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The Influences of Traditional Asian Music on an Australian Composer: A Study of Three Works for Flute and Piano by Anne Boyd

by

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ABSTRACT

A Study of Three Works for Flute and Piano  
by Australian Composer Anne Boyd

by

Julia Grenfell

A study is presented of three works for flute and piano by prominent Australian composer Anne Boyd (b. 1946). The works are Goldfish Through Summer Rain; Red Sun, Chill Wind; and Bali Moods No. 1. An examination is made of the influences of two types of Asian music on these three works. The influence of Japanese music is found in Goldfish Through Summer Rain and Red Sun, Chill Wind. The influence of Balinese music is found in Bali Moods No. 1.
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The complete scores of Goldfish Through Summer Rain, Red Sun, Chill Wind, and Bali Moods No. 1 are reproduced by permission of Faber Music Ltd., London.
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Preface

Prominent Australian composer Anne Boyd (b. 1946) has been strongly influenced by several kinds of Asian music. She was originally a flutist, and a large number of her works include flute. Many of these works have become important in the Australian flute repertoire.

This thesis makes a study of three works for flute and piano by Boyd. The works examined are *Goldfish Through Summer Rain* (1978), *Red Sun, Chill Wind* (1980), and *Bali Moods No. 1* (1987). *Goldfish Through Summer Rain* is probably Boyd’s most well-known flute work, certainly amongst Australian flutists. In particular, I will make an examination of the influences of two types of Asian music on these three works: Japanese music and Indonesian (specifically, Balinese) music. It will be shown that *Goldfish Through Summer Rain* and *Red Sun, Chill Wind* are most notably influenced by the music of the Japanese *shakuhachi*, an end-blown bamboo flute. *Bali Moods No. 1* is inspired by music of the Balinese gamelan, the traditional percussion ensemble made largely of bronze gongs and metallophones.

In researching for this thesis, I was fortunate to be able to conduct extensive phone interviews with the composer, who currently lives in Sydney. I was also able to have a personal interview with Australian flutist Geoffrey Collins, who inspired and premiered many of Boyd’s flute works over the past two or more decades.

The thesis is divided into six chapters. The first chapter is about Anne Boyd. It is an overview of the events of her life, esthetics, and environment, and how such aspects
have shaped her as a composer. The events of her life such as her turbulent childhood, introduction to the flute, growing up experiencing the stimulating changes of the 1960s in Sydney, forays to study and work abroad (England, Hong Kong), and the birth of her daughter, have all contributed to a rich and varied life experience and interesting career. Reference is made to such Australian figures that have been strong influences on Boyd, such as Victor McMahon, Donald Peart, Peter Sculthorpe, Richard Meale, and Don’o Kim. Further musical or esthetic influences such as John Cage, Buddhism, and Christianity are also discussed, as well as her more recent influences and interests. In addition her interests in Asian musics and esthetics are examined, such as her preoccupation with the ancient Japanese court music of gagaku, a pervasive influence throughout many of her works.

The remaining five chapters consist of introductions to the two particular musical styles of Japan and Bali, and then analyses of the three flute works. Chapter 2 is an introduction to some relevant features of Japanese music. It deals with a brief historical background and particularly refers to the shakuhachi. Chapters 3 and 4 are an analysis of Goldfish Through Summer Rain and Red Sun, Chill Wind, respectively. In these chapters I investigate the Japanese influences further, defining more clearly some of their salient style characteristics and how they relate to these Boyd works.

Chapter 5 is an introduction to some relevant features of Balinese music and again includes a brief historical background. It also makes reference to some typical Balinese instruments in the gamelan, as well as the scale systems, and some musical principles of gamelan music. Chapter 6 is an analysis of Bali Moods No. 1. It identifies the characteristic features of gamelan music apparent in the piece. All three flute works are
modal and use specific non-Western scales derived directly from their Asian inspirations. However, the works are otherwise largely conventional in their Western notation and performance techniques.

In terms of my analysis chapters (chapter 3, 4, and 6), I have done largely a descriptive analysis, investigating such elements as pitch (melodic and harmonic), rhythm, structure, texture, and timbre. I have treated the works as a whole, but as a flutist I must admit to focusing on the flute part in particular, at least in the case of the Japanese-inspired pieces which spring from the solo and melodic (unaccompanied or accompanied) tradition of the *shakuhachi*.

The terms ‘European’ and ‘Western’ throughout this thesis are somewhat interchangeable. They are used to make a clear distinction from the use of the terms ‘Asian’ or ‘Eastern.’ There is no distinction, for example, between European and English music. England is traditionally considered a homeland for Australian artists. (Generally in Australian culture, there is a differentiation made between Europe and the United Kingdom.) And thus there is also no difference between European and American, in this context.

Another clarification I would like to make is that any reference to Australian music or society is, for the sake of this thesis, referring only to the Western society and art music of Australia. For the purposes of this discussion, I have generally not included the indigenous Aboriginal culture of Australia, and concerned myself with the musical background and esthetics of Australia following the settlement by the British, considered as dating from 1788. Additionally, any references to Asian musics or philosophies are references to the traditional (or indigenous) ones, which may or may not be still prevalent
in the corresponding Asian societies, some of which have been significantly ‘Westernized’ in recent times.
Chapter 1

Anne Boyd: Life, Esthetics, and Environment

Like those of many composers, Anne Boyd’s musical influences, style, esthetics, and interests are a product of her life (in terms of environment) and life influences (in terms of mentor figures and philosophies). Many aspects of her compositions, not to mention her long career in education, influenced the development of an independent ‘Australian music,’ less bound to the conservative European style that was more or less prevalent in the first half of the twentieth century in Australia. In particular, the sudden large interest in Asian music in the 1960s, in which Boyd was a significant figure, was one major resource for Australian composers who were searching for alternatives to traditional Western influences and esthetics. Yet as with many artistic trends, there may often follow a reaction against such trends, or they may simply become another thread added to the rich tapestry of musical development, perhaps slightly altering its design. More obvious Asian influences may not be so prevalent amongst Australian music now as they were in the 1960s, and their relevance to the land of Australia, with its predominantly Anglo-Celtic culture, has been duly questioned. However it appears that exploring them was a necessary path in both overturning the status quo and looking beyond the traditional sources of European music for inspiration, as well as in some way carving out an independent existence. Since this phenomenon of interest in Asian music, there has been a greater variety and diversity of styles in Australia, as it continues to search for its cultural identity within the world of art music.
Anne Boyd was born in Sydney on April 10th, 1946. She experienced a huge amount of upheaval during her childhood, caused by the death of both parents by the time she was twelve years old. This led her to retreat to music, a pastime at which she found she was rather gifted and which fascinated her. She also grew up with a first-hand encounter of the unique rugged landscape of rural (outback) Australia.

Anne’s father died when she was two, and at the age of three she moved to outback Queensland to be raised by her aunt, as her mother was unable to support the family of three children. Her early childhood home was a large sheep station called ‘Maneroo’ in remote central Queensland, about 26 miles from the town of Longreach. There her Aunt Rita raised Anne and her two cousins. Because of their isolation, the only schooling was by correspondence – where the children received their lessons through the mail. Trips into town were rare, and thus the main link to the outside world was the radio, which Anne listened to eagerly from a very young age. It seems these radio programs for children, on the ABC (Australian Broadcasting Corporation) were very important to her early musical development:

…the things that I used to listen to avidly were, when I was very small, ‘Kindergarten of the Air,’ and the thing that I loved most to hear in ‘Kindergarten of the Air’ was the sound of other children singing. I used to get such a huge buzz out of that, just to hear collective voices singing together. The other thing that I used to listen to avidly was the ‘ABC Children’s Hour’ and I probably didn’t miss a single session, and always heard Mr. Melody Man [a character on the radio]…. The instruction I got through Mr. Melody Man was really important …the thing about the ABC Children’s Hour is they encouraged you to send in little contributions… so I used to take advantage of this and I used to send in little compositions…¹

Boyd feels that living in the kind of isolation of the Australian bush (country), children with a naturally creative tendency develop their abilities independently in order

¹ Interview with Anne Boyd, Dec. 9, 2002.
to keep themselves occupied. The other development crucial to Anne’s musical awakening was the Christmas gift when Anne was five of a recorder and recorder teaching manual from her sister in Sydney. She could read very early, and taught herself how to read music and how to play the recorder from the manual. Once she could play, she found it natural to write little pieces for herself to play, often using drawings and symbols that to her represented music, and then sending them to Mr. Melody Man, often receiving a response, a mention on the radio, or some such encouragement for the devoted listener. In fact, Anne remained a keen listener almost until the end of high school and in her teens won the ABC Children’s Hour Commonwealth Music Award for her composition *Air and Variation* for flute and piano.

Boyd’s musical pastimes of her youth were perhaps even more seminal than appear at first glance. She recalls that in listening to the radio, she was exposed even at that age to non-Western music:

> …sometimes late at night we’d pick up frequencies from, I suppose, nearby Asian radio stations, and I can remember hearing the sort of strange sounds of possibly gamelan, certainly Chinese music… I had remembrance of that, of getting a sense that there was another world out there, that was quite different to the world in which I was growing up. So those things I think made a very powerful impression on me…

However she has only a vague memory of hearing Aboriginal tribal music, as her contact with Aboriginals ‘was very colonial sort of contact,’ with no sign yet of her interest in their ancient culture that would eventually come to pass.

Likewise, in these early days her first instrument being the recorder had an impact that was, she feels, far-reaching on her musical style:

> …being a recorder player I became very melodically influenced. What I wanted to do more than anything else was to write melody, and to me that was writing

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2 Ibid.
music because that was all I had to write for essentially. Harmony – I didn’t even touch a keyboard until I was about eleven or twelve...

Thus Anne’s early childhood was full of creative endeavors, albeit largely self initiated – including writing stories, plays, poems, and drawings, as well as music. Her artistic talents were encouraged by her mother, who managed to see Anne occasionally in the holidays after saving some of her minimal salary from her school teaching job in Canberra.

There followed several years of great upheaval. Anne’s aunt and uncle left the property in Queensland when she was about ten and Anne was sent to live with her mother in Canberra, at which point she began her formal education. After a year Anne was sent to live with another aunt, in Albury (rural New South Wales), where she lived for two years. At this point, when Anne was twelve, her mother managed to move back to Sydney and found a teaching job which enabled Anne to live with her, but she died within weeks of Anne’s going to Sydney to live with her permanently.

The death of her mother affected Anne greatly, and in many ways continued the feelings of isolation that she had learned to deal with in the outback, often through music. Subsequently Anne was boarded with family friends so that she could continue her schooling in Sydney. She began at Hornsby High School, which had a terrific music program, and began one year of piano instruction with a Hungarian piano teacher, who invested in her a love of Bartok and Bach. After one year, Anne switched to flute lessons instead of piano, due to cost and the practicalities of practice. She chose the flute because she had an elderly uncle who lived nearby who played the flute, whom she admired very much – his mouth had been blown away in World War I and he was one of the first cases

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3 Ibid.
in Australia of plastic surgery, yet he still managed to play with a beautiful sound. Also it was a natural progression from the recorder, and she simply loved the sound of the instrument.

The flute went on to become a major part of Anne’s life, an impact that can be observed by the huge number of her works that include flute, and also later her particular fondness for the Japanese shakuhachi flute. She began her flute lessons with a teacher who was a vital figure in her musical fostering, Victor McMahon. McMahon was both a recorder and flute player, and somewhat of a music education pioneer in the state. He taught group flute lessons at the Conservatorium, and Anne came to relish her flute studies with him, progressing fast.

…the flute for me was, well really the center of my being, the center of my stability as a teenager. It had a terribly important role for me, it was much more than just an instrument. It was a refuge, it was my main way of being in the world…⁴

At first, all Anne wanted to be was a professional flutist. But it was actually McMahon who encouraged her in other directions. She had been continuously composing since childhood, writing brief pieces for herself and her friends to play, and McMahon encouraged the playing of her pieces amongst his flute students. So although Anne felt at this stage that her main inspiration was playing the flute, she continued to appreciate the enjoyment and self-expression of composition. When the time came to leave high school, Anne had thought she would either do a diploma in flute at the Conservatorium, or become a music teacher. However much to her surprise she won a university scholarship after doing well academically. McMahon suggested that although she was a good flutist,

⁴ Ibid.
she would never be great, and since she had so many other artistic interests he advised her to go to university and do an arts degree.

Thus in 1963 Boyd began a degree at the University of Sydney majoring in music, and also studying English literature, philosophy, psychology, and education. Even though she continued with flute lessons for another year or so, and took some time off from university to play in the Australian Ballet Orchestra for about six months, Boyd realized, just as McMahon had predicted, that it was not the career path suited to her. She found life as an orchestral musician somewhat uncreative and stifling.

In this way, composing eventually overtook flute playing for Boyd, and she turned her attention to composition and academics. At this time, the University of Sydney had a flourishing Music Department under Donald Peart. Peart was an Englishman who played a vital part in the development of Australian music and the music scene in Australia, and was founding Professor of Music at the University of Sydney from 1947-1974. He was a considerable champion of Australian composers, inspiring the new generation of Boyd’s era, led by Peter Sculthorpe, Richard Meale and Nigel Butterley. He encouraged composers to celebrate their unique Australianness. “He also encouraged them to see music as a world phenomenon and that European music was only a part of it.”

Boyd feels Peart was somewhat of a non-conformist, an appealing quality for many students at the time, and he encouraged the study and performance of early music, as well as of the growing field of ethnomusicology. He was also an enthusiast of new music, and reactivated the Australian branch of the International Society for Contemporary Music (I.S.C.M.) in Sydney in 1956.

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One of the most significant direct effects Peart had on the musical growth of Boyd was the hiring of exciting young composer Peter Sculthorpe as a lecturer in the music department in 1963. Sculthorpe began to teach the first classes in ethnomusicology, and students such as Boyd were highly influenced by their sudden exposure to this new world of music:

Peter was our ethnomusicology teacher and was passionate about Japanese music and gamelan... our way of studying ethnomusicology was to listen to whatever records we could get hold of, and to read any books that came out. So the Colin McPhee book on Balinese Music that came out around that time was a huge influence on me; I just devoured it. And William Malm's book on traditional Japanese music came out around the same time, and to me the big thing that really knocked me out was Japanese gagaku [ancient court music].

Sculthorpe’s classes covered Balinese, Japanese, Cambodian, and Vietnamese music amongst others, but Boyd was particularly struck by gamelan music and Japanese music.

It was the Japanese esthetic that I found just really drew me to it. I just felt a natural relationship with it, in a way that I’ve never felt the same enthusiasm for European music, strangely.

It is hard to guess exactly why Boyd felt such an affinity for these non-Western musics, feeling more enthusiasm for them rather than European music. Perhaps it was her introduction to such ideas at this particular formative stage of her life, following such a turbulent childhood, and her need to grasp something unique as part of her otherwise unpredictable environment. Perhaps it was also the sociological climate of the times, with the popular anti-establishment feeling, particularly amongst the youth (in Australia, the establishment being the English or European cultural heritage). An exploration of Asian or Eastern culture provided such an avenue, a path followed by a number of musicians worldwide, even those in popular music (such as the Beatles’ interest in Eastern religions

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6 Interview with Anne Boyd, Dec. 9, 2002.
7 Ibid.
and music). Whatever Boyd’s initial impetus however, it remained a pervasive influence for many years to come.

Boyd was excited by these new ideas, and her music continued to be performed and enthusiastically received through these years. One of her first university compositions was *Exegesis No. 1* (1964) which was for four flutes and two piccolos. Other works included *Nocturnal Images* (1965) for a collection of junk and objects, and *The Fall of Icarus* (1966) for flute, cello, clarinet and piano which was performed at the Adelaide Festival of the Arts. Although Boyd seemed to not yet explore the full impact of her Asian music exposure, Sculthorpe’s teaching and influence were nevertheless seminal, although at the time he professed to believe that women could not write music (a feeling he later reneged). However in an interview with biographer Jane Weiner LePage, Boyd credits that “Peter is possibly the most important single influence on my life and work.”\(^8\) Indeed, Boyd felt that chauvinism definitely existed, for example in the fact that many of her young male contemporaries, such as Barry Conyngham, Ross Edwards, Ian Cugley, and David Ahearn, were receiving the larger orchestral commissions while she was not. However, she did have much chamber music performed. In fact, Boyd wrote around 30 chamber works during the 1960s.

Boyd graduated with a Bachelor of Music with First Class Honors in 1967, receiving the Frank Albert Prize for Music. This was followed by a hiatus of a year and a half before leaving Australia for further study. During this time, Boyd was highly involved in the thriving new music scene, composing and performing. Some of her other activities included founding the Australian contemporary music journal, *Music Now*, along with Donald Peart, and being on the committee of the I.S.C.M.

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\(^8\) Anne Boyd quoted in LePage, III, p. 41.
These were heady days for Boyd, in 1960s Sydney, being a part of what has been termed by Australian composer and critic Gordon Kerry as the “Cambrian explosion of Australian (that is, post 1788) music.” Boyd was involved in many first performances of works by Meale, Sculthorpe, and Butterley. She had what she terms a great apprenticeship under Meale and Sculthorpe, along with fellow budding composers such as Ross Edwards. She also witnessed first hand the startling effect the ‘young blades’ of Sculthorpe, Meale, Butterley, and Larry Sitsky had on the older generation of Australian composers such as Margaret Sutherland, Miriam Hyde, Dulcie Holland, and Eric Gross. In their quest to open up new sound worlds and to search for a unique identity, this younger generation introduced a range of new influences, such as serialism, to Australians. They also felt that this happened to strike a chord culturally, since Australia was a nation still coming to terms with its own identity as a comparatively new country (European settlement officially dating from only 1788). In particular, exploring the musics of the region, especially that of Asia, as an alternative to European traditions, was one of the ways Australia tried to find its unique place in the musical world.

Boyd’s interest in Asian culture was not just confined to music; she also became intrigued by Eastern philosophies such as Buddhism. She became passionate about John Cage and his philosophies regarding the totality of music, and in 1966 Boyd performed the Australian premiere of Cage’s 4’33” in Sydney. She found Cage’s focus on structuring around duration, and his concept of life being a form of art, highly liberating: “he made everything possible, he made everything permissible.”

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10 Interview with Anne Boyd, Dec. 9, 2002.
interest in the music (as well as philosophies) of Asia by Western classical musicians was not confined to Australia alone – the pioneering work and research by North Americans Colin McPhee and John Cage are cases in point, and form part of the movement towards emancipation from Europe of the United States, earlier in the twentieth century.

Another of Boyd’s interests was medieval music, again quite likely a by-product of the environment in which she had found herself in Peart’s Music Department. Her Honors thesis was titled *Medieval Aspects of Contemporary Music*. What particularly interested her about the medieval world was that it seemed to have a distinct relationship to the Asian world as she perceived it as a Westerner – in that the Asian world and the pre-Renaissance European consciousness (before the self-consciousness of humanism) were less concerned with measurement or ‘clocking time.’

These various interests began showing themselves more clearly in Boyd’s compositions. In 1967 Boyd wrote a choral piece, *Alma Redemptoris*, for an I.C.S.M. concert at the 1968 Adelaide Festival of the Arts.

This work was her most impressive composition so far and displayed a new sureness. In this composition are two disparate elements at work, reflecting the two principal areas of Anne Boyd’s studies – medievalism and Asian music…. There is also a distinct influence of gagaku… It is an interesting cross-fertilization of some potential, and an area in which many of the Department’s students taking Sculthorpe’s ethnomusicology class have followed.\(^{11}\)

At the end of 1968 Boyd wrote a string quartet *Tu Dai Oan – The Fourth Generation*, which was based on a Vietnamese folk song. Some critics claimed that she had found her style with the work, a claim Boyd later refuted. "*Tu Dai Oan* is a semi-serial technique in

the service of an Asian theme….It was the first time I serialized anything because I didn’t
believe in it as a technique which suited me."\(^{12}\)

Not feeling a great empathy for serialism is hardly surprising for a composer such as
Boyd who is seemingly more interested in a sort of holistic approach to music, rather than
the more structured and stringent one of serial technique.

In 1969 Boyd left Sydney to take up a Commonwealth Scholarship (the first one
ever awarded for composition) to study for a Doctor of Philosophy degree in composition
at York University, England. There she studied with Professor Wilfrid Mellers (a
composer and author) and Bernard Rands (a young English composer), spending three
years almost entirely in composing. Mellers took a keen interest in Boyd and a few other
Australian composers who studied at or visited the university (Alison Bauld, Martin
Wesley-Smith, Ross Edwards), and the department was one of the leading music
departments in England at the time. At York, Boyd continued to search for her musical
voice:

\[...\]she was determined, like most Australian musicians of her generation, not to
subscribe to what was European musical convention but rather to find a way to
express in her work the Australian culture.\(^{13}\)

It is rather intriguing that one’s expression of one's native culture can become of
considerably more interest when one is away from that culture. Ironically it was while
studying in York that Boyd stumbled across one of the ways she felt she could express
her Australian identity. In York Boyd had a personal experience of a revelatory quality
which clarified one of the most profound characteristics of and influences on her style,

\(^{12}\) Anne Boyd quoted in LePage, III, p. 43.
\(^{13}\) LePage, III, p. 43.
making the strong personal connection for her between Japanese gagaku and her Australian background:

I'd been to an afternoon tea party – this is when I was a student at York – and they'd served up some brownies for afternoon tea and there was hashish in the brownies and I had a pretty nasty trip, there must have been something else in the hashish, I don't know, maybe it was a bit of LSD... I was so alarmed because I really genuinely didn't realize what was going on, and all of a sudden I was having to be sent back to my bedroom and lie down on this bed and I was having all these hallucinations and my heart was at an extraordinary speed, I can still remember it, but I was at that stage trying to write an orchestral piece, and there were manuscript papers pinned up to my pegboard... and I remember lying on the bed, looking up at these manuscript papers and then suddenly I saw the landscape of Australia... I was writing using Etenraku for the first time ever, and suddenly behind that music image came the landscape of outback Queensland. And there it all was, and I heard this sound, I can remember distinctly I heard this sound of a traditional ensemble in my head... I'd never thought of the attachment to landscape, and suddenly here it was, the music of this particular terrain, and I'd never realized that's why I loved it so much before.14

The orchestral piece Boyd was writing at the time (in 1971) was The Voice of the Phoenix, scored for a large orchestra augmented with an electronic music instrument designed for live performance (a 'voltage controlled studio'). The piece Etenraku that she refers to is a specific work of gagaku, which Boyd uses substantially (including in direct quotations, transcribed for Western instruments) in The Voice of the Phoenix. Etenraku is a work Boyd feels has had a pervasive impact on her writing ever since, and it is The Voice of the Phoenix that she credits as having 'found her style'. It is from this period in York, and specifically from The Voice of the Phoenix that Boyd herself dates her first significant use of gagaku in a musical work. Even though she had used Asian influences previously, and the seeds of conception dated back to her days in Sculthorpe's ethnomusicology classes, she felt that the use of gagaku in this work "set the lifeblood" of all the works to follow. It seems Boyd makes somewhat of an analogy between the

14 Interview with Anne Boyd, Dec. 9, 2002.
harmonic, coloristic or structural landscape of the ancient Japanese music, with the stark environment and landscape of Australia, as evidenced in this explanation of her captivation with this music:

I was immediately fascinated by the strange, centuries-old, yet somehow timeless, static quality of this music; by the weirdly beautiful and exotic sonorities of an orchestra comprised of wind, string and percussion instruments which, unlike the instruments of our Western symphony orchestra, have remained in a non-evolutionary state in some cases for thousands of years... My impression of this music seemed to me to be related to my experience as a child in the landscape of outback Australia, a feeling of remoteness in the harsh yet compelling beauty of an ancient continent in which man and his imported animals and machines battled for survival against the much stronger elemental forces of the natural environment.\(^\text{15}\)

Boyd's reception for *The Voice of the Phoenix* was encouraging, receiving recognition and support from composers Morton Feldman and Harrison Birtwistle. Birtwistle went on later that year to conduct Boyd's next work at the Dartington Summer School of Music, *The Metamorphoses of the Solitary Female Phoenix* (for wind quintet, piano, and percussion), which likewise was well received.

In 1972 Boyd was granted her Doctor of Philosophy degree from York University, and soon after was appointed lecturer in music at the University of Sussex, a position which she held for the following five years. At this point, Boyd's work also took on a more meditational aspect, as the spiritual quality of music and the purpose of music as a tool for transcendence or meditation remained one of her strongest motivations. She continued to be interested in Buddhist meditational practices as felt by a Western sensibility. During her Sussex period Boyd's most significant works were *As It Leaves The Bell* (1973) for piano, two harps, four percussion; *Angklung* (1974) for piano, written for Australian pianist Roger Woodward who was a lifelong musical stimulus of Boyd's;

\(^{15}\) LePage, III, p. 44.
and *As I Crossed the Bridge of Dreams* (1975), an *a capella* choral work. These works all continued to show the strong influence of *gagaku*, as credibly discussed by Deborah Crisp in her 1978 thesis. For example, *Angklung* is a slow, meditative composition in fairly minimalist style (using only four pitch classes), which is influenced by its namesake, the Indonesian instrument (a set of bamboo tubes), and such related gamelan music, but also influenced by *gagaku* in its harmony, color, and structure.

Boyd discovered another important source of inspiration during her years at Sussex. She read the diary of a noblewoman from eleventh century Japan, Lady Sarashina, called *As I Crossed the Bridge of Dreams*. It formed the basis of the choral work of the same title, which is based on the harmonies of the *sho*, the Japanese mouth organ integral to the sound of *gagaku*. According to Boyd this choral work uses pentatonic modes from Japan, China, and Bali, and she also cites the influences of Cage, Feldman, Debussy, and Takemitsu. The discovery of this ancient account also began what Boyd calls a ‘passionate relationship’ with its author, and in Lady Sarashina becoming what was for Boyd a muse figure, remaining what she considers a potent source of inspiration for her ever since, including for the flute and piano works, especially the Japanese-influenced ones such as *Goldfish Through Summer Rain* and *Red Sun, Chill Wind*, which we shall examine.

In 1977 Boyd resigned her position at the University of Sussex, simply feeling compelled to return home to Australia, after being in the United Kingdom for eight years. She went to live in the small coastal town of Pearl Beach, fifty or so miles north of

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17 Ibid., Chapter 4, pp. 57-73.
Sydney, where she spent the next four years as a freelance composer. While at Pearl Beach, she had a pivotal chance meeting with a neighbor, Don’o Kim, a Korean-born Australian writer. They struck up an immediate friendship and began several years of collaborations. Their major works together were The Death of Captain Cook (1978), an oratorio on a text by Kim about the British explorer, which amongst other things “approaches Aboriginal music through European sensibilities”\(^\text{19}\); Coal River (1979), a choral symphony with text by Kim; Goldfish Through Summer Rain (1978) for flute and piano inspired by a short poem by Kim; My Name is Tian (1979) a song cycle for soprano, flute, viola, harp, and percussion, based on Kim’s novel of the same name, in which Boyd uses the Vietnamese melody of her early string quartet and Balinese gamelan patterns; and Cycle of Love (1981), another song cycle for countertenor, flute, cello, and piano, based on ancient Korean poems translated by Kim and using Korean musical influences.

Boyd’s works from her time at Pearl Beach show a change in style. There are a myriad of different Asian ideas that contribute to her works, but when Boyd returned to Australia she decided that her repetitive, minimalist, ‘meditation’ style was not so appropriate anymore for her new environment. In particular, she wanted to make her works “a little bit more extroverted and a little bit more rhythmic”\(^\text{20}\) although her works remained quite strongly Asian influenced, and usually based on Asian scales. For example, her children’s opera The Little Mermaid (1978) is based on the Hans Christian Anderson fairytale and makes use of Indonesian gamelan patterns and timbres.

\(^{19}\) LePage, III, p. 48.
\(^{20}\) Interview with Anne Boyd, Dec. 9, 2002.
After the years of freelancing at Pearl Beach, Boyd found she did not feel secure enough financially to continue just freelancing, and she missed the stimulation of academic life, so she began to look for a university position. There were none available in Australia at the time. However, in 1981 Boyd was appointed Reader and the founding Head of the Music Department at the University of Hong Kong. She remained in Hong Kong for ten years, thoroughly enjoying her life there, and relishing the contact with Chinese culture. Boyd’s daughter was born in Hong Kong in 1983, and between raising her child as a single parent and building up the fledgling music department, she did not compose a large amount of music during this time.

One of the significant things that occurred while Boyd was in Hong Kong was the renewal of her Christian faith. The birth of her daughter caused her to re-evaluate her religious beliefs, and she became involved in an active church. Particularly, what interested Boyd was Christian mysticism, and it became an increasing stimulus:

I’m not an evangelical in the sense that a lot of my friends are; the things that really move me about Christianity are to do with mystery, the mystery of God and the mystery of Christ…\(^{21}\)

Later, she would come to be familiar with the writings of the Christian mystical thinker and musician Hildegard of Bingen, and she renewed her interest in medieval music. Hildegard became another muse for Boyd, almost as powerful an influence on her work as Lady Sarashina:

...the more I touch Hildegard’s world, the more I just am directed to feel caught up with it, and that sinks right back to that thesis I suppose, Medieval Aspects of Contemporary Music...\(^{22}\)

\(^{21}\) Ibid.
\(^{22}\) Ibid.
Indeed, the association for Boyd between music and spirituality seems to be a tenet of her life: for her, music is highly spiritual. Her interests in Buddhism, Christianity, mysticism, and their relation to her works, and of her speaking of relationships with muses that are centuries old support this. One might even venture to trace her feeling of music as a transcendent art back to the recorder playing of her childhood as some sort of escapism from the isolation of her surroundings, and perhaps also as a form of escapism from the emotional isolation (or as a constancy despite upheavals?) of her upbringing.

I think that music is the most spiritual of the arts because you can’t touch it, it has no material sense, I mean of course we feel it because it’s vibrations, but you can’t actually quantify it as anything other than its duration and that really is not telling you anything about the nature of the musical experience. So I think that in that sense, music for me always has belonged to the other world, and the other life, if you like, which could only be described in spiritual terms. So even when I was living as a child in the outback of Queensland, for me, when I hear music, it just was a way of transcending existence, and it sounded to me as though that’s what it was; it was sort of messages from the spiritual world, spiritual beings, ways of being spiritually I suppose. So it always had this sort of transcendent function for me, and I never remember it really being any different from that...from the very first time I picked up an instrument and played, it was that. It was the breath of life itself, and that’s probably why I loved being a wind instrument.\(^{23}\)

This esthetic explains to some extent Boyd’s interest in Asian music. She believes that Western art music for the most part no longer functions as a form of meditation, at least historically once music began to engage with opera and become oriented around a bass line:

Western music, because it became an art music, and became a secular art [and] was also very heavily linked to and reliant on virtuosity, it lost its spiritual hinterland and became different, it stepped outside the kind of worlds that the musical traditions that inspire me most belong to, which are nearly always to do with some facet of spiritual life.\(^{24}\)

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\(^{23}\) Ibid.

\(^{24}\) Ibid.
Boyd thus particularly relates to the esthetic of the shakuhachi player, or the Chinese sheng (mouth organ) player, in which music is not an entertainment but a way to lift up the consciousness, to improve one’s mind. She also appreciates the timelessness of some of the Asian musical traditions that have evolved much less than Western art music, such as gamelan and gagaku.

It seems clear from her statements that Boyd’s homage to Asian musics is as much a reference to the esthetics of those musics as it is to any mechanics of the music. Boyd is not a formalist and firmly believes that music is referential in its function, and that in her writing there is always present something of narrative or personal significance. However that is not to say that the narration of significance is necessarily a material or a tangible one. It may just be her sense of mood or even transcendence, such as in the meditative works.

I don’t think it matters two hoots whether anybody knows the little poem that’s at the beginning of Goldfish Through Summer Rain for instance, but what does matter is that they hear that sense of beauty, that they hear that sense of feeling lifted out of this present life, of enjoying some small sense, some time of respite, some sort of sense of transcendence, and that they’ll hear that sort of sense of beauty and sorrow linked together...most people who listen to the piece will probably say they do experience that, and it sort of cuts across mundane existence, it lifts you out of yourself, perhaps just for the time of the piece and a little bit of lingering afterwards...²⁵

However I think that she speaks from a Western cultural viewpoint, in terms of communicating her musical references, as any sense of respite, beauty, sorrow and so forth would presumably be understood (as intended) best by Western listeners. One would certainly be curious to know how works such as Goldfish Through Summer Rain, or Red Sun, Chill Wind, with their Japanese influences, would be received by a listener highly versed in traditional Japanese music. Nevertheless Boyd concedes that music

²⁵ Ibid.
belongs to its listeners and when questioned regarding appropriation feels keenly that no-one can own a particular music, and just as one may partake of the food of another culture, one may partake, with respect, of the art or language too. It is also interesting to consider that the concept of ‘stealing’ art is more Western than Eastern.

The use of other musical cultures outside a composer’s own experience has indeed been an age-long practice, through such composers as Bach, Brahms, Debussy, and Messiaen, and rather than necessarily implying cultural condescension, it is symptomatic of many societies of disparate cultures and locations interacting and cross-influencing one another. Yet cultural appropriation seems to be an increasing concern, and validly so in the shrinking world of twenty-first century homogenization, with unique cultures fast disappearing or being absorbed into larger, more pervasive ones. Yet notably it seems to be of much more concern than the use of a culture from a different historical period outside of a composer’s experience – there are few criticisms of authenticity in neoclassical writing within the context of twentieth century works. Nevertheless it seems to me that the evaluation regarding appropriation can be somewhat arbitrary, and there is much difficulty in assigning its definition. One major determinant surely must be the quality of the integration, or assimilation of elements, in forging a so-called personal style of the composer. A lack of integration (of ‘outside influences’) may cause the criticism of superficiality, and that the composer is ‘window dressing.’ It is interesting to compare such examples as Mozart’s use of ‘Turkish’ music, with Debussy’s incorporation of Russian modality – the differences in utilizing external cultural influences are obvious (and yet surely one would not on this basis challenge the greatness of Mozart). Thus perhaps another key criterion might be the intentions and attitude of the
composer (perhaps just simple curiosity, or purely personal preference or association), as well as considering his or her sociological or political climate (such things as colonialism or imperialism) in uncovering the amount of respect for the alternative culture. Hand in hand with this would be the need for accurate research about the culture, an aspect which has accordingly grown in the increasing insistence on rigorous study through ethnomusicology, actually living in a different culture, and such endeavors. Another consideration might be the level of interaction of the composer – does he or she go so far as to engage with the impetus and esthetics of the alternative culture (even without the sound processes) such as considering the original purpose of the music? Or does he or she simply draw some raw materials from it, to use for his or her own craven or manipulative purposes? These questions have particularly arisen since Cage and Varèse suggested that all sound material is available and permissible.

This particular study of Boyd, amongst other things, seeks to examine her stance in relation to these issues of cultural appropriation. One is obliged to ask if her borrowing of musical material from these Asian cultures is done with respect, or whether such musics are simply seen as resources to be used. Also addressed is how particular the borrowing is, whether materials are used in an exact or authentic way, or in a more general or conceptual way.

Meanwhile, several reasons contributed to Boyd’s moving back to Australia in 1991 after ten years in Hong Kong. Firstly she wanted her daughter to experience her Australian roots rather than be an Internationally Mobile Kid. Additionally the massacre at Tiananmen Square caused Boyd unease knowing that Hong Kong would be given back to China in 1997 (she wrote the orchestral work *Black Sun* in 1989 as a form of protest,
possibly putting her out of favor with the Chinese government). So when she was
appointed to the position of Professor of Music at her alma mater, the University of
Sydney, it seemed to her like destiny. In fact, Boyd was the first Australian and the first
woman to be appointed as Professor of Music at the university. Boyd currently still holds
that position and is Head of the Music Department, but has experienced much frustration
and overwork as a result of major government funding cuts that have been typical
throughout Australia (whose education system has traditionally been largely government
funded). Thus she currently finds it a difficult challenge to find the time for composing
amidst the pressures of her academic life.

In terms of Boyd’s current interests, she is particularly drawn to the writings of
mystics. This specific interest parallels her own explorations of Christianity, and
awareness of being a woman composer in what is traditionally a male dominated arena:

It’s the women and Christian mystics that interest me most. Besides Hildegard,
Julianne of Norwich is another one who has touched me very deeply; her
*Revelations of Divine Love* is a work that has been very important to me. And
then another text that I discovered, written by a mystical person anonymously, in
about the fourteenth century… called *Jesus Reassures His Mother*… essentially
it’s a sort of Christmas nativity, but it’s a poem that has become very important to
me over the last six years – I’ve done about six or seven different settings of it
now, different works that all come from the same sort of source of inspiration.26

Of Boyd’s current directions in musical style she says:

Now I’m becoming much more strongly interested in harmony, and I often
structure works with quite conscious harmonic base to them, but I think I’ve only
really done [that] in the last ten years or so of my career. Melody is still
paramount though; melody still comes first, and color is the other thing – that’s
nearly equal to melody. Harmony for me, like with Debussy I suspect, is a facet of
color, but I’ve gotten really interested in it because I’ve realized that of course it
is color, it does color the moment, it does color the mood, and moods and modes
are very important concepts to me too.27

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26 Ibid.
27 Ibid.
Such an emphasis on melody, color, and modes in Boyd’s writing shows how similar her priorities are to those in the traditional music of a *shakuhachi* player, for example.

Perhaps because of her beginnings as a recorder and flute player, Boyd feels that some concept of melody is the essence of music. She feels that there is much music written today which has lost any essential melodic character:

I don’t understand all this complex contemporary music now, I just don’t feel it has a real sense, a real significance. I think it’s overdone, and there are too many people doing it. It’s a waste; it has actually a very dangerous influence on art music I think, because it has lost its audience. And you see music can only exist in the context of the people who listen to it.... If you can hear the melody, however different from traditional concepts of melody it might be, if you can hear the melody in music, then that for me is the yardstick, that is what makes it genuine, makes it something you can experience as music, as distinct from anything else.  

Whether one agrees with Boyd’s feelings on complex contemporary music or not, it is easy to see that Boyd is particularly interested in the esthetic functions of music, and not particularly interested in a purely academic or scientific view of it. She is more conscious of having a sense or significance in her musical expression, which is consistent with her view of music being referential and in some way narrative. Whether the narration necessarily transcends cultures, and can be perceived by a listener from another background is another issue, but in the least she admits that music belongs to the listeners (compared to the creators).

In considering Boyd’s place in Australian musical history, the composers who emerged in the 1960s, of which Boyd can be considered a foremost success, marked a new phase in the development of Australian composition. This was most likely due to a multitude of factors, including socio-economic ones, and also the importation of new ideas and experienced musicians:

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28 Ibid.
Postwar European music – broadly speaking, that influenced by the second Viennese school – sat rather uncomfortably with the dominant British musical culture, but the presence here of European-born composers of this generation helped to leaven it. Artists like Felix Werder, George Dreyfus and Larry Sitsky brought (often in the face of blank incomprehension) new perspectives to Australian music in composition, performance and, in the case of Werder, criticism.  

Educational appointments were somewhat symptomatic of this period of maturation, as most of the music academics of the first half of the twentieth century were British, but gradually positions came to be filled by Australians. At the same time, many Australian musicians, as did Boyd, continued to feel the need to go abroad to study – England usually being the most frequent choice. Emerging composers of the 1950s such as Don Banks, Keith Humble, Malcolm Williamson, and David Lumsdaine studied with one or other Schoenberg disciple in Europe; as for those of the 1960s, Sculthorpe and Butterley studied in England, while Meale and Sitsky studied in the United States. In some instances, the transplantation overseas can bring out the determination to come home or proclaim ones roots, or both.

Peter [Sculthorpe] writes about this in his Sun Music biography, he writes about finding his Australian self most when he went to England. I had the same experience when I went to York. I just felt so Australian, because I felt so different to my peers, although we spoke the same language, and in a sense England was, you know, my ancestral home, I just felt so different from the people around me, and I also felt quite homesick, and Australia became more and more important to me… and I suppose a way of being different, of expressing that difference, was by embracing Asian music with even more devotion than I had when I was living in Australia.  

Clearly Boyd sees Asian cultures as an extension of her Australian identity, or in the least, she has adopted facets of Asian culture as her own esthetics. Yet she was not alone in this regard, or the first to do so:

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29 Kerry, p. 50.
30 Interview with Anne Boyd, Dec. 9, 2002.
As Sculthorpe focused his attention on how to distill Australianness in music, his Sydney contemporary, Richard Meale, applied a broad range of influences from European music and literature to his own work...Where there is an interface between Sculthorpe’s and Meale’s music of the 60s is in their interest in the music of Asian cultures. Sculthorpe’s work in the latter half of the decade – the String Quartet No. 8, for example – is heavily influenced by the music of Bali, to which he had been introduced by the research of Colin McPhee....Meale’s interest in Japanese music was perhaps literary in origin: his tone poems Soon It Will Die [1969] and Clouds Now and Then [1969] and the large-scale Images (Nagauta) [1966] were inspired by the haikai of the seventeenth-century poet Basho, who has also provided fertile ground for [Australian composers] Barry Conyngham and Roger Smalley.\footnote{Kerry, pp. 50-51.}

So it can be seen that in this way, Boyd, her mentors, and many of her contemporaries were the first generation of Australian composers to explore the idea of using Asian influences. This had a profound and pervasive effect on Australian music.

The question of why Asian music is such a stimulus in Australian music, more so than Australian Aboriginal music, is a difficult one to answer. One might assume that due to its immediateness of locality and age-long existence in the continent, Aboriginal music would be the most obvious source of unique musical material for the Australian composer. And it certainly was an area that has been approached by some composers – John Antill’s 1946 orchestral work Corroboree (the word for an Aboriginal dance ceremony) was considered a defining point and one of the first steps in Australian music history in its reference to the indigenous culture, and Sculthorpe is the best known of Australian composers to take an interest in Aborigine-inspired subject matter. Indeed there have for some time been attempts at a closer identification with Aboriginal culture by non-Aboriginal, most notably a movement around the mid-twentieth century known as the Jindyworobak movement, which originated with some Adelaide writers but spread to
other arts in Australia. Yet the authenticity and success of European writers trying to do so can rightly be examined:

…the idea of the Jindyworobak writers [was] that by borrowing Aboriginal words and trying to approach the country through a knowledge of Aboriginal concepts they would produce a literature of more individuality and of a more convincing identification with the country in which it was written. The Jindyworobak idea deserves sympathy rather than ridicule at this point in Australia’s history; but basically it is a kind of longed-for ‘short cut’ to cultural maturity and national identity; an impatience with the slow process by which a literature truly naturalizes itself in a newly settled country and a desire to, as it were, take advantage of the experience of the Aboriginal inhabitants of Australia and their uniquely close relationship with the country.\(^\text{32}\)

Thus although Aboriginal music is in no doubt a contributor to the quest for ‘Australianness,’ its effect in the search for a particular Australian style is hard to judge. It is certainly not uniform, and ironically seems not as prevalent as the influence of Asian musics such as gamelan music, at least in the generation of Boyd. One may hazard some suggestions as to why, such as the historically polemical relationship between the Aboriginal culture and White Australia, or as some would claim the unsuitability of adaptation of Aboriginal music to the Western mind or techniques. Perhaps composers simply did not want to write music that by its allusion to the Aboriginal culture was seen as making some sort of political statement, whilst relationships between the cultures were strained.

In the case of Boyd, she says that she has listened to a lot of Aboriginal music, and senses and respects its importance in Aboriginal spiritual life. She also has written a few works that are indeed influenced by Aboriginal music, such as \textit{Kakan} (1983) for alto flute, marimba, and piano; and a vocal work \textit{The Last of His Tribe} (1979). There are

some characteristics of Aboriginal music that Boyd considers have influenced her style as well:

…the quality of Aboriginal music that does influence me I think a lot is the drone, and of course the drone comes through the didgeridoo, but implicit in most Aboriginal song cycles that I've listened to has been the drone. Whether a didgeridoo is used or not, there's been a sort of a sense of a modal base; the music always falls down to a certain pitch, and that certain pitch is dominant in the musical structure overall – well, nearly all my music is drone-based, in some way, shape, or form.\textsuperscript{33}

Boyd also cites the common Aboriginal musical contour of the ‘tumbling strain’ (a steeply descending contour) as being fairly common in her work. But whether these particular characteristics described are necessarily unique to Aboriginal music is to be questioned; drones and modes with finals or pitch centers are relatively widespread and enduring musical phenomena. Ultimately, Boyd concedes that she does not have such a comfortable relationship with Aboriginal music. She cannot explain it, but she simply feels ‘at home’ with gagaku.

So it can be seen that Boyd is both a product of and a contributor to the development of some sort of Australian style, whether or not that has necessarily yet evolved into a single, unified style. Her use of non-Western influences, particularly those of Asia, and within that category particularly those of Japan and Indonesia, can be seen to stem largely from her education and contact with Sculthorpe and Meale in Sydney in the 1960s and thus is a product of their search for an independent (from Europe) Australian style. Yet at the same time her use of these influences is obviously also a case of personal choice and association (such as her connection of gagaku with outback Australia) and not simply a result of her mentors’ directions, as they extended far beyond her years in Sydney. Yet it remains that she was an important part of an entire generation of change in

\textsuperscript{33} Interview with Anne Boyd, Dec. 9, 2002.
1960s Australia. Exploring these non-Western influences was paramount in changing the attitudes of Australian composers, and opened many doors in the search for a unique Australian voice and the emancipation of that voice from Europe.

This is certainly not to say that all Australian composers followed by investigating Asian styles. In fact it does not seem, at least in current times, to be a preoccupation with the majority of composers. Indeed, some have deliberately avoided Asian influences, making the point that they are not uniquely Australian. For example, some composers continue to have an affinity with European developments, such as Mary Finsterer, Gerard Brophy, and Riccardo Formosa, whose music bears relationship with complexity-based compositional developments from Italy. And other Western influences such as those of jazz or rock idioms can be seen in the work of composers such as Matthew Hindson and Graeme Koehne. But the diversity of styles that has grown in Australia, and its subsequent growing independence from primarily British or European styles, has clearly been a tendency in Australian composition since the 1960s. There are many different cross-cultural influences now also evident, such as Balkan, Turkish, Greek, Chinese and Indian musics (whether traditional or of current developments), perhaps some of these reflecting the growing multi-cultural makeup of Australian culture itself. Yet while the ethnic makeup of Australia may account for some of these newer influences, it certainly cannot account for the preoccupation in the 1960s with, for example, Japanese and Indonesian music.

Statistics show that of Australia’s immigrants (going by either country of birth or former citizenship), Japanese and Indonesian immigrants have always numbered less than

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one percent of the population. Australia however has in the last thirty or so years shown a significant shift in the origins of the population, particularly showing a decline in those from the European region whilst an increase in those from Asia (most commonly, countries such as Vietnam, China, Philippines). In addition, there has been an increase in the diversity of source countries. During the early 1960s the top six countries of birth provided 80 percent of immigrants, including 46 percent from the United Kingdom or Ireland, whereas in the early 1990s the top six provided only 48 percent, with 13 percent from the United Kingdom or Ireland. However these figures do not necessarily indicate that Australia is not culturally engaged with Japan and Indonesia. After all, Japan is the only country to have ever invaded Australia; and Indonesia’s size, proximity, and differences in political opinion have made it of considerable interest to Australia. Additionally of note, Japan and Indonesia are currently amongst Australia’s highest trading partners economically.\textsuperscript{35}

Thus the increasing diversity in Australia’s population and the growing cosmopolitan nature of the world in general, in terms of globalization and the rapid spread of cultural information through information technology, may be reflected in the diversity within Australian art music:

The current situation, however, evinces overall a heterogeneity in musical conception, aspiration, and creed regarding the potential for musical Australianness. While it certainly must be acknowledged that some have found their musical ‘Australia’ in the ways they describe, it is important to bear in mind that they are really speaking for themselves. They are not reflecting an across-the-board adoption of any singular, consistent, distinctively Australian sound.\textsuperscript{36}

\textsuperscript{36} Kouvaras, p. 54.
So whilst there might not yet be a wholly agreed upon distinctively Australian sound, and the range of styles somewhat defy categorization, it is hard to deny that the looking to the musics of the surrounding Asia-Pacific region as opposed to Europe was an important catalyst in the search for a national style, a search which Australians continue to undertake as Australia continues to search for its identity, on its way to cultural maturity.
Chapter 2

An Introduction to Some Relevant Features of Japanese Music

Japan has a long and rich musical history, to which this is a very modest introduction. It is necessary to do in order to recognize some kind of context for the Japanese influences in Boyd’s work, whether they are esthetic or practical. Also this survey makes a number of observations about the different cultural influences within Japanese music itself. Additionally we shall consider a few aspects of Japanese music that are significant in Boyd’s works, particularly those influences in Goldfish Through Summer Rain (hereafter referred to as Goldfish) and Red Sun, Chill Wind (hereafter referred to as Red Sun.)

In this survey, information is drawn particularly from William P. Malm’s book Japanese Music and Musical Instruments since that work is a primary source in Boyd’s education and awareness of Japanese music. This text by American ethnomusicologist Malm (b. 1928) was the first, and for many years the only, comprehensive scholarly book on Japanese book written in English. It certainly was the most significant source by the time Boyd wrote Goldfish and Red Sun. Nevertheless it must be recognized that Malm’s book, published in 1959, does in fact contain some errors, and since then further research has widened the field of knowledge amongst Western scholars. However later scholarship when available is also taken into account, and the particular points drawn from Malm’s text used to illustrate Boyd’s use of Japanese influences are without dispute. There has indeed been a significant amount of research in the field of traditional Japanese music done by Japanese scholars (mainly published in Japanese), particularly in the latter
quarter or so of the twentieth century, perhaps reflecting a resurgence of interest in the nation’s indigenous music.

Japan’s history is one of many intercultural influences. The exact ethnic origins of the Japanese are not clear, as the inhabitants of the islands that make up Japan were of many small clans, which eventually merged under one particular imperial clan (the Yamato people). However, over many centuries the Japanese sustained many cultural migrations from mainland Asia, including Korean, Mongolian, and Southeast Asian, but most significantly of all, Chinese. Much of the information from pre-sixth century comes from Chinese sources, and the influence of the Chinese culture in such things as language and music is very strong. Japanese music history is generally classified chronologically by its corresponding political developments.

The first major historic period in Japan, the Nara period (553 – 794) was the first international period of the country’s music history, and a prime example of the Chinese influence:

[The Nara period] saw the initial struggles to establish a national government and an attempt to impose a Chinese social and intellectual order on the rustic clans of Japan…. One can imagine what a Mecca of miracles China must have seemed to the Japanese, who were without a written language, permanent cities, a centralized government, or any religious concepts beyond a rather indefinite pantheism.1

The Nara period witnessed the beginnings of Buddhism in Japan, alongside the indigenous Japanese religious expression of Shintoism. Japanese converts were sent to study Buddhism in China, and returned with many new ideas, including music theory and practice. In the Nara court, music (both sacred and secular) and musicians were imported from China, Korea, and India, while indigenous Japanese music remained fairly

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primitive, mostly in the form of folk music (which continued to prevail throughout Japan’s history). During the eighth century the court music of gagaku (‘elegant music’) was first imported from China and Korea, probably from an earlier Chinese musical dance-pantomime called gigaku, and it began to be officially administered by a government music bureau, gagaku-ryo, which was established in 701.

During the following Heian period (794-1185), gradually the musicians came to be Japanese, although there was still much use of Chinese instruments and forms. Gagaku came to develop a more Japanese style, as the Heian period evinces the beginnings of the influence of indigenous music on imported music and instruments. Such a wide variety of music induced the emperor to bring order to the various musical styles, and during the ninth century a standard gagaku orchestra was determined, and music was categorized into Togaku (or ‘music of the left’), consisting of music from China and India, and Komagaku (or ‘music of the right’), consisting of music from Korea or Manchuria, to which was added new Japanese pieces.

The Heian period represented the height of power for the aristocracy, and gagaku was a popular element of many court ceremonies as well as being practiced by noblemen, and thus correspondingly at its zenith during this period. Instruments of the gagaku orchestra are in three categories: percussion, strings, and winds. The percussion consist of various drums (such as da-daiko, tsuri-daiko) and gongs (such as shoko) which serve generally as structural or colotomic (functioning to signify the structure). The strings consist usually of the wagon (a six stringed zither, possibly one of the few truly indigenous instruments of Japan, but also resembling a similar Korean instrument); gakasoso (or so, a thirteen-stringed zither and predecessor of the koto); and the biwa (a pear-
shaped lute with four strings and played with a plectrum, thought possibly to have originated from the Chinese *p’ip’a*. The string instruments tended to have restricted use, such as arpeggios, melodic fragments, or a few stereotyped patterns that functioned more colotomically rather than melodically. The heart of the *gagaku* orchestra is the wind section, which carries the main melodic line (played heterophonically) as well as the distinctive harmony. It consisted of the *hichiriki* (a Japanese oboe); a transverse flute of some kind (*kagura-bue, ryuteki, or koma-bue*), depending on whether the music was Chinese, Korean, or Shinto in its origin; and the *sho*, a mouth organ modeled after the Chinese *sheng* and which consisted of seventeen reed pipes placed in a circle inside a cup-shaped wind chest which could play chords. Such an emphasis on wind instruments, compared to the traditionally string-based Western orchestra, is quite possibly one of the factors in Boyd’s identification with *gagaku*.

Indeed, as mentioned in Chapter 1, one of the major Japanese influences in Boyd’s work is that of *gagaku*. In fact Australian composers Sculthorpe, Meale, and Conyngham all likewise studied *gagaku* and at some point made reference to it in their works.² Several of Boyd’s works from earlier in the 1970s (compared to *Goldfish*) show the marked use of *gagaku* influences, as evidenced in Crisp’s thesis. The *gagaku* influence is particularly strong in Boyd’s use of harmony and structure, as she makes recurring use of one of the chords of the *sho*, *gagaku*’s most distinctive instrument.³ Of all the aspects of *gagaku* it is the *sho* that seems to have had a considerable impact on Boyd. In *gagaku* the *sho* is used for chords rather than melody. There are ten or eleven

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chords available, which to the Western ear sound more like tone clusters.\textsuperscript{4} These chords form a kind of harmonic backdrop to the melodies in gagaku. Additionally, the different length pipes of the sho are arranged such that their combined profile appears to be that of a bird. The appearance of the instrument is seemingly more significant than the musically practical arrangement of the pipes. In fact it is said that the instrument is modeled after the mythical phoenix bird and is meant to imitate the cry of the phoenix. Boyd’s preoccupation with this instrument is perhaps evident from her subject matter in several of her key works from her time in York: The Voice of the Phoenix (1971), and The Metamorphoses of the Solitary Female Phoenix (1971).

Also evident within some of Boyd’s works is the use of the jo-ha-kyu tri-partite structure prevalent in gagaku music.\textsuperscript{5} Jo-ha-kyu is considered the basic esthetic theory of gagaku. It can roughly be described as jo being the scattering, ha being the breaking apart or exposition, and kyu being the rushing to the finish or denouement. The theory seems to be pervasive on many levels of Japanese music, whether of individual phrases, or entire compositions.

Other musical genres occurred in the Heian period, such as the vocal forms of roei, saibara, and imayo, but gagaku was the most formal instrumental music, occasionally serving as dance music (termed bugaku). Also classed as part of gagaku since it was performed in court was mikagura, Shinto music and dance for the palace. Along with gagaku, the other foundation of Japanese classical (‘art’) music that has its origins during this period is Buddhist chant, shomyo.


\textsuperscript{5} Crisp.
There are two basic scales of the ancient Japanese court music, the *ryo* and *ritsu*. These are derived from the Chinese music theory of twelve untempered chromatic notes. They are pentatonic scales, and represent the *yin* and *yang* – the *ryo* scale represents the male principle (*yin*), and the *ritsu* scale represents the female principle (*yang*). These pentatonic scales are also formed from the early Chinese esthetic that is concerned with the correspondences between the sacred five Series of Five: five elements, five colors, five notes, five human essentials, and five virtues. The five notes comprise: ground note, supertonic, ‘cornerstone-note,’ perfect fifth, and sixth. Thus the essential difference between these two scales is that the ‘cornerstone’ note (third note in the scale) is a major third in the *ryo* scale, and a perfect fourth in the *ritsu* scale. Each scale also contains two auxiliary tones (shown in brackets). These auxiliary or additional tones are known collectively as *hennon* or ‘changing tones’ and are used primarily for modulation. In the case of the *ryo* scale, the additional tones are translated ‘flattened fifth’ and ‘flattened groundnote.’ In the case of the *ritsu* scale the additional tones are translated ‘sharpened supertonic’ and ‘sharpened sixth’.

*Ryo* scale:

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\[\text{\textbf{Ryo scale:}}\]
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*Ritsu* scale:

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\[\text{\textbf{Ritsu scale:}}\]
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7 Malm, p. 66.
The Kamakura period (1185-1333) was the age of the warrior, or shogun. Buddhism increased but the international character of Japanese music disappeared, and court music began to decline while theatrical entertainment for both the court and the military increased. As imperial power dissipated, the arts reflected the change to feudal society and there was a new emphasis on vocal and dramatic music. One such popular form was the secular narrative song accompanied by the biwa (often of military sagas). The popularity of shomyo also grew.

The Muromachi period (1333-1615) saw the shift in power from shoguns to independent landowners, in many a bloody battle. The social structure of Japan changed to one of smaller units, in particular, the family unit. Also a merchant class began to arise due to foreign trade. The main musical feature of this time was the growth of theatrical arts, and the major theatrical genre created was the noh drama, which combined music, dance, poetry, design and costume, with a Buddhist perspective. Other significant developments were the introduction of the three stringed guitar jamisen, an instrument of Chinese ancestry, introduced via the Ryukyu islands south of Japan, and predecessor of the shamisen. Improvement in instrument construction also led to the successful production of the new instruments of shamisen, koto, and shakuhachi (from an earlier model).

In the Edo period (1615-1868), Japan was unified and stabilized under the Tokugawa shogun, and with this military dictatorship outside influences were kept out, and any power of religion (Buddhism, Christianity) was broken. The court was by this time merely ceremonial (yet still able to keep a continuation of gagaku), but the increase of the merchant class gave rise to a new bourgeois art. In particular, the theatrical arts
flourished, such as bunraku, puppet plays accompanied by singer/narrator and shamisen; and kabuki, all male theater that is a combination of melodrama and colorful dancing, and served by several kinds of music – onstage (including nagauta, the lyric genre of shamisen accompanied songs), offstage, and narrative. Meanwhile the noh drama continued as an art for the remaining aristocracy and those wishing for a more refined entertainment. Thus Japan’s isolation from outside contact caused these traditional Japanese arts to reach their zenith during this period, without much foreign influence. In addition to the theatrical arts, the Edo period saw the rise of shamisen (usually in vocal forms with shamisen accompaniment), koto, and shakuhachi music, including ensemble music for these three instruments plus singer (called the sankyoku ensemble).

The Meiji period (1868-1912) saw the swift reintroduction of Western culture under the Emperor Meiji, as Japan overhauled its social structure by the adoption of Western style administration and warfare, and devoured new Western ideas in its desire to modernize. Music in particular was imported via education and the military, such as in military bands and school songs. Western musicians and teachers were brought to Japan, and Western music began to permeate through traditional forms and become the favored style of the American-based public school education, meanwhile influencing the trends of both ‘art music’ and popular music.

The beginning of the twentieth century witnessed a rise in militant nationalism (culminating in war), which happened to have the effect of a resurgence in traditional music, amongst which court music was opened to the public for the first time. Shamisen and koto music were also popular.
In recent times, there have been continuing efforts of many Japanese to combine indigenous and European idioms, but perhaps with varying success, according to Malm (in 1977):

> The many efforts by traditional and Westernized Japanese musicians and by foreign composers of ‘oriental’ taste are sometimes quite pleasant, but they seldom accomplish any real meeting of East and West. The problem is not that there is any lack of talent; rather it has been that there has been no composer to have really understood both musics on an equally deep level. It was not until the second half of the twentieth century that the ‘anational,’ transcendental idioms of the times – and talent along with supranational understanding – could be combined to provide musical abstractions that were international in appeal but still evocative of indigenous music. In Japan as of the 1970s, the most frequently successful composer in this manner seems to be Toru Takemitsu (b.1930). 

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It is relevant to our discussion to note that in this quotation Malm admits there to be more international (or rather ‘anational’) musical idioms in the later twentieth century that are perhaps more flexible and adaptable for the use of such diverse cultural influences. It is also interesting to see that he rates talent (the quality of the integration?) as well as understanding in the success of such amalgamations, and that at the time of this quotation he is reluctant to credit Japanese composers (in the Western style) as having an equally deep level of understanding of Western music as of their own culture. One would be curious as to whether this might always be the case now, and whether there are at present Japanese musicians more familiar with Western music than their own traditional music, depending on their education.

Thus at the present time, two major musical cultures may be found in Japan: Western (yogaku) and traditional (hogaku) music. At the same time, there has been plenty of cross-cultural fertilization, such as Japanese composers writing in a Western style but using traditional materials, as in for example writing a concerto for koto. Yet despite their

many external influences, traditional Japanese musical arts do still flourish and are a proud part of Japan’s heritage.

Of particular interest to our discussion of Anne Boyd’s prescribed flute works, is the *shakuhachi*. The *shakuhachi* is an end-blown bamboo flute, with five holes (four finger holes, one thumb hole) and a notched mouthpiece for sound production. It is thought to be of Chinese origin, although some even trace it back to ancient Egypt.⁹ There are three different types of *shakuhachi*, according to the development of the instrument. The first *shakuhachi* is the one that appeared during the height of *gagaku*, in the Heian period. It flourished during this period, however it did not seem to be used in the *gagaku* orchestra; perhaps its tone was more suitable for solo playing. It appears to have died out soon after.

Several hundred years later, during the Muromachi period, the second type of *shakuhachi* appeared, called the *hitoyogiri*. The significant development of this instrument was the change in construction of the sound producing notch in that it began to be cut obliquely outwards. It was shorter (and thus higher in pitch) than the subsequent modern *shakuhachi*, and its natural scales were those of Japanese folk scales. It first appeared as an instrument played by wandering Buddhist monks, known as *komoso*, but eventually disappeared.

The significant rise of the modern *shakuhachi* occurred in the seventeenth century during the Edo period, and was brought about by a new type of wandering priest known as *komuso*, who played the *shakuhachi* to solicit alms. The *komuso* belonged to a Buddhist sect called *fuke*, which at the time had the exclusive rights to play the

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shakuhachi. They wore basket hats with visors, and formed musical guilds known as ryu. The komuso’s ideology was centered on Zen Buddhism, and their lifestyle was known as suizen (‘blowing Zen.’) Thus, to them, the shakuhachi was a sacred tool for spiritual training. It was not an instrument but a device of Zen, with performance not a goal. The process of producing a sound was more important than the actual sound, and consequently music of this purpose was distinctively of free rhythms and unhurried tempos. This ideology is congruous to that which Anne Boyd believes, in that music is a spiritual tool, a means of transcendence. The shakuhachi was often played solo, but as time went on it began to be played in combination with other instruments such as the koto and shamisen, and the musical guilds continued to flourish and took on a secular role once the fuke sect was abolished during the Meiji period. Compared to the hitoyogiri, these (fuke) shakuhachi were essentially the same design but more resonant and mellow since they were much longer and thicker.

Music for the shakuhachi is classed as honkyoku, the original music in free form and rhythm from up to and including the Edo period; gaikyoku, ‘outside pieces’ adapted from koto music; and shinkyoku, new pieces. The characteristic scale used in honkyoku is known as the in scale, one of two scales including the yo scale, that are the basis of most Japanese art and folk music of the Edo period and which are said to have developed out of the older ritsu scale. Note that the third of the pentatonic notes, or ‘cornerstone note,’ is a perfect fourth, characteristic of the ritsu scale. The additional or auxiliary tones are again shown in brackets:

In scale:
Yo scale:

Also characteristic of shakuhachi music are microtonal effects, the pitch variation produced by half-holing (partially covering a hole with one’s finger), and embouchure changes (some produced by head movements). Such a process of pitch variation is known as meri-kari.

In Chapters 3 and 4 we shall examine some of these influences of Japanese music in Boyd’s works Goldfish Through Summer Rain and Red Sun, Chill Wind. In particular, we shall see that there is a significant influence of the shakuhachi and its traditional repertoire, honkyoku, in these two works by Boyd.
Chapter 3

A Study of Goldfish Through Summer Rain

Goldfish Through Summer Rain (hereafter referred to as Goldfish) is one of Anne Boyd’s most popular pieces for flute and piano. It was one of the first pieces that Boyd collaborated on with Korean writer Don’o Kim, from her time at Pearl Beach. Boyd says that its creation was incredibly swift and straightforward, a fact she now finds ironic in view of its popularity. She relates the impulsiveness of the work’s conception:

One afternoon, in late 1978, Kim wandered up the driveway of my Pearl Beach home wearing a large straw fisherman’s hat and presented me with a slip of paper on which was written a tiny verse he had just translated. ‘Here is a present for you’:

A Summer Hue [by K. S. Kim]

After the rain
The blue sky came upon the pond,
So did the summer morning
And so did the sheet of summer shade,
And there the goldfish wrote their summer verse.

I sat down straight away that afternoon and composed a work for flute and piano which I called Goldfish Through Summer Rain.¹

Soon after, Boyd sent the piece to Geoffrey Collins in Sydney. Collins is one of Australia’s foremost flutists, and is a champion of Australian music, having inspired many composers to write pieces for him in the past twenty or so years. He first became aware of Boyd as an emerging composer when he was a student at Sydney University in the mid 1970s. Collins was part of a contemporary music group that formed in Sydney in 1976 called The Seymour Group. This group has gone on to become one of Australia’s

¹ Anne Boyd, Crossing a Bridge of Dreams (Sydney: Tall Poppies Records, 2000), CD liner annotations.
foremost exponents of contemporary music. The Seymour Group had already performed Boyd’s work *The Metamorphosis of the Solitary Female Phoenix*, in which Collins had played flute. So Collins gave the premiere of *Goldfish* (with pianist David Miller) at a Seymour Group recital in Sydney in 1979. Collins has subsequently played many of Boyd’s compositions that include flute, inspiring several and premiering a large number of her works. He has also recorded many of Boyd’s pieces, such as the majority of the works on her CD *Crossing a Bridge of Dreams* (produced by the Australian label Tall Poppies.) Thus *Goldfish* was in many ways the beginning of a long and fruitful relationship between the two musicians. The piece was published in 1980 by Faber Music, London.

On examining *Goldfish* in order to seek out Japanese (or *shakuhachi*) influences, the most obvious feature is Boyd’s choice of pitches. The entire piece is found to be based on the *in* scale, one of the two scales that are traditionally the basis of most Japanese music. The *in* scale has been described in Chapter 2 as:

![Musical notation of the in scale]

If one were to transpose the above *in* scale up a minor sixth (or down a major third), one gets the following scale:

![Musical notation of the transposed in scale]
Every single pitch in *Goldfish*, in both flute and piano parts, belongs to the five primary pitch classes of the above transposed *in* scale, with one exception. There are several very brief occurrences of Gb, one of the two auxiliary notes in this scale. It occurs only once in the flute part, for merely a sixteenth note on beat three in measure 17. And Gb occurs a few times in the piano part: as grace notes to some of the eighth note chords in mm. 16 – 22 (seven occurrences); and in some of the melodic interjections by the piano right hand in mm. 35 – 37 (three occurrences). However the nature of these occurrences (length, lack of rhythmic stress, lack of repetition) assigns the Gbs little melodic importance. The second of the two auxiliary notes in the above *in* scale, Cb, does not appear in the work.

It must be noted that Boyd does not use all of the above spellings for the *in* scale in *Goldfish*. Instead she mostly writes the more ‘user friendly’ enharmonic equivalents for the pitches Bbb and Fb, making her scale basis:

![Scale Diagram](image)

When asked about her use of the *in* scale in *Goldfish*, Boyd actually cites the use of the *hirajoshi* mode. The *hirajoshi* mode is the name for one of the most common tunings of the strings of the *koto* (a zither). But it is in fact based on the *in* scale, and has the identical set of interval patterns as the *in* scale.² Boyd says the *hirajoshi* mode is a recurring element in many of her works: “…certain things became almost automatic in

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my music, for example the use of the \textit{hirajoshi} mode...which I use over and over again...\textsuperscript{3}

Boyd's use of the \textit{in} scale in \textit{Goldfish} is the foremost indication of her having been influenced by Japanese music. It is even particular to the \textit{shakuhachi}, as traditional \textit{shakuhachi} music (\textit{honkyoku}) uses the \textit{in} scale.\textsuperscript{4}

If one examines the five primary notes of the \textit{in} scale, one can see that there are certain intervals that are characteristic. The interval vector of these five notes would be [2, 1, 1, 2, 3, 1]. From this, one might expect a predominance of the interval classes of minor second, major third, and perfect fourth. This indeed turns out to be the case, however there is also an emphasis that Boyd places on the augmented fourth interval. And certainly to Western ears, the minor seconds are quite distinctive in the above pentatonic scale (particularly the one between the first two notes), compared to the major second between the tonic and supertonic in traditional major or minor tonal scales.

If one considers the melodies of this work, which happen to lie mainly in the flute part (perhaps also in the piano part from mm. 34 – 38), one sees an emphasis on the intervals of perfect fifth and augmented fourth, followed by minor second and major third. There are instances of major seconds, but they seem less significant, perhaps increasing towards the end of the piece (for example in the flute part from mm. 25 onwards). They also happen to be preserved as the interval type from the scale – a major second and not a minor seventh.

\textsuperscript{3} Interview with Anne Boyd, Dec. 9, 2002.
Note that in studying the melodic prevalence (or significance) of an interval, one not only simply observes the number of occurrences of the interval between notes in a melodic contour, but one considers its rhythmic stress (as part of a pattern and relative to any beat or pulse), rhythmic length, melodic stress (whether at the peak of the phrase contour), and any successive repetitions of the interval (especially on the same pitches, reinforcing the interval’s importance). For example mm. 5 – 10 in the flute part (which I consider the essential ‘melody’ of this work) contain only the intervals of perfect fifth and augmented fourth. And there are only four pitches used, for the entire six measures. The passage consists mainly of successive perfect fifths. There are also augmented fourths (aurally stressed by being between the same two pitches), which occur at melodic high points of most of the phrases, as well as being repeated many times in succession in mm. 9 – 10.

An example of the first two phrases of melodic material, containing only perfect fifths and augmented fourths, in the flute part measures 5 – 7:

\[\text{\includegraphics[width=\textwidth]{image.png}}\]

Measure 11 of the flute part brings in two new interval classes of a major third and minor second (or their enharmonic equivalents), which are used from this point forward, with the first appearance of a major second between two sixteenths in m. 13. The remaining interval class, that of the minor third, occurs extremely rarely throughout the entire work, whether in the flute or piano part, melodically or harmonically.
The introduction of the major third and minor second in the flute, measure 11:

Thus by the fairly restricted use of pitch and interval patterns in her melodic material, Boyd brings out the more distinctive characteristics (as compared to Western tonality) of the in scale, focusing firstly on the pentatonic sound (very little use of the two auxiliary notes), and the intervals such as the minor seconds and augmented fourths. Additionally her perfect fifths and major thirds are never implying tonality by their context. For example, two perfect fifths are often used in succession in similar motion such as in mm. 5 – 10 in the flute part, or in pairs of open fifths moving in parallel motion by a semitone as in mm. 15 – 23 in the piano part. In this way Boyd not only bases her pitch on the Japanese scale, but whether deliberately or not, concentrates even more on the aspects of this scale that sound exotic in Western terms.

The parallel open fifths in the piano left hand, beginning in mm. 15 – 16:

In terms of harmony, Boyd likewise restricts herself largely to the pitches of the in scale, resulting in the predominance of certain interval classes. There are however some exceptions to Boyd’s avoidance of the minor third or anything resembling triadic harmony. There are minor thirds within the harmony in every second piano chord at mm. 34 – 39 (Db and Fb); and a compound minor third in the sustained piano chord in mm. 28 – 33 (Db and E natural). But these minor thirds are not used in the context of a major or minor triad. There is technically a C# minor chord sounding in the sustained chord in the
piano, mm. 28 – 33. However the chord spacing, dynamic, and accompanying function to the more dominating part of the flute (with its in scale melodic pitches contrasting) render this chord as not sounding strongly triadic. The same applies to the sounding A major chord in mm. 4 – 5.

Measure 5:

On the other hand there is an insistence, at some points, of the perfect fifth between Ab and Eb (mm. 6 – 14, 15 - 23 in the piano left hand), which when based on the tonal centre (or modal final) of Ab, might have a slight tonicizing effect. Yet any reference to Western tonality is negated by the simultaneously occurring material (flute and right hand parts in mm. 6 – 23, also parallel movement to A natural and E natural in mm. 15 – 23).

Measure 34 to the end is likewise reinforcing of an Ab tonal centre in the piano left hand, but again this is undermined by the presence of both Dbs and a constant alternating with A naturals. However, the strong presence of the Ab in the final measure (in flute, the lowest and highest pitches in the piano as well as doubled several octaves in between), if not a centre of tonality, definitely establishes Ab as the modal final:
Another aspect of Goldfish influenced by shakuhachi music is the rhythm. Rhythmic structure is free in shakuhachi music. In fact, in original honkyoku repertoire, there is often no discernable beat or meter. In Goldfish, although the piece is in common time, the rhythms are rather varied and there are a considerable number of ties throughout the piece which take away the primacy of the beat. Looking at the flute part, one can immediately see the large number of ties, and for example how often the downbeat of the bar is not articulated but tied to. The opening passage for piano (mm. 1 – 4) is also a clear example of seemingly such beat evasion. Although the performer is likely to have to execute this passage in a very strict rhythmic way in order for it to be correct, the resultant effect is one of a delicately shifting structure. Not only are the basic rhythms varying with every beat (with subdivisions changing between five, six, four, two, and three), but the beat is obscured further by added grace notes, and ties leading to many of the beats. The same passage occurs in the piano in mm. 25 – 28.

Some of the few instances where a pulse is clearly defined are the piano passages at mm. 6 – 10, and 15 – 23. This recurring ostinato type syncopated rhythm (eighth, quarter, eighth) gives a definite pulse. However the harmonic changes in the passage at mm. 15 – 23 occur in a syncopated way - that is the harmony changes on the off beat. That, combined with the added grace notes, distracts a little from the beat’s insistence.

Measure 15:

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Another instance where a beat is clear is the piano left hand chords on every half note, in mm. 34 – 39. But these form more of a backdrop to the free sounding (and somewhat complicated) rhythms of the flute and piano right hand.

Half note piano chords beginning in m. 34:

If one examines the flute in mm. 5 – 10, one would note that this might be considered the ‘essential melody’ of the piece, and on its reappearance in mm. 25 – 32 its rhythmic structure remains exactly intact. However the rhythm, in relation to the beat of the bar, changes. In other words, although the melody keeps its rhythm, it does not retain any identity regarding meter. The repeated melodic material in mm. 25 – 32 also has any sense of meter eroded because of the interjections (of more complicated rhythmic material) in between each phrase of the melody. Overall this gives the melody of the work a more nebulous type of identity, perhaps one more in the recognition of pitches and intervals rather than any specific rhythmic identity. Altogether this characteristic is in keeping with the free rhythmic structure typical of shakuhachi honkyoku. It is also indicative of a melodic structure typical of traditional shakuhachi music. In other words, although the melody may seem simple by its restrictive choice of pitch, the melodic structure is not a “catchy tune” as such, due to the rhythmic uncertainty.

In terms of structural attributes, it is hard to speculate at length on any influences on Goldfish by Japanese or shakuhachi music, particularly since the work is only a few minutes long. Malm states that shakuhachi pieces may vary in length from a few minutes
to half an hour, and he suggests that the music follows a rondo-like form.\textsuperscript{6} In the case of \textit{Goldfish}, there is a clear three-part structure which could be described as \textit{ABBA}, rather than a rondo type such as \textit{ABACA}. Section \textit{A} comprises mm. 1 – 14; section \textit{B} is signaled by the new tempo of \textit{un poco piu mosso} and is mm. 15 – 24; and section \textit{A} returns at the \textit{Tempo primo} in m. 25. Measures 32 – 34 could perhaps be considered a brief transition to a more coda-like section from the end of m. 34 (\textit{sotto voce}) until the end. Apart from by changes in tempo, this structure is also indicated by the choice of materials, with recurring materials in the \textit{A} sections, and a slight contrast of material in the \textit{B} section (for example, more varied rhythmic material, the increase in use of both minor and major seconds). There are elements in common however, such as the piano figures in mm. 6 – 10 anticipating the accompaniment throughout the \textit{B} section; and the opening of the \textit{B} section in the flute in m. 16 resembling material from section \textit{A}.

\textsuperscript{6} Malm, p. 161.
Section: A

Mm. 1-4

Melodic material

Main melodic material
Prevalent intervals: Perf 4/5, Aug 4

Mm. 5-10

Some new melodic material
New intervals: Maj 3, Min 2

Mm. 11-14

Background harmonic, rhythmic material

Shifting texture, complicated rhythms

Section: B

Mm. 15-24

More varied material
Increase in Maj 2, Min 2

Mm. 25-33

Melodic material repeated from mm. 5-10

Mm. 34-39

New material interjected between phrases

Mm. 40

Change of color: sotto voce

Repeated accompanying figure

Mm. 25-28 shifting texture

Repeated accompanying chords
Ab = tonal center
The most convincing resemblance to *shakuhachi honkyoku* characteristics however is the repetition of section A. Repetition is common in oral traditions (of which *shakuhachi honkyoku* is) and with *shakuhachi* music, "melody is subjected to constant variation. 7" In other words, repetition is not exact. This is clearly evident in *Goldfish*, as on the return to section A at m. 25, Boyd very systematically alternates every phrase from the original section A, with an interjection of a new character, in the flute part. These interjections begin simply with a Db – Eb slur in m. 26, but get more lengthy and complicated as in mm. 29 – 30, until the interjection material takes over following the end of the original melodic material, leading to the coda.

Measures 25 – 27:

Interestingly, Malm describes flute pieces from the Japanese *Noh* drama, as having the following formal characteristics:

... a basic theme is presented and with each successive *dan* [musical unit] it is subjected to variation while new material is interpolated between the phrases of the original theme. 8

This method of variation by means of extending sections with new material added to existing material is found often in Japanese music. It is characteristic of the idea of getting the maximum effect from a deliberately restricted amount of material.

In terms of texture, *Goldfish* is consistent with several types of *shakuhachi* repertoire. Essentially, the work is in duet form (flute and piano), which has similarities

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7 Malm, p. 162.
8 Malm, p. 180-181.
with the *shakuhachi* repertoire that is played with *koto* (*gaikyoku*). In this way one would equate the flute part with the *shakuhachi*, and the piano part with the *koto*. However the dominance of the flute’s melodic lines in the texture of *Goldfish* is more reminiscent of the monophonic tradition of the original *shakuhachi honkyoku* music. Thus the texture is somewhat lean and sparse, and there is more attention in general to melodic detail rather than harmonic background or motion. For example the frequent grace note ornaments in both parts tend to add melodic rather than harmonic interest, and the ‘interjection’ phrases in the flute from m. 29 are full of great melodic and rhythmic detail against the extremely static piano accompaniment. This characteristic is consistent with Boyd’s desire for a melodic style of composition, regardless of what her specific influences are.

Related to this sparseness of texture is the concept of space and timing inherent in Japanese music. There is a prevalent esthetic of timelessness and spaciousness in much of Japanese art, a concept that may be described as *zettai no ma*. This may be described as ‘absolute timing’ or ‘absolute space’ and refers to the using of the appropriate amount of space or time between notes or phrases.

The importance of space or *ma* is not unique to *shakuhachi honkyoku*, but is evident in much of Japanese culture, from large amounts of blank space in brush painting or long pauses during which the actors do not move in Noh drama, to large areas of raked pebbles in traditional gardens devoid of plants and long moments of silence during which actors in many Japanese films do not speak.\(^9\)

In Boyd’s *Goldfish*, evidence of the concept of *ma* can be seen in the spaciousness of such passages as m. 5, mm. 10 – 14, and mm. 29 – 33, where there is relatively little going on during the flute solo passages, enabling the flutist to be as spacious or free with time as he or she desires (note then the appropriate direction *poco liberamente* in m. 11).

\(^9\) Lee, N. pag., Chapter section 5.5.3.
Perhaps the slow reflective tempo of the whole work is another indication of the concern with the concept of ma.

With regard to specific idiomatic style of shakuhachi music, several gestures or figures are characteristic.

Traditional shakuhachi music – be it the solo meditative honkyoku, the sankyoku ensemble, or folk music – is replete with subtle gestures to enrich and elaborate a deceptively simple melodic structure. These gestures include grace notes to begin and end phrases; grace notes within phrases; microtonal bends and slides; special finger articulations; variations in timbre and dynamics [as mentioned above]; and a pitch vibrato produced by a wavering head movement.\(^\text{10}\)

Regarding the question of timbre and idiomatic style in the search for Japanese influences in Boyd’s Goldfish, there are a few initially obvious characteristics to be found, such as the likeness of flute to shakuhachi, and the extremely frequent use of grace notes. But the fact remains that the piece was written for the Western flute and piano of Boyd’s natural background, and not traditional Japanese instruments. And in terms of timbral directions or specifications, there are very few in the score. So a flutist performing this work would probably be unlikely to try specifically to produce any particular timbral effects different from their normal tone. We will later find that Boyd’s following work, Red Sun, Chill Wind has some more authentic shakuhachi timbral characteristics.

Nevertheless, upon examination, there are a few subtle characteristics that may be found. The dynamic of the entire piece is soft, with the only indications regarding timbre being the sotto voce marking in m. 34, and then the dim. al niente marking in the final

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measure. Such extremes of dynamic (but in this case exclusively at the soft end of the range) such as the *dim. al niente* are indeed characteristic of *shakuhachi* playing.

The only other timbral or stylistic feature that may possibly be attributed to the style of *shakuhachi* playing would be that of descending pitch inflections at the ends of some phrases. Perhaps these might be a translation by Boyd of either the grace notes that often end *shakuhachi* phrases, or the typical microtonal bends. While there are no exact cases in *Goldfish* of microtonal effects or pitch bending, there are several instances of a descending semitone inflection at the end of a flute phrase. Such a feature is the closest one could play on the Western flute, without resorting to actual pitch bending by half holing or sliding by various means (such as rolling the headjoint inwards). These descending semitone inflections occur exclusively from A natural to Ab, in mm. 12, 16, 18, 30, and 34.

For example, measure 12:

![Semitonal inflections](image)

Semitonal inflections may be simply characteristic of the two semitone intervals in the in scale, but they may also be related to *shakuhachi* pitch bending, specifically in their slurred articulation and downward direction. Further examples of these may include grace note inflections, and also the pitches E natural to Eb, such as in mm. 11, 13 (high E natural to Eb), 17, 18 (E natural to Eb), 32, and 33 (in beats two and four). Such pitch deviations are often intrinsic in the technique of *shakuhachi* playing:

… the pitch of a diminuendo note sustained over many seconds, of which there are many in all *honkyoku*, has a tendency to descend in time, because more effort and control is needed to maintain a constant pitch as volume is decreased.\(^\text{11}\)

\(^{11}\) Lee, N. pag., Chapter section 5.5.2.
While the above statement may actually be true for Western flute technique as well, it is considered bad technique and to be avoided in a good performance of Western flute playing. However in shakuhachi playing, particularly in the original repertoire of honkyoku, such pitch deviation is idiomatic of the instrument and there is not the same ideal of invariable and standardized pitch as there is in Western performance. Whichever gesture these pitch inflections are inspired by, whether it be end-of-phrase grace notes or microtonal effects, there is no doubt of their prevalence throughout Goldfish.

As far as the remaining abundance of grace notes throughout the flute part in Goldfish, these gestures are undeniably inherent in traditional shakuhachi music:

A rapid and subtle finger movement to open and close the holes will produce a quick grace note “popping” sound and a sharp, clear articulation. This is the primary method of articulating notes in traditional shakuhachi music and the effect is quite different from that produced by the tongue articulation commonly used in playing Western wind instruments.  

Perhaps this typical difference in articulation from standard Western tonguing is a reason why much of the flute part in Goldfish is played legato.

Thus it can be seen that Goldfish Through Summer Rain has a number of influences from shakuhachi music, and even Japanese music in general. Since the conception of the work in 1978, it has become one of Boyd’s most popular works. Additionally since that time, Boyd has had the chance to work with several shakuhachi players, such as Riley Lee. Lee is originally American, and is one of the foremost authorities on shakuhachi playing in the Western world. He has studied many years with teachers in Japan and holds the traditional rank of grand master of the shakuhachi. Lee happens to have lived in Sydney since 1986, and since has been awarded a Doctor of

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12 Samuelson, p. 86.
Philosophy Degree from the University of Sydney in 1993, on his writings on the transmission of the Zen (original) repertoire of the shakuhachi.

In having direct contact with shakuhachi players such as Lee, Boyd has been able to reinforce her musical esthetic with that of the original shakuhachi player’s esthetic of music functioning as a form of meditation or tool of transcendence. Boyd has since even created another version of Goldfish for shakuhachi and harp (one step closer to the koto than the piano?), which has likewise been recorded (on the Australian Broadcasting Corporation label).

As for intentions, Boyd articulates her specific hopes regarding the perception of Goldfish thus:

...when you play Goldfish, you’re not playing that piece to entertain people, you’re playing that piece to bring a sense of peace and to lift up people’s consciousness. I mean I hope there is within it a certain sense of beauty and sorrow linked together, and the main purpose is the people listening to the music are just lifted up by it, not entertained, but just made aware of this kind of... being above mundane existence.\(^\text{13}\)

Again, this intention is consistent with the original intentions of the komuso shakuhachi players.

In Boyd’s CD Crossing a Bridge of Dreams, her succinct and personal explanation of being influenced by the shakuhachi is as follows:

...when I write for [the Western flute], it is the shakuhachi which is the source of my inspiration. The shakuhachi...has a special presence in all of my music representing my melodic ideal. It is in a sense my alter ego, being the instrument in my Asian dreaming with which I have the closest spiritual identification. In this way my personal musical language has been distilled as a fusion of East and West; this musical language, I believe, is quintessentially Australasian.\(^\text{14}\)

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\(^{13}\) Interview with Anne Boyd, Dec. 9, 2002.

\(^{14}\) Anne Boyd, Crossing a Bridge of Dreams (Sydney: Tall Poppies Records, 2000), CD liner annotations.
Whether or not a musical language that incorporates Japanese influences is quintessentially Australian, it is undeniable that Boyd’s personal musical language, as so far examined in *Goldfish Through Summer Rain*, has distinctive influences of Japanese music, and particularly those of traditional *shakuhachi* music.
Chapter 4

A Study of Red Sun, Chill Wind

Red Sun, Chill Wind (hereafter referred to as Red Sun) was written in 1980. It was composed at Pearl Beach, and Boyd considers it the successor to Goldfish Through Summer Rain. In fact, Boyd describes Goldfish, Red Sun, and a third piece called Cloudy Mountain, as making up a three-part group or panel of works for flute and piano, written during her time at Pearl Beach. Cloudy Mountain was the last of Boyd’s works written at Pearl Beach, just before she moved to Hong Kong. It was inspired by a painting by Hong Kong artist Fung Chin-Wan and depicts the mountain peaks of Lamma Island in Hong Kong.

Red Sun is another work written for the flutist Geoffrey Collins. It was commissioned by the radio station 2 MBS FM and premiered in Sydney in 1981 by Collins and Nicholas Routley on piano, as part of another Seymour Group recital series.

The piece was published by Faber Music in London in 1995. Unfortunately there was an error made in the publication, and there are several measures missing from the published version. After discussion with Anne Boyd and examining the manuscript belonging to Geoffrey Collins from which the premiere was performed, it appears that there are approximately two measures missing between the measures of 29 and 30 of the published version. These measures, which I shall refer to as measures 30 and 31 (the very last part of which is in the published version), are given in Appendix IIA. I shall accordingly refer to the final four measures following the omission by their correct numbers, that is, measures 32 – 35.
Red Sun is based on a haiku by the famous Japanese poet Basho (1644-94). The
haiku is one of the shortest forms of poetry, with only seventeen syllables, arranged in a
5-7-5 pattern (in Japanese). It is another example of achieving maximum effect from a
restricted amount of material. Basho is considered the greatest contributor to haiku
literature. The haiku used in Red Sun comes from The Narrow Road to the Deep North, a
travel journal of 1689 that marked the climax of Basho’s career. The poem Boyd uses is
however a translation based on the haiku, perhaps an explanation of the variation of line
length from the original three line format. The poem Boyd uses is:

Red is the sun,
Heartlessly indifferent to time,
But the wind knows,
The promise of early chill.

Although also based on Japanese and in particular shakuhachi influences, Red Sun
is considerably different in character from Goldfish. But the most striking feature that is
in common with Goldfish is Boyd’s use again of the in scale typical of shakuhachi
honkyoku as the basis for pitch in the work. Interestingly enough, the exact same pitch of
in scale is used in Red Sun as in Goldfish. The major difference however, is the
alternative enharmonic labeling of the pitches. Thus Boyd’s scale upon which Red Sun is
based is as follows:

\[\text{\includegraphics{notation.png}}\]

However in the case of Red Sun, every single pitch class used in the entire work belongs
to the five primary pitch classes of the above in scale, and there is no use whatsoever of
the auxiliary tones B and F#. One of course does not count any microtonal inflections or
glissandos, or the upper note of the C#-D ‘trill’ such as in m. 3 in the flute part. Thus Boyd is even more restrictive in her use of pitch in Red Sun than she is in Goldfish.

In terms of characteristics of pitch in the melodic material and contours of the flute part, Red Sun differs somewhat from Goldfish. Rather than emphasizing augmented fourths and perfect fifths, and then also minor seconds and major thirds, Red Sun seems to focus more exclusively on minor seconds and major seconds. In my analysis of melodic material, I have made a distinction between the material that functions as melodic, such as in the middle part of m. 7, m. 8, mm. 10 – 16, and 24 – 30, and the remaining material.

An example of the melodic material in the middle of measure 7:

In other words, I have considered as ‘melodic’ the passages that may be somewhat connected together, rather than seemingly isolated gestures such as the feathered beam gestures (m. 7 or 9), or ‘harmonic glissandos’ (m. 3 – 6).

For example, a feathered beam gesture from the flute in m. 7:

A flute harmonic glissando, such as in m. 3:

Nevertheless one could possibly still reduce such seemingly non-melodic gestures down to simple melodic fragments. For example, mm. 3 – 6 may be considered an elaboration
of a simple C# to D# figure if one takes the starting point of each successive ‘harmonic glissando.’

In general, if one counts all of the flute material including the less melodic gestures, the melodic contours are considerably more varied overall in Red Sun than in Goldfish. But then the texture and style is likewise more variable and somewhat fragmented, compared to the more linear and consistent Goldfish. However there can still be found some consistency in the contour of the melodic material in Red Sun. In fact the melodic contour of Red Sun is actually more stepwise than the angularity of the melodic contour in Goldfish. The biggest interval (not counting octave transferences), in the flute’s melodic passages of m. 7, 8, 10 – 16, and 24 – 30, as well as the passage I consider a little cadenza at m. 17, is a perfect fourth.

In considering the melodic material of the piano part, one has a little less to work with, as the piano functions as accompaniment for much of the time, with chordal figures more frequent than melodic ones. There is perhaps a little more variety in melodic contour, but often the contour or pitch composition is fairly static, such as in the repeated tone cluster chords at mm. 1, 7, and 18. There is indeed much repetition of chords or figures, such as in the first half of m. 4 and m. 21, also 23 – 30, and then 33 – 35. But the variety, compared to the mainly stepwise motion of the flute, occurs in mm. 4, 8, 10 – 16, 19 (right hand), and 21. Such instances include more leaps in the melodic contour. The passage at mm. 10 – 16 is a wonderful example of very restricted use of pitch and melodic contour, yet a fascinating shifting texture due to extremely varied rhythms and cross rhythms between hands. It is a little reminiscent of mm. 1 – 4 in Goldfish although even more restricted in its pitch use and even evokes the soft stirring of wind chimes.
For example, mm. 10 – 11:

With regard to harmonic materials in *Red Sun*, there are several similarities with *Goldfish* in that the harmony is again strictly derived from the *in* scale, and is generally used with an avoidance of Western tonal implications. Particularly different though is the preeminent use of tone clusters in the piano part, where there are one or two semitone intervals used simultaneously. Such clusters occur in mm. 1, 4, 7, 18, 19 – 30, and 35. These tone clusters are always in the bass too, successfully blurring any idea of a tonal center. The chords are also frequently voiced with large spacing between the chord extremes, with tone clusters in each hand. Such voicing is also likely to negate any possible tonal implications.

For example, measure 1:

Related to the frequent use of tone clusters is the frequent use of major sevenths in the piano part. These occur at the end of m. 7, m. 8, and the middle third of m. 9. There are also several instances of the spacing or pairing of perfect fourths with perfect fifths. However these in turn are often just a different way of voicing the same two simultaneous minor second interval classes (*A* with G#, *E* with D#). Such examples are
in m. 4, m. 9 (in the outer thirds of the measure), mm. 10 – 16, the beginning of m. 19, and mm. 21 – 23 (in the right hand).

For example, m. 19:

Another feature of *Red Sun* that is consistent with shakuhachi honkyoku repertoire is the free rhythmic character. In fact *Red Sun* is considerably more rhythmically free than *Goldfish*. *Goldfish* shows many indications of free rhythm or obscuring of the beat, but it is still technically metered in common time throughout. *Red Sun* however, has many parts that are unmetered. There are actually thirty bars of the thirty-five bar piece which are in common time, but many of the supposedly metered bars are full of gestures, pauses, or rhythmic structures that are either seemingly devoid of pulse, or written in such complicated or tied rhythms so as to render any possible beat unclear. Examples of metered bars, which contain gestures or pauses likely to be played with relative liberty, are mm. 3, 5, 6, 20, 22, 30, and 32. Many other metered measures have chords or notes that occur on such a combination of beats and offbeats, sometimes also obscured by grace notes, that one has trouble perceiving the beat, such as in mm. 1, 2, 4, 18, 21. Even mm. 33 – 34 have the beats clouded by tied grace notes. Other passages may just have complicated cross rhythms between the hands in the piano, not to mention between the piano and flute part, such as in mm. 8, 10 – 16, and 23 – 30.
For example, measure 8:

Indeed these passages with complicated rhythms are actually the most controlled passages in the entire piece rhythmically. Particularly mm. 23 – 30 at least give some indication of a pulse, with a recurring rhythmic pattern in the piano, albeit obscured with grace notes and ties to every strong beat. Measures 10 – 16 are less repetitive in terms of rhythms however, with many cases of syncopation, changing subdivisions and also many beats obscured by ties.

As mentioned, the melodic passages in *Red Sun* are somewhat difficult to define. They are considerably harder to identify than in *Goldfish*, with its discernable rhythmic patterns of perfect fifths and augmented fourths. This is in keeping with the typical lack of a recognizable melodic structure or ‘catchy tune’ in *shakuhachi honkyoku*. As with *Goldfish*, this is caused by a lack of rhythmic identity from the melodic material. But in *Red Sun* there is even less to find, because any rhythmic features seem almost arbitrary. The only melodic identification seems to come more from an association of pitches, or intervals. For example, the melodic material beginning in m. 7 on the C# of the flute has a similarity, in terms of pitches used, intervals used, and vague contour, to the melodic material in m. 8 and mm. 10 – 14.

This melodic material is expanded upon slightly in the cadenza in m. 17, and later in mm. 24 – 30 (where the pitch is higher in general, but contours and a few rhythmic
gestures are similar). So it is extremely hard to find any strong rhythmic identity to the melodic material, much more so than in *Goldfish*, and thus this is even more typical of *shakuhachi honkyoku*.

The structure of *Red Sun* is not particularly clear - it is certainly hard to categorize as an *ABA* form, such as is relatively obvious in *Goldfish*. However, there are definite recurring elements throughout *Red Sun*, the identification of which might even lead one to consider them as reprises of an *A* section. In such a way, one might be able to get a sense of a more rondo-like structure, as in Malm’s proposition.

In following such a line of thought, there are several distinctive features that occur in close proximity, and which later return together. One of these is the opening measure of the piano, with its detached, repeated tone cluster chords. These chords also recur at the beginning of m. 7. Another is the ‘harmonic glissandos’ in the flute part as in mm. 3 – 6. Another is the feathered beam repeated notes as in mm. 7 and 9. If one could group these seemingly disparate elements in mm. 1 – 9 together as *A*, one could see that the same elements recur later. At m. 18, the detached tone cluster chords of m. 1 are repeated exactly. This is followed by more feathered beam effects in m. 19, and the same flute harmonic glissandos in mm. 20 – 22. Additionally, in between these glissandos at m. 21, there is a nearly identical repetition of the chordal piano accompaniment from m. 4. Thus mm. 18 – 22 could be considered a brief reprise of this *A* material. Another *A* reprise would then occur from m. 30 to the end. This section includes a large amount of feathered beam effects in mm. 30 – 31; harmonic glissandos in the flute in m. 32; and one final detached tone cluster chord in m. 35 identical to the ones of mm. 1 and 18. In between such *A* sections, the material is more melodic in nature, as discussed earlier. The
first such section \((B)\) occurs in mm. 10 – 17, with the melodic material in the flute alongside the ‘wind chime’ piano accompaniment in mm. 10 – 16. Measure 17 consists of a flute cadenza expanding on the previous melodic material. The reprise of \(A\) material follows in m. 18. The next section in mm. 23 – 30 is likewise a melodic section. Its material is different from the previous melodic section \((B)\), but there are some similarities. The main difference is the style of piano accompaniment, although both are somewhat repetitive and use very restricted pitch material. The main similarity between these sections is the style of flute melody – a meandering, mainly legato and stepwise line with frequent dynamic swells and much variety of rhythm. Although the pitches are likewise restricted to the \(in\) scale, this later section sits in the middle-to-high rather than the low register of the flute, giving it a significantly different timbral quality. Such a relation to the earlier melodic section may lead us to consider this section as \((B')\).

Thus one might be able to designate the form of \textit{Red Sun} as a rondo-like \(ABAB'\)\(A\) structure, with the corresponding measures as 1 – 9, 10 – 17, 18 – 22, 23 – 30 and 30 – 35. Yet even in distinguishing such formal delineations, elements of the melodic \(B\) sections occur within \(A\) sections, such as in the melodic figures in the flute between the feathered beam \(A\)'s in m. 7, and the similar melodic figures in the flute in m. 8.
Section: A

Melodic material, gestures

mm. 1-6 harmonic glissandos

7-9 feathered beam figures

10-16 extended melodic material

17 expands on melodic material

Accompanying, harmonic material

m. 1 - piano tone cluster chords

'wind chime' accompaniment

A

18-22 harmonic glissandos

23-30 another melodic section, middle-high register

30-34 feathered beam figures and harmonic glissandos

35 penultimate chords from 'wind chime' accompaniment

A = tonal center

m. 18 = repeat of m. 1 piano chords

Other repeated piano chordal accompaniment
Altogether however, it is difficult to impose such a clear structural plan on a piece that is often fragmented in gestures and ideas, aside from being only thirty-five measures long. Nevertheless, recurring elements of the piece do exist and are able to be somewhat grouped. And it can be seen that such general principles as the interpolation of different material between recurring elements, as equivalent to a rondo form; the repetition of material not being exact, as in both A and B type sections; and the melody being subject to variation, as in the constantly varying melodic material in the B sections, are all typical of such formal characteristics occurring in shakuhachi honkyoku.

As with Goldfish, Red Sun is consistent with either the texture of a shakuhachikoto duet, or a shakuhachi solo. There are certainly several monophonic-type passages, such as in mm. 2 – 3, 7, and of course the cadenza in m. 17, as well as considerable independence between the instruments in general. Yet perhaps the piano part in Red Sun is slightly more pianistic than in Goldfish, in its fuller chords such as in mm. 4 – 5, 21 – 30. The texture is nevertheless rather fragmented and also usually rather sparse. Chordal spacing, as in the extreme ranges used in the piano cluster chords of m. 1 and so forth, is one of the means by which Boyd keeps a sparseness of texture. Perhaps it is overall a little thicker in texture than Goldfish, the thickest areas occurring at the places with the fuller piano chords, as well as some of the points of feathered beaming in both instruments (mm. 7, 9, and 31), and the wind chime section (which is somewhat polyphonic) in mm. 10 – 16. Yet the piece overall shows a leanness in texture one would expect.

It is interesting to note that the more fragmentary texture and structure of Red Sun in comparison to the relative continuity, clear form and legato phrasing of Goldfish,
contrasts with the more stepwise melodic material of Red Sun compared to the more angular melodic material of Goldfish.

Just as in Goldfish, Red Sun contains more of an emphasis on melodic detail rather than on overall harmonic progression. The complexity of the detail in the melodic flute passages, with their variable rhythms and detailed ornaments, dynamics, and articulation, is clearly evident in mm. 7, 10 – 17, and 24 – 30. Yet again, the melodic detail (rather than harmonic density) that abounds in Red Sun is consistent with Boyd’s emphasis on a melodic style.

Additionally evident in Red Sun is the consciousness of ma. Perhaps there is even more of a sense of space in Red Sun than there is in Goldfish. To begin with, the overall tempo is an extremely sedate Grave, marked as eighth = 48. The unmetered measures, consistently marked liberamente, are all the more spacious and unrestricted, with a reasonable amount of freedom to be taken by the performers. There are also many pauses within metered measures, allowing plenty of time to be taken in order to achieve the zettai no ma or ‘absolute timing’ between musical events. Such pauses occur in mm. 6, 16, and 30. Further to these examples there are supposedly metered events, which by their nature are difficult to produce, that would probably be executed in a relatively free manner – specifically the flute harmonic glissandos of mm. 3 – 6, 20 – 22, and 32.

A thinness of texture, including seeming ‘gaps’ of sound (such as rests or only sustained sounds in mm. 2, 3, 20, 22, 32, 33, and 34) give a heightened sense of space and timing. Even the sparseness of m. 1 with its striking silences between the chords may be indicative of this Japanese esthetic.
Probably the most distinctive difference between *Red Sun* and *Goldfish* is the more extensive use of timbral effects from *shakuhachi* music in *Red Sun*. To begin with, there are actually some microtonal effects and glissandos/portamentos in *Red Sun*. Microtonal glissandos occur in the flute part in m. 7, 8, and of course in the m. 17 cadenza where Boyd also has a glissando of a tremolo at the end, even specifying the exact quarter tone pitches to be obtained. These glissandos are made by rolling the headjoint of the flute inwards or outwards:

Another striking timbral effect used several times in *Red Sun*, is the ‘harmonic glissando.’ The figure indicated is obtained by playing a trill on the fundamental notes written (for example in m. 3, on C# and D). The performer would then overblow the trill to get various upper harmonics, in a contour that would roughly follow the arrows notated in the score — that is, using various bursts of air to get differing levels of higher harmonics:

Interestingly, such a technique of blowing happens to be part of traditional *shakuhachi* technique:

*Mura-iki* (‘Uneven breath’), is one of the essential breath expressions used in traditional music. It is simply to blow one’s breath into the *shakuhachi* with great strength and energy. One fact about *mura-iki* is that when it is executed truly, there is no room for keeping in tempo because force of breath obliterates all sense of time.¹

So the actual result of blowing one's breath with great strength into a Western flute, apart from a loud whistling noise (also a part of traditional shakuhachi timbral expression), is the obtainment of several upper harmonics in quick succession. Thus in these harmonic glissandos, Boyd has notated something which can be said to emulate mura-iki. It is also relevant that the use of such a technique prohibits a strict sense of tempo as previously discussed, consistent with the free rhythmic structure and sense of ma. Additionally, Boyd increases the resonance of this effect by instructing the flutist to play the glissandos with the instrument pointed into the piano (hence the instruction into piano).

Another effect of timbre that Boyd uses differently from expected traditional Western timbre, is the instruction of floating to the flutist – specifically, using an “open” tone produced by using a very relaxed embouchure.\(^2\) This effect is used only in the m. 17 cadenza, but is nevertheless different from standard Western flute timbre produced by a focused embouchure. Such a departure from a clear sound is typical of the deliberate timbral variety in shakuhachi tone quality:

It is not only the very beautiful and unusual sound of the shakuhachi, but also the broad range of timbral expression, that makes the instrument so appealing. The sound can vary from clear and bell-like, to rough-hewn and airy, to windy and breathy. Such variation in timbre is a result of the player’s control of the air flow and use of dynamics.\(^3\)

Indeed another idiomatic feature of shakuhachi playing is the dynamic swells. In Red Sun, dynamic swells are a constant trait of the flute line, especially noticeable in the melodic material. The dynamic can range from ppp to f, and back down to nothing.

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\(^2\) Anne Boyd, Prefatory notes on Notation in score of Red Sun, Chill Wind (London: Faber Music Ltd., 1995).

(signified by a little circle at the end of a decrescendo), in an extremely short space of
time, for example as in m. 7. Malm describes the relation in shakuhachi music of such
dynamic swells with timbre thus:

One of the main purposes of these swells is to allow the performer to display the
different tone qualities available on the shakuhachi. From a whispering, reedy piano, the sound swells to a ringing metallic forte only to sink back into a cotton-
wrapped softness, ending with an almost inaudible grace note, seemingly an
afterthought.⁴

Grace notes likewise abound in Red Sun, though are perhaps not as prevalent as in
Goldfish. The other unusual or distinctive idiomatic gesture that occurs in Red Sun is the
feathered beam figures:

These repeated notes are reminiscent of the previously mentioned finger attacks or
articulation (called atari) in shakuhachi music. They often cause grace notes at the
beginnings or in the middle of phrases, but may also be used to repeat the same note:

There is a phrase in a traditional piece that is considered to be a series of rapid
repeats of a B-flat. To execute the repeat, a finger articulation is used: the top
finger is briefly lifted off the instrument and then forcefully put down again
([there is] no tonguing in traditional shakuhachi music.) In executing this repeat, a
brief C will be emitted when the finger is lifted off. In classical shakuhachi
playing, we don’t really hear this as a separate note or pitch, but rather as a tone
color aspect of the repeat technique.⁵

Finally, there is an unusual technique required in mm. 15 - 16 of the flute part. It
involves playing a tremolo whilst quickly alternating with several articulated upper
harmonics. It is difficult to say whether there is a specific shakuhachi technique which

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resembles such a figure, but the general principle remains that the timbral exploits of 
shakuhachi playing are considerably broader in their appreciation of unpitched or 
extraneous sounds. Such a passage on Western flute indicates a similar appreciation of 
the timbral possibilities of the instrument:

Thus it can be seen that Red Sun, Chill Wind likewise has a number of influences 
from Japanese, or specifically shakuhachi, music. Perhaps even more so than Goldfish 
Through Summer Rain, if one considers the particular timbral effects explored.
Chapter 5

An Introduction to some relevant features of Balinese Music

This chapter will focus on the music of Bali, the small island located east of Java and one of the many islands that make up the archipelago of Indonesia. It is the inspiration for Boyd’s work Bali Moods No. 1. In this survey, information is drawn particularly from Colin McPhee’s classic book Music in Bali. McPhee (1900-64), a Canadian-born composer and ethnomusicologist who lived in Bali from 1931-39, is credited as being the primary force in the surge of interest by Western composers and ethnomusicologists in Balinese music since then, particularly following the publication of Music in Bali, “to this day the most exhaustive volume available on the subject in any language.”¹

The music of Bali has been the subject of much admiration around the world. Forms of musical expression in Bali include various types of singing and chanting, sometimes as part of a dramatic art or to accompany dance. However the most unique and influential type of Balinese music has been that of the gamelan, the instrumental ensemble which is the foremost medium of musical expression in Indonesia. The diversity in size, type, function, and tuning of the Balinese gamelan reflects a rich collection of Balinese tradition and expression. The gamelan is primarily a percussion ensemble made up of bronze gongs of a myriad of sizes and tunings, metallophones (consisting of a row of tuned bronze keys), cymbals, and drums. Other instruments that

may be included in gamelans are bamboo flutes (suling), and bowed lutes with spikes (rebab).

One of the varying aspects of gamelan is the number of players. This can range from small combinations of four to forty or so in the great ceremonial occasions at the palace or temple.

Another remarkably variable aspect of the gamelan is the variety of tunings. Each gamelan has its own unique tuning, and there is much deviation between gamelans. Pitch is certainly not tempered (at least not intentionally) or standardized, as in Western music. "Each gamelan creates its own individual tonal world."^2

There is also a huge variety of functions that the Balinese gamelan fulfills. There seem to be as many different kinds of gamelans as there are different occasions requiring musical accompaniment. These exist in both the sacred and secular realms. When Colin McPhee arrived in Bali in the 1930s, he noted "some fifteen different types of ensemble were in use at the time."^3 Each gamelan has a specific name according to its instrumentation or repertoire. There are many religious events that occur every year in the Hindu-Balinese religion requiring a gamelan for their completion, as part of the offerings to the gods. These musical entertainments include traditional dance, the movements of which are closely united with their specific gamelan accompaniments. Gamelan is also used for secular occasions such as accompanying dances, performances merely for diversion or entertainment, competitions, and festivals. Additionally in the last fifty or so years, tourism has become a major part of the Balinese economy, and gamelan music is now an important entertainment in the tourism industry.

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^3 Ibid., p. xiii.
Two events were crucial in the development of Balinese gamelan music. The first was the arrival of bronze technology from mainland Asia, sometime in the first millennium A.D., allowing the making of gongs and keys for the metallophones. Until that time, instruments such as flutes, drums, and simple percussion instruments had been made out of bamboo, hardwoods, and leather.

The other was the coming of the Javanese to Bali. Balinese music has its origins in the music of Java. Both islands shared a history of monarchism, and a strong Hindu culture which had gradually pervaded the Indonesian archipelago over many centuries, as a result of trade with India beginning as early as the first century. During the thirteenth to fifteenth centuries the spread of Islam in the archipelago caused the Hindu-Javanese Majapahit Empire to flee to the refuge of Bali in the late fifteenth century, which was thereafter restructured into new kingdoms. Balinese cultural and religious practices developed somewhat in isolation for the next few centuries. This new cultural infusion into Bali did not assume complete dominance however, as the Javanese culture blended with that of the native Balinese, and many Balinese traditions remained. Since the collapse of the Majapahit Empire in 1478, the cultures of Bali and Java, whilst having much in common, have continued to develop along their own independent lines. Naturally, music played a large part of this cultural development, and the new social hierarchy of Bali provided for a great flowering of the arts, with the courts and noblemen providing patronage. There were a number of small kingdoms, each one containing royal courts or nobility whose palaces or temples became artistic centers in the area and the surrounding villages emulated the courts as best as their means allowed.
Several centuries later, the Dutch colonized Indonesia – firstly gradually in the nineteenth century, and then in a sudden invasion in 1906. Following Dutch rule, the island was divided into eight main districts. This resulted in major social and cultural upheaval, the most significant musical aspect of which was the decline of the courts, which had previously been the main patron of the arts. Musical traditions and instruments were largely given away to the villages. However, many villages formed music clubs in order to administer and train the musicians and dancers, and to this day they continue the island’s traditions with pride. Thus the gamelan took an important place in the life of the village, whether it was only periodically for certain ceremonial music or temple dances in a smaller village, or more often in the well organized music clubs of a larger village.

Gamelan playing is traditionally a male domain, but many age groups participate, from children to the elderly.

Many villages contained several different types of gamelans, and certain villages sometimes became known for certain gamelan traditions or entertainments. When Colin McPhee was in Bali during the colonial period, he noted that:

... in every village will be found at least one gamelan gong, traditional or renovated, to perform the stately ceremonial music without which no public celebration, religious or otherwise, is complete. In addition will be found the small gamelan bonang, composed entirely of gongs, which is carried in ceremonial processions, and the sweet-toned gamelan angklung which may also be included in processions but whose main place is in the temple.\(^4\)

McPhee was in fact highly active in reviving several ancient gamelan types that he discovered had become virtually extinct.

Balinese gamelan playing is essentially an oral tradition. There exists a very basic notation, which can be transcribed onto palm leaf and thereby preserved. But these scripts

\(^4\) Ibid., p. 6.
are rarely used and are more of a memory aid than anything else; they are certainly not used in performance or rehearsal. Gamelan traditions are instead passed down by teachers, who train their students to learn by rote. There have been several famous teachers of gamelan music, who in turn have had profound effects on the gradual transmission of style. Such teachers may be composers too, who rearrange, alter and invent musical ideas – although this change of musical style applies mainly to the secular music, as sacred styles tend to remain intact.

One of the most significant new styles of gamelan music was known in short as kebyar. A new type of gamelan that originated in North Bali around 1915, the gamelan gong kebyar was a new (‘renovated’) version of the standard traditional temple gamelan gong. It swiftly became popular throughout Bali. Kebyar is characterized by some modifications in instrumentation from the gamelan gong, in fact, some of the older gamelans were literally melted down and recast into the heavier, larger instruments of the new gamelan. The style was more virtuoso in its bold and dramatic figurations:

The high speed and capricious pyrotechnics of kebyar music are quintessentially 20th century in flavor, and bear the unmistakable stamp of a music at long last released from the precious refinery of aristocratic environs.5

Indonesian independence from Holland came after 1940-1965, a period of war and political turmoil. But following independence and after initial restructuring, Balinese music continued to flourish in the new Republic of Indonesia. Gamelan gong kebyar was by then in many ways the norm, one of the results of which was an increasing interest in the technical skills required to be impressive at the new style. Some considered that the new style encouraged a neglect of the refinement of the older style, and subsequently a school and college were established in Denpasar, capital of Bali, in order to maintain the

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5 Tenzer, p. 23.
gamelan traditions. These institutions were somewhat controversial, as their place as an alternative to traditional learning in the villages was questioned. Nevertheless, the faculty became responsible for teaching, research, the preservation of older styles, and the creation of new works. However, the performance of gamelan is still widespread amongst villages. And as mentioned, the tourism of the last fifty or so years has become a new form of patron.

One of the most distinctive sounds of the Balinese gamelan is that of bronze gongs and metallophones. Bronze gongs, made from an alloy of copper and tin, are made by highly skilled traditional bronze smiths and hung vertically or horizontally on elaborately carved wooden mounts or frames. There is a wide variety of sizes and mountings of gongs: from the largest, vertically hung gong, the *gong ageng* or *gong gede*; to the smaller horizontal gongs that are mounted in tuned sets (gong chimes), such as the *bonang* or *trompong*; to the pair of small gongs mounted at the ends of a wooden crosstie such as the older style *reong*. The gongs are struck with different sorts of mallets, producing a range of articulation depending on the hardness of the mallet, as well as a variety of duration or resonance depending on the dampening method, whether part of the instrument design or manually done by the player. Uniquely Indonesian is the shape of the gong surface – with either a raised or sunken boss in the center – compared to the flat or convex surfaces of Indian or Chinese gongs.

Metallophones in the Balinese gamelan fall into two categories, those of the *gender* type, and those of the *saron* type. The *gender* type has keys hung over bamboo resonators, while the *saron* type has keys rested on a low wooden base. Both types are made in several different sizes, and struck with various mallets. The keys are made of
bronze, and can be tuned by shaving the bronze to the required thickness, to allow the
metallophone to be tuned to any scale necessary. Sarons are less common than genders in
Balinese music and more standard in Javanese music, and the design of saron makes
them drier in articulation. Genders are named and classified according to their register,
mallets, or corresponding gamelans. They range in size from the lowest with five keys
(jegogan) to the highest with ten keys (kantilan), with ranges from one octave to about
three octaves.

Other types of instruments common in Balinese gamelans include several sizes of
bronze cymbals (cengceng), and drums (kendang). Instruments often included are also
bamboo ones such as various bamboo tubes or rattles strung up in frames (for example
the angklung), and of course the rebab and suling.

The suling is indeed one of the most popular instruments in Bali. It is an end-
blown duct flute, with between four and six fingerholes depending on the scale of the
suling. Sulings come in several sizes, from the large (and oldest) suling gambuh to the
small suling heard in the gamelan arja (for the popular theater) or janger (popular song)
ensemble. The suling gambuh is akin to a bass recorder, and is about 35 inches long and
with six fingerholes, causing it to be played with outstretched arms with the end resting
on the ground (since the player sits on the ground). It has a range of around two octaves
from roughly the F below middle C. Colin McPhee described its sound thus:

The lower tones of the suling gambuh have the color, though not the vibrato, of
the chalumeau tones of the clarinet, while the middle register has the sweetness of
the flute. In the top register the tones, produced by violent overblowing, are
forced and out of tune. The method of playing is such that the player is able to
continue blowing while inhaling, producing a long unbroken melodic line.6

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6 McPhee, p. 114.
Scales of the *suling gambuh* vary from one instrument to another, but a series of around twenty tones is usually possible; also microtonal inflections are possible through modified fingerings. In this respect, and in its being played with circular breathing, the *suling gambuh* has some similarities with the *shakuhachi*. The *suling gambuh* is named after its foremost exponent, the ancient *gamelan gambuh*, the ensemble used for the Majapahit *gambuh* theater and on which many Balinese gamelans are based. There are traditionally four *suling gambuhs* in the *gamelan gambuh*, and they function musically as melodic instruments.

The small *sulings* used in the *gamelan arja* are much brighter in tone, and come in several sizes. The range of these is roughly two octaves, although the highest tones are seldom used. Its function, however, apart from being in a different ensemble, is very different from the *suling gambuh*—because of the flexibility and relative ease of playing, the smaller *sulings* are mainly used for florid technical passages that embellish the melody, which are done by just one player, or two players alternating.

As mentioned, there is no agreed upon standard tuning amongst Balinese gamelans. Gamelans are tuned by either the craftsmen who make them, or by specialist craftsmen who only tune instruments. Often these craftsmen have their own unique tuning, ensuring each set of instruments has its own characteristic sound. However despite this diversity, there is an underlying theory of scales in Bali, although there is no indigenous known theoretical treatise on the subject.

There are two different scale systems in Bali, which are identified by their Javanese names *pelog* and *slendro*. These scales are contained within an octave, which is
interestingly the only interval for which there is a name in Bali, probably since there is such a wide range of other possible intervals given the lack of standardized tuning.

*Pelog* is a seven-tone scale system that originated from the *gamelan gambuh*. In reality, the *pelog* system is the basis for the forming of several different five-tone modal scales within the seven tones. In other words, all seven tones may be present but they are rarely used in a single piece. Rather, groups of five are isolated to form modes, and a piece usually contains only the five tones of its mode. The five tones are given solfege names: *ding, dong, deng, dung,* and *dang,* with *ding* being the first tone of the mode. The most obvious characteristic of these five tone *pelog* scales, is their intervals of unequal size.

The *slendro* scale system is however a five-tone system, the distinctive difference being that the octave is divided more equally and the intervals are a more uniform size compared to the *pelog* scale. Thus the *pelog* scale gives different sized intervals which are able to be distinguished by the Western ear as anything from minor seconds to major thirds, compared to the *slendro* scale whose intervals may range only from major seconds to minor thirds.

Both *pelog* and *slendro* type scales can be found in a four-tone form. The scale system an instrument is made in is dependent on the type of gamelan that the instrument is for. As for the *suling,* McPhee observed: “Both *suling* and *rebab* are rarely found in ensembles of tuned instruments, and when included are played with great freedom of intonation.”

Thus of the *pelog* system, there are several different five-tone modes that may be derived from the seven tones, each with a particular modal name, most common of which

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7Ibid., p. 36.
are the selisir, or tembung modes. They result from choosing different tones from the parent seven tones as ding, the tonic or tonal centre (the tone on which the piece opens and closes). The remaining two tones out of the seven are considered accessory or substituting tones.

So despite the myriad of tuning in Bali, there are some scale patterns that are prevalent. In particular, the selisir mode of the pelog scale is so common that it is considered one of the most representative forms of the Balinese five tone pelog. In a survey of several villages in Bali, McPhee found that of the gamelan gong ensemble, the pitches of the selisir mode showed a basic similarity in their interval patterns. He found that if averaged and approximated to the nearest possible Western pitch names, they came to the following scale:

\[ \begin{align*}
\text{ding} & \quad \text{dong} & \quad \text{deng} & \quad \text{dung} & \quad \text{dang}
\end{align*} \]

The combination of intervals in this mode shows strong similarities to the major mode of the Western scale starting on the mediant and with the omission of the supertonic and submediant degrees.

Another interesting point about Balinese tuning is that pairs of instruments are tuned slightly out of tune with each other, so that acoustical beating is caused when the instruments play together. To Western ears this may sound discordant, but the Indonesians prefer the richness of the pulsating sound.

The final comment on Balinese music concerns some of the basic principles of gamelan music. In general, Balinese musical forms are based on cyclical repetition,

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8 Ibid., p. 47.
9 Tenzer, p. 33.
compared to the more Western esthetic of linear progression. One of the key roles in 
guiding this regenerative structure is the core melody:

Most Balinese orchestral music is an instrumental development of simple nuclear 
melody, slow in tempo and regular in beat, which is performed in unison by one 
section of the gamelan.\textsuperscript{10}

Also crucial to the structure is the stroke of a large gong at the moment of repetition, or 
sectional division. Other elements of the music may transform and progress, but the 
elements of melody and colotomic gong strokes are paramount, and other parts of the 
ensemble are related to them in some way. Thus certain instruments are relegated certain 
roles within this structure. In general one may say that the tuned instruments are involved 
in the melodic material, whether it be the basic core melody or elaborating variations on 
that melody (tuned gongs, metallophones, \textit{suling}, \textit{rebab}), and the untuned instruments are 
the ones that trace the form or melodic structure (large gongs, drums, other untuned 
percussion). Many of the parts in gamelan music are intertwined in polyrhythmic 
complexity, with component parts being doubled by several pairs of instruments. While 
there may be differences between gamelan ensemble interpretations, each ensemble 
sticks accurately to their parts as learned in rehearsal, and so in general there is no room 
for improvisation. These basic principles of Balinese gamelan music will be explored 
further in Chapter 6 when investigating Boyd’s \textit{Bali Moods No. 1}.

\textsuperscript{10} McPhee, p. xvi.
Chapter 6

A Study of Bali Moods No. 1

*Bali Moods No. 1* for flute and piano was written in 1987, while Boyd was living in Hong Kong. It was commissioned by the Australian Flute Association, with financial assistance from the Music Board of the Australian Council for the Arts, for performance at the Seventh Australian Flute Convention in Adelaide, April 1-4, 1988. Boyd also says: "...*Bali Moods No. 1* is dedicated to Geoffrey Collins and as it is a dance, I had in mind not only Geoff’s virtuosity but his lissome stage presence." Thus Collins premiered the work in Adelaide at the Convention in April, 1988, with pianist David Lockett.

*Bali Moods No. 1* was published in 1994 by Faber Music, London. It was intended to be the first in a projected series of three works for flute and piano that explored the various characteristics of the Bali experience. However only the first two were ever written, *Bali Moods No. 1* and *Bali Moods No. 2*, both of which are recorded by Collins on Boyd’s CD *Crossing a Bridge of Dreams* (Tall Poppies label). According to Collins, Boyd was somewhat unconvinced of *Bali Moods No. 2*, and the work has so far never been published, despite Collins having performed and recorded it.²

The published score of *Bali Moods No. 1* contains the following statement:

*Bali Moods No. 1* is the first of a series of three works for flute and piano – the other two being *Red Sun, Chill Wind* and *Cloudy Mountain* – to explore the varied characteristics of Balinese moods and modes.³

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¹ Anne Boyd, *Crossing a Bridge of Dreams* (Sydney: Tall Poppies Records, 2000), CD liner annotations.
This is incorrect and is a publisher's error, the other two works mentioned being part of the series of three works of which Goldfish Through Summer Rain is the first in the series, as referred to in Chapters 3 and 4.

On examining Bali Moods No. 1 (hereafter referred to as Bali Moods) in order to find any relationship to the Balinese gamelan, the most obvious reference is Boyd's choice of pitches. The entire piece is written in the pelog scale, in selisir mode. This scale has been described in Chapter 5 as:

\[\text{\textit{ding}}\text{\textit{dong}}\text{\textit{deng}}\text{\textit{dung}}\text{\textit{dang}}\]

Such a clear description is of course an approximation of the gamelan scale, since there is much variation between gamelans and tunings. However it is the best approximation by Western tempered tuning, and probably one of the most common scales in Balinese music. “The Selisir scale is so commonly employed by the gamelans in Bali that it may be considered the most representative form of Balinese five-tone pelog.”

An examination of every single note in Bali Moods shows that all pitches are confined to the five pitch classes of the above scale. There are two tiny exceptions: one is an F natural grace note in the solo flute passage at m. 54 (at the top of page 10 in the score); and the other is the harmonic glissando tremolo from E to F# in the solo flute passages of mm. 15 and 54. Obviously, these examples are very much ornamental or coloristic.

In terms of melody, Bali Moods contains what one might describe as a melodic motive. It is an extremely small melodic unit, yet its use is like a building block for the

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entire piece. This is a characteristic device used in gamelan music, where a melodic
ostinato is often present in the entire work. “Many compositions are based on the ostinato
form, in which a brief motif or short melodic unit is repeated indefinitely, forming a
simple background for constantly changing drum continuity.” However in the case of
Bali Moods, Boyd of course has no drums in the texture, and the melodic motive can
actually be seen to be more of the foreground in the construction of the piece most of the
time, rather than the background. The motive (first appearing in the piano right hand in
m. 1) is as follows:

This melodic motive is treated very much as an ongoing linear unit, repeated many times
either complete, or in part as a fragment using the first three notes, although constantly on
different subdivisions of the bar. Obviously it uses four notes from the pelog scale, E, G#, A, and C#. In the case of the fragment, just E, G#, and A are used. Either way, there is
certainly an extremely limited source of pitch used in such a motive, even less than the
five basic tones of the pelog scale, with the avoidance of the D. Thus the melodic motive
used in Bali Moods is not like a traditional Western melody (at least of the classical
ideal), since it has very limited pitch and rhythm, and a regenerative type of shape
lending it to continuous repetition.

Another dimension may be added to this melody however. When played in the
piano right hand, it is frequently paired with an eighth note ostinato figure in the left hand
(A and C#), as in m. 1:

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5 Ibid., p. xv.
These two elements of melodic motive and eighth ostinato are normally found together when scored within the piano, such as in mm. 1 – 3, 16 – 19, 22 – 23, 26 – 41, and 55 – 62. This includes when the melodic motive is played in its entirety, or just its first three notes.

For example the entire motive, as in m.1:

And the motive fragment (3 notes with accompaniment), as in mm. 1-2:

This combination of motive and accompaniment is so prevalent it virtually constitutes the basic texture of the work. Together, they similarly include only the four pitches of the pelog scale, omitting the D.

The only other pitch variation of the melodic motive occurs when the motive is ‘transposed’ to begin on C#. Such passages occur in the piano left hand in mm. 7 – 13, and 67 – 75.

For example, the ‘transposed’ motive in the piano left hand, m. 7:

This transposed motive is invariably accompanied by a reiterated perfect fourth of E and A in the piano right hand, and the motive (at original pitch) or another melody in the flute. Thus this transposition of the motive functions somewhat as a countermelody, to what is occurring in the flute part at these points. Although the use of the motive
beginning on C# (instead of E) is not an exact transposition down a minor third, it is a transposition that keeps the resultant transposed motive within the prescribed pelog scale, retaining the general contour and identity of the motive. This technique may be likened to that used in producing a tonal answer rather than a real answer (transposed exactly) from a fugue subject.

Another significant melodic feature of Bali Moods is what might be termed a ‘core melody’ which appears most obviously in the bottom of the piano left hand in mm. 34 – 41. It is the third voice below the melodic motive with its accompanying eighth note ostinato, and Boyd appropriately highlights it with a ff dynamic.

This ‘core melody’ (known as pokok tones) is in fact a primary ingredient in gamelan music, usually being played in slower and more uniform note values like a cantus firmus, and usually in the middle register (for example by the sarons in the traditional gamelan gong.) The exact same core melody also occurs in the flute part, in mm. 44 – 51. The melody consists of the tenuto sixteenth notes in the flute’s lower and middle registers, in between the repeated A thirty-second notes.

Measures 44 – 45, flute:
A similar melody type occurs in the flute in mm. 8 – 13, and 70 – 77, although it begins in a high register before coming down to the more typical register; also the rhythms are less uniform than they typically are in the core melody.

For example, in the flute mm. 8 – 10:

One might perhaps liken the function of this flute melody to that of the *trompong* in the *gamelan gong*, which expands upon the basic melody or *pokok* tones, often elaborating upon the melodic core with more varying rhythms and a wider range of pitch (spanning two octaves instead of one).\(^\text{6}\) It is important to note that Boyd does not use these melodic features apart from in such brief passages. However with the necessity of reducing a multi-layer ensemble of many players such as the *gamelan* to two instruments such as the flute and piano, it would be difficult to score all parts of the texture as with gamelan. The fact remains that such melodies are strictly confined to the pitches of the given *pelog* scale, are in a slower rhythm than the ostinato figures and have rather smooth contours with largely stepwise movement - all characteristics of the *pokok* melody of the gamelan.

With regard to harmony, *Bali Moods* is naturally confined to the five tones of the *pelog* scale. In terms of any relation to Western harmony, these five tones are all contained within the tonality of A major. In fact, one might say they contain the most significant degrees of the scale that define A major: tonic (A), dominant (E), leading tone (G#), and the mediant (C#, distinguishing it from A minor). The notes of A, C#, and E indeed define an A major triad.

\(^{6}\text{Ibid., pp. 65 – 67.}\)
When we examine the choice of notes in the melodic motive and its accompanying ostinato, we see that the omission of the D leaves the remaining four notes that make up an A major triad with an added major seventh (G#). Thus Boyd’s omission of the D lends the Western ear to A major tonality. Another instance pointing to such an association is the choice of intervals that occur during the motive and its accompaniment. The first interval is a perfect fifth of A and E (for example, the downbeat of m. 1). The next interval (treating the G# on the offbeat as a non-harmonic note) is the minor sixth of C# and A found in an A major chord (the offbeat of beat 1, m. 1). The presence of both these intervals, repeated extensively throughout the entire piece, adds to the weight of a feeling of A major tonality.

Further instances of the harmonic content of Bali Moods resembling A major are Boyd’s use of A major seventh chords (A, C#, E, G#) in the piano. These occur in mm. 4 – 6, 42 – 53, and 63 – 66. These in particular are even voiced so as to diminish the effect of the added G# tone, by putting the G#-A dissonance in the center of the chord or pitches used, rather than at the extremities.

For example, the chord arrangement used in the piano, mm. 4 – 6:

Measures 20 – 25, when considered harmonically, also imply an A major seventh chord, and again have the G#-A contained within the outer notes of both C#s.
Measure 20:

In considering the lesser use of the pitch D in the pervading A major tonality, it is interesting to note that even when it is used, it is often in ways that still make it somewhat subservient to A major harmony. One example would be in the case of the ‘transposed’ melodic motive in mm. 7 – 13 and 67 – 75. In both instances, the piano right hand is highly insistent on an A major tonality, with its constantly repeated E and A.

For example, measure 7 in the piano:

Note also that the strong beats of these measures (on every eighth note) consistently define A major triads within the piano part, relegating the D (and G# for that matter) as a non-harmonic (passing) tone. At other times, when the D is used harmonically, it is largely in a tone cluster which still conveys A major tonality by its context. Such examples would be in mm. 13 – 14, 75 – 77, and the piano interjections in mm. 15, 54.

Measure 14, piano:
After all, there would probably be other note combinations or tone clusters including D that are less implying of A major, such as C#, D, G#; C#, D, E; or even C#, D, E, G#. Other than that, D is only used melodically, such as in the flute part or the core melody.

Lastly, aside from the pervading A major tonality, it seems clear that the tonal center or modal final of the work is A. This can be seen in the last note of the flute, as well as the last few notes of the piano – in which the highest and lowest notes are A.

The final measure:

![Musical notation image]

Indeed the recurring low open fifths in the piano left hand which function as pedal tones, are A and E (beginning in mm. 42, 54 at the bottom of page 9 in the score, as well as in the last measure.) An A is also amongst the opening two notes of A and E, in the piano left hand at m. 1.

Given all the above evidence, it is clear that the tonality invoked in *Bali Moods* is that of A major. The prevalent clash of the tonal center of A, or A major chords, with G#, could perhaps be explained as an attempt by Boyd to get the impression of the ‘out of tune’ gamelan sound with its slightly untuned pairs of instruments and acoustical beating from the wide range of upper harmonics of the ‘rich’ (discordant) sound.
One might ask that if C# is the ding tone (the first tone of the scale) of the selisir mode of the pelog scale, why is A and not C# the tonal center? It seems that perhaps ding does not necessarily coincide with being the tonal center, as in the first degree (tonic) of a Western tonal scale. Colin McPhee explains:

Each of the five main tones of each scale can become the tonal center or tonic – the tone on which the composition opens and closes. A composition may also shift its tonal center at some time, starting on one tone and ending on another.7

Thus the imposition of A major tonality upon the pelog scale of Bali Moods makes the work somewhat a Western version of the Balinese sound. Nevertheless, the pitch restriction to the five notes of the common selisir mode of the pelog scale is a considerable departure from traditional Western pitch usage (after all, there are no dominant chords as such in the work: E, G#, B) and a direct reference to the Balinese sound world.

When one examines the rhythmic features of Bali Moods, one also finds references to Balinese music. To begin with, the entire work is written in common time, with the exception of the solo flute passages at mm. 15 and 54. This regularity of four beats in a bar, despite the inherent cross-rhythms of many passages, is a characteristic of gamelan music. Colin McPhee explains this feel when he justifies his example notation in Music in Bali:

Metric signatures and bar lines have been used arbitrarily to break the material into visual units of convenient size. For the sake of visual clarity, the sixteenth-notes of a 4/4 unit are usually divided into groups of four, using tied notes where needed to express syncopations, although in many cases it would have perhaps been better to express the patterns in terms of 3 plus 5, or 3 plus 3 plus 2, etc... In some cases this has been done, to call attention to some pronounced counter-rhythmic pattern. Balinese, however, feel a basic quadruple beat too strongly, as shown by the various and periodically regular forms of gong punctuation, to

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7 Ibid., p. 39.
justify the consistent breaking down of secondary patterns into continuously irregular units.\(^8\)

In the case of *Bali Moods*, Boyd has done exactly this – instead of notating any mixed meters which may indeed be plausible for some of the rhythms, she consistently stays in 4/4 which as McPhee says stays true to the strong quadruple feel typical of Balinese music. By notating her score as such, she also ensures that the performers keep aware of the underlying 4/4, giving a subtly different rhythmic feel – one highlighting the constantly shifting emphasis on different pitches – that one would lose were one to play it in mixed meters.

The melodic motive in the first two measures is a case in point. The motive itself is indeed a unit that divides into 4 + 4 + 6 sixteenths. It could be notated as a 2/4 followed by a 3/8 (or 6/16) measure. The remainder of mm. 1 – 2 could additionally be notated in 3/16 (with a final 3/8 or 6/16 measure):

![Motive Notation](image)

Yet Boyd insistently keeps it in 4/4. Such cross rhythms abound throughout the piece. The result of staying in 4/4 means that the cross rhythm is perhaps less emphasized. Yet the shifting in and out of emphasis, by different pitches falling on strong beats, makes for an interesting rhythmic momentum. Often such a device is applied to a very small number of pitches. For example in m. 2, the strong (quarter note) beats have a seeming rotation of pitches, from A on beat one, to E on beat two, to G# on beat three, and back to

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\(^8\) Ibid., pp. xvii – xviii.
A on beat four. This passage contains only three pitches in the right hand (four including the C# at the end), yet the energy is undeniable.

Right hand piano, m. 2:

This moving in and out of phase, or change (or rotation) of pitch emphasis, is typical of gamelan music. It is also prevalent in minimalist music, and a similar principle is used in medieval isorhythmic motets, where the repeated rhythmic pattern (talea) need not coincide with the repeated melody (color). One significant composer who used this technique of rotation or shifting in and out of phase was Stravinsky, who was likewise interested in medieval music. This aspect of Stravinsky’s melodic style is somewhat similar to these principles, as for example in the opening flute melody of Petrushka:

…this melody is pieced together from a limited number of fixed melodic and rhythmic modules that remain largely unchanged in themselves, acquiring variety mainly through their shifting combinations…

In this way it is a device for the development and extension of a limited amount of material (whether rhythmic or melodic). It could perhaps also be described as another example where the melodic material is independent of an obvious rhythmic identity, at least with regard to where the strong beats or rhythmic emphasis lies. One may recall that such a concept was evident in Goldfish, where the repeat of section A melodic material fell on different beats. Such an idea could be attributed to Asian influences perhaps, but it may also be a reference to Boyd’s interest in medieval music.

In this way, it can be seen that the melodic motive in Bali Moods is used with many different rhythmic stresses. For example, the transposed version of the motive in

---

the piano left hand in mm. 7 – 13 is played seven times, regardless of whether the motive begins on a strong beat (quarter note), or an off-beat (the second eighth of a quarter note). It also occurs regardless of which beat in the measure. Thus the whole passage could have been notated as 7 measures of 2/4 + 3/8. The same situation occurs in mm. 67 – 75.

For example, the piano left hand in measures 7 – 10:

The eighth note ostinato accompanying the melodic motive is also treated in such a way. This can be seen in the piano in mm. 16 – 19, where again the motive is repeated regardless of bar lines or strong beats, and the accompanying ostinato likewise:

In this example, the motive is played twice, followed by many repetitions of the three-note E-G♯-A fragment (also accompanied). Measures 18 – 19 also have the added separate layer of the flute entrance, which consists of the melodic motive played twice. The same processes occur in mm. 55 – 62, with both melodic motive and accompanying ostinato being repeated at length whilst being independent of the 4/4 time signature.
However this section has a slight difference between the three-note motive fragment and its usual accompaniment in mm. 60 (second half of the bar) to 62. In this instance, the ostinato eighths no longer follow the three-note fragment in rhythm, but stick to the solid pulse of 4/4, creating a more obvious counter-rhythm between the left and right hand of the piano.

For example, the piano in mm. 61 – 62:

![Musical notation image]

Regarding such interplay between motives and the 4/4 beat, the most rhythmically complex section of the piece is in mm. 26 – 41. Measures 26 – 27 start out simply enough, with the three-note fragment and its accompaniment in the piano, albeit independent of the quarter note beat. But on the downbeat of m. 28, there begins several layers and cycles. Firstly the piano begins several cycles (four and a half repetitions) of the motive with its accompaniment. Layered on top of this, starting on beat three of m. 28, the flute begins a cycle of the motive (also played four and a half times!) Thus this ‘layer’ of motive is exactly two quarter note beats out of phase with the piano layer of motive. Considering that the motive does not fall squarely into quarter notes, the combination of layers plus the counter-rhythmic feel against the 4/4, make for an extremely varied rhythmic interplay. Such a variety is impressive considering the basic units of rhythm used during this passage are entirely eighth notes or sixteenth notes!
Measures 28 – 29:

In mm. 32 - 33, as if to restore some sense of pulse, the ostinato accompaniment in the piano left hand begins to be rhythmically independent of the upper two lines, and simply reiterates an eighth note pulse. However the flute and piano right hand continue with the three note fragment, repeated many times but out of sync with each other.

Measures 34 – 41 comprise the most heavily layered passage. At the heart of the complicated rhythmic texture, the core melody makes its appearance in the lowest notes of the piano left hand. The rest of the piano part consists of the motive synchronized with the accompanying ostinato (mm. 34 – 37, 40 – 41), or the motive fragment unsynchronized with the accompaniment (mm. 38 – 39). Meanwhile the flute begins with four repetitions of the motive but this time it is one sixteenth note rhythmically displaced from the beat in mm. 34 – 37, followed by the motive fragment repeated in mm. 38 – 39. Such a complexity of texture gives a great motor energy to the piece, and yet is derived from a straightforward basis: all rhythmic values are simple (divisible by two) and essentially moving in multiples of two relative to each other - from half or quarter note through to thirty second note.
For example, mm. 34 – 35:

One last point to mention regarding rhythmic characteristics in *Bali Moods* is that of combined rhythmic figures. Such a characteristic can be seen for example in m. 4. Here the chords of the two hands of the piano have opposing syncopated rhythms, which when put together combine to give a more simplified and continuous rhythm (that is, virtually continuous sixteenths for the entire measure):

An identical passage occurs at mm. 63 and 64. This kind of figuration shows that the parts of such a rhythmic texture are not truly independent as in counterpoint, but are more interdependent, with their rhythms interlocking. Such a process is a typical feature of Balinese gamelan. Colin McPhee explains that instruments like the *reong* (small tuned gongs originally played in pairs in the *gamelan gong*) are usually given this function in the gamelan texture:

While the *trompong* translates the *pokok* tones into extended melody, these are at the same time linked together by continuous, barely audible figuration executed on the *reong* by an interdependent pair of performers. This figuration is known as the *reongan*, and ripples gently throughout the composition in an unbroken flow of ornamental tones. Limited to a series of four tones, the *reongan* is the antithesis of the *trompong* solo...Within this narrow frame varied and constantly changing figuration is produced, deriving from a closely coordinated rhythmic interplay of
the four tones. Through the irregular alternation of right and left hands, the two players create two separate voices which lock in essentially opposing rhythms to create a single and continuous stream of figuration.\textsuperscript{10}

Whilst Boyd does not create the exact texture as described above, with the \textit{reongan} background layer of music constantly flowing throughout the piece, the rhythmic process described above is nevertheless present in \textit{Bali Moods}. Such a process combines interdependent (opposing) rhythmic figures in different parts (as if different players of the gamelan) to create a combined flowing continuous figuration.

This rhythmic combining can also be seen in mm. 20 – 25, where the two piano hands and flute part are all independent rhythmically, yet interlock in such a way as to give a stream of continuous sixteenths.

For example, m. 20:

\begin{center}
\includegraphics[width=\textwidth]{image.png}
\end{center}

The same process can also be seen to some extent in mm. 42 – 53, where the piano hands and flute combine rhythmically to articulate virtually every sixteenth note in the entire passage.

In terms of formal structure, it is hard to classify \textit{Bali Moods} as clearly following some kind of Balinese form.

Musical form in Balinese music runs the gamut from short pieces made up of a single repeating melody to multi-movement works of symphonic breadth and scope. In older music, the form is determined by the colotomic structure – that is,

\textsuperscript{10} McPhee, p. 75.
a piece of music is classified and named according to the pattern of gongs marking it. Modern pieces may be freer and more fantasia-like, concatenating a succession of rhapsodic melodies, or even introducing passages that involve no colotomic punctuation at all.\(^{11}\)

However there are certainly some structural principles in Balinese gamelan music, which are evident in \textit{Bali Moods}.

\textit{Bali Moods} could be described as a short piece made up of a single repeating melody (the melodic motive), as pronounced above. However the difference from traditional Balinese form to that in \textit{Bali Moods}, is that in \textit{Bali Moods} the single repeating melody (motive) is more like a figurative ostinato melody, rather than the more traditional ‘core melody’ (pokok). Of course a core melody does appear, in mm. 34 – 41 and 44 – 51. But this core melody is certainly not used as a single repeating melody throughout the work. If one were to make analogies to Western musical form, one would probably liken the structure of \textit{Bali Moods} more to a monothematic Haydn symphony than a medieval motet based on a cantus firmus.

There is a definite three-part form of \textit{Bali Moods}. But rather than a standard ABA plan, the similarity of material throughout the works renders a plan of AA’A more appropriate. The sections are divided by the solo flute passages in mm. 15 and 54 that are free (even improvisatory) in style and meter, and that link the major sections together like bridge passages. The outer A sections are extremely similar, the major difference being that the final A section (mm. 55 – 77) is a somewhat expanded version of the initial A section (mm. 1 – 14). The lengthening of the final section is made by expanding nearly every event from the initial section. For example in the piano, the initial motive and its fragment are played for eight measures instead of three (mm. 55 – 62), and the combined

rhythmic chords are played for two measures instead of one, as are the left hand chord with reiterated E-A in the right hand (mm. 63 – 64 and 65 – 66). When the flute finally enters at m. 67, it plays the complete motive twice instead of once (mm. 67 – 68). The remaining passage from m. 70 to the end is virtually the same as the corresponding passage in mm. 8 – 14, except for a little rhythmic displacement between parts (in the ‘transposed’ motive), and some extension in the final two to three measures of the piece (with an added final A from the flute in mm. 76 – 77). However it is interesting to note that Boyd changes the pitches on the final two notes of the phrase in mm. 74 – 75. The corresponding notes in mm. 12 – 13 are C# and G#; however in this final section of the piece, the two notes are changed to D and A. In a very small way, this change brings to mind the tonal modification that occurs in the final recapitulation section of three-part classical sonata form, whereupon the second subject is played in the tonic key instead of the dominant or such related key, as it was played in the initial exposition section. Such a pitch change may be a characteristic of Boyd’s ingrained Western music sensibilities, or just a way for her to consolidate the A as the tonal center of the work (as is the function of such a tonal modification in sonata form).

The central section of the work, A’, starts as the other A sections do, but soon begins to differ by its thicker texture and more complicated rhythmic interplay. The introduction of the core melody at m. 34 is another significant event lacking from the outer sections of the piece. The texture and dynamics continue to build towards the climax of the work, which occurs in mm. 44 – 53, where the core melody is repeated in the flute (tenuto sixteenths). This climactic passage is signaled by a low ‘gong’ chime in the piano left hand (the low A-E fifth) at m. 42.
The solo flute bridge passages provide contrasting structural breaks in *Bali Moods*. Their interruptions are not so typical of a traditional short Balinese gamelan piece which would more likely be continuous. However the resulting structure is perhaps more like the modern free pieces, with sections linked together. Of course, one can also liken these bridge passages to *suling* solos, which may "interpret the core melody in an improvisatory style"\textsuperscript{12} as for example the *suling* in the *gamelan gambuh* do. Note also that these solo flute passages in *Bali Moods* are the most similar in character to the other two works studied in this thesis, inspired by the more monophonic and melodic *shakuhachi* music.

\textsuperscript{12} Tenzer, p. 46.
Section: A

mm.1-5 motive - repeated throughout

6-14 variant of core melody (ends on G#)

15 free style, no meter following motive in flute

A major chord

'transposed' motive

8vo

Piano, motivic, harmonic material

motive and ostinato rhythmically displaced thicker texture

more complicated rhythmic interplay

44-53 core melody (embellished)

44-53 core melody (embellished)

54 over three octaves free, unmetered

55-66 core variant, ends on A

67-76 A = tonal center

core melody in LH

(8vo)

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Thus we can see that the general structural principles of Balinese gamelan music are evident in *Bali Moods*, such as the form being traced by cycles of repetition - whether of the motive, the core melody, or previous sections in general. Such a form is characterized less by the feel of progression or drive towards an endpoint and more by a series of cycles that have a motor drive created by ostinato or repetition. Perhaps one could simplify this difference by comparing an arch to a more level linear shape. However it must be pointed out that Boyd does use somewhat of an arch structure in her AA'A form, with a definite climax during the A' section as mentioned. Perhaps such a form is an admission of Western influence. Yet it remains that, as with traditional gamelan music, the forward drive in *Bali Moods* is certainly more rhythmic or textural rather than harmonic, such as towards a cadence or tonal center following some tonal digression. This lack of harmonic tension results from the constant and generally uniform use of the small number of pitches. Although there may be a tonal center of A, or a strong emphasis on an A major or A major seventh chord, there is never a strong alternative tonal center or chord proposed, such as a dominant chord, to create any harmonic tension. This lack of tension makes the difference between say the more similar developmental processes of the melodic material of a Baroque phrase (one that also spins out linear structures rather than more classical arched melodies).

If one considers the texture of *Bali Moods*, one can also see several points of comparison to Balinese gamelan music. Although one might at first think of much of the work as having a polyphonic texture, polyphony is perhaps not the best description. Because so much of the material is interrelated, it almost seems like a better description might be that of elaborated monophony. An example of such is the motive and its
accompanying eighth note ostinato. Whilst these seem independent they are in fact tightly linked and appear together for much of the time. Certainly there are only a few occasions where the accompanying ostinato strays rhythmically from its motive, and these cases render it as having more of a pulse marking function rather than a separate melodic identity (mm. 32 – 33, 60 – 62). Such a form of ‘elaborated monophony’ is related to the idea of heterophony, which is a simultaneous statement of more than one version of a melody. Certainly the concept of all things relating to the essential melody (motive) is apparent in *Bali Moods*, albeit not to the same extent where all multitudes of elements relate to the core melody in Balinese gamelan.

There are passages of greater complexity of texture in *Bali Moods*, such as in the central A’ section of the piece, from around m. 20 onwards. And more of a seemingly polyphonic structure does occur with the introduction of a core melody at mm. 34 – 51. Yet the process of rhythmic combining and strict rhythmic relations between parts tie them all together somewhat, although of course not in a homophonic way. The thickest texture of the work occurs at the climax in mm. 42 – 53, with the densest chords and widest range of pitch from the low A-E pedal to the highest E in the piano. Of course the only other contrast in texture occurs in the monophonic sections of the solo flute passages.

The last element to consider when examining the relation of *Bali Moods* to Balinese gamelan is that of timbre. Obviously, *Bali Moods* is for a Western flute and piano, a significant removal from the percussion ensemble of the gamelan. Thus such a reduction would understandably cause an omission of certain elements. For a start, there are no regular drumbeats to mark time. This lack of a steady articulated beat that
normally is one of the grounding features of gamelan music, gives a good reason to stick to the regularity of the 4/4 pulse that Boyd indeed uses. Another basic feature of gamelan music is the large gong strokes that mark the beginnings or endings of sections. These are not used throughout *Bali Moods*, however do make an appearance as low open fifths (A-E) in the piano left hand at m. 42, in the middle of m. 54, and in the final note of the piece.

For example, m. 42:

![Music notation image]

These fifths are clearly gestures imitating gongs, as the resonance of the open fifths and sustained ringing (extended by the use of pedal) make them as close to a large gong chime as a piano could render.

Other timbral gestures that may be attributed to gamelan music are the constantly rearticulated notes of the same pitch that occur frequently in *Bali Moods*. Such repeated notes or tremolo like figures occur in the piano right hand in mm. 5 – 14, 52 – 53, and 65 to the end. They also occur more briefly in the piano interjections in mm. 15 and 54.

For example, piano right hand in m. 5:

![Music notation image]

This tremolo can be likened to the effect produced by alternating gong strokes on the same gongs/pitches. Such an effect is in fact a feature of kebyar style on an instrument such as the reong, and is described by Colin McPhee thus:
Another effect is obtained by striking the gong [with mallets] on the rim, thus producing a thin brassy sound resembling a cymbal clash. In slower tempos the player strikes the rim with both mallets at the same time; swiftly alternating strokes produce a clanging tremolo.\textsuperscript{13}

The technique of swiftly alternating mallet strokes on the same gong or pitch may also be accountable for the double tongued thirty second notes in the flute, such as in mm. 40 – 53.

The close position A major seventh chords that occur in mm. 42 – 51 are yet another gesture that may be attributed to kebyar style:

Another characteristic reong effect is obtained by striking four of the five scale tones simultaneously. Divided among the four layers, these form widespread and ringing chords.\textsuperscript{14}

One final note regarding timbral gestures is Boyd’s use of harmonic glissandos. These glissandos occur during the solo flute passages at mm. 15 and 54. They are in fact recognizable as being the same device as used in Red Sun, Chill Wind. One cannot as such attribute them to any particular suling gesture, as one might be able to with the shakuhachi. Perhaps Boyd simply liked the exotic sound of the effect and wanted to use a gesture not standard in Western repertoire.

Thus it can be seen that there are a myriad of influences of Balinese gamelan music in Boyd’s Bali Moods, though not without a share of Western influences too.

\textsuperscript{13} McPhee, p. 338.
\textsuperscript{14} Ibid.
Conclusion

Thus it can be seen that there are significant influences of Japanese and Balinese music in the three chosen flute works by Anne Boyd. Specifically found are the influences of Japanese music and esthetics, particularly those of shakuhachi honkyoku, in the works Goldfish Through Summer Rain and Red Sun, Chill Wind. Also found are some characteristics of Balinese gamelan music in Bali Moods No. 1. And in general it seems that Boyd's use of Japanese influences in the two 'Japanese' works are more in the details of style and idiom; whilst her use of Balinese influences in Bali Moods is more in the structural or textural principles. Perhaps this is because those respective characteristics are the most distinctive ones (from a Western viewpoint) of their corresponding musical influences. In any case, both works use pitch and rhythmic elements of their respective sources. It must nevertheless be noted that Boyd's use of any timbral effects (such as in Red Sun, Chill Wind) are not original to twentieth century flute music (such effects hearken back to their beginnings in Varese's Density 21.5 from 1935). And indeed the use of non-Western instrumental techniques as inspiration has become fairly common in contemporary music.

The use of such influences from outside of Boyd's native Australian culture prompt larger questions regarding cross-cultural influences, and the ramifications of such borrowings and the possible accusations of cultural appropriation. Such questions were to some extent alluded to in Chapter 1. One of the key criteria suggested in determining a charge of appropriation was that of intent or motive. In terms of seeking out such motives in the case of Boyd, it seems her motives are a form of homage as much as anything.
Rather than cultural tokenism, Boyd seems to a certain extent to embrace the cultural values of the music she explores, and engages with the esthetics of the culture as well as the practical musical aspects. It may of course be possibly just a case of personal taste, in that she simply likes these particular Asian musics. That is also not to mention the influence of certain figures on her life and interests, such as Peter Sculthorpe, who initially exposed Boyd as a student to non-Western music. However it is more than that – it seems such music has often struck a chord in her, and in more than just an intellectual way. This is particularly obvious when one considers her fascination with gagaku and her identification of it with the landscape of Australia. Also her interest in Buddhism and affinity with Eastern philosophies is probably a major impetus in invoking references to the spiritual traditions of some Eastern cultures, perhaps not necessarily confining her to one specific culture. Maybe her concern is not so much a conscious evocation of a specific culture, but a more universal hope of spiritual transcendence, which she feels is more likely to be found through expression using Eastern cultural references rather than Western. One suspects Boyd’s spiritual identification with music is possibly related to the important role that music played in her otherwise unstable and emotionally difficult childhood, for example in music acting as a refuge following the death of her mother.

Considering further Boyd’s motives for using Asian influences in her work, it seems that such a move was symptomatic of Boyd finding her ‘Australian voice.’ And indeed Boyd’s journey in doing so seemed to parallel many of her contemporary Australian composers. It may seem incongruous in using another culture to express one’s own. Yet whether it was conscious or not to such composers at the time, such a path was a means of rejecting European styles formerly prevalent in Australia. And it was typical
of such anti-establishment mentality in Australia (and indeed throughout the world) in the 1960s. Of course some composers have since challenged the notion of using Asian influences to express some kind of unique Australian identity, and deliberately avoided such influences, or have instead pursued a diverse range of other intercultural influences.

All in all such a concern with external influences is perhaps a hallmark of a young culture struggling with its own identity. Australia has certainly had its share of cultural struggles, starting from its origin as a British penal colony as well as the troubled, often violent, relationship of the white settlers with the indigenous Aboriginal people. In Western world terms, Australia is a young nation. The struggle of breaking away from British traditions has most recently been exemplified by the (as yet unsuccessful) attempt to separate from the British monarchy and become a republic. Such a struggle is likewise shown clearly in the investigation of Asian sources in Australian art music that occurred in the 1960s.

The use of influences outside of one's own culture has indeed been a prevalent practice both throughout the world and throughout the ages – in music, as well as other art forms, and in such creative endeavors as fashion and the culinary arts. So it is a complex question to ask what use of such external culture is acceptable or respectful, and what is so called manipulative or exploitative. How indeed does one discriminate? Does the addition of other cultures not make a culture richer? Or does the seemingly increased heterogeneity of many modern cultures (for example in the advent of the European Union) result in some cultures disappearing as they are either absorbed or made redundant somehow (for example in the increased Westernization of many parts of the world).
In terms of assessing the influence of an external culture, does the level of so-called appropriation depend on how the external culture has come to be an influence? In other words, is the method of influence to be considered? For example, for an Australian composer to write music using Japanese influences, is it less legitimate to have listened to records and read books about Japanese music than to have heard Japanese people who have migrated to Australia playing Japanese music? Or better still, to have lived in Japan? Where does one draw the line?

One need only look at the English language to see a cultural organism that has absorbed such a myriad of cross-cultural influences from many different cultures such as Latin, Greek, German, French, and Norse/Scandinavian. One might consider for example the use of a French expression in English, and question whether such use is somehow pretentious or ‘window dressing’ (or manipulative or craven). What determines such a charge, whether the usage is typical or average (such as the word entrée), or less so (such as the expression ‘joie de vivre’)? Surely the standard of what is ‘average’ is also constantly changing – all such words must have been introduced at some point, but some have been adopted more widely so as to become passé, so to speak.

Are questions of appropriation also inherently tied to presumptions of different so-called ‘levels of civilization,’ with regard to the cultures being appropriated, or doing the appropriation? In other words, is it only of concern when the culture doing the appropriating is doing it to a supposedly lesser civilized culture? For example in the case of Japanese music, as we have seen, Japan adopted many Chinese musical practices and instruments – is this a case of appropriation or not, since China supposedly had more ‘sophisticated’ musical traditions? (Indeed, what is the difference between adoption and
appropriation? There seems to be a definite assumption of hierarchy.) Such concerns in fact seem to smack of Western assumptions regarding some kind of hierarchical value of civilization or so called sophistication.

In any case, such questions are more the concern of cultural studies and beyond the scope of this paper. Nevertheless, they are pressing questions for a younger country like Australia, which seems to be still somewhat finding its identity.

And finally, regarding the reception of such cross-cultural influences, the recognition of such influences is also a complex question to answer. Whether Australian audiences recognize specific Asian influences is hard to say. Perhaps there is some recognition of a general ‘Asian’ mood, mode (in the pitch scale as an alternative to Western tonality), or philosophy. However, relating such to a specific culture may be more difficult for an Australian who has not been exposed much to the corresponding culture. Indeed it is imagined that a musical event is most meaningful when heard in its own cultural context. Yet even if the most amount of intended meaning is not gained from a cross cultural experience, does this mean the ‘outsider’ cannot still enjoy, or attempt to understand the meaning? In other words, it may not be the most meaningful, but perhaps it is still somewhat meaningful. Similar questions can be posed regarding music within just one culture, and whether understanding of the music promotes the most meaningful experience for the listener. Ultimately, such a question returns to the most profound aesthetical question of how much, if any, of meaning in music is universal.

Thus we find in the case of Anne Boyd, as shown in this study of three of her flute works, that a number of these questions are raised by her use of intercultural influences. It seems to me that her use of musical materials from other cultures is indeed
done with respect and intent to engage with broader conceptual ideas from those cultures. Yet at the same time, she is happy to use a myriad of such musical resources in a way that fits fundamentally into her Western idiom – which, as pointed out, is an extremely common practice since the inclusion of ‘all sound,’ post Cage and Varèse. Her borrowings (at least in the case of these three works) are only to some extent specific (such as the use of certain scales, and other elements considered in my analysis), since she does of course ultimately write for the Western instruments of flute and piano. Aside from such elements found, these musical references are seemingly more general in their influence on her writing, and have integrated into her personal language which is still essentially Western. However the result seems to me a genuine and honest empathetic response to the different sounds and esthetics of the musics and cultures that Boyd uses as inspiration.
Bibliography


________. Telephone interview. Dec. 9, 2002.


Appendix I

Published score of *Goldfish Through Summer Rain*, by permission of Faber Music Ltd.,
London.
for Geoffrey Collins

GOLDFISH THROUGH SUMMER RAIN

Anne Boyd

Tempo comodo, moderato \( \text{j}=48 \) \( \text{j}=80 \)

Piano

Flute

Ped.,

* 3rd. pedal if available

© 1980 by Faber Music Ltd.,
accel.  

Un poco più mosso  $\textbf{\textit{\( \frac{j}{92} \)}}$
Appendix II

Published score of *Red Sun, Chill Wind*, by permission of Faber Music Ltd., London.
NOTATION

FLUTE

trilled glissando on the harmonics of the fundamentals indicated

glissando away from the note indicated

pick out harmonic as notated whilst rapidly alternating with tremolo on the fundamentals indicated

floating 'open' tone produced by using a very relaxed embouchure

♯ approximately a quartet-tone sharp
d approximately a quarter-tone flat
d♭ approximately three-quarter-tone flat

PIANO

rapid unmeasured note group beginning anywhere in the cycle and continuing to play in a clockwise or anti-clockwise direction for the length of the beam

FLUTE & PIANO

becoming slower

△ free pause

c longer pause

□ very long pause (as during a cadenza)
for Geoff Collins

Red Sun, Chill Wind

ANNE BOYD

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Appendix IIA

Missing measures of *Red Sun, Chill Wind*, measures 30 – 31, copied from Anne Boyd’s manuscript.
Appendix III

Published score of *Bali Moods No. 1*, by permission of Faber Music Ltd., London.
BALI MOODS No. 1

Lively but graceful, always dancing (\(\text{d} = \text{ca. } 72-86\))

Anne Boyd

© Faber Music Ltd. 1994
* tremolo gliss. across all available harmonics, ascending and descending
liberamente

Tempo primo

pressing forward

slowing

(dim.)

(Rédo sempre)