four-semiquaver motif).	1-45	0'00"	Crotchet=80
<i>Totentanz (Danse Macabre)</i> . Starts off with a non-pitch timbre. Parallel 5ths. Percussive use of the piano From bar 55, the 'B' serves as a 'centre of gravity' or 'pedal point' Chromatic interference. Seagull Theme re-introduced – a bit of diminution here at bar 65 Bar of Transition (bar 73)	46-73	4'10"	Crotchet =120
Another Tempo change. Check out the 'cell' in bar 76 flute Seagull Theme Piano in 85 is similar to 17-20	74-91	5'59"	Crotchet =80
<i>Dies irae</i> . Use of canon, inverse and retrograde inverse Lots of 'poking fun at the concept of death' 5ths again. Piano chords 116ff – white v black / pentatonic chords / etc.	92-127	7'35"	Crotchet =120
Chromatic distortion of three note cell in flute Principles of Progression by Subtraction as well as Addition Interfering 'Danse Macabre' rhythm.	128-140	9'19"	Crotchet =80
Crotales. <i>Totentanz (Danse Macabre)</i> takes over. And gradually the piece 'disintegrates' into non-pitch. <i>Dies Irae</i> is also present (Flute) – compare with bars 93ff 144ff derived from 93ff. Notice how C Major is used in the string parts at the beginning of the section, and then taken up later by the marimba and piano parts (The only section where there is any hint of tonality) 159ff, the 'B' serves as a 'centre of gravity' or 'pedal point'. Compare bars 163, 166, 167. Swapping around of parts Non-pitch takes over. 'Complete disintegration into dust.'	141-174	10'31"	Crotchet =120
	END	12'30"	

11. What Deane himself says about his influences and compositional style

'I would tend to start out working with maybe a couple of chords that are interesting in themselves and are interesting in relation to one another and then see how that relationship works out as the music unfolds ... [I] tend not to be interested in making rigorous blueprints for pieces and then sticking to them... A constant factor [in my work] is taking pleasure in the tonal sounds, tonics, dominants and all that, without feeling in any way committed to the traditional system that establishes relationships between them. That particular harmonic question has been constant.' (from Jonathan Healy, *Piano Works of Raymond Deane*, MA Thesis, NUI Maynooth, 1997)

'I come from the European serial tradition. That's how I grew up. Literally. I was already passionately devoted to that stuff in my early teens. I went to Darmstadt when I was sixteen. Stockhausen was a huge influence on me, but that doesn't mean that I have written much music in which I have imitated Stockhausen. I have used formal procedures which are kind of gleaned from his work or which are distantly related to procedures which he uses.' (from Michael Dungan, *New Music News*, May 1998)

'I don't use serial techniques. I am a very *ad hoc* person when it comes to techniques. I use whatever technique is appropriate to the material I'm working with. Some of my pieces... are definitely derived from serial thinking in some sort of way, but I don't use things like tone rows. It tends to be more harmonic. Or I'll use small cells that I can give vertically and horizontally and in inversions and so on; the way dodecaphonic composers use them. I use lots of other techniques, and I use tonal material in my music: major and minor chords, dominant sevenths. But I don't use a tonal system. And I use atonal material. I use just about any material that comes to hand.' (from Michael Dungan, *New Music News*, May 1998)

'When I look back over music I have written in the past I suddenly see influences in the earlier pieces I had no idea were there at the time. Probably the same is true of music I am writing now or have written more recently. I very often go overboard about composers whom I would consider have no relationship whatsoever to my music and I don't know whether something of their music filters into what I'm doing.' (from Ita Beausang, *New Music News*, February 1993). 'My work embodies contradictions that I don't attempt to overcome: indeed, its character is probably defined by the productive friction of contradictions.' (from the *Irish Composers* series produced by the Contemporary Music Centre)

12. Instruments used in this work

As well as Violin, Cello, Piano, Cymbals, Tambourine, Gong, Flute and Piccolo, the following instruments appear in this work:

- | | |
|-----------|--|
| Guiro | A long gourd; a stick is scraped over the surface, like a grater |
| Crotales | Japanese antique tuned hand cymbals |
| Marimba | Like a large xylophone; slightly more mellow sound |
| Rainstick | Stick with grains inside that you shake (used to bring rain during times of drought) |
| Maracas | Wooden instrument with grains inside (used a lot in South American Dance bands) |

13. Some 'unusual' performing techniques used in this work

No accents or equal accents.

Snap pizzicato; slapping against the fingerboard

Poss. - playing as many notes as possible in a given time frame

Harmonics on the cymbals (using a well-rosined bow drawn across one rib of the cymbal)

Flag.<> (i.e. flageolet, artificial harmonics)

Col legno – strings played with the wood of the bow

LV – 'let vibrate' (applies to percussion instruments)

Generally, players are requested not to employ too much vibrato.

Sometimes, the string players are instructed to play 'above the bridge' to produce a 'shrilling' effect

Guitar-like strumming of the strings

14. What others say about Deane's music

'The tendency of his music...is to explore extremes rather than attempt any mediation between contrasts... The surface simplicity of some of his early music is discernible in some of his more recent work.' (Michael Dervan, *Irish Times*, March 1993)

'Deane's writing is unique. His approach to composition combines formal and improvisory techniques that give his music independent character and communicative ability with his audience despite the great technical difficulty for the performer of his work.' (J. Healy, MA Thesis, NUI Maynooth 1997)

'For many years [Deane] had resisted pre-ordered schemes, preferring each piece to develop an appropriate internal process... [His works] are disciplined, often rich in allusion, metaphor and quotation, and there is the occasional touch of irreverence. All this can make fascinating, provocative listening' (Martin Adams, *Irish Times* Nov. 99)

15. Recommended Further Listening and Research

Deane considers the following works as representative of his complete oeuvre. Some have been recorded and published. Some unpublished recordings (part of the RTE Music Archive Collection of Contemporary Music recordings) as well as unpublished scores are available at the Contemporary Music Centre. The staff will be happy to make these recordings and scores available to visitors to the Centre (groups by prior appointment only). It is not possible to copy them for external use.

<i>Works for Solo Piano</i>	<i>Chamber Works</i>	<i>Works for Orchestra</i>	<i>Operatic Works</i>
Orphica	Birds and Beasts	Enchainement	The Wall of Cloud
Triarchia	Catacombs	Oboe Concerto	
After Pieces	Marche Oubliee	Ripieno	
Radu's Rounds	Passage Work (including tape)		

Some areas of research:

- Explain the term *minimalism*. In your answer refer to the music of John Adams and Steve Reich, and the Irish composer Eric Sweeney.
- Explain the term *serialism* with reference to the music of the early 20th-Century Viennese composers Schoenberg, Berg and Webern.
- Explain the term *total serialism* with reference to the music of Stockhausen and Boulez in particular.
- What do you understand by the terms *dissonance* and *atonality*?
- What is meant by the terms neo-classicism?
- Listen to the music of the group 'Calexico' (a fusion of Californian and Mexican styles) and other South American dance bands and mariachi bands.
- Deane describes his approach to composition as *ad hoc*. What do you understand by this term? Illustrate your answer with references to works by Raymond Deane.
- Find some examples in painted art of, what Deane describes as, the 'grotesque and gaudy morbidity characteristic of Mexican iconography'.
- Write an extensive programme note for *Seachanges (with Danse Macabre)*. The programme note will be read by some people who don't read music and people who have never heard the work before.
- Listen to examples of music from Africa, Asia and South America, and make a list of different instruments that you discover within these musical cultures. You might also listen to crossover styles, including music by Irish traditional groups that use sounds and instruments from other world music traditions.
- Visit the Contemporary Music Centre in Fishamble Street, Dublin. During your visit listen to and view the scores of music by other contemporary composers.
- Read the section of these notes *What others say about Deane's music*. Find examples in *Seachanges (with Danse Macabre)* that would support these views.
- Listen to a recording of the plainchant *Dies Irae*, from the liturgy for the tridentine 'Mass for the Dead'.
- Listen to the fifth movement of Berlioz's *Symphonie Fantastique* which quotes the *Dies Irae*.

If you play violin or piano, you might like to acquire from the Contemporary Music Centre a copy of the volume *Birds and Beasts*, a collection of five pieces for violin and piano for children and young adults. No.3 in this collection is *The Seagull Dreams of Its Shadow*, part of which Deane quotes in *Seachanges (with Danse Macabre)*.

**16. CDs of Deane's music available from the Contemporary Music Centre
(visit the Shop section of CMC's site, www.cmc.ie)**

Seachanges: The Music of Raymond Deane

Black Box BBM 1014

This CD includes Deane's Seachanges (with Danse Macabre).

Raymond Deane: Orchestral Works

(from *The Irish Composer Series*)

MARCO POLO 8.225106

strings a-stray

The Irish Chamber Orchestra: Contemporary Works for Strings

Black Box BBM 1013

Contemporary Music from Ireland Volume I

Promotional CD

CMC CD01

17. Some general features of twentieth-century art music

- Harmony:** Dissonance, created as a result of discords and clusters of notes
- Rhythm:** Use of changing time signatures, polymetres and irregular rhythms and tempi. The neo-classical composers (e.g. Stravinsky and Shostakovich) were characterised by their driving and energetic rhythms.
- Texture and Timbre:** Use of new performing techniques (e.g. *con legno*, *snap pizzicato*, prepared piano) as well as non-western instruments and sounds, e.g. Deane's use of percussion instruments from non-western traditions such as *crotales*, *rainstick*, and *guiro*.
- Tonality:** In most pieces it is impossible to determine a single tonality. In 1909, Schoenberg announced the 'emancipation of dissonance' and moved towards atonality (i.e. no tonality) and later serialism (and later 'total serialism'). Other composers of the period, the neo-classical composers, preferred some tonal centering but often used polytonalities (more than one tonality being used at the same point in the piece, e.g. the wind playing in A major, and the strings in D major, both simultaneously).
- Technology:** On-going advances in the use of technology since the 1920s and 30s. Today: electro-acoustic music; music for tape; computers responding to acoustic performers.
- Diversity of approaches:** Due to the diversity of compositional principles and approaches used in the twentieth century, as well as increasingly 'individual' approaches to taste, it is difficult to determine a single or universal approach. For example, some composers embrace dissonance and atonality, others abhor it; some compose using computer technology and algorithms; others, for whatever reasons, choose not to use the medium of technology. This wide spectrum of approaches can be bewildering to some and exciting to others!

18. How to approach this work

1. When studying this work use the following guidelines:

- Listen to it and get used to the different sounds of instruments that are not normally used in western musical culture (e.g. guiro, rainstick, crotales). Students should also listen for the piano and the standard orchestral instruments used (e.g. violin, cello, cymbals, flute, piccolo)
- Do not become too preoccupied with the ‘form’ of the work! However, students should be familiar with the different sections of the work.
- When studying the work students should follow the CD together with the score. Listen out for different performing techniques, as well as approaches to dynamics (e.g. pp, ff, f, p) and texture (e.g. polyphonic versus homophonic; heavy texture with all instruments playing, light texture with only a few instruments playing) and varying registers (e.g. when the piccolo is playing at the top of its register – high B)
- Be familiar with the different themes (e.g. The Seagull Dreams of Its Shadow, Dies Irae) and the sources of this material.
- Listen out for recurring motives, especially the Macabre motif (six successive quavers). Some sections also have a four-semiquaver recurring motif.
- Use the bar-by-bar analysis as a way of familiarising yourself with Deane’s approach to melody, rhythm and harmony, as well as the different compositional techniques used throughout.
- The work is divided between two different alternating tempi: crotchet = 80 and crotchet = 120. Listen out for these changes as they occur.
- Students should see this work in the context of late twentieth-century music composition. In this regard, they should be able to recognise features of contemporary music such as changing metres and tempi, atonality (only in one section of this work does Deane use a tonal centre), use of dissonance, etc. (See the section *Some general features of twentieth-century art music* elsewhere in these notes.)

2. Students should be familiar with the underlying philosophy and background to the work (as outlined elsewhere in these notes) and Deane’s approach to order and disorder, a central recurring theme in his music. Finally, it is recommended that students should also be familiar with the significance of this work as one of three works collectively known as the *Macabre Trilogy*.

3. Deane’s own advice:

‘Don’t be afraid of it. Don’t be afraid to be amused by it in spots where that is appropriate throughout the piece. There’s a fair amount of humour in it, I suppose. And listen to it a fair bit before you even begin to analyse it. Don’t think of it as piece to be studied for an exam, but as something that might be enjoyable. Like all contemporary music, if you can initially overcome your inhibitions about it, then this piece can become a source of pleasure at your disposal.’

19. Sample Leaving Cert. Exam-Type Questions

While answering each of the following questions, students should at the same time listen to the indicated extract and also follow the score. This set of 'samples' is by no means a comprehensive list of possible exam questions, but rather indicative of the 'type' of questioning at Leaving Cert. level.

Listening Extract 1: Bars 1-36

Identify and explain three compositional principles which Deane adopts in this extract.

From which previous work, also by Deane, is the three-note cell taken?

Explain the significance of this three-note cell in this section and the rest of the work.

Write a brief description of the instrumentation used in this section.

Listening Extract 2: Bars 37-45

Examine the material used at the beginning of this extract. How does it differ from when we hear it in the earlier part of this work?

Comment on how the piano chords in bar 45, towards the end of the extract, are constructed.

Throughout this extract, the strings employ a technique of playing two strings at the same time.

What is this technique called? Which two of the following melodic intervals prevail in both the string parts in this extract: 2nds, 3rds, 4ths, 5ths, 6ths, 7ths?

Listening Extract 3: Bars 46-72

Which instrument do all performers play at the beginning of this extract?

Which of the following serves as the source material for this section: *Dies irae* or *danse macabre*?

Comment on the various performing techniques that are used in the violin and cello in this extract.

Listen to the piano part at bars 65-67. Is this material that we have heard before? Identify and explain two compositional principles that are used at this point in the extract.

Listening Extract 4: Bars 74-91

Which percussion instruments are used at the beginning of this extract?

Listen to the material presented in the violin and cello. From which previous work, also by Deane, is this material taken?

From bar 88, how do the notes played in the strings compare with the notes in the piano part?

Which percussion instrument is heard (in this work as a whole, for the first time) at bar 85?

Describe the melodic interval that prevails in both the l.h. and r.h. piano parts from bar 88 to the end of the extract?

Listening Extract 5: Bars 92-127

What piece of music served as Deane's inspiration for the music in this extract of the work?

How does Deane instruct the violinist about the playing of violin part in this extract?

Identify two compositional principles used in this extract, and explain how each is used.

To which composer is this section of the work dedicated?

Deane explains that at various stages in this section he is 'poking fun at the concept of death'. How does he achieve this, musically?

Throughout this extract, the strings employ a technique of playing two strings at the same time.

What is this technique called? Which two of the following melodic intervals prevail in both the string parts in this extract: 2nds, 3rds, 4ths, 5ths, 6ths, 7ths?

Listening Extract 6: Bars 128-174

Explain the tempo changes that occur at the beginning of this extract in relation to the previous section and the rest of the work.

Identify and explain the compositional principle used in the piano part at the beginning of this extract.

What is the relationship between the triplet quavers used in first part of this extract, and the even quavers which appear from bar 141?

Which percussion instrument predominates the texture at bar 141?

Identify and explain two different materials used by Deane as the inspiration for this extract of the work.

Listen to the flute part from bar 144. What is the inspiration for this material, and how does it relate to earlier sections of the work?

Write a short note on different approaches employed by Deane in his putting together of the piano and marimba parts throughout this extract and the rest of the work.

Which wind instrument appears at bar 159? Comment on the role played by this instrument, in terms of the overall texture.

Deane says that towards the end of the extract (from bar 166 to the end) we see 'the beginning of the disintegration into nothing'. How does he achieve this, musically, and how does this approach relate to the overall philosophy of death and disintegration which are central to the work as a whole?

20. Acknowledgements

In these study notes, all italicised quotations, unless otherwise acknowledged, are from Arthur Sealy's interviews with Raymond Deane, 2000-01. Mr Sealy, on behalf of Waltons New School of Music, wishes to sincerely thank the composer for his help in compiling these notes.

Mr Sealy also wishes to acknowledge the support and encouragement of *Waltons New School of Music* and especially its director, John Mardirosian, for facilitating this project. He would also like to thank the director and staff of the Contemporary Music Centre for making the research available to a wider audience.