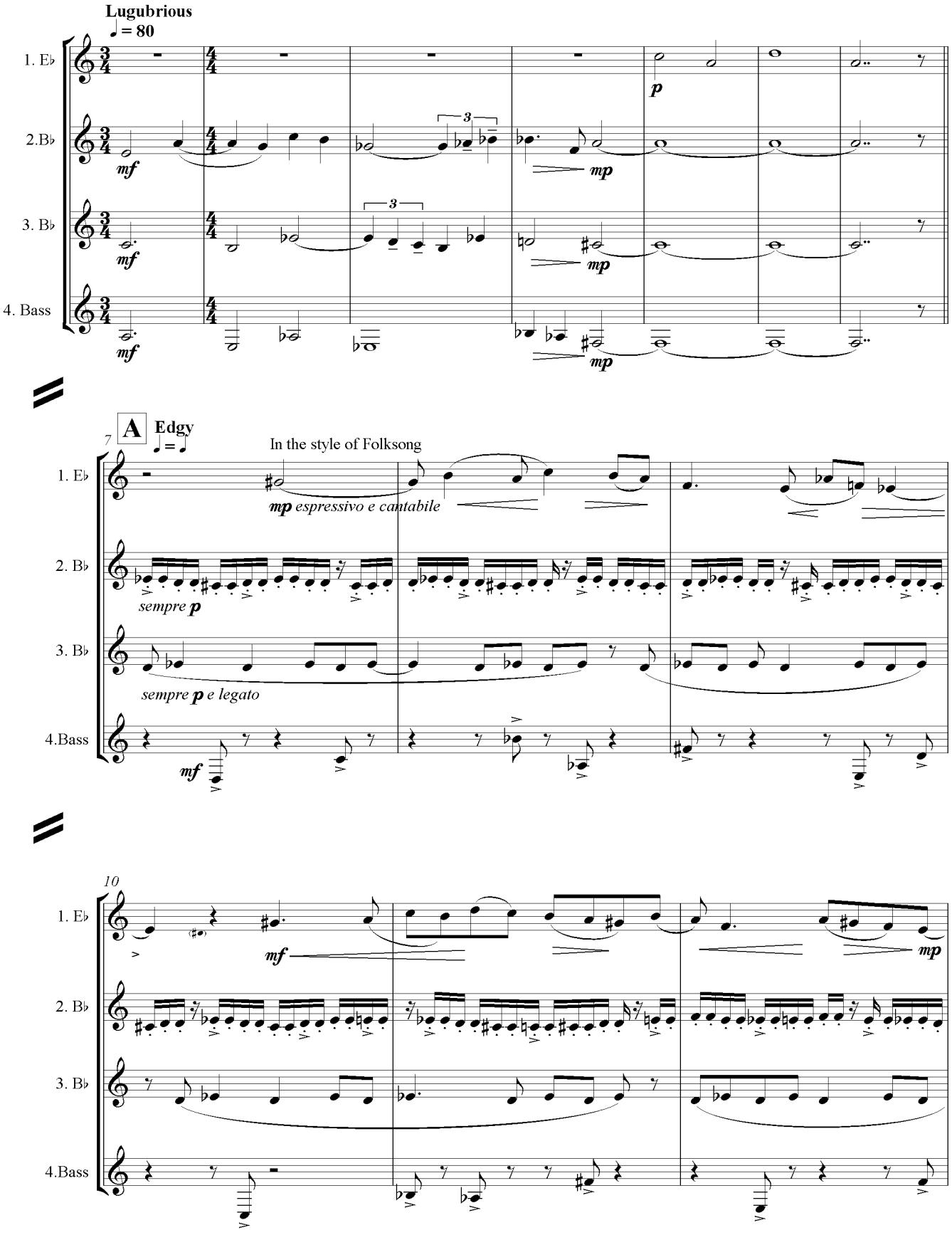
1. A Journey into Monadic Variation

Mr Norris talks about setting a task in which students write a theme and variations on a "monadic" cell. In this movement, the concept of "monadic variation" is taken to its most extreme, where any piece could be conceived as a variation on a single note (as any note or rest can be seen as a variation of the first note). This movement is therefore a variation on a single note (pick any one...)

Transposed Score



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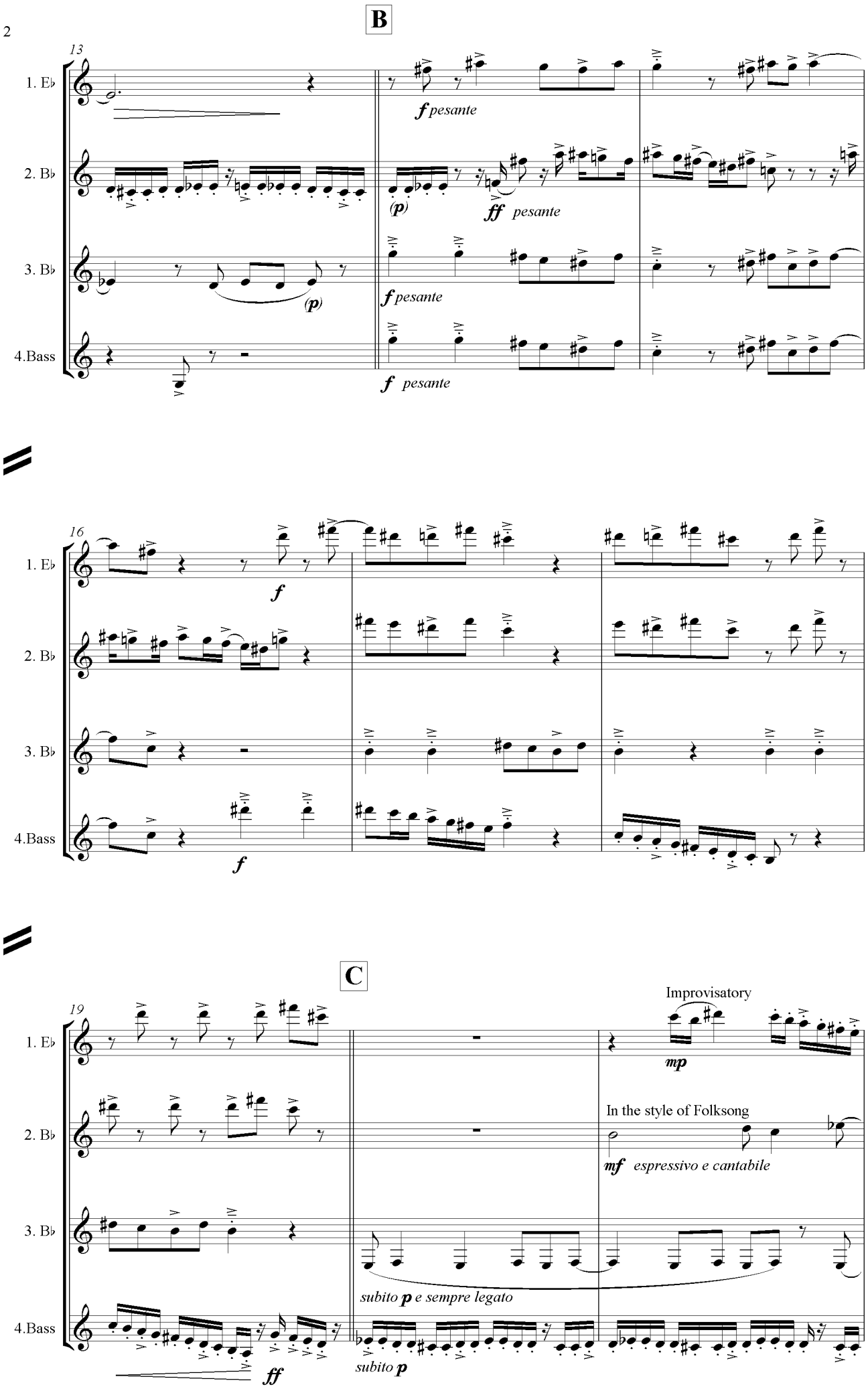
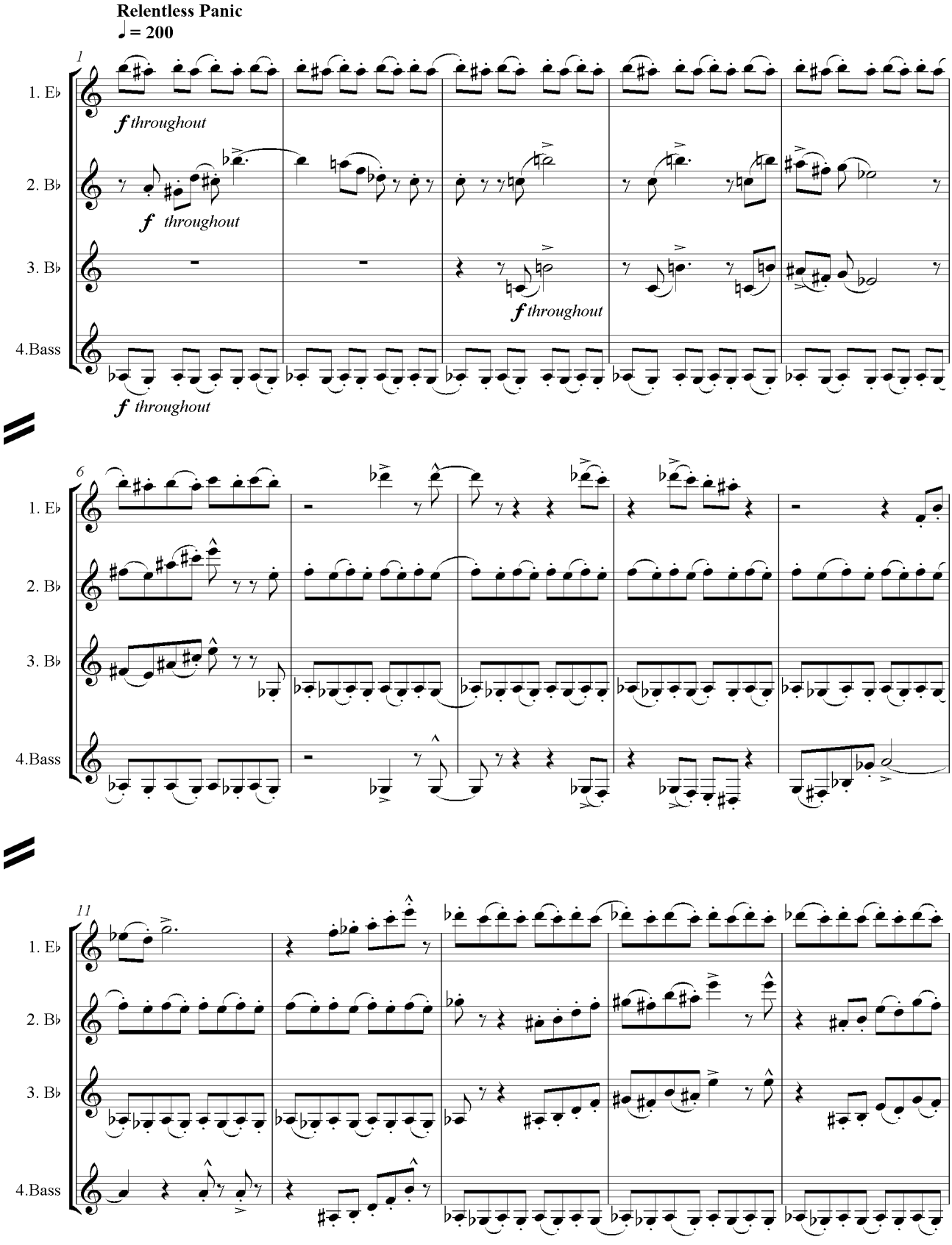

B
13
1. E♭
2. B♭
3. B♭
4.Bass
f pesante
(p)
ff pesante
f pesante
f pesante
16
f
f
C
19
Improvisatory
mp
In the style of Folksong
mf espressivo e cantabile
subito p e sempre legato
subito p
ff

11. On an old Theme

Ode to Ferneyhough

This movement is based on one of my earlier compositions, *Plurifarious.*
The subtitle relates to the article, in which Mr Norrisrefers often to the pedagogical writings of Ferneyhough, choosing not to draw upon any other writers on the subject. Any correlation between the music and that of Ferneyhough's is unintended (and unlikely).



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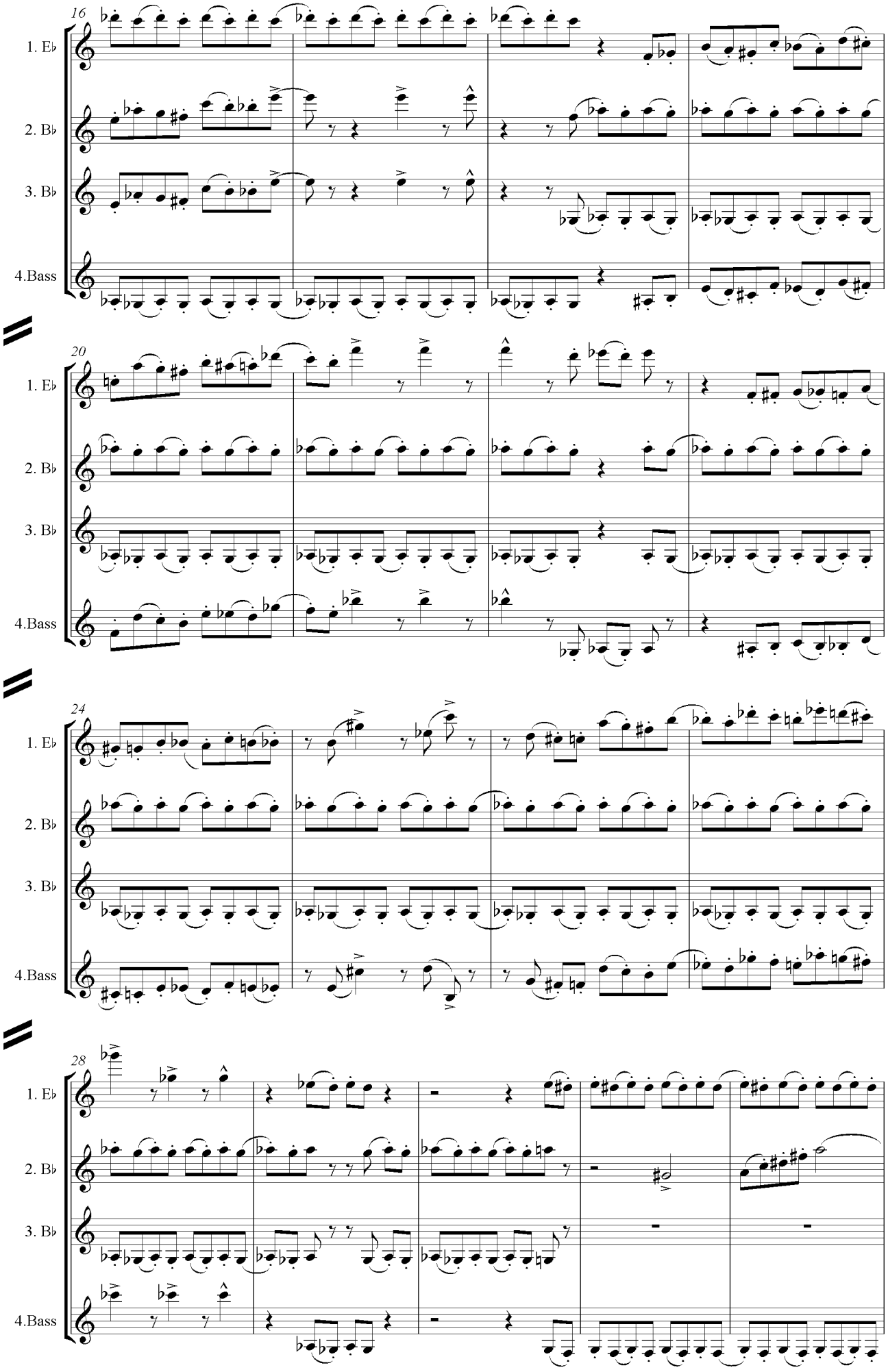
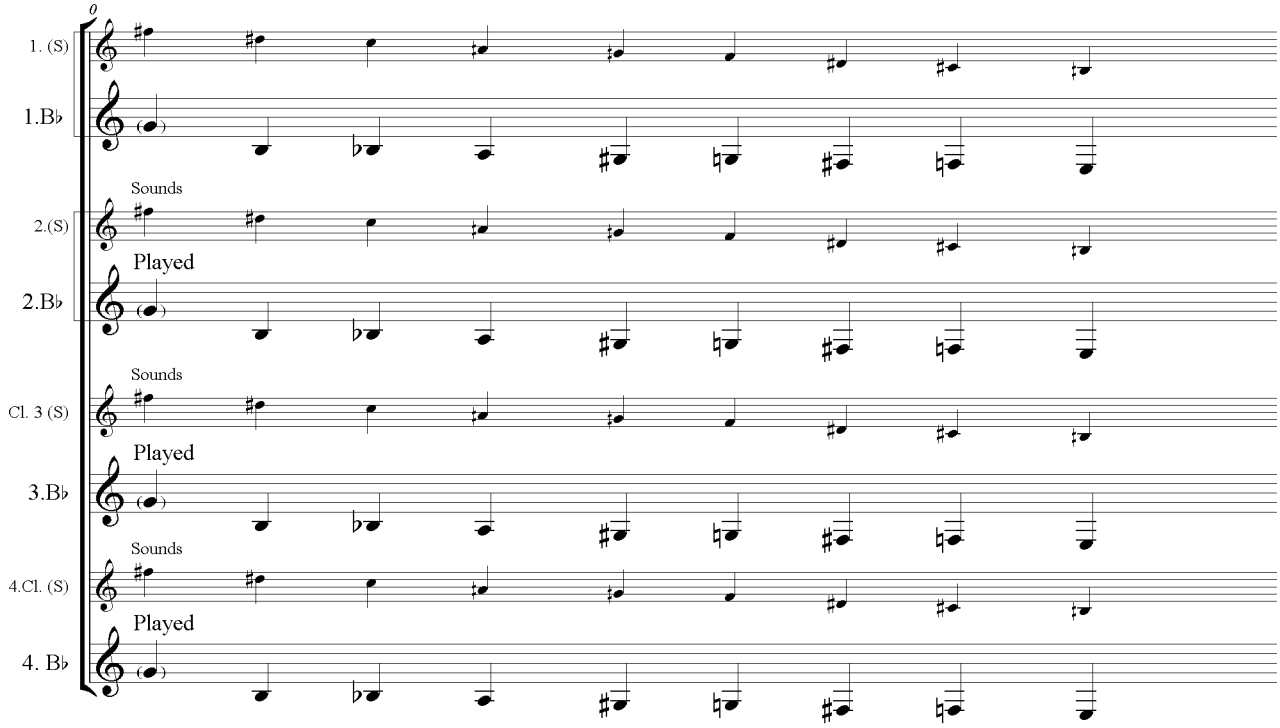
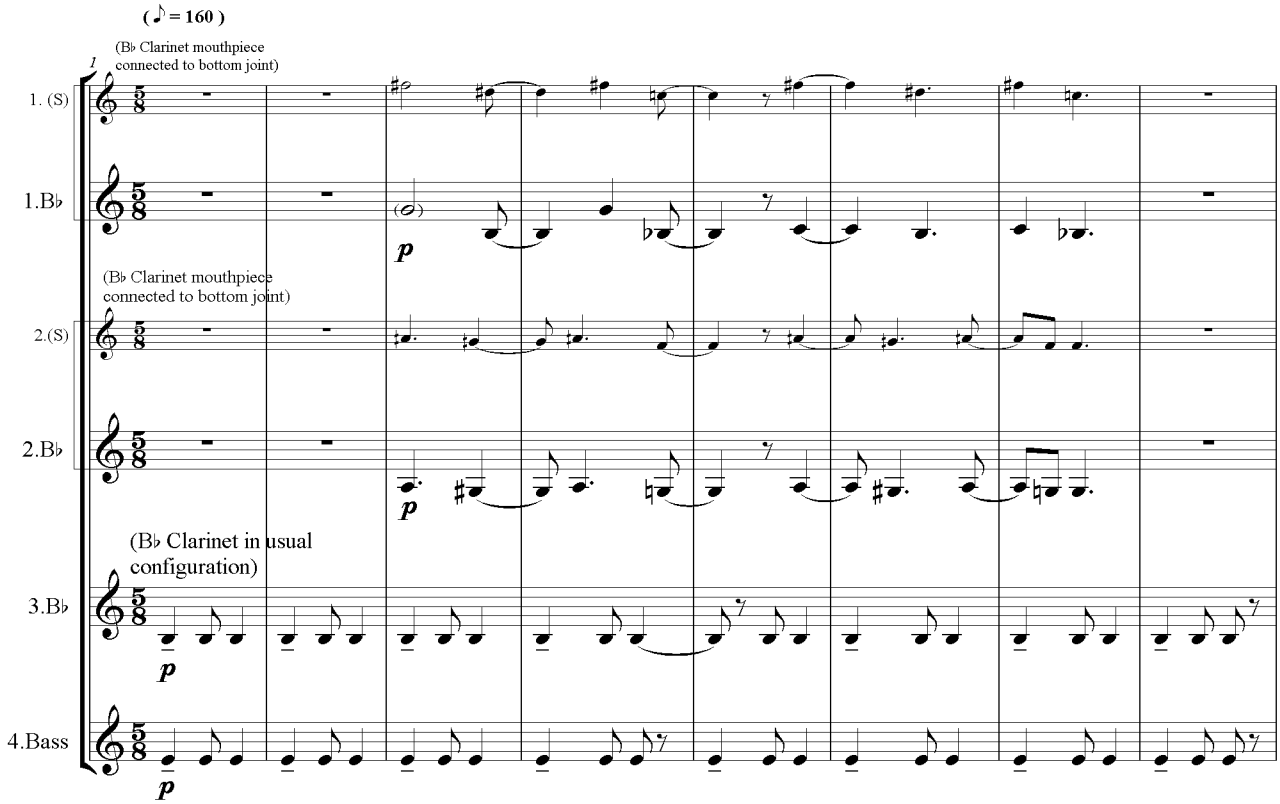
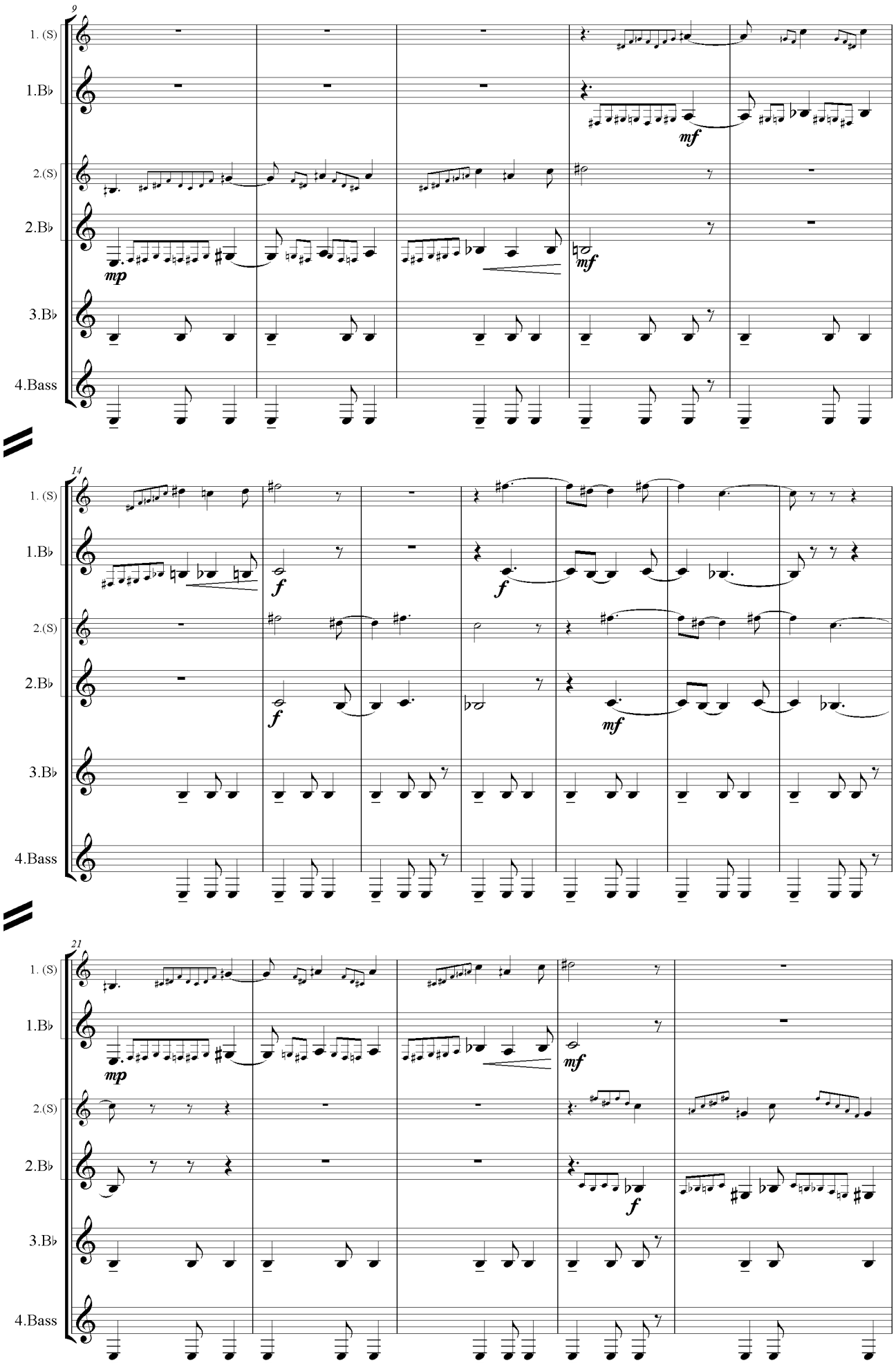

16
1. E♭
2. B♭
3. B♭
4.Bass
20
1. E♭
2. B♭
3. B♭
4.Bass
24
1. E♭
2. B♭
3. B♭
4.Bass
28
1. E♭
2. B♭
3. B♭
4.Bass



III. A Dilemma of Gesture

"Gesture is another interesting aspect of composition...Some composers struggle to put together a logical, meaningful line that grows and decays with a sense of purpose."

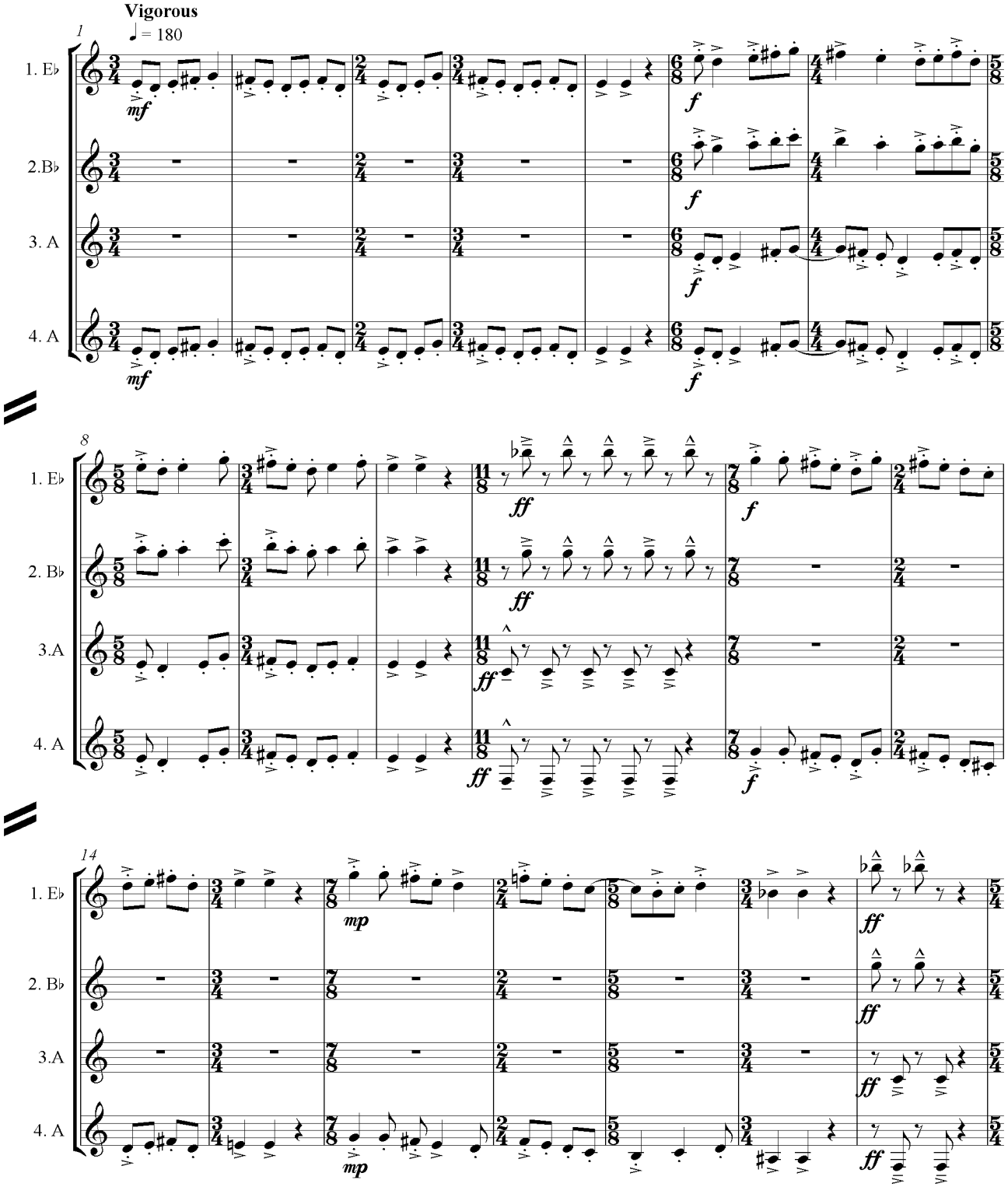


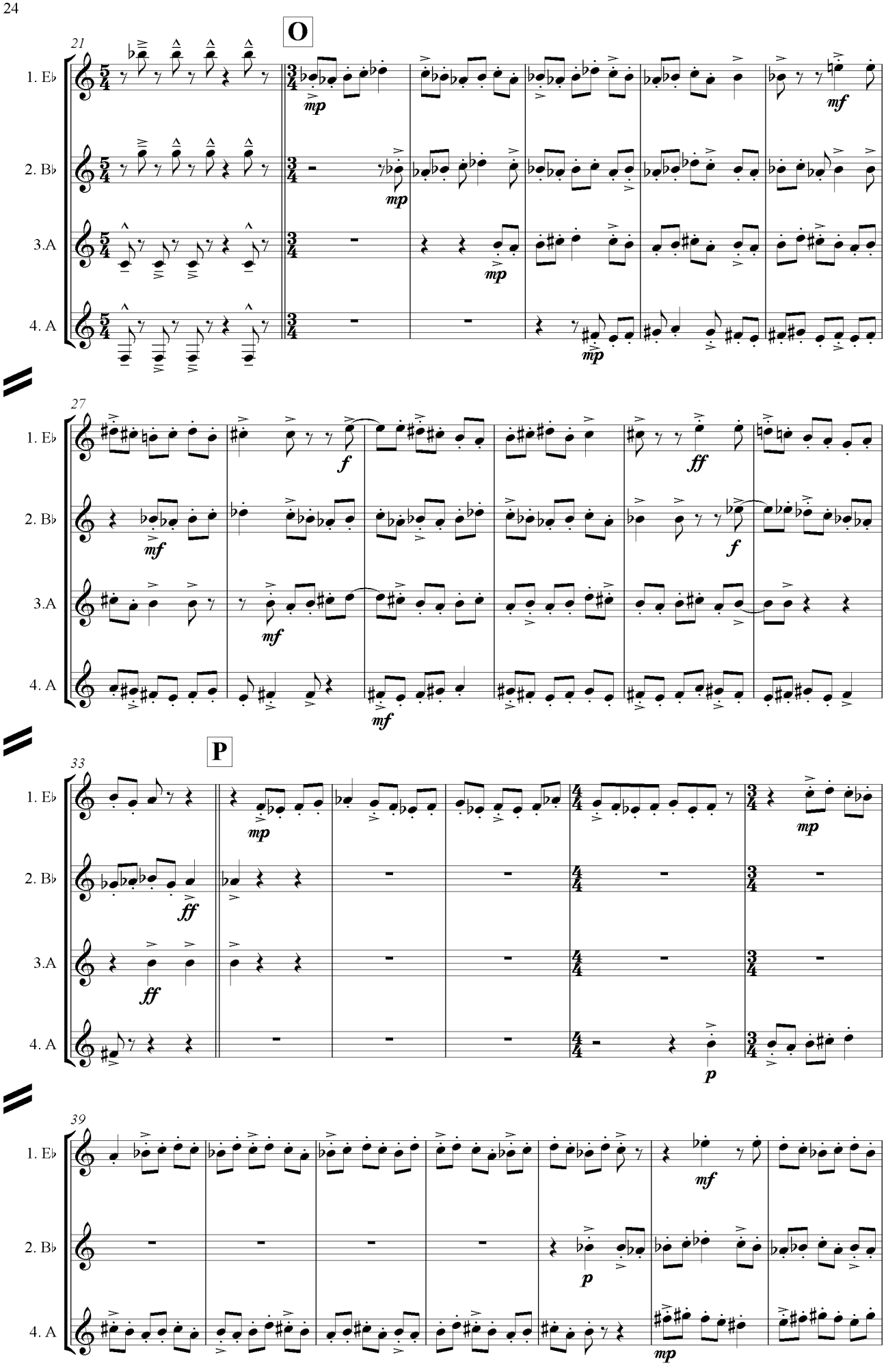

9
1. (S)
1.B♭
2.(S)
2.B♭
3.B♭
4.Bass
mp
mf
14
f
21

IV. WAPB

Dealing with the impossibility of developing "fully-fledged lyrical thematic material"

"fully-fledged lyrical thematic material is more resistant to development and fragmentation, and apart from, perhaps, transposition or a different harmonic accompaniment, the sense of development is actually stymied by the "self-contained" nature of a fully-fleshed melodic line."




O
21
1. E♭
2. B♭
3.A
4. A
mp
mf
27
f
ff
P
33
p
39