COMPOSITION 2

PORTFOLIO

2004

FIONA TOZER
COMPOSITION 2 PORTFOLIO 2004

CONTENTS

Triptych for Chamber Orchestra

♦ Program and performance notes
♦ Score
  Movement I : ‘Pastorale’
  Movement II : ‘Rationale’
  Movement III : ‘Confluence’
♦ Structural analyses

‘It’s about Time’

♦ Program notes
♦ Performance notes
♦ ‘Xeno’s Paradox’ schematic layout
♦ Score
  Part I : ‘Tempus Fugit’
  Part II : ‘Entropy’
  Part III : ‘Xeno’s Paradox’
  Part IV : ‘Zen’
  Part V : ‘Relativity’

‘Scherzophrenia’ for solo violin.

♦ Program notes
♦ Score

Compact disks.

♦ Audio recording
♦ Data : Sibelius files and documentation
Triptych
For Chamber Orchestra
(1/2004)

Fiona Tozer

Movement I : ‘Pastorale’
Movement II : ‘Rationale’
Movement III : ‘Confluence’
Triptych
for Chamber Orchestra

Program Notes

Life is kept in balance by the complementary forces of yin and yang. Opposite and equal, the presence of both is essential in order for the world to exist as we know it. Similarly, a necessary equilibrium exists in music - between the intuitive and the rational, the spontaneous and the ordered, the emotive and the intellectual. This Orchestral work portrays these opposing but interdependent elements. The first movement, 'Pastorale', presents and develops lyrical themes based on folk music scales. The second movement, 'Rationale', is generated by the manipulation of a tone-row derived from the Fibonacci series. In the third movement, 'Confluence', the serial motives of 'Rationale' are combined with the modal and pentatonic material from 'Pastorale', to create a balanced synthesis of the opposing concepts.

Orchestration

1 Flute
1 Oboe
1 Clarinet in Bb
1 Cor Anglais
1 Bassoon
1 Horn in F
1 Trumpet in Bb
1 Trombone
1 Harp
String Orchestra

Performance Notes

The wind and brass parts are for solo instruments, and the desired overall effect is to have all instruments evenly balanced. The string section should be a small chamber group (maximum 6 first violins) and the dynamics may be adjusted as necessary, so that the wind and brass instruments stand out above the strings. For 'Rationale', in the bars with 4/4 time signature, the rhythm should be felt as 8/8. 5/4 bars have no particular note grouping.
Movement I

‘Pastorale’
Triptych for Chamber Orchestra
Movement I: 'Pastorale'

Score notated in C
Movement II

‘Rationale’
Duration ca. 2'22"
Movement III

‘Confluence’
Triptych for Chamber Orchestra
Movement III - 'Confluence'

Flute

Oboe

Cor Anglais

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Trombone

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

Score notated in C

J = 100
Andantino

Fiona Tozer
2004
<table>
<thead>
<tr>
<th>Scn</th>
<th>Key</th>
<th>Mm</th>
<th>Winds</th>
<th>Harp</th>
<th>Strings</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Gm</td>
<td>1-10</td>
<td>Flute motives a and b (pentatonic)</td>
<td>Senzo vibrato, build quintal harmony</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>11-12</td>
<td>Motive c</td>
<td>Arpeggio-pentatonic</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>13-16</td>
<td>4 bar ostinato pattern (O₁)</td>
<td>s.vibr. progression of ⁷th &amp; ⁹th chords</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>17-24</td>
<td>Pointillist, fragment motives</td>
<td>Develop ostinato, (O₂) increase density</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>25-28</td>
<td>Solo instruments complete motives</td>
<td>Continue ostinato (O₃) increase density</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>29-32</td>
<td>Motives paired in harmony</td>
<td>Continue ostinato (O₄) increase density</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>33-36</td>
<td>Motive c in stretto</td>
<td>Pentatonic arpeggios</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Trans-</td>
<td>37-40</td>
<td>Motive a solo instruments</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ition</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>41-47</td>
<td>Motive a in octaves</td>
<td>Chords, new rhythm</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Motive b solo</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>New theme (d) in flute</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Cm</td>
<td>48-51</td>
<td>Theme d flute solo</td>
<td>Theme d violin solo</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Double bass progression</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>52-55</td>
<td>New harp ostinato with harmonics</td>
<td>Solo violin, D.bass</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>56-59</td>
<td>Continue ostinato</td>
<td>Violin I theme d in semiquavers, strings single notes in chords</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>60-63</td>
<td>Short arpeggios</td>
<td>Violin I continue</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Staccato strings</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>64-67</td>
<td>Descending octaves</td>
<td>Violin I triplets</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Staccato strings triplets</td>
<td></td>
</tr>
<tr>
<td>B/A</td>
<td>Cm</td>
<td>68-75</td>
<td>Pointillist, fragment motives (4/4)</td>
<td>Descending octaves,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Add quaver pattern</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>76-79</td>
<td>Complete motives solo</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td></td>
<td>80-83</td>
<td>Motives paired</td>
<td>Ostinato (O₃)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>84-87</td>
<td>Motive c in stretto</td>
<td>Pentatonic arpeggios</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Coda</td>
<td>88-92</td>
<td>Motives a and b</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mod-Gm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Rationale: Structural analysis**

<table>
<thead>
<tr>
<th>Fib</th>
<th>Mm</th>
<th>Time</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1-3</td>
<td>3,5,8</td>
<td>State motives 1,2,3 consecutively</td>
</tr>
<tr>
<td>1</td>
<td>4-6</td>
<td>3,5,8</td>
<td>Motives 1,2,3 consecutively in inversion</td>
</tr>
</tbody>
</table>
| 2   | 7-8| 2 x 2/4| Motives + inversions together: Horn \(-3+3(I)\)  
                              Trumpet \(-1(I)+2(I)\)  
                              Trombone \(-1+2\) |
| 3   | 9-11| 3 x 3/4| Motive 1 Prime and inversion, prime transposed by Fib.  
                              Rising pitch and compacted stretto for spiral effect |
| 5   | 12-16| 5 x 5/4| Motive 2 (as above) |
| 8   | 17-24| 8 x 8/8| Motive 3 (as above) |
| 13  | 25-33| 3 x 3,5,5| Divisive: pitch base intro, then 10 beats/no. pitches in motive  
                              Three motives together, transpose and switch instruments twice |
|     | 34-37| 2 x 5,8| 18 quavers/pitches in motive Horn \(-\text{Motive 3}\)  
                              Trumpet \(-\text{Motive 1}\)  
                              Trombone \(-\text{Motive 2}\) |
| 21  | 38-46| 7 x 5,8,8| Additive: Trombone Motive 2 transposing  
                              Horn Motive 3 transposing  
                              Trumpet Motive 1 transposing |
|     | 47-49|        | Three motives inversion |
|     | 50-52|        | Three motives retrograde |
|     | 53-55|        | Three motives retrograde inversion |
|     | 56-58|        | Together: fortissimo  
                              Horn \(-\text{M3, M1, M2}\)  
                              Trumpet \(-\text{M1, M2, M3}\)  
                              Trombone \(-\text{M2, M3, M1}\) |
**Confluence – Structural analysis**

**SECTION ‘A’**

Fib:34 bars  
T/S 3+5+5+8+5+5+3  
T/S 5+8+3+5+8+5  
7 bars x 4 = 28 (Symmetrical)  
6 bars  
Total = 34

<table>
<thead>
<tr>
<th>Instruments</th>
<th>Fib</th>
<th>Mm</th>
<th>Motives</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Horn, Tpt</td>
<td>1/2</td>
<td>1-7</td>
<td>Hn: R18</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tpt: R8 (mirror) P7</td>
</tr>
<tr>
<td>2 Horn, Tpt, Tmbn</td>
<td>3</td>
<td>8-14</td>
<td>Tbn: P2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tpt: I8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Hn: R11</td>
</tr>
<tr>
<td>3 Hrn, Tpr, Tbn, CA, Clar</td>
<td>5</td>
<td>15-21</td>
<td>Hn: R2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tpt: RII1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tbn: I11 (mirror) R11</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>C.A: RII10 (mirror, frag &amp; altered) R10</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Clar: RII10 (mirror, frag &amp; altered) R10</td>
</tr>
<tr>
<td>4 All</td>
<td>8</td>
<td>22-28</td>
<td>Tbn: RII1 (half)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Flt: RII1 (half)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Obo: R7 (half)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Bsn: RII1 (2nd half)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>C.A: P2 (frag)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Hn: R7 (mirror) P7</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tpt: P2 (mirror) R2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Clar: P2 R2</td>
</tr>
<tr>
<td>5 All (+strings at end)</td>
<td>13</td>
<td>29-31</td>
<td>Tpt: R18</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tbn: R2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Horn&amp;winds: fragments</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>32-34</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Obo: Altered Prime Eb</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>C.A: Altered Prime C</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Clar: Altered Prime G</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Bsn: Scale notes C-C</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tpt: Motive 2a (Bb)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Hn: Motive 2b (A)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tbn: Motive 2c (G)</td>
</tr>
</tbody>
</table>
### SECTION ‘B’

Fib:55 11 bars x 5

<table>
<thead>
<tr>
<th>Cycle</th>
<th>Key</th>
<th>Mm</th>
<th>Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ab</td>
<td>35-45</td>
<td>Most of motives at random</td>
</tr>
<tr>
<td>2</td>
<td>Am</td>
<td>46-56</td>
<td>All motives at random</td>
</tr>
<tr>
<td>3</td>
<td>Bm</td>
<td>57-67</td>
<td>Collaboration in pairs</td>
</tr>
<tr>
<td>4</td>
<td>D</td>
<td>68-78</td>
<td>Stretto – winds in Fibonacci series augmentation</td>
</tr>
<tr>
<td>5</td>
<td>Gm</td>
<td>79-89</td>
<td>Paired motives in decreasing stretto</td>
</tr>
<tr>
<td>CODA</td>
<td></td>
<td>90-94</td>
<td>Motive 1a – rising fourths</td>
</tr>
</tbody>
</table>
‘It’s About Time’

For wind ensemble, bass, percussion and guitar, in five parts.

(2/2004)

Fiona Tozer
It's About Time
Program Notes

Tempus Fugit: Time can be measured objectively and used to hold things together

But perception of time is subjective....

Entropy: And can cause things to fall apart

Xeno's Paradox: Time can be misunderstood and misrepresented ....

But its existence makes movement - and music - possible

Zen: In another dimension, Time can be suspended

Relativity: In the final analysis, Time has to be functional in order for anything to happen

However ....
It seems to go by faster as you get older.....

And, sooner or later, it runs out.

Notes on Xeno's Paradox

Xeno was an ancient Greek philosopher who created arguments to support the theory that movement is an illusion. In the second of these arguments, fast runner Achilles races the slow tortoise. The tortoise is given a head start, but whenever Achilles reaches the point where the tortoise was, it has already moved on, and if this occurs an infinite number of times, Achilles will never catch up. But in reality, time, together with pitch, is a continuum.

In 'Xeno's Paradox', the third part of this piece, the recurring digital divisions of space-time are represented by decreasing binary numbers, as the opposing whole tone scales - representing the runners - converge to meet at the quarter-tone between E and Eb. At this point, analogue properties are restored to our digitised perceptions of time and pitch. The Tibetan cymbal links to the next movement, which explores the concept of a dimension beyond time.
‘It’s About Time’

Instrumentation and Performance Notes

Tempus Fugit: Flute
Clarinet
Baritone Saxophone
Electric Bass
Woodblocks

Entropy: Flute
Clarinet
Baritone Saxophone
Electric Bass

Performance Instructions:
At m.11, instruments start to alter tempo at different rates. It is possible to create the exact tempo differences by pre-recording click tracks to be played back on a monitor for each player. However, the effect can be achieved by approximation, in which case all instruments should drop out when the flute reaches its measure 42.

Xeno’s Paradox: Flute
Alto Saxophone
5-string Electric Bass
(Or 4-string bass tuned down a semitone)
Electric Guitar (or steel-string acoustic),
(Tuning E[6] Ab C Gb Bb D[1])
Djembe, Tibetan Cymbals

Performance Instructions:
Alto Saxophone

Use the whole tone scale based on Eb and periodically reference the motif:

Section A. (28 bars)
A starting riff is suggested. Improvise with generally ascending riffs centering around low G, and starting with long note values. Shift the centre to B towards the end of the section and gradually shorten note values. The tortoise panting motif forms the last 4 bars of the section.
Section B. (Last 12 bars)
Continue ascending riffs, centering on middle Db and shortening note values. Tortoise motif in last 2 bars.

Section C. (last 6 bars)
Center on high G.

Flute
Use the whole tone scale based on E. Periodically reference the motif:

Section B. (first 20 bars)
A starting improvisation riff is suggested. Improvise with predominantly descending riffs, using short note values and centering around D (3rd register). The last two bars form the Whistle motif.

Section C. (first 10 bars)
Continue improvisation centering around Ab (2nd register)
In the coda, the flute and sax should trill out of sync.

Stage arrangement
The performers should be arranged on stage with the drummer in the centre, with the bass and sax together on one side, and the flute and guitar together on the other. While the cymbal is ringing, the performers should freeze, and not move until the sound has stopped.

Zen:
Tibetan bowls
Electric Bass
Electric Guitar

Performance Instructions:
Extra Tibetan bowls may be effectively used by placing them strategically in the auditorium. The bowls should drop out inconspicuously once the electric guitar has started playing. The electric guitar can use a volume pedal to create and control volume swells on the long notes. Guitar effects used should be 'ethereal'.

Relativity:
Flute
Clarinet
Alto Saxophone
Baritone Saxophone
Electric Bass
Guitar (acoustic or electric)
Shakers
Xeno's Paradox: Schematic layout

Section | Intro | A | B | C | D | E | F | G | Coda
---|---|---|---|---|---|---|---|---|---
Guitar | | 32 bass D | | 16 bass C | | 8 bass B | | 4 A₉ | E | Coda
Flute | 20 centre D³ | | | 10 A₉² | | | | | |
Perc. | 4 | 32 | 32 | 16 | 8 | 4 | 2 | 1 | Coda
Sax | | | | 16 ctr D₂ | | | | | |
Bass | 28 centre G¹ - B¹ | | | | | | | | |
| | 32 bass F | | | | | | | | |
| | | | | | | | | | |
'It's About Time'
Part I: 'Tempus Fugit'
Fiona Tozer
2004

Score notated in C
'It's About Time'  
Part II: 'Entropy'  
Fiona Tozer  
2004

Instruments start to move out of time.
It's About Time
Part III: 'Xeno's Paradox'

Flute

Alto Saxophone

Djembe

Electric Guitar

5-string Bass Guitar

Sample rhythms: continue with variations to section B

Flute

A. Sax

Djembe

E. Gtr.

Bass

Sample improvisation riff

Continue improvisation to bar 32 (centre on G)

Continue including variation to bar 36

Fiona Tozer
2003
A. Sax.

Djm.

E. Gtr.

Bass

B Sample improvisation riff
Continue improvisation to bar 54 (centre on D)

37 lightly

Maintain rhythm up to & including bar 68

Continue pattern to bar 68

10th fret

Variation
Continue including variation to bar 68

55

(Achilles whistles nonchalantly)

more confidently

(Mimics whistle)
Improvisation to bar 66 (centre on D♭)

Fl.

A. Sax.

Djm.

E. Gtr.

Bass

Improvisation to bar 77 (centre on A♭)

con moto

Fl.

A. Sax.

Djm.

E. Gtr.

Bass

Continue section B rhythm

Continue pattern to bar 84

8th fret

Fl.

A. Sax.

Djm.

E. Gtr.

Bass

Improvisation to bar 84 (centre on high G)

con moto

(Tortoise is gathering momentum)

Fl.

A. Sax.

Djm.

E. Gtr.

Bass
'It's About Time'
Part IV : 'Zen'

Let previous bowl tone establish: at least 5 secs.

Let ring continuously

Tibetan Bowl

Let ring continuously

Tibetan Bowl

Let ring continuously

Tibetan Bowl

Electric Guitar

Bass Guitar

Approx. 1' 30'' until entry of bass guitar

Perc.

Let ring continuously

Perc.

Perc.

E. Gtr.

Bass

Transpose if necessary to suit fundamental of bowls

E. Gtr.

Bass

PPP  sempre legato
All bowls drop out one at a time after entry of electric guitar

Transpose if necessary to suit fundamental of bowls

Repeat section ad lib one or more times

Swell long notes with volume pedal.
'It's About Time'
Part V: 'Relativity'

Fiona Tozer
2004

Score notated in C
E $j = 140$ or as fast as possible
Duration 1' 30"
‘Scherzophrenia’

For solo violin.

(3/2004)

Fiona Tozer
This short scherzo is based on a 'melodic' tone-row derived from the letters of the word 'Scherzo'. The second theme uses a similar row, loosely based on the letters 'phrenia', and has a contrasting rhythm. The rhythms of both sections are based on Celtic folk music.
'Scherzophrenia'
for Solo Violin

Fiona Tozer
2004

Violin

Andante molto rubato

(III)

\[ J = \text{ca. 88} \]

\[ \text{col legno batt.} \]

\[ \text{riccochet...} \]

\[ \text{ord. increase bow pressure but maintain pitch} \]

\[ J = 108 \]

Allegro A tempo

\[ J = \text{ca. 68} \]

\[ \text{col legno batt.} \]

\[ \text{ord. increase bow pressure but maintain pitch} \]
increase bow pressure
but maintain pitch

\( J = 110 \)

gradually increase bow pressure until
bow creates distortion rather than pitch