THE PROCESS OF COMPOSING

1938: AN OPERA

By Ashlee Clapp

Volume One

THESIS

Submitted in partial fulfilment of the requirement of the Master of Fine Arts,
Contemporary Music

2016

Victorian College of the Arts

University of Melbourne

- Produced on archival quality paper -
ABSTRACT

In this thesis I will illuminate the process of composing music for the original music theatre work *1938: An Opera*. This is a multilingual political satire based primarily on Australian historical events.

I will focus on two main aspects of the work. Firstly, I will explicate the various stages of composition for songs in English. These stages include the phenomenology involved in creating musical ideas; the compositional approach; and the musical conceptualisation of dramatic narrative and development.

Secondly, I will investigate the process of composing songs in languages other than English. This section will focus on songs in Cantonese and Yorta Yorta, an Australian Indigenous language. I will discuss my collaboration with translators and cultural and language mentors who helped me to overcome linguistic challenges, and increased my awareness of cultural subtleties arising from inclusion of languages I did not understand.
DECLARATION

This is to certify that:

i. The thesis and score comprises only my original work towards the masters except where indicated in the Preface

ii. Due acknowledgement has been made in the text to all other material used

iii. The thesis is less than 25,000 words in length, exclusive of tables, maps, bibliographies and appendices

Signed


Date

11/06/17
ACKNOWLEDGMENTS

Creating and producing a large-scale music theatre project is a task that involved the expertise of many people and I am thankful to each and every person who helped in the formation of 1938: An Opera. I would like to mention the people that I did not personally work with yet contributed greatly to this theatre production. Acknowledgments include persons involved in the creation and production of the theatre work as well as the advice, support and supervision of my thesis.

My thanks firstly go to Associate Professor Mark Pollard who supervised my research project and Dr Robert Vincs for support and constructive criticism throughout my candidature. I would also like to thank my friends and family for their support and encouragement during my candidature.

**Writer:** book and lyrics by Fregmonto Stokes.

I acknowledge that all words in 1938: An Opera, were written by Fregmonto Stokes and relevant translators. My ultimate gratitude goes to Stokes for bringing me a rich and thought-provoking piece of theatre. Stokes’ continuous involvement within the moulding of the songs and patience and dedication to explaining layer upon layer of context was supremely appreciated.

**Two composers:** Angus Leslie and Ashlee Clapp

1938: An Opera involved two composers; I would like to acknowledge that songs were not composed collaboratively and none of Leslie’s songs are used in this thesis or score. Few songs of mine involved motifs from a song Leslie wrote but are not one of the focus four within the written thesis.

**Director:** Tom Gutteridge

Tom Gutteridge was involved during creative decisions from early on in the writing process. His passion for the creation of new theatre was inspirational. His guidance was one of a wonderful mentor.

**Language and cultural mentors and translators:**
My thanks go to the many cultural mentors and translators.

Felix Ching Ching Ho was Cantonese cultural and linguistic/pronunciation mentor and movement director.

Vincent Yim and Kimberly Wing Ying Mak were Cantonese translators.

Moreno Giovannoni was Italian translator, pronunciation coach and Italian Opera enthusiast/advisor.

Christiana Aloneftis was Italian pronunciation couch to the cast during workshops and rehearsals.

Lou Bennett was Yorta Yorta translator and linguistic/pronunciation coach and cultural mentor.

Wayne Atkinson was Yorta Yorta historical and cultural mentor for the writer, Stokes.

Kyle Webb was Indigenous cultural mentor whom initiated post rehearsal forums to discuss cultural issues, queries, comments and critique of social interactions within the cast and director collective.

Cyril Johnson and family members brought the traditional Barkinji song and dance to the play and I am ultimately grateful for the inclusion.

Production Company: Union House Theatre helped make this music theatre work come to life on stage. My utmost gratitude goes to the staff at Union House Theatre who often went above and beyond their work responsibilities to make this work a reality.

Artistic Director: Tom Gutteridge

Cultural Services Manager: Josephine Byrt

Production Manager: Gus Macdonald

Head Technician: Clynton Jones

Stage Carpenter/ Mechanist: Simon Smith

Theatre Admin and Development Officer who also volunteered as trombonist in the orchestra: Erin Adams
Production Team:

Co-Musical Director: Patrick Paevere

Sound Designer and Operator: Lore Burns

Lighting Designer: Stuart Grant

Set Designer: Robert Smith

Costume Designer: Joanna Butler

Projection and Surtitles Design: David Haidon and Robert Smith

Make-up Design: Deanna Amato and Anna Burley

Choreography: Jessica Prinzi and Samuel Dariol

Stage Manager: Bec Moore

Assistant Stage Managers: Christa Jonathon, Justin Nott and Shi Wen Sun

Props: Thomas Runcimen

Projection and Surtitles Operator: Shi Wen Sun

Aboriginal Cultural Collaborator: Darren Parker

Front of House Manager: Ruth Blair

Photography: Vikk Shayen Wong, Sara Bosch and Shi Wen Sun

Video footage: Broderick Gordes
Cast:
Christiana Aloneftis
Diana David
Eric Gardener
Felix Ching Ching Ho
Stephanie John
Cyril Johnson
Jessie Lloyd
Josiah Lulham
Zak Pidd
Hannah Roe
Eric Tse
Kyle Webb
Peter Green
Geoff Paine

Ensemble
Samuel Dariol
Amy Dyke
Beth Gibson
Anna Harrison
Sara Kissel
Olivia Lau
Pearl Lau
Sean Ma
Callum McDonald
Lana Nguyen
Nikky Nguyen
Jessica Prinzi
Chris Runcimen
Jimmy Wong
Wei Yeh

Orchestra:
Patrick Paevere- Piano
Lizzie Eng- Keyboard
Erin Lancaster- Violin
Samantha Law- Violin
Joy Han- Violin

Special thanks from UHT:
Melbourne Theatre Company
Geoff McGregor at MTC
LSS Productions
Student Union Communications
department
Hannah Dallas- Violin
Rosie Burns- Viola
Thomas Higham- Viola
Katherine Fazzolari- Cello
Shawn Tan- Cello
Meera Fernandes- Trumpet
Erin Adams- Trombone
Ruben Clark- Flute
Aaron Klein- Clarinet/ Bass Clarinet
Hannah Schachte- Percussion
Mitchell Moon- Percussion

Stokes’ Writing Mentors:

Max Gilles, Australian Political Satirical writer.

Professor Wayne Atkinson, Yorta Yorta lecturer at University of Melbourne.

Lou Bennett: Yorta Yorta mentor through Australia Council JUMP mentoring.

I was not involved in the construction of the narrative and the decisions involving the story will not be discussed within this research unless musical elements were a direct influence.
TABLE OF CONTENTS

PREFACE

ABSTRACT .................................................................................................................. 2
DECLARATION .......................................................................................................... 3
ACKNOWLEDGMENTS ............................................................................................. 4
TABLE OF CONTENTS ............................................................................................. 9

LIST OF FIGURES .................................................................................................. 11
LIST OF TABLES ..................................................................................................... 12

1.01 Introduction ..................................................................................................... 13
1.02 Aims and Objectives ....................................................................................... 13
1.03 Methodology ..................................................................................................... 14
1.04 Prospective Outcomes .................................................................................... 15
1.05 Synopsis of 1938: An Opera ........................................................................... 16

PART I

INTRODUCTION TO PART I:

A CATALYST SPARKS A MUSICAL IDEA, WHICH DEVELOPS INTO A SONG... 18

FRAMEWORK OF STAGES ...................................................................................... 20
Stage 1: Dramaturgically Conceptualising a Musical Narrative ....................... 20
  Song Context ........................................................................................................ 20
  Exploring the Dramatic Narrative ...................................................................... 20
  Sharing Musical References to Form One Vision .............................................. 20
Stage 2: The Spark that Ignites the Realisation and Exploration of a Musical Idea ........................................... 21
  Conceptual Musical Ideas .................................................................................... 21
  The Affect of Conceptual Musical Ideas: Drawings ........................................... 22
Stage 3: Compositional Development ................................................................. 22
  Compositional Development and Song Construction ......................................... 22

1. IF ONLY EVERYONE CARED .............................................................................. 23
  Song Context ........................................................................................................ 23
  Exploring the Dramatic Narrative ...................................................................... 26
  Sharing Visions with the Writer .......................................................................... 31
  Exploring Musical Ideas ...................................................................................... 33
  Compositional Development ............................................................................. 34
2. BLACK FLAME ................................................................. 36
   Song Context.................................................................................. 36
   Self-Prescribed Method of Composition........................................ 38
   Exploring the Dramatic Narrative.................................................. 41
   Sharing Visions with the Writer...................................................... 43
   The Affect of Conceptual Musical Ideas: Drawings.......................... 44
   Compositional Development.......................................................... 47

PART II

INTRODUCTION TO PART II:

WRITING SONGS IN LANGUAGES I DO NOT UNDERSTAND ................. 53

3. CHINA WILL NEVER SURRENDER ........................................... 54
   Song Context.................................................................................. 55
   Narrative Influences........................................................................ 57
   Musical Influences from Maoist Opera.......................................... 61
   Musical Influences from Traditional Cantonese Opera..................... 65
   Cantonese: A Tonal Language.......................................................... 69

4. GATHAGANA NHABADAMARMU.............................................. 75
   Song Context.................................................................................. 76
   Aboriginal Cultural Representation............................................... 77
   Yorta Yorta Influences...................................................................... 79
   Song Construction and External Musical Influences........................ 83
   Linguistics Influencing Melodic Phrasing........................................ 88

CONCLUSION................................................................................... 92

BIBLIOGRAPHY................................................................................ 95
LIST OF FIGURES

Figure 1.1 Photograph of 1938: An Opera cast performing If Only Everyone Cared ........... 23
Figure 1.2 Original Statement of the 'Day of Mourning & Protest' ................................. 24
Figure 1.3 Graph depicting dramatic levels in If Only Everyone Cared .......................... 27
Figure 1.4 My first piano sketches of If Only Everyone Cared ....................................... 34
Figure 2.1 Cast members from Union House Theatre's production of 1938: An Opera performing Black Flame, October 2012 .................................................................. 36
Figure 2.2 Cast members from Union House Theatre's production of 1938: An Opera performing We're Here To Help, October 2012 .......................................................... 37
Figure 2.3 unused orchestral fragment of Black Flame draft ........................................... 39
Figure 2.4 Conceptual drawing. First sketch of Black Flame ........................................... 46
Figure 2.5 Sketch of composition Cluttered Hallways ....................................................... 47
Figure 2.6 Close up image of Black Flame sketch and scored musical representation .... 48
Figure 2.7 Epiphany string accompaniment ................................................................. 50
Figure 2.8 Black Flame verse string motif ..................................................................... 51
Figure 2.9 Nero’s Black Flame verse ............................................................................. 52
Figure 2.10 Leung Yi’s Black Flame verse ....................................................................... 53
Figure 3.1 Cast members from Union House Theatre’s production of 1938: An Opera performing China Will Never Surrender, October 2012 ........................................ 54
Figure 3.2 Excerpt of score. Build-up into four-part harmony ........................................ 59
Figure 3.3 ‘National Ballet of China’ rehearses The Red Detachment of Women, September 2009 .................................................................................................................. 60
Figure 3.4 'Union House Theatre' cast performing China Will Never Surrender, October 2012 60
Figure 3.5 Flute solo excerpt of introduction ................................................................. 63
Figure 3.6 excerpt of China Will Never Surrender, Part II .............................................. 64
Figure 3.7 strings at bar 18 ............................................................................................ 67
Figure 3.8 Landlord’s accompaniment. winds and percussion ........................................ 67
Figure 3.9 Image of Cantonese tones .......................................................................... 69
Figure 3.10 Draft script extract from China Will Never Surrender ................................. 70
Figure 3.11 final script extract ........................................................................................................ 70
Figure 3.12 Cantonese tones and drawn pitch contours ................................................................. 71

Figure 3.13 First draft of the opening of *China Will Never Surrender*. .......................... 71
Figure 3.14 Final draft of the opening of *China Will Never Surrender* ........................................ 71

Figure 4.1 Cast members from Union House Theatre’s production of *1938: An Opera* performing *Gathagana Nhabadamarmu*, October 2012 .......................................................... 75
Figure 4.2 Temple blocks rhythm, accompanying vocal line. bb.33-38 ..................................... 81
Figure 4.3 Opening of *Gathagana Nhabadamarmu* piano and voice ........................................ 84
Figure 4.4 Journal entry of *Gathagana Nhabadamarmu* .......................................................... 85
Figure 4.5 Excerpt of early draft of *Utopia*. Upbeat to bb 133-135 ........................................... 86
Figure 4.6 excerpt of bb42-46 of *Gathagana Nhabadamarmu* ................................................. 87
Figure 4.7 Rhythmic transcriptions of the Yorta Yorta lyrics as spoken by Lou Bennett 89
Figure 4.8 Highlighted in blue are the low to high pitches of ‘nguni’ and ‘banga’ ....................... 90

**LIST OF TABLES**

Table 3.1 character descriptions from *China Will Never Surrender* ........................................ 56

Photography from Union House Theatre’s production of *1938: An Opera*, October 2012, is courtesy of Vikk Shayen Wong.
1.01 Introduction

My practise-led research comprises the score of an original ballad opera, as well as a written thesis that highlights the various processes employed in composing the score. Grove Dictionary of American Music defines ballad opera as:

A form of popular musical theater (opéra comique) current in the early 18th century, in which spoken dialogue, usually of a humorous or satirical nature, alternated with sung parodies based on pre-existing lyrics to known melodies... As these songs were used and reused, they carried the original satire with them in the minds of the audiences; thus the selection of tunes was carefully made to enhance each dramatic situation.¹

The ballad opera Fregmonto Stokes, Angus Leslie and I collaboratively wrote, entitled 1938: An Opera is a political satire based primarily on Australian historical events from 1938. It employs various musical genres and styles, multiple languages and representation of their associated cultures. There was a timeline of nine months from the development of the idea to closing night.

1938: An Opera involved linguistic challenges due to the libretto’s inclusion of four languages I did not know: Italian, Cantonese, Yorta Yorta and Barkinji, the latter two being Australian Indigenous languages. Furthermore, the plot revolved around political events in Australian history that have been reimagined and satirically retold. These historical, political and linguistic layers within the story inevitably affected the compositional approach and contributed to many challenges within the collaborative process.

My research illuminates the compositional processes of four particular songs from 1938: An Opera. I have chosen songs that I believe have the sharpest contrasts aesthetically, stylistically, and in terms of the compositional process employed.

1.02 Aims and Objectives

The aim of this thesis is to investigate and discuss the stages of my compositional process. My objective in achieving this aim is to explore the beginnings of what sparked initial

musical ideas, and the development of the ideas into fully orchestrated songs. Furthermore, I will examine how I confronted particular content-specific challenges through retrospective interrogation.

My main objective from a compositional perspective was to write effective, orchestral theatre music to compliment a dramatic narrative that involved historical, political, farcical, cultural and racial elements. From a research perspective, my objective was to document every stage of my creative process and let the creative challenges dictate the research focus areas. Accordingly, I believe this project embodies the ethos of ‘practise-led research.’

1.03 Methodology

This thesis consists of two parts, each containing two chapters. Each chapter examines the compositional processes of a song from 1938: An Opera. The songs within Part I are in English or mostly in English so as to focus on my internal phenomenological process without discussing the variables associated with working in other languages.

This thesis will employ Clark Moustakas’s conception of transcendental phenomenology, which defines an internal creative process through its essential constituents; “variations of perceptions, thoughts, feelings, sounds, colours, and shapes.” Moustakas’s descriptive and emotive concepts personally resonate with how I identify internal musical ideas. Moustakas, discussing phenomenology, noted that:

What appears in consciousness is the phenomenon. The word phenomenon comes from the Greek phaenesthai, to flare up, to show itself, to appear... In a broad sense that which appears provides the impetus for experience and for generating new knowledge. Phenomena are the building blocks of human science and the basis for all knowledge. Any phenomenon represents a suitable starting point for an investigation.

I best describe my internal musical ideas as textures and feelings and the exploration of these emotive intangibles transforming into audible music became an important aspect to


3 Moustakas,”2 Transcendental Phenomenology,” p.26
document and discuss. Moustakas writes, “we derive a textural description of the meanings and essences of the phenomenon, the constituents that comprise the experience in consciousness, from the vantage point of an open self.”

When experiencing the creation of internal ideas that arose from an open and vulnerable vantage point, one does not allow filtration of clear and coherent substance. Deciphering how to structure the ideas and multi-layered processes of creation became it’s own process. Moustakas considers each experience in the transcendental-phenomenological reduction to be “considered in its singularity, in and for itself. The phenomenon is perceived and described in its totality, in a fresh and open way.”

I created a critical framework for Part I of this thesis in order to unpack my internal ‘creative mess’ into something logical and comprehensible to others. In Part II, the focus moves from a methodical framework detailing my compositional process, to how I wrote in each language and represented its particular culture musically.

The source material for this thesis was drawn from hundreds of handwritten and electronic drafts, voice recordings, videos of workshops and rehearsals, and emails between the writer, director and myself. The most useful and important resource, however, was the journal that I would update after composing sessions. These journal entries were sometimes music-specific with idea breakthroughs, yet I tended to document how I felt whilst conceptualising compositional ideas, or emotions connected to abstract musical shapes. These findings are examined in Part I, which explores the phenomenology of transcendent experiences that sparked musical ideas and the random acts of exploring the idea before it became audible. Part II is structured more logically as the ideas are not as abstract as phenomenological concepts and therefore no critical framework was necessary.

1.04 Prospective Outcomes

As a composer, I have been asked how I start with nothing and create something and my answer has previously been unintentionally superficial. Without monitoring every step of

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4 Ibid., p.34.
5 Ibid., p.34.
the process and truly reassessing internal workings, my conscious thoughts were not particularly aware of how I was creating, I just simply was. Everyone is different when they create art, yet I believe that inside the most detail-specific artist or intuitive-led artist is a complex, internal creative process that can be uncovered and illuminated. By doing so, an insight into creative pathways and processes may be gained.

My personal outcomes include compositional growth and exploration of effective creative methods within my compositional process, and collaborative practices within a trans-disciplinary work. I endeavour to illuminate the stages of my process. I do not believe this to have a wrong or right outcome, only to allow readers into a personal experience and potentially give them an understanding of the workings of a particular composer's mind.

1.05 Synopsis of 1938: An Opera

1938: An Opera is a contemporary depiction of the 1938 re-enactment of the 1788 Colonisation of Australia. The score was co-composed by Angus Leslie, however our contributions were non-collaborative and this thesis will not incorporate any music written by Leslie. Fregmonto Stokes wrote the libretto and lyrics. Stokes conceived the idea from discussions with Yorta Yorta professor Wayne Atkinson, and mentorship from Yorta Yorta singer, Lou Bennett. In addition, 1938: An Opera required a substantial collaborative team, due to its five languages that needed translation and cultural consultancy.

1938: An Opera is a musical satire set during the sesquicentennial (150 year) Australia Day celebrations. Aboriginal activists including William Cooper and Marge Tucker used the occasion to organise a protest —known as the Day of Mourning— against the treatment of Aboriginal people in Australia by the state and federal governments. At this time, many Aboriginal people were confined to reserves, with every aspect of their life controlled by the Aboriginal Protection Boards, which could annul marriages and remove children to be used as domestic servants by white families. Simultaneously, Italian Anarchists and Chinese Communists were also protesting against fascism in Australia and in their own countries. The Italian Anarchists were opposed to Mussolini’s Fascist dictatorship in Italy, while the Chinese protested against Japanese imperialism in
China. The White Australia Policy also affected both groups. The White Australia policy was the common name for the Immigration Restriction Act 1901 (Cth), the stated object of which was ‘to place certain restrictions on immigration and to provide for the removal from the Commonwealth of prohibited immigrants.’ The implicit desire was for the new Australian nation to be white.

Ignoring indigenous Aboriginal Australians and groups like the Chinese who had also made Australia their home, white colonists imagined that they would, through legislative means, be able to ensure that their new nation remained ‘British’ in character.

The musical takes place in an imagined alternative history where these three groups unite to subvert a re-enactment of Governor Phillip’s landing, and expose the brutality behind the White Australia Policy.

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8 Fregmonto Stokes. 1938: An Opera Playbill.
PART I:

A CATALYST SPARKS A MUSICAL IDEA, WHICH DEVELOPS INTO A SONG

INTRODUCTION

Part I of my thesis contains two chapters. Each chapter concentrates on the creation of a song from 1938: An Opera. Chapter one focuses on the song *If Only Everyone Cared* and chapter two on the song *Black Flame*. Both chapters will illuminate various stages of the compositional process, articulated via an analytical framework. I created a three-step systematic linear structure in order to make logical sense of an internal process that may not have consciously possessed form or order at the time of creation. A framework involving more detail was created from the structure to focus on song-specific components. The various compositional stages of each song will be discussed within this detailed framework.

The first step of my compositional process includes the awareness of a ‘musical idea.’ This is a term I consider to suggest a concept that may or may not be representative of audible music but has the potential to become audible music. Acknowledging the catalyst(s) that spark a ‘musical idea’ is an important first step in the creative process. In a theatrical setting, contextual elements often influence concepts that form the catalysts. For example, if a song is centred on a specific character, having a deeper understanding of their motives and intentions can define how I approach the creation of the music. Additionally, scene setting can inspire the style I employ in a particular song. Context-based decisions can often be overlooked due to the subconscious manner in which they are made, however acknowledging the catalyst is important to the exploration and development of the musical idea.

The second step is the exploration of the ‘musical idea’. This step of the process can dramatically differ from song to song due to the form of the ‘musical idea’. For example, the idea may be visual, a perceived melodic or harmonic shape, a particular sound or chord. Exploring the ‘musical idea’s’ potential to be effective music has led me to different forms of expression such as drawing, painting, piano improvisation, singing and recording. However, more abstract explorations of musical ideas can evolve from taking a walk, writing down ideas, plotting a narrative, creating boundaries in which to write, day
dreaming, night dreaming, and so on; these are often more spontaneous or subconscious occurrences. There are many factors affecting the creative process of each song. These will be discussed within each song chapter.

The third step is the development of the explored ‘musical idea’ into an effective song. The development of ‘musical ideas’ involves taking the concept and exploring its potential to be effective music. In some cases, as aforementioned, the ‘musical idea’ can already be audible music, as is the case with the exploration of melodic motifs through improvisation. However, when there are more abstract ideas and exploration, the development involves trial-and-error harmonic and melodic improvisation, shaping song form and dramaturgical song construction, lyrical phrasing and orchestration. Dramaturgical connection to narrative and scene are critical determinants of effective theatre music.

This structure represents an overview that informs a logical framework, which compartmentalises each stage of the composition process specific to the songs in Part I of this thesis.
FRAMEWORK OF STAGES

Stage 1: Dramaturgically Conceptualising a Musical Narrative
As previously mentioned, in a theatrical setting contextual elements must influence the concepts that form the catalyst, therefore this stage involves knowledge of the contextual background of each song. This is required to understand the theatrical connection to a potential conceptual, musical narrative. Within chapters one and two, this is presented under the heading of:

*Song Context*
This heading will incorporate discussion of context, including comprehension of narrative, rationale and historical and political relevance.

In this theatrical environment, the music must enhance the drama, thus, the ultimate dramatic vision must be a thematic priority when conceptualising music. Both songs, *If Only Everyone Cared* and *Black Flame* feature a solo singer who leads the dramatic narrative and therefore a large part of conceptualising the musical narrative relies on the exploration of characterisation; textual and sub-textual character intent. I consider a musical narrative in reference to *1938: An Opera*, as something that lies in conjunction to the visual and textual, whilst complimenting the theatrics of the scene and enhancing the drama. These developments will be discussed under the heading:

*Exploring the Dramatic Narrative*
The intended outcome for this compositional stage is to conceptually express the dramatic intent for each song in order to create musical ideas.

Creating *1938: An Opera* involved close collaboration, most significantly between the writer, Fregmonto Stokes and myself. We shared ideas in order to form one vision and advance with and develop our own creative tasks. The various musical references that Stokes and I shared will be discussed under the heading:

*Sharing Musical References to Form One Vision*
Expressing personal ideas on character motive and song purpose within *1938: An Opera* helped form the interconnection of narrative and music. Additionally, sharing external musical references allowed Stokes and I to communicate our own musical and dramaturgical visions to each other, which helped shape our understanding and conceptual aesthetic.
Stage 2: The Spark that Ignites the Realisation and Exploration of a Musical Idea

The musical ideas that are created from the catalyst are ignited by an internal creative spark; an exhilarating light bulb moment of inspiration. It is an existential experience where my whole body would discern musical expressions through feeling without perceptibly hearing them. I often experience these musical expressions as abstract musical textures and colours that my body recognisably engages with and transcendently feels. I consider most of these experiences as ‘feeling’ and describe them more authentically as an abstract sense of touch rather than aural sense, however it is nevertheless experienced as a musical sensation.

I consider the existential sensation when musical ideas are sparked as a transcendent experience. Louis Roy defines:

Transcendent experience is an apprehension of the infinite through feeling, in a particular circumstance. It is an apprehension, that is, some sort of awareness or intuitive knowledge... More directly, it proceeds from a psychological and existential situation, is associated with some circumstance, and is sparked by a specific occasion.9

I will explore my experiences and the musical ideas that emerged from them under the heading:

Conceptual Musical Ideas

This stage of the composition process is evidently difficult for me to communicate verbally or textually due to the subjective nature in which it is intrinsically created or realised. Notably, I do not wish to focus on the epistemology of my existential experiences beyond recalling their influence on the outcomes that arose from them. As discussed earlier, they will be framed according to Moustakas’s perception of transcendental phenomenology.

The conceptual ideas for If Only Everyone Cared began as intangible, inaudible concepts and were further developed through piano improvisations. However, the conceptual ideas for Black Flame were transcribed into abstract drawings that portrayed a visual representation of the conceptual textures and even a vague orchestral shape. This will be discussed under the heading:

9 Roy Louis, Transcendent Experiences: Phenomenology and Critique (Toronto: University of Toronto Press, 2001), p.4
The Affect of Conceptual Musical Ideas: Drawings
The way in which I make meaning from my abstract drawings will be discussed exclusively in chapter two, Black Flame.

Stage 3: Compositional Development
The compositional developmental stage takes place after the musical ideas are realised. During the developmental stage, I take conceptual ideas and explore their potential to be an effective song. Thus, this will illuminate the approach I used to make sense of the physically unformed, amorphous concepts.

Once the ideas have been translated into the beginnings of music (audible sketches/drafts with the potential to be developed further), the song will go through a process of compositional trial-and-error with processes such as re-shaping lyrics, cutting sections and re-visiting the initial conceptual musical narrative in varying order. Some of the aforementioned examples were explored in earlier stages for one song and later in the development stage for another song. Evidently, If Only Everyone Cared and Black Flame involved very different processes during the development and therefore it is illogical to have identical corresponding headings that relate to both songs. Therefore, due to varying experiences within this section, they will be introduced broadly under the heading:

Compositional Development and Song Construction
Within each song specific chapter, relevant sub-headings exist.
CHAPTER 1:

1. **IF ONLY EVERYONE CARED**

   DVD reference: [Scene Select] [3. Act 1, Scene 2] [00:15:20]

   Volume two score reference: page 8

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**Figure 1.1 Photograph of 1938: An Opera cast performing If Only Everyone Cared.**

**Song Context**

*If Only Everyone Cared* is the last song of Act 1, Scene 2. This scene is set at a coffee house on Gertrude St, Fitzroy, Melbourne, on January 23rd 1938. The Australian Aborigine’s League (AAL) is having a general meeting to discuss the organisation of the Day of Mourning protest to be held on Australia Day, January 26th. The Day of Mourning protest is based on an historical event that took place in Sydney on Australia Day 1938. Historically, the Aboriginal Progressive Association (APA) and the Australian Aborigine’s League (AAL) organised the Day of Mourning Protest, also referred to as Day of Mourning & Protest in anticipation of new laws for the education and care of Aboriginal people and
a new policy to raise Aboriginal people to full citizen status and equality within the community.  

Figure 1.2 Original Statement of the 'Day of Mourning & Protest'

The members of the league present at this meeting were also based on people from history, both from APA and AAL. Members comprised of secretary of the league William Cooper, Pastor Douglas Nicholls, Pearl Gibbs and Marge Tucker.  

The scene preceding, Act 1, Scene 1, is a rehearsal of the Australia Day re-enactment organised by the Australian Government. During the scene, it becomes apparent that federal Attorney-General, Robert Menzies and Prime Minister, Joe Lyons are failing to recruit Aboriginals to perform “a bit of a tribal jig on the beach before Governor Phillip rows in” for the re-enactment. Menzies and Lyons have had no luck recruiting due to Sydney Aboriginals being involved with the Day of Mourning protest. Menzies’ contingency is to procure Aboriginals from Menindee and confine them within Redfern Jail where rehearsals take place until Australia Day with strict orders that protesters not be able to contact them under any circumstances.\(^\text{12}\)

In the current scene, Act 1, Scene 2, coordinating the formal Day of Mourning protest is the primary focus for the AAL meeting. However, as the meeting progresses, matters concerning the incarcerated Aboriginals who are forced to perform for the Australia Day re-enactment alert the league. This causes Marge Tucker, the protagonist, to react. Marge tries to incite the present members to take action against this matter by convincing the incarcerated Menindee Aboriginals to boycott the re-enactment. However, the rest of the AAL are focussed on the formal Day of Mourning protest proceedings and recommend that Marge not switch strategies so close to Australia Day. Marge contemplates asking her communist friends to help with this matter but the AAL members frown upon her connection to the communist party.\(^\text{13}\) Marge is now conflicted with what she should do and seeks God’s council for guidance in song form.

\(^{11}\) The AAL, APA and members of the association were based on the actual groups who organised the historical Day of Mourning protest. “1938: Day of Mourning Protest,” Gary Foley, accessed Feb 2014, http://www.kooriweb.org/foley/great/grt4.html

\(^{12}\) Scene context. 1938: An Opera DVD reference: [Scene Select] [2. Act1, Scene 1] [00:07:30]

\(^{13}\) Scene context. 1938: An Opera DVD reference: [Scene Select] [3. Act1, Scene 2]
Exploring the Dramatic Narrative

My process for exploring the dramatic narrative for this song began with reading through the lyrics to get a firm grasp on how the story builds and from what perspective it is told. I then went through and changed the lyric and verse structure to better represent the ebb and flow of musical phrasing based on the character’s emotional and self-empowerment journey.

The objective of this song is to demonstrate why Marge eventually decides on asking her communist friends for help with the incarcerated Menindee Aboriginals and how she came to that decision. I therefore, created my own version of the central character, Marge’s motivations in order to write music that compliments. This is my construction of Marge’s character motivations in this song:

Marge can help the Menindee Aboriginals infiltrate the re-enactment in which they have been forced to act and subvert the performance into a peaceful protest to be viewed by a large audience and televised. She can then expose the world to Australian racial inequality and have a chance for the government to amend national policies that affect Australian Aboriginals. Yet, she is uncertain of her decision due to variables such as the unknown help available from her communist friends and the reactions from her fellow members of the AAL. She is already committed to the AAL’s plan as well as knowing they frown upon her communist connections and the high risk of imprisonment this option carries.

The soliloquist style is represented through a personal prayer sung aloud in an attempt to seek guidance from Marge’s God. This provides the audience with inner transparency, allowing the first person soliloquy to demonstrate Marge’s personal journey from a state of questioning to decisive action. The opening spoken dialogue of the song shows Marge re-examining ideals of her Christian faith and her communist beliefs, which introduces the first variable of her decision making process.
After Marge’s spoken dialogue, the sung lyric section was structured to dramatically focus on personal questioning before reaching the climax and then reaffirming her initial plan, in an equal bell-curve of dramatic measure.

![Diagram of dramatic levels]

**Figure 1.3 Graph depicting dramatic levels in If Only Everyone Cared**

However, I decided to focus on Marge’s emotional journey in making this decision. This would lengthen her questioning in comparison to re-affirmation and incorporate the development of the decision-making variables previously mentioned. Rather than an equal bell curve, where the personal questioning section is equivalent to Marge affirming her decision. I cut much of the reaffirmation text after the climax and lengthened Marge’s emotional journey of finding her decision. I did this by collaborating with the writer to transform much of the spoken text before the climax into sung verse.

*1938: An Opera* script excerpt

**Spoken introduction: If Only Everyone Cared**

**MARGE TUCKER:** Lord, I ask you, is this arrogance, that I would go unto Sydney, and bring forth my people in Redfern Jail from their servitude? Is it blasphemy, that I would follow both Your word and that of Marx?14

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14 Scene context. *1938: An Opera* DVD reference: [Scene Select] [3. Act 1, Scene 2] [00:15:20]
Altering the affirmation section to become shorter continues the heightened drama after the climax and allows the song to finish semi-climactically. I changed the final line to demonstrate Marge’s transformation from her previous reflective, wishful aspiration, “if only everyone cared” to a decisive action, “I’m going to make people care!” I imagined it to be big and dramatic, similar to the ending of Defying Gravity from the musical Wicked. This amended dramatic structure is now more consistent with how I felt the musical narrative should flow. Yet, when I began to compose the music, small elements changed yet again.

Marge’s inner struggle through her personal perspective played an important role in conceptualising the music. When conceptualising ideas, I would try to capture Marge’s emotions through psychological embodiment of her character in order to stimulate pre-audible musical ideas. Developing Marge’s character encouraged conceptual ideas. The different methods of embodiment I undertook when trying to understand Marge Tucker’s character decisions were interpretational yet also based on discussions with the writer and director. I would act out the scene preceding the song as Marge Tucker’s character and interpret her character’s actions, reactions and intentions behind her actions.

I initially saw Marge’s character at the beginning of her journey as a less confident yet passionate person and the scene leading up to her song was not only about deciding what to do but also about finding the courage to stand up for herself. In this preceding scene Marge states, “Helen Baillie (a communist friend) says that Jesus was the first communist” to argue her allegiance with her communist friends that can help the AAL, whom are Christians. Everyone present in this scene (The AAL) dismisses her ideas completely and moves forth with their plan, to which she responds passively and concededly.

Marge Tucker wrote a published autobiography, which provided a valuable insight for the writer and I to better understand her character and the actions she took in reality. In this book, publishers omitted the existence of her role in the Melbourne branch of the Communist party of Australia.

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From the evidence of the original hand-written manuscript and later drafts and typescripts of *If Everyone Cared*, the literary critic Jennifer Jones has demonstrated that Jean Hughes re-wrote many passages, deleted others, and gave the book its ultimate structure. Hughes’ main aim was to play down Tucker’s earlier commitment to Communism and make her encounter with Moral Rearmament appear the culmination of her political education and personal transformation.\(^\text{16}\)

This historical element is paralleled in the scene leading up to *If Only Everyone Cared* where the league downplay her allegiance with her communist friends and reject their help. Marge, at this stage in the play, lacks confidence, yet is a transformative character that builds courage and leadership qualities through her journey. This song was her first breakthrough moment of empowerment.

Marge begins her empowerment journey when she deliberates a potential plan in the last pre-chorus but doesn’t immediately act on it.

*If Only Everyone Cared* song excerpt. b.67

MARGE TUCKER: I think that I have an answer, to transform a nation. Lets get all our actors and our dancers, and infiltrate this celebration

Following this potential plan is the bridge, where Marge reverts into introspection and doubt in the form of contemplative prayer. I consider this section of text in the bridge to be the most climactic moment of realisation through the juxtaposition of timid questioning with empowered, propositioning action in quick succession.

*If Only Everyone Cared* song excerpt. b.87

MARGE TUCKER: Oh lord, please tell me now, should I keep polite, just give up the fight, and stay out of sight? Or should I show some flair, take a risk, make a dare,

find some way to make them aware

Immediately after the bridge, the chorus repeats with lyric alterations. The lyrics in the chorus previously suggest ideas that are not Marge’s own ideas, they are from others and she begins with, “they say.”

If Only Everyone Cared song excerpt. upbeat to b.42.

MARGE TUCKER: They say revolution is our saviour

Yet after Marge’s realisation in the bridge, Marge is now asserting others’ beliefs as her own;

If Only Everyone Cared song excerpt. b.96.

MARGE TUCKER: “Revolution is our saviour,”

Recognising the important lines that are pivotal to Marge’s self-empowerment and personal discovery reveals the emotional content of how I believe the music should feel and dramaturgically connect.
Sharing Visions with the Writer
I like to discuss how I envision the music and specific characters that are central to a song with the writer to ensure we share a dramaturgical outlook. Although the writer, Fregmonto Stokes and I had similar views when dramatically expressing our opinions about Marge’s intentions, confusions and eventually her realisation, in my opinion I felt Stokes’ musical references did not dramaturgically capture the desired emotions. Stokes references included Mein Herr from the 1966 Kander and Ebb musical Cabaret and Just Around the River Bend from the 1995 Disney animated movie musical Pocahontas, written by Alan Menken and Steven Schwartz.

The song Just Around the River Bend expresses an optimistic, adventurous young woman who questions the matrimonial customs of her society. The music has a spirited and whimsical dramatic nature with exciting adventurous visuals to match.\(^\text{17}\) Schwartz, the lyricist for Pocahontas describes the song Just Around the River Bend:

> It sets up her (Pocahontas’) sense that she has another destiny to pursue than the one laid out for her by her father and society and her desire to go after it.\(^\text{18}\)

Pocahontas and Marge Tucker in my opinion are both questioning elements of their life in context to their situations, however Marge is seeking answers from an oppressed standpoint, whereas Pocahontas is enlightened and is expressing her own beliefs and metaphorically questioning why others don’t see them as clearly as her. Although Just Around the River Bend does have similar character intentions as Marge in If Only Everyone Cared, I could not connect the musical atmosphere to the preconceptions I had for my song, due to dramatic differences. In retrospect I hear aesthetic similarities in orchestration to If Only Everyone Cared, especially in climactic moments such as the chorus and the build-up throughout the bridge, however these similarities were not conscious influences. Perhaps, because these climactic moments express Marge’s enlightenment, I was subconsciously taken into that world.


German cabaret or kabarett originated in pre-war Munch and was imported from late nineteenth century Paris. It was an escapist form of entertainment that used political satire as comedy whereby “performers, writers, artists and musicians congregated at the many cafes, united in their antipathy to the rigid nature of the state and the moral hypocrisy and smug self-satisfaction of Munich's bourgeoisie.” 19

Mein Herr from the musical Cabaret was not in the original 1966 score, it was added in for the 1972 film with the same name. The song is sung by a confidant young woman being unapologetic about her actions for being with many and various men and not choosing to settle down. The music starts with flexible tempi following the ad-lib vocal melody similar to a recitative with what Scott Miller would describe as “the torchy, minor sound of German Cabaret.” 20 Torch songs are usually about unrequited love and Sally Bowles, the female singer in Mein Herr, sings the opening phrases with similar intent, as she’s satirising the idea of love and unrequited love. The Banjo and woodwind lines have the ‘oompa’ accompaniment in the minor key, which I believe reflect the German Cabaret tone. The tempo is erratic and fluctuates from slow or still to incredibly fast and driven, especially by the end. This rhythmic element is one that could have been utilised for If Only Everyone Cared to musically portray Marge’s journey from questioning to realisation, however other than this small feature I could not connect the musical feel or emotional grounding of Mein Herr with If Only Everyone Cared. In my opinion the music in Mein Herr sounds provocative and manipulative and the female singer is notably in control, so much so that the musical accompaniment follows her vocal line. This is in direct contrast to Marge’s predicament in If Only Everyone Cared, and such discrepancies in dramatic intent between the two songs were conflicting to the musical narrative I had in mind and therefore brought me to completely neglect Mein Herr as a potential influence.

I did not personally have a musical reference to draw upon when approaching the compositional stage of creating musical ideas for this song. However, by this stage my


exploration of character and dramatic narrative had given me enough insight and inspiration to go straight to a piano and start improvising with a clear vision.

**Exploring Musical Ideas**

My previous experiences with the exploration of musical ideas have revealed that I often find inspiration from external music sources. This was not evident when I compositionally approached *If Only Everyone Cared*. I knew what not inspired me from what Stokes had already shown me; nevertheless I felt I procured a good sense of character and dramatic intent, which I wanted to convey into music.

My approach in forming musical coherence brought me to improvise at the piano until a piano line stuck out as something with similar musical colouration and theatrical intent to what I wanted to conceive. The first piano sketch I decided to keep ended up as my introduction to accompany the opening dialogue. I believed it to have the right feel to establish the setting; I felt it evoked a sense of questioning, confused innocence through mixed timing and offbeat syncopated stops with bursts of dissonance amongst seemingly consistent tonal vamping.

From that piano figure, I organically developed a chord progression for a verse with a pre-chorus. I felt the piano improvisations dramaturgically complemented the action of the scene and I subsequently continued to create more of the song from this musical idea by repeating my chord progression and singing the lyrics to different melodies, over and over, before settling. Exploring musical ideas for this particular song was a short process of piano improvisation and singing improvisation.
Figure 1.4 My first piano sketches of If Only Everyone Cared

Compositional Development
The structure of this song does not revolve around a typical chorus, but rather the melodic hook “If only everyone Cared,” which is the final line of the chorus. This line was originally “if everyone cared” due to it being the title of the actual, historical Marge Tucker’s autobiography. I changed this line along with others for lyrical flow and musical narrative continuity. I mildly regret changing that particular line due to the weight of historical significance, though I was transfixed on the transformation of ‘if only everyone cared’ to ‘I’ll make people care.’ I aspired for Marge’s true compassion and hopeless sorrow to emerge from this line, “if only everyone cared,” and thus I repeated the line and the instrumentation stripped back for ultimate focus on Marge’s painful delivery.
My intention was to create an exposed and intimate setting to draw attention to her confused and sad frustration.

I wrote large sections of music on the piano, including instrumental introductions, verse, pre-chorus, chorus and bridge. I pieced the song together to allow it’s ultimate musical structure to correlate with dramatic structure. Orchestration came later. This process of solely composing at the piano felt rather restrictive to me, as I often incorporate orchestral or conceptual timbres and textures when I compose for larger ensembles. Previously, I have approached the piano to help form my initial ideas before developing piano sketches into a vertical format. This allows me to better perceive the timbral possibilities whilst referring to both piano improvisation and orchestral composition simultaneously. Generally, this approach represents my most common and holistic method of theatrical composition.

The orchestration for *If Only Everyone Cared* was based on the dramatic flow of events and character emotion. It predominantly featured piano as the constant accompaniment. There were no particular textures I consciously wanted to convey prior to orchestrating, however during the process I varied the combination of instruments to suit the textures and colours I desired for different sections depending on the emotional intentions. I orchestrated this song by personal feel through constantly listening back then implementing changes. I also showed my drafts to the various members of the *1938: An Opera* creative team for opinions and recommendations.

The whole compositional process for *If Only Everyone Cared* was internally and organically creative without external musical ideas consciously influencing musical inspiration. The catalysts that sparked the initial musical ideas were character-context based. Notably through creating good understanding of character intention and dramatic intention, music was organically developed using piano improvisations.

This process was dramatically different to the process of *Black Flame* partly due to self-prescribed methods of composition and partly due to the subsequent rejection of them.

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21 I consider a vertical format similarly to viewing an orchestral score; the instruments are structured vertically and duration is horizontally depicted. To develop piano sketches into a vertical format I would either orchestral compose pen to paper, envisaging the orchestral timbres, or by submitting music electronically into a compositional transcription program such as Sibelius.
CHAPTER 2:

2. **BLACK FLAME**

DVD reference: [Scene Select] [11. Black Flame]

Volume two score reference: page 139

Figure 2.1 Cast members from Union House Theatre’s production of *1938: An Opera* performing *Black Flame*, October 2012

**Stage 1: Dramaturgically conceptualising a musical narrative**

**Song Context**

*Black Flame* occurs immediately before the Australia day pageant and re-enactment on the 26th January 1938 within Redfern jail, the rehearsal venue for the re-enactment. Marge Tucker and her communist friends disguised themselves with masks as Italian fascists who were sent to help with the re-enactment. However, this was a guise to get into Redfern Jail and inform the Menindee Aboriginals of their ulterior cause. This occurs after the song *We’re Here to Help* in Act II, Scene 1.  

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22 Scene context. *1938: An Opera* DVD reference: [Scene Select] [10: We’re Here To Help]
After Carl Kramp, director of the sesquicentennial production and his daughter Cordelia, the choreographer had accepted help from the disguised protesters, they were coaxed to leave the room temporarily. While the Kramps were out, Marge Tucker informed the Menindee Aboriginals that they were from the Day of Mourning Protest. Marge proposed that together they could infiltrate the performance and make their case concerning the mistreatment of Aboriginals and other nationalities under the White Australia Policy to the government directly.

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23 In reality, Carl Kramp was the sesquicentennial’s official historian. The real director was John Dunningham. Kramp was actually an English born School Inspector and the president of the Royal Australian Historical Society who advised the Sesquicentennial organisers on questions of historical accuracy.


24 Marge Tucker’s communist friends consist of Italian Anarchists, Chinese Communists and Australian Caucasians including historically famous Helen Baillie. They formed a collective group during the song *Unite*, the final song of Act I Scene IV. Henceforth, they are collectively known as the protesters as it states this change of terminology within the *1938: An Opera* script.
Lucia Bertozzon, an Italian anarchist, immediately put forth an alternative suggesting a potential act of terrorism rather than a peaceful protest.

The song *Black Flame* is focused on the character Lucia Bertozzon; a fictional, impetuous Italian character trying to convince the protester collective to perform for the Prime Minister and his guest dignitaries as a distraction to lower their guard, abduct them and demand they bring an end to the White Australia policy. This song is intended to rouse the people and convince them to take a more active path instead of the suggested peaceful requests. According to Lucia, abducting the Prime Minister and guest dignitaries will force the government to act on the demands of the protestors quickly, whereas a peaceful protest has less potential to be effective. However, not everyone is convinced.

**Self-Prescribed Method of Composition**

I made the decision to experiment with a self-prescribed, systematic method of composition instead of writing intuitively for *Black Flame*. This experiment was based on research into compositional methodology, yet was unsuccessful. Although it lacked a personal creative process and did not achieve usable musical ideas, it was nevertheless a compositional step in my holistic process for *Black Flame* and thus I will discuss the experiment. This heading is not listed within my Framework of Stages for it does not belong in my natural process; nevertheless it was an important learning experience.

I reviewed my compositional process for *If Only Everyone Cared* and labelled its compositional approach as a 'horizontal method' of composition due to my initial focus on melody. As a compositional experiment, I wanted to create an opposing method of composition by approaching a song with primary focus on orchestral harmony, thus ensuring varying methods of composition were studied within this thesis. I labelled this the 'vertical method,' to be implemented as the compositional framework for *Black Flame*. There were no specific restraints initiated by the prescribed method, only to approach the song harmonically, yet I found myself approaching the song with an exemplified sense of limitation. All attempts were directly written into my electronic compositional scoring program in order to ostensibly comply with the vertical method. In hindsight I realise there was no particular reason for me to write directly into the scoring program, other than feeling at the time that this was the only approach that was true to this 'vertical method.' This unfamiliar approach caused me to feel pressured, restricted and uncreative.
Although I had composed with an initial focus on orchestral harmony or harmonic textures prior to this experiment, it had occurred intuitively. Recognition of my personal compositional methodology had been in hindsight of its creation and realised through analytical self-revision. I had never consciously prescribed a method in which to compose and this method confronted me with psychologically perceived restrictions and challenges.

Separating conscious thought processes during creative periods has previously proven to be a successful method for me as I let my natural creative instincts take precedence. During the ‘vertical method’ trial, I was solely focussed on the musical aesthetic outcome and the method itself. I had scored a total of six alternative short, orchestral fragments for the song *Black Flame* that I had great difficulty developing past the few bars in each fragment into effective musical ideas.

![Figure 2.3 unused orchestral fragment of Black Flame draft](image)

When I felt that an idea was possibly worth developing, I would immediately overanalyse it and document in a compositional journal. Questions I would try and justify were, for example, ‘what style or technique of composition is this and is it an appropriate technical approach of composition for my vertical method?’ ‘Does it comply or which aspects need to change to thereafter comply to said method?’
I was constantly changing ideas and altogether rejecting ideas to have continuity and justification of method and outcome. I felt as if the constraints of an imposed structure affected my ability to compose or more accurately develop my short sketches effectively.

I came to the realisation that I was attempting to musically develop ideas based on superficial lyrical content and narrative outcomes. I was overlooking sub-textual elements such as dramaturgical connections to character intent and narrative purpose. I had been focussing too much on the overall aesthetic of what the lyrics were trying to achieve whilst dismissing how they had been influenced or why Lucia was articulating them. I believe if I had altered my prescribed method I could have received better results. I felt pressured from self-inflicted, strict restrictions and I believe that if I thought of the ‘vertical composition’ style in a more abstract way, or allowed myself to dissect the different ways I could approach a vertical form of conceptualising, I could have had better results. Perhaps, if I allowed myself to construct a block that was longer than two bars horizontally, I could have developed that fragment. I should have listened to my instincts and experience from past compositional processes. If Only Everyone Cared was the previous song composed before Black Flame and the compositional process was comparatively short as I had clear musical ideas.

During the period of the prescribed method the writer, Stokes, realised my difficulties in developing musical ideas and fed me various musical references in the hope that they would spark an idea. I scarcely looked at them as I continued to force myself out of tendencies to compose intuitively, believing they were not true to the vertical method. It became clear that I needed to let go of the imposed compositional structure in order to successfully complete the song.

I eventually ceased all attempts to compose the song in fear that I would be committed to continue developing the fizzled ideas previously written that were still fresh in my mind, and focussed on other production elements. I did not achieve the outcome I desired through my experiment, however I do not consider the experiment a failure as it led to a deeper understanding of my compositional process.

Eventually, I revisited Black Flame with a clear mind, starting from scratch. I also listened to musical references that the writer and I sourced from various musical genres.
that I previously dismissed. I also focused on capturing Lucia’s character; her eccentric persona, passion, motivation and intent to spark an idea worth developing.

**Exploring the Dramatic Narrative**

When I delved into the central characters of *Black Flame*, I created my version of what I believed to be their opinions on the situation.

Lucia’s impassioned and expressive song-speech that is *Black Flame* gives confidence and courage to the less vocal members of the group to speak out. This song demonstrates the up rise of the ‘underdogs’ of *1938: An Opera*.

Nero Black, a member of the incarcerated Menindee cast, who has been angered by his treatment at the hand of Cordelia Kramp, is the first soloist to come forth expressing support for Lucia, much to his uncle and superior, Hero Black’s astonishment. Following Nero is Leung-Yi, a Chinese communist who had built a friendship and presumed romantic feelings for Lucia. Leung-Yi’s support for Lucia’s cause is also an action to which her leader, Fred Wong disapproves.

*Black Flame* spoken Cantonese dialogue, translated. bb.83-89.25

**FRED:** As Chairman of the Chinese Youth Drama League, I order you to follow the league’s position against violence

**LEUNG-YI:** There is violence both in fighting evil, and in letting evil flourish unchallenged. Neither path is pure. But I know which path is braver.

Leung-Yi had previously established herself not as a timid character, but as an outspoken yet frustrated character that is often trying to speak out but has been silenced by her superiors on many occasions. This exchange of dialogue between Fred and Leung-Yi is a pivotal moment in Leung-Yi’s character development.

Lucia’s proposal to abduct the Prime Minister and his dignitaries is bold, flawed with risk and subsequently not unanimously welcomed. Nevertheless, eventually the

majorities of people are persuaded by her oratory and join her cause. Francesco Carmagnola is not one who joins her.

Amongst the anarchist collective at this point in the play, Carmagnola is viewed as a superior of his group. He is never introduced as leader of the Anarchist group, as it would be counter representative of anarchist views. The anarchist tradition, explained by Zukas in *Black Flame: The Revolutionary Class Politics and Anarchism and Syndicalism* (an influence to the title of this song,) in *Labor History* is described as:

A response to the rise of capitalism and the modern state and emerged with, and was part of, modern socialist and proletarian movements... anarchism is the libertarian wing of socialism which seeks to collectivise and self-manage production and replace the modern state with international self-management.26

The audience witnessed Carmagnola assuming the position of spokesperson for the Italian assembly by stepping forward with Marge Tucker to help unite the Italian anarchists with the Chinese communists in Act I, scene IV, *Unite.*27 This introduced a newfound authoritative arrogance to his character.

Carmagnola does not agree with Lucia’s plan in *Black Flame* and has criticised her on many occasions prior to now. Lucia as a character is already incredibly hotheaded and irrational, thus for Carmagnola to continually criticise, dismiss or even ridicule her in front of their comrades inevitably resulted in immense built-up frustration. A short exchange between Carmagnola and Lucia during the opening dialogue of *Black Flame* demonstrates his lack of confidence in her.

*Black Flame* spoken dialogue. b.14

... Lucia begins to express her ideas to the group.

CARMAGNOLA: No-one asked you what you thought Lucia.

LUCIA: What kind of Anarchist censors his comrades!?28


27 Scene context. 1938: An Opera DVD reference: [Scene Select] [7. 2 Masters of Europe] [00:57:30]

Lucia’s frustration fuels her motivation to come forth and voice her opinion in an impassioned manner, creating a narratively pivotal moment within 1938: An Opera. This eventually became the main catalyst of inspiration and formed the conceptual musical ideas that developed the song Black Flame. However, the creative spark only appeared after I listened to external musical references that were driven by these motivations.

Sharing Visions with the Writer

Officer Krupke from West Side Story was the first song Stokes brought to me, which he felt had musical elements that could be in a similar style for Black Flame. Officer Krupke is an ensemble song with solo lines for alternating caricatures of roles in society such as policemen, social workers and physiologists that expose various issues connected with youth and reflect social welfare of the time. The song utilises an upbeat vamping accompaniment style with musical appropriation. When this reference was brought to me I was focussed on my prescribed ‘vertical method’ and personally could not connect Officer Krupke thematically, emotionally or musically to any aspect of Black Flame. When I revisited the composing of Black Flame I began to understand the satirical nature of the upbeat vamp that contrasts with the darker content of the lyrics. However the reference was dismissed entirely because I decided to surpass it and look at different references of Stokes’.

The remaining references Stokes had given me were various symphonic works from Shostakovich and Stravinsky, which was a surprising contrast to Officer Krupke.

The intensity of Danse Sacrale (The Sacrificial dance) from Stravinsky’s Rite of Spring captivated me as I could imagine a similar dramatic intensity for Black Flame. Burkholder and Palisca describe Danse Sacrale as conveying an atmosphere of violence through ‘dissonant chords, unexpected accents, and loud dynamics’. This inspired me to also research references with a similar epic intensity yet also possessed something more inspirationally and dramaturgically substantial.


I presented two references to the writer; the first was *Symphony No.1* by Ellen Taaffe Zwilich. In this piece I was attracted to the dramatic shifts of the chaotic accelerated mid section of the first movement, bb 134-198. Forceful quavers are shared around, notably by the snare and crash cymbal. These are juxtaposed by descending unison demi-semi-quaver flourishes, which I felt were reminiscent of the hot-headed, irrational characteristics of Lucia. For the first time during the creative process for *Black Flame*, I felt excited and inspired.

The second reference that inspired me was *Epiphany* from Stephen Sondheim’s musical *Sweeney Todd*. The music begins with a busy string ostinato with off-beat phrasing and accents accompanying the main solo vocal line with interjecting accented brass calls between phrases. I believe the music in this scene successfully captured the character intent of Sweeney Todd. His frustration and anger of letting an opportunity pass him by, eventually sparks an epiphany. Sweeney Todd has similar character traits as Lucia and the content in this particular scene is extremely similar to *Black Flame*.

The writer also agreed that these two references were great musical inspiration with the right intensity and musical purpose for *Black Flame* and so I began to conceptualise musical ideas.

**The Affect of Conceptual Musical Ideas: Drawings**

Once I focussed my compositional approach on Lucia’s character, I found relevant musical references that I connected with and was inspired by. I opened myself up to a new perceptive mindset where I could create uninhibitedly. This created a spark of inspiration and motivation, which led me to vibrant musical ideas with vivid experiences of transcendence. This spark encouraged the rest of my creative journey for *Black Flame*. During this state of transcendence, I envisaged instrumental timbres, registers and textures, occasionally in context with a primitive and abstract orchestral fabric or shape. I experienced a blurred sense of reality but felt that I was still consciously present and able to physically draw musical textures in abstract form on paper. This buzz of excitement

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and state of transcendence is why I write music and I term this phenomenological feeling as my ‘creative spark.’

I am aware after discussions with other creative people that I can visualise imagery and concepts with great ease. I have an overactive imagination and in everyday life mental images distract me. However, they are not always visual images, they can be a smell, taste a feeling/abstract sense of touch. Some call it your mind’s eye when you’re able to visualise images and if you do not possess this ability, it can be known as aphantasia. The opposite side of the spectrum is hyperphantasia, which I have. I was not aware that this was abnormal until I discovered that my friend has aphantasia and does not possess the ability to visualise imagery, cannot dream and when something is described to him, he hears it as a mono-tone audio line describing said picture, rather than mentally visualising it. This made me realise how much I rely on my mind’s eye to create music. This is my intuition and I need to harness it and learn how to read it. Consequently, my musical instincts when a creative spark does arise are overly sensory. It feels, sounds and looks overwhelming and this idea could flash the same idea burst over and over, but the detail is difficult to dissect. Especially since the imagery is so out-of-this-world abstract that trying to connect with ‘in-this-world’ audible music needs a translator.

A drawing method has previously been successful for me to execute conceptual ideas from such moments of transcendence. In order to best capture the textures and musical expressions that I experience, drawing shapes can help me define the extremely subjective sensations that I consider to be a form of inaudible music. This is my drawing of what I considered to be the musical framework for *Black Flame.*
In my early compositions from many years ago, I often tried to articulate these kinds of intangible, inaudible musical ideas at a piano or on paper with poor results in capturing them effectively. These specific musical experiences are textural or timbral ideas and I have not been successful in expressing these particular musical ideas through means of an instrument. It was not until I tried different forms of expression such as drawing and singing that I was able to capture my intended outcome.

When I previously executed pre-audible ideas in drawn shapes and abstract sketches, they often formed as a singular block, filled with drawn textures and musical colours corresponding to the one resulting timbre. In the conceptual stage, a sketch can develop to include more blocks of textures and sometimes create an abstract structure following an approximate duration.

*Conceptual drawing of chamber orchestra piece, Cluttered Hallways, 2011*
Figure 2.5 Sketch of composition Cluttered Hallways

During *Black Flame* I could intrinsically capture the textures, colours and intensity of the entire opening instrumental introduction within a vague orchestral fabric. Transcribing this internalised orchestral fabric into a drawing led me to realise I was innately and unknowingly composing in a variant of a 'vertical method.' It involves composing small blocks of abstract orchestral colour, pulse and rhythmic gestures layered in a vertical fashion, albeit the vertical fashion is in visual form, it is the affect of my musical ideas to create the overall sound, even though it is, in this form inaudible.

**Compositional Development**

Developing my drawings into audible musical ideas was a process that happened in an instinctive manner. I initially created a musical interpretation for each drawn gesture and then layered the musical colours vertically to form the overall sound of that section. Each drawn gesture was based on a musical texture or colour so I often already had an instrument that corresponded to each abstract texture or colour. I occasionally wrote the specific instrument or pitch ideas next to the shape.

The left image in figure 2.6 is a close-up from the larger sketch of *Black Flame*, figure 2.4. The darker gestures corresponds to a flute or piccolo line that stands out (hence the darker, bold lines) and in the actual score of *Black Flame* shown in the image on the right
of figure 2.6, one can see the solo forte flute line. The smaller zig-zag gestures correspond to brass with potential pitches as shown above the gesture. They represent a soft normal brass tone to crescendo into flutter tongue as shown in the image on the right of figure 2.6. This is an example of how I draw abstract musical ideas and how they represent audible music.

Figure 2.6 Close up image of Black Flame sketch and scored musical representation

I evidently heard these particular sounds or textures that related to these instruments, hence composing the music for these motifs came naturally. I already had a sound that inspired me from musical references explored previously, therefore this part of the process quickly developed. The opening instrumental motifs in Black Flame were created according to my drawings. The drawing was a visual reminder for what was in my head and I could input it straight into my computer notation program or trial it on the piano. The introduction is what launched the compositional process into full swing, yet it is aesthetically different to the body of the song.

In the verses, I set music to text, rather than text to music. I read the lyrics in a natural, conversational manner and set the timing of the music around it. The result was sometimes aesthetically jarring to the ear or musically unintuitive. However, when paired with a strong rhythmic pulse influenced by Zwilich’s Symphony No.1, the asymmetrical phrases flowed naturally and to my ears imposed curiosity and interest. This conversational singing style is related to the rhythmic freedom and the accompaniment
style of operatic recitative. My compositional style differs from recitative because although conversational timing inspired the structure of the music rhythmically, there is no performative freedom. Once the song was workshopped through trial and error, the most successful timings were written and scored. Conversational text-setting is also found in musical theatre. In Sondheim's musical, Assassins, the songs that the character Balladeer sings, notably in The Ballad of Booth use a similar technique.

The accompaniment that complements the vocal line for verses in Black Flame is a string figure inspired by the string accompaniment in Epiphany from Sweeney Todd. In Epiphany the accompaniment is a fast string ostinato with two lines simultaneously repeating. One line is the focus, it is melodically ascending, and the other line is melodically descending.

![Epiphany string accompaniment](image)

**Figure 2.7 Epiphany string accompaniment**

For Black Flame I wrote five semiquaver notes in succession that repeat, within compound time, which means each grouping of six semiquavers will have a different note emphasis within the groupings. Correspondingly, each string line enters in a separate timing from the last; only viola and first violin will be at the same time. This is visually easier to grasp through figure 2.7. I felt that this string motif created a discordant and


uneasy feeling, as if something was bubbling under the surface that was much bigger than what was being stated in the lyrics.

Figure 2.8 Black Flame verse string motif

Immediately after the verse in b.20 and b.28, an ascending, unison (and in octaves) violin and woodwind flourish in simple time interrupts the flow from the denser, polyphonic verse motif in compound time. This motif becomes one of the repeated key figures of the song and the rest of the ballad opera. This figure was influenced by the descending unison demi-semi-quaver string flourishes in Zwilich’s symphony. I believe it offers relief that one is begging for from the previous string motif that is constantly cycling in the verse. The ear’s desire is to continue the ascending line, but it is always cut short in repetition. The bubbling, uneasy figure finally has a release. I also believe that one’s favourite music inevitably yet sub-consciously influences compositional choices. For in hindsight I hear elements that are vaguely reminiscent of movement five of Berlioz’ *Symphony Fantastique*. Elements such as the cackling witches at the beginning of the
movement by the strings and woodwind and also the extreme string ascending lines that emerge from relatively still moments within the dies irae.36

The chorus was a development of the verse, based upon a more common four-beats-per-bar timing for the majority and a common chord progression to make it memorable and catchy. Lucia is trying to attract a following and the choruses represent the moments in which the masses start to follow and join in. Conversely, when the underdogs Leung-Yi and Nero Black follow, it is within their own verses. The thematic differences of their verses are minimal. During Nero’s verse I added in a constant woodblock triplet pulse to create an effect of clapping sticks.

![Figure 2.9 Nero's Black Flame Verse](https://www.youtube.com/watch?v=cao6WyF-61s)

Whereas during Leung-Yi’s verse I composed a glockenspiel line with non-strict pentatonic tendencies. Cultural appropriation of sections of music such as these will be further discussed in Part II of this thesis.

The overall structure of *Black Flame* is not reminiscent of common song form. It was very much influenced by the script, as there were large sections of dialogue and important lyrical information that had particular pivotal plot occurrences. Although, much was cut out from the original draft, even entire verses were cut; I believed the pseudo-through-composed song style was the best form of expressing this song that encompassed much of the scene.

The holistic compositional process for *Black Flame* was a journey from severe writers block caused by imposed structures to textural and harmonic transcendent envisions that reignited musical inspiration. It was a complex journey that revealed processes such as visually drawing vivid sparks of creativity that I have previously used without assessing the success and reapplication of process. Yet, the success of this realisation and the success of effective music within *1938: An Opera* could not be realised without experimental pitfalls.
PART II

WRITING SONGS IN LANGUAGES I DO NOT UNDERSTAND

INTRODUCTION

There were many songs in 1938: An Opera that incorporated a language other than English, whether spoken, sung or both. In total there were five languages in 1938: An Opera; English, Italian, Cantonese, Yorta Yorta and Barkinji. Part II will focus on the elements associated with composing songs in other languages, highlighting unique components that would not necessarily be addressed when writing in one’s vernacular. The following two chapters will focus on China Will Never Surrender in Cantonese and Gathagana Nhabadamarmu in Yorta Yorta. I endeavor to explore these elements through my creative journey, not solely as composer but as collaborator and musical director, due to the workshopping involved for these songs.

Collaborations for songs previously discussed involved the writer and director. For songs in Part II, collaborators also included translators, cultural and linguistic mentors.

When I was confronted with the songs in languages I did not understand, I decided to prepare myself by familiarising the context of not only the narrative and relevant history and politics but also cultural customs. The way a song musically flows within the scene determines its immediate purpose, however, for songs in Part II, the cultural, political and historical context was of particular relevance to the composition process. Furthermore, textual and linguistic preparations were highly important for the vocal and melodic composition process, workshopping and musical direction of songs in languages foreign to me.

I did not develop a critical framework for the chapters in Part II due to the uniqueness of each process, both influenced by their respective language and culture. Rather than follow the compositional method from formation to completion, as was the focus in Part I, compositional approach and/or development may be relevant to and discussed within cultural or language based headings, as is the focus of Part II.
CHAPTER 3:

3. CHINA WILL NEVER SURRENDER
DVD reference: [Scene Select] [6. Act1, Scene 4] [00:39:45]

Volume two score reference: page 30

Figure 3.1 Cast members from Union House Theatre’s production of 1938: An Opera performing China Will Never Surrender, October 2012
Song Context

*China Will Never Surrender* is a play within a play performed in Cantonese. It is set at a communist party fundraiser at Trades Hall two days before Australia Day, 1938. The Chinese Youth Drama League is performing excerpts of a political piece of theatre entitled, *China Will Never Surrender*. The Chinese Youth Drama League is theatrically demonstrating the strength of Chinese communism against the Japanese imperialist imposition upon China, a historical occurrence at the time. Fitzgerald writes:

In the dark days of the 1930s, with Australia favouring Japan in trade and ignoring Japan's expansionary plans for China and the Pacific, the Sydney Chinese community was ever anxious to educate the rest... The Japanese invasion of Nanking in 1937 unified the Chinese community. They put on an extravagant Chinese Festival at the Sydney Showgrounds the following year, during the sesquicentenary celebrations of the arrival of Europeans in Sydney in 1788... This involvement of the Chinese community in 'the Sesqui' was partly about alerting Sydneysiders to China's plight and partly about raising money.37

*China Will Never Surrender* is structured in four segments and is intended as excerpts from a much larger work but is holistically coherent via English narrations which link the sections together. This song occurs in Act I, scene IV and introduces the Cantonese characters’ in *1938: An Opera* including Leung-Yi, Stanley Wei and Fred Wong. See table below, Table 3.1 for explanations of characters.

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<table>
<thead>
<tr>
<th>1938: AN OPERA CHARACTER NAME</th>
<th>1938: AN OPERA CHARACTER DESCRIPTION</th>
<th>CHINA WILL NEVER SURRENDER CHARACTER DESCRIPTION</th>
<th>HISTORICAL ACCURACY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leung-Yi</td>
<td>Chinese-Australian communist. One of the lead females.</td>
<td>Blind Young peasant girl. The protagonist</td>
<td>Not based on a historical person</td>
</tr>
<tr>
<td>Stanley Wei</td>
<td>Chinese-Australian communist. Chorus member.</td>
<td>Evil Landlord. The Antagonist.</td>
<td>The real Stanley Wei was one of the founding chair member’s of The Chinese Youth League in Sydney in 1939. The Chinese Youth League was a political, not-for-profit community organisation, which began with strong ties to the Communist Party in China.</td>
</tr>
<tr>
<td>Fred Wong</td>
<td>Chinese-Australian communist. Leader of ‘The Chinese Youth Drama League’</td>
<td>Narrator.</td>
<td>The real Fred Wong (1906-1948, born in Cobar, NSW) was a Chinese trade unionist that supported the boycotts of Japan in the 1930s and 1940s and was also the president of the Chinese Youth League in Sydney in 1939.</td>
</tr>
</tbody>
</table>

Table 3.1. Character descriptions from *China Will Never Surrender*. 38

The *China Will Never Surrender* narrative portrays a blind, young peasant girl with unawakened class-consciousness and her ideological journey into the Chinese Communist party. The antagonist is a capitalist landlord conspirator who tries to entice the blind peasant girl with illicit gifts paid for with Japanese bribes. However, a communist cadre from the ‘18th Women’s Battalion’ visits the blind peasant girl’s village with the document of the 18th plenary session of the Communist Party in braille and convinces the peasant girl to join the Chinese Communist Party. Deeming the capitalist gifts, bourgeois love and sentimentality abhorrent, the peasant girl consequently kills the capitalist landlord. Eventually the blind peasant girl becomes leader of the Red Detachment of Women and

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takes Hainan Island from the Japanese by strategy, with the help of Australian unionist sailor comrades. The final line of the performance translated into English is: ‘Communism is a hammer that will crush the Japanese invaders, China will never surrender.’

Narrative Influences
The narrative is influenced by famous Maoist Mandarin revolutionary opera-ballets from the 1960's. These works were part of eight revolutionary opera-ballets and were created in accordance with Mao Tse-Tung’s provision that “art must serve the interests of the workers, peasants, and soldiers, and must conform to proletarian ideology.”

In 1966 Mao Tse-Tung’s wife Chiang Ching was entrusted with the task of re-envisioning cultural changes within the theatre, cinema and other literature and arts-based mediums during the cultural revolution. This resulted in large, theatrical productions with highly political overtones, set during times that were historically radical (in favour of Chinese communism) with overtly obvious communist propaganda injected moralistically. China Will Never Surrender also infuses communist morals as the central core of the narrative.

Many of the songs in 1938: An Opera can rely on a farcical, sometimes slap-stick comedic attitude, however, China Will Never Surrender finds its comedic language through an extremely serious, satirical play-up on the ridiculousness of the communist propaganda at the forefront on the story. The Mandarin revolutionary opera/ballets were therefore an obvious choice for the writing team to satirize as they are iconic and stylistically recognisable, however, these characters were based on historical Cantonese speakers, therefore the text was written in Cantonese over Mandarin.

In reference to the communist material in The Red Detachment of Women, one of Mao’s revolutionary opera-ballets, Ebon comments ‘western critics of the ballet tended to alternate between admiration of the technical side of the performance and an ironic view of its all-too-obvious political message.’


China Will Never Surrender is narratively and dramatically most similar to The Red Detachment of Women, therefore I will explain its influences to better articulate the visual and musical aesthetic context.

Like most of the Maoist revolutionary opera-ballets, the protagonist in Xie Jin’s The Red Detachment of Women is female, which is also paralleled in China Will Never Surrender. Choosing a lead female rather than a male is a political choice. Specifically referencing the lead in ‘The Red Detachment of Women, Cui explains that ‘while patriarchy places her at the bottom of society as an other, communism replaces her gender identity with a political mask.’ The narrative and semiotic articulation explicitly affirms that ‘revolutionary sisters and brothers share only revolutionary interests.’ Having Leung-Yi as the lead in China Will Never Surrender is not only an influence from Maost theatre, but is also a condensed foreshadowing of Leung-Yi’s character development within 1938: An Opera.

Although Fred Wong is the leader of the ‘Chinese Youth Drama League,’ Leung-Yi stands up against him in Act II for what she sees as a more radical and proactive cause. Her confidence is musically representative through Leung-Yi’s peasant character in China Will Never Surrender in bars 73-81. The abrupt accented A minor tutti chords followed by Leung-Yi’s soli melody, also in A minor, doubled by the clarinet in an octave above the singer, develops by gradually accumulating instruments within the accompaniment and increasing dynamics. This places Leung-Yi in a power position, which continues to include the first moment of tutti chorus in four-part harmony with parts doubled in octave registers. The ensemble sing 訴 滅/資本/走狗 (jyu mit ji bun jau gau.) Translated into English; 'exterminate the capitalist running dog'!
A feature that makes *The Red Detachment of Women* visually striking is the costuming; women wearing Red Army suits with rifles. On February 23, 1972, The New York Times published commentaries from Faubion Bowers, an authority on the performing arts in Asia, stating, “whatever the Chinese may feel toward the Russians nowadays, one debt of gratitude is owed, enabling them to combine toe slippers and rifles with such splendid effect.” Depicted in figures 3.3 and 3.4 are the visual similarities between *The Red Detachment of Women* and *China Will Never Surrender*. Obvious visual similarities are the costuming and authoritative staging and positioning, however particular detail revealing only females holding weapons in both theatre productions exemplifies a proletarian ideology through gender equality, a Maoist philosophy.

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Figure 3.3 ‘National Ballet of China’ rehearses *The Red Detachment of Women*, September 2009

Figure 3.4 ‘Union House Theatre’ cast performing *China Will Never Surrender*, October 2012

Musical Influences from Maoist Opera

China Will Never Surrender’s cultural and historical connections to the Maoist opera-ballets are reflected in the music. In my opinion, the music in Maoist opera-ballets such as The Red Detachment of Women by Huang Zhun and The White Haired Girl by Yan Jinxuan conforms to a somewhat more western art music genre. Harold C. Schonberg, a staff reviewer of the New York Times, similarly mentions that the music in The Red Detachment of Women sounds Western.

Russian academicism with a touch of Oriental exoticism... harmonically, Red Detachment of Women is unadventurous. It stays close to D minor and related keys... The scoring is competent but unimaginative. 46

Referring to more native sounds in the score, Schonberg adds,

The composer, or arranger, has made full use of Chinese percussion, an unusual touch to an otherwise conventional example of Moscow Conservatory scoring, 1935 vintage. 47

The moments in the Maoist opera-ballets that appeal to me occur in sections that are musically poetic. The music in these scenes defines the setting, atmosphere, mood, place and occasionally a character setting. Thus, the narrative and dialogue is of less importance, whereas in sung segments, emphasis is placed on the vocal melody for clarity and understandability of text. Purely instrumental scene setting can present opportunities for instrumental solos to flourish and allow accompanying textures to be denser and more prominent as there is no vocal focus. For example, in the opening of The White Haired Girl four females enter immediately after the protagonist’s solo. The music is polyphonically colourful with pentatonic ‘call and response’ lines but also has moments of unison/octave melodies with light pizzicato and percussive accompaniment. The musical shift that occurs is dramaturgically suited to the busy and light playfulness of the female’s ‘entry dance’. 48 I am attracted to musical scene-setting that ballet often possesses as a necessity to demonstrate what vocal text cannot. The revolutionary opera/ballets have

46 Ebon, Five Chinese Communist Plays, p.123


parallels in scene-setting to *China Will Never Surrender* as the subject matter is connected and I aesthetically wanted a similar sound to musically define my scenes.

*China Will Never Surrender* opens with a segment of narration, briefly introducing the landlord and young peasant girl. Scene setting is the sole purpose of the music in this section and I sought to compose a sound that particularly accentuated a poetic and delicate character for Leung-Yi’s peasant girl. The opening music in *The White Haired Girl* directly influenced my opening. It begins on a rural property covered in snow with a young Chinese girl gracefully dancing amongst the snow. The music starts with a flute solo over soft orchestral harmonies with little percussion and as the girl is introduced, the music builds and she begins to sing.⁴⁹

I began *China Will Never Surrender* with a semi-virtuosic, pentatonic flute solo that incorporates bent notes and percussive staccatos as pastiche to *The White Haired Girl*. I attempted a pentatonic melody with these stylistic expressions to emulate a similar sound to the East Asian tradition that is apparent in Yan Jinxuan’s work. *As 1938:An Opera* is satire, appropriating a cultural sound world is common to the music theatre genre. Underscoring the flute is the string section playing rapid tremolos in open fifths and suspended chords, and throughout phrase breaks in the flute solo there are sparse percussion hits influenced by traditional Cantonese opera. As the action begins, the scene is focused on the young peasant girl whose naivety and innocence is represented by the flute melody before sung text is introduced.

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**Figure 3.5 Flute solo excerpt of introduction**

I composed the majority of *China Will Never surrender* using a pseudo-pentatonic scale system, though this melodic framework mostly occurred subconsciously, presumably due to intrinsically connecting the nature of this sound to East Asian music. Other elements I wrote to adhere to this sound world are short, non-beat-driven percussive hits, open fifths, and bent notes. These are all present in this opening segment of *China Will Never surrender*, however the harmonic structure is a chord progression I wrote in G: I, vi7, Vsus4, IV, suspended to V-I cadence. I would connect this to my classical western art music training.

*Drill of the Woman Soldiers* in Act II of *The Red Detachment of Women* portrays the Red Army training the newly formed Detachment of Women.\textsuperscript{50} It is depicted through precise and regimented synchronised dancing with fast-moving and military sounding accompanying music.\textsuperscript{51} This music was the influence for the ‘communist cadre’ motif in Part II, *China Will Never Surrender*, bb 43-58. Although it was the main influence, there was not a particular rhythm, instrument or melody that directly influenced this motif. I was immediately drawn to the dramaturgical connection I felt the music had to the military and I wanted to emulate something in a similar sound world.

The 1938: An Opera script dictates that the female soldiers in the opening of Part II, *China Will Never Surrender* begin with sharp, unison dancing with rifles accompanied by instrumental music, which is reflective of *Drill of the Woman Soldiers*. Therefore, for the opening melody for the communist cadre I wrote a piano improvisation that sculpted the surrounding harmonies. The harmonies were rhythmically inspired by pre-existing brass material from the peasant girl’s ‘character motif’, introduced in bar 22.

I chose the trumpet as the opening melody with snare and bass drum percussively supporting and the brass section harmonically supporting, due to the association I consider brass and snare to have with military bands. This motif is later echoed by the strings and then developed in tutti at bar 47.

\textsuperscript{50} Shanghai Ballet Orchestra, *The Red Detachment of Women*, Yellow River Chinese 82064-67, 1992, Compact Disk

\textsuperscript{51} “The Red Detachment of Women,” *youtube*, last modified October 2012, https://www.youtube.com/watch?v=eyJ55Urf8Rk-22’30” is the *Drill of the Woman Soldiers*
The melody is not strictly pentatonic, however the focus is the busy cross rhythms from the trumpet melody (later joined by upper strings at bar 45) and the quaver dotted-crotchets from the brass accompanied by interspersed percussion hits. At bar 47 the piano, bass clarinet and flute join to enhance the melody and create more layered rhythms. The introduction to the female communist cadre has less focus on representing an authentic Chinese sound in order to focus on a military sound. Embodying a strict, military sound with pentatonic embellishments connect the soldiers to a Chinese military and furthermore, because this is dance, the busy cross-rhythms provide an upbeat, authoritative tune that could inspire sharp, militaristic choreography.

Although the Maoist influences may potentially resonate what could be deemed as a western art music sound, I felt that in order to form musical cohesion across the entire score of 1938: An Opera, a common style of orchestration should loosely apply throughout, whilst still employing musical techniques and embellishments appropriate to each song’s culture.
Musical Influences from Traditional Cantonese Opera

History reveals that many of the Chinese-Australian organisations, such as the ‘Chinese Youth League,’ produced Cantonese Opera as a social activity. It would seem historically and culturally appropriate that the Chinese communists in 1938: An Opera who’s group is named similarly, ‘The Chinese Youth Drama league’ would also produce, in their opinion, an authentic Cantonese opera. Fitzgerald explains:

All the active Chinese organisations provided social outlets through concerts, Cantonese opera, and film nights. Many ordinary Chinese were happy to go wherever they found companionship and solace in a hostile community firmly convinced of its own racial superiority and of the wisdom of White Australia.52

This historical appropriation as well as the intrigue for musical variation in China Will Never Surrender contributed to influences of Cantonese Opera. The narrative, however, is not influenced by traditional Cantonese operas that would have been viewed at the social outlets provided by Chinese organisations in Sydney in the 1930’s.

Through my own listening, viewing and researching of Cantonese operas, (many recommended by Stokes) I felt there was a significant difference between the Mandarin revolutionary opera/ballets and traditional Cantonese opera. The instrumentation for famous Cantonese operas, such as Tong Dik Sang’s The Flower Princess, (Di Nu Hua,) is small with very few pitched instruments; the driving, musical force is the percussion section.53 I consider the singing style in The Flower Princess to be vocally uncommon to western art music operas, or even the Chinese revolutionary opera/ballets. In Scene eight of The Flower Princess the melodic phrases in recitative-style segments were perceivably atonal and sounded as if the singer was over-articulating and annunciating in a tone more similar to speaking than singing. The vocalist would glissando through 7 or more notes; yet never conclude at an obvious tone. There were constant contours of many notes per syllable; a sustained tone was rare.

Bell Yung explains that in Cantonese opera there are two different song types: The recitative-style segments that incorporate flexible, less melodic, speak-singing are the


Bong Wong. Whereas, the fixed tunes that are more noticeably melodic may have 'become popular in a community and may be adopted again and again in different operas,' are classed as *sui kuk*.

The Bong Wong tunes are used more likely during narrative moments, while *sui kuk* appear in the lyrical moments of the opera.

In *China Will Never Surrender* when the storytelling is of greater importance, such as the lyrical dialogue, than moments where the music is the focus; scene setting, Bong Wong was my immediate influence. In my opinion, the interspersed Chinese percussion creates an effective musical bed for a linguistically clear, speak-singing style. This singing style allows the audience to focus on the dialogue and subsequently follow the narrative, albeit in Cantonese. The sections of lyrical dialogue in *China Will Never Surrender* begin at the upbeat to bar 18, between the landlord and the blind peasant girl.

To assimilate a sneaky, conniving persona of the landlord, I exhausted the percussive timbral possibilities of the orchestral instruments. At bar 18, the opening string motif is played forte, pizzicato and is written in E minor pentatonic. The rhythm is a combination of pairs of quavers and dotted-quaver semi-quavers, and the tempo is crotchet = 80, which I perceive as a relatively slow tempo for quavers compared to Part II where the semi-quaver melody is crotchet= 95. Following the pizzicato phrase, the strings play arco tremolo open fifths that are doubled with piano and glockenspiel for greater effect. I believe the pizzicato and tremolo provide timbral variation from the arco norm, and both string techniques have different percussive qualities that help to establish an unpredictable and rhythmically lilted demeanor.

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55 Yung, "Creative Process," p.298
The clarinet and flute sustain a high trill on top of the tremolos, a ninth apart. When the flute trills in its higher register, a breathy, shrill timbre with a percussive quality is achieved instead of the common flute timbre. Eventually the brass enters and generates a textural and dynamic swell along with the woodwind, and the already established pizzicato strings continue. Throughout this entire segment, the un-pitched percussion punctuates short rhythms, usually pairs of quavers or crochet hits, and alternate from one instrument to the next, as inspired by Bong Wong segments in The Flower Princess. I composed this introductory character motif with unstable, abrasive tones because I felt that harsh percussive sounds dramaturgically exemplify the cunning, unsettling disposition of the landlord.

Figure 3.7 strings at bar 18

Figure 3.8 Landlord's accompaniment. winds and percussion
I refrained from scoring a melody for the Landlord’s lyrical dialogue and instead worked the speak-sung vocal style with the Cantonese actor who played Stanley Wei. Together we trialled the lyrics with tonal and contoured flexibility, accentuating dramatic or important words or phrases. Yung explains how a singer can exercise melodic freedom in Cantonese opera...

His version of the tune may vary from other versions of the tune performed either by himself or by different singers, in either the same opera or in a different opera. The degree of difference among the versions depends on many factors: the particular tune in question, the prosodic structure of the text, the dramatic context of the passage, and the individual style of the singers.56

Due to the dramatic vocal nature of Bong Wong, the process of text setting was unnecessary, however in melodically sung, scene-setting moments such as the young peasant girl’s solo at bars 9-16, understanding the text is the most crucial aspect of the composition process in order to form the phrasing and structure of the music. To understand the text implies understanding the meaning of the words. There are many text-based and linguistic elements to the understanding of Cantonese text.

Cantonese: A Tonal Language
Cantonese is known to be a considerably difficult language due to its tonal (pitch-based) inflections. For tonal languages, pitch distinguishes words and their meanings and a word can mean something completely different if spoken with a high, rather than low pitch.\(^57\)

As composer, I was concerned with setting tone-based text to melody, as a tone-based text will inevitably influence the melody. Yung explains...

In terms of the relationship between the linguistic tonal patterns of the text and the pitch contour of a melody, the linguistic tones of the text can usually match the movement of the melody with a similar contour... words are chosen on the basis of the relative pitch levels of their linguistic tones so that they match the relative pitch levels of the tune.\(^58\)

Unlike this process, the writer and I do not natively speak or understand Cantonese, therefore, the text has not been chosen on the basis of it's linguistic tones matching an intuitive phrase, but solely on narrative. For *China Will Never Surrender*, the translators, Kimberly Wing Ying Mak and Vincent Yim translated the English text into Cantonese, and later went through the process of transliteration of Romanising so I could phonetically read each syllable. In addition, the translators numerically noted from 1-6 the appropriate pitch and contour of each character. Only after this process can the melodic music be created. There are debatably six main tonal contours in Cantonese.

![Cantonese Tones](http://static.wixstatic.com/media/eb5747_ddffef86c0e4a64ae8a3520d7fb82881.jpg_srz_580_430_85_22_0.50_1.20_0.00_jpg_srz)

**Figure 3.9 Image of Cantonese tones\(^59\)**


\(^{59}\) "Cantonese Tones," *Southern Languages Centre*, accessed January 2015, http://static.wixstatic.com/media/eb5747_ddffef86c0e4a64ae8a3520d7fb82881.jpg_srz_580_430_85_22_0.50_1.20_0.00_jpg_srz
Figure 3.10 shows the layout of English translation, Cantonese characters, Romanisation of characters for pronunciation by English speakers and the relative numbers to Cantonese character that display the pitch contour from one to six.

The original draft of the script from the opening of China Will Never Surrender

<table>
<thead>
<tr>
<th>Leung Yi: (Sung Cantonese)</th>
<th>look, Spring is here,</th>
</tr>
</thead>
<tbody>
<tr>
<td>看春臨大地</td>
<td>hon³ cheun¹ lam⁴ daai⁶ dei⁶</td>
</tr>
<tr>
<td>so buy my flowers, buy my flowers-</td>
<td></td>
</tr>
<tr>
<td>來買我的花/買我的花吧</td>
<td>loi⁴ maaï⁵ ngo⁵ dik¹ fa¹ / maaï⁵ ngo⁵ dik¹ fa¹ ba⁶</td>
</tr>
</tbody>
</table>

Figure 3.10 Draft script extract from China Will Never Surrender

Felix Ching Ching Ho, my Cantonese linguistic and cultural mentor listened to my first draft (based on lyrics in figure 3.10) of the musical opening for the blind peasant girl. She explained that due to language discrepancies between English and Cantonese, the dialogue was written too conversationally and asked the translators to change the text to sound less like dialogue and more like poetry to better embody the poetic and grandeur nature of the music I had written.

The final draft of the script from the opening of China Will Never Surrender

<table>
<thead>
<tr>
<th>Leung Yi: (Sung Cantonese)</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPRING HAS COME TO THE LAND</td>
</tr>
<tr>
<td>春臨大地</td>
</tr>
<tr>
<td>cheun¹ lam⁴ daai⁶ dei⁶</td>
</tr>
<tr>
<td>OH I AM SELLING MY FLOWERS, SELLING MY FLOWERS</td>
</tr>
<tr>
<td>嘛/小女子如我/在貴花貴花</td>
</tr>
<tr>
<td>ou³ / siu² neui⁵ ji² yu⁴ ngo⁵ / joï⁶ maaï⁶ fa¹ maaï⁶ fa¹</td>
</tr>
</tbody>
</table>

Figure 3.11 final script extract
Following the corrections to the text, my method for writing all Cantonese melodic segments began with penciling in the visual tonal contours with little arrows that symbolise high or low tones for every Chinese character over the script with Felix.

![Figure 3.12 Cantonese tones and drawn pitch contours](image)

I then fit the tones and syllables to melodic phrases that vaguely followed the tonal graph in the musical style already established through the introductory flute segment in the previous section. I began strictly following the tonal graph to create the first phrase and from there I embellished a melody I desired with only a few tones vaguely fitting the contour.

*Melody written in violin 1.*

![Figure 3.13 First draft of the opening of *China Will Never Surrender*.](image)
It is typical for modern composers and songwriters to write a melody for a verse and then subsequently repeat that melody for all the verses following. I followed this common method, expecting the Cantonese to still make sense, due to sung phrases in other languages, such as French, exercising a poetic license to alter words, syllables, stress and phrasing and still be coherent. Minors explains “when French is sung, words where the ultimate syllable contains an unvoiced ‘e’ gain an extra syllable as the ‘e’ becomes voiced; for example grève is sung grèv-e”\textsuperscript{60} However, I was mistaken. The first time I checked my first draft with Felix, she stressed how meticulous the tones must be, in order to form coherent words, sentences, and phrases. I had regrettably composed beautiful melodies of gibberish. Through frequent meetings with my cultural mentor, workshopping with my Cantonese cast and enormous amounts of trail-and-error and practise, the sung elements of China Will Never Surrender became linguistically coherent. See figure 3.14, which is the final draft of the opening of China Will Never Surrender for melodic comparison to figure 3.13, First draft of the opening.

When composing songs in English, I am cautious of melodic phrasing and how it relates to the natural pauses and syntax stresses when speaking the words. I am even more cautious when writing in a foreign language; therefore I recorded my translator, Kimberly Wing Ying Mak speaking the lyrics extremely slowly. I also discussed important words and the order of syntax to better comprehend how the lyric would sound with the melody. Having a better understanding of word emphasis, syllabic emphasis and basic syntax ultimately assisted in structuring the musical phrasing.

Cantonese and English are rhythmically and typologically different languages, consequently, unlike English, Cantonese is not a stress-timed language but in fact a syllable-timed language. Syllable-timed languages such as Cantonese are ‘more stable rhythmically and relatively easier to articulate.’\textsuperscript{61} The concept of Cantonese being syllable-timed, suggests that ‘the syllable is a very important unit in Chinese phonology.’ According to Mok...

\textsuperscript{60} Helen Julia Minors, Bloomsbury Advances in Translation: Music, Text and Translation, (Bloomsbury, Bloomsbury Academic, 2012,) p.40

\textsuperscript{61} Peggy P. K. Mok, “Speech rhythm of monolingual and bilingual children at age 2;6: Cantonese and English” Bilingualism: Language and cognition 16, No. 3. (2012), pp.693-694
The notion of ‘word’ is a complicated issue in Chinese (Packard 2000). The phonological and morphological criteria for wordhood do not always coincide... A monosyllable can be a word or a morpheme. Morphologically disyllabic or multisyllabic words in Chinese are always analysed as a sequence of monosyllables phonologically. Syllable structure in Cantonese is very simple: only /p t k m n (n)/ can appear syllable-finally, and consonant clusters and resyllabification are prohibited.

Having a firm grasp on the linguistic structure and constant guidance from my mentor and translators, I was able to construct the musical phrasing to enable the Cantonese linguistic phrasing to take precedence. This articulated whether the rhythms were of short or long duration and how long each phrase would be and could be, hence the constant time signature changes through bars 9-16. Although I originally scored most of the pitch contours wrong in my first draft, I understood the phrasing better, so therefore the timing of the accompaniment was grounded and only the melody needed to be workshopped.

*Leung-Yi’s opening melody. Strings, piano and vocal line at bb.9-16.*

![Figure 3.14 Final draft of the opening of *China Will Never Surrender*](image)

The dotted crotchet ‘ou’ of bar 10, followed by quavers, is interpreted as ‘oh’ (a sigh) in English. In context, “oh, I am selling my flowers.” The rhythmic emphasis can be longer due to how it is spoken; therefore, by lengthening the ‘ou,’ I am creating a more expressive and poetic feel. The ‘fa’ in bars 11 and 12 is the word for ‘flowers’ and is scored

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as a minim in both bars. Not only is the word narratively important, it also inspires melodic word painting. If the Chinese character for ‘fa’ was not corresponding to a straight tone, I would have scored a long melisma to amplify the accentuation of the melodic and symbolic beauty. Elements such as word painting to pitch contour and the way it is naturally spoken aided in the creation of musical phrasing and timing for China Will Never Surrender.

The process for China Will Never Surrender involved extensive research into areas I was not familiar with prior to composing this song in this language. Even before music was involved, contextual research such as the historical, political and character research was imperative to the groundings of musical inspiration. Admittedly, there were times where my process felt rather methodical, as I felt there was not a large amount of compositional freedom. However, aspiring to create a particular sound world that is associated with the aesthetics of Maoist opera and Cantonese Opera, inspired me and music flowed somewhat effortlessly from inside my head to a piano or manuscript paper. The vocal/melodic writing was the most challenging of all elements and without constant collaboration with my Cantonese team this song would not have made sense or resembled relative authenticity in a satirical setting.
CHAPTER 4:

4. GATHAGANA NHABADAMARMU

DVD reference: [Scene Select] [B. Act1, Scene 5] [01:10:10]

Volume two score reference: page 126

Figure 4.1 Cast members from Union House Theatre’s production of 1938: An Opera performing Gathagana Nhabadamarmu, October 2012
Song Context

*Gathagana Nhabadamarmu* is the finale of Act I. It is set at an apple orchard owned by Marge Tucker’s in-laws in Hastings, on the outskirts of Melbourne. It is the 24th January 1938 and Marge has come to her relatives’ property on her way to Sydney to visit her daughter, Molly, before the Day of Mourning protests begin in two days time, on Australia Day. The initial focus is directed at Marge Tucker who is singing a lullaby in Yorta Yorta, an Australian Indigenous language to Molly who is tucked in bed at her grandparents’ house.

Marge’s lullaby stresses the importance of Molly’s Aboriginal heritage and the power of inner strength and assertive confidence. Each phrase of *Gathagana Nhabadamarmu* begins with “don’t forget,” which emphasises the significance of her message, yet also allows the *1938: An Opera* audience to sub-textually recognise that Marge has accepted the possibility that she may not return to reiterate her morals and life lessons to her daughter. This is her prospective goodbye. As the Yorta Yorta lullaby builds towards its first climactic moment, bb.39-42, other cast members begin to join in the song by expressing their own intentions in continuing with the Day of Mourning protest in their respective language. Thus, this song involves all cast members singing in English, Cantonese, Italian or Yorta Yorta. As the song develops, counter-melodies from each language layer on top of one another, until eventually it is simultaneously sung a capella.

My aim was for the audience to feel compassion and empathy for all the characters in this song through the use of raw emotive music that builds in dramatic intensity. The writer and I shared this view early in the process and decided that in order to heighten the emotional tension and serve it’s intent; it should be sung in Marge’s native language, Yorta Yorta. However, there are certain customs involved with utilising particular Australian Indigenous languages for non-traditional means. As a non-Indigenous Australian composer, I was aware of the potential concerns that may arise within the local Indigenous community when attempting to set an Indigenous language to new music within a theatrical setting. As such, I was mindful of representing the language and culture with integrity and appropriate sensibility.

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63 The terms ‘Australian Indigenous’ and ‘Australian Aboriginal’ are both stated in this thesis due to the interchangeability within different references/citations.
Aboriginal Cultural Representation
The Yorta Yorta traditional tribal lands cover some 20,000 square kilometres around the Goulburn, Murray River region, Victoria. However, the language is not commonly spoken anymore; The Australian Bureau of Statistics states...

According to the NILS (National Indigenous Languages Survey) report, among the original 250 or so languages, only about 145 Indigenous languages are still spoken to some degree. Many languages are not fully spoken by anybody, and only some words and phrases are remembered. Less than 20 languages are considered to be strong in the sense that they are still spoken by all generations. The majority of strong languages are spoken in remote areas of Western Australia, the Northern Territory and Queensland, where it was difficult for colonists to reach and establish settlements.

Australia’s native people belong to one of the oldest cultures on Earth, being descendants of the first people to leave Africa up to 75,000 years ago. Connected to that long history are ancient customs. Notably, music and art have ceremonial associations where customs and cultural integrity are crucial to the representation of language, especially within a new musical context. As such, I aspired to represent the Yorta Yorta text within my music with cultural virtue. However, the compositional challenges for writing new music in this setting presented unclear parameters regarding its appropriateness, given the limited written information on the topic.

When individual artists represent stories of their heritage... [Some works] remain unsigned simply because the mark of the author is not considered appropriate. So for some Aboriginal communities, the right to extended community involvement in protection and permission is of the upmost importance. This fact does not sit


comfortably with current copyright law, which only protects individuals who can be identified as authors, and licence holders.\textsuperscript{68}

The challenges associated with appropriate cultural representation of Australian Indigenous languages for new music were somewhat informed by the accolades and also faults of past Australian Indigenous and Australian non-Indigenous composers. Margaret Sutherland and Peter Sculthorpe have both appropriated traditional Aboriginal melodies in their works. Margaret Sutherland’s chamber opera \textit{The Young Kabbarli} (1965) appends a traditional Aboriginal song accompanied by didgeridoo and clapping sticks. ‘The inclusion of Aboriginal performers presenting their own material in a musical work by a non-Indigenous artist on Aboriginal subject material may well be a first in Australian musical history.’\textsuperscript{69} Shortly after, during the 1970s, Sculthorpe incorporated a North Arnam Land melody, ‘Djililei’, in his works extensively. To some, this was deemed problematic. Sculthorpe claimed he “only chooses melodies which he might have fashioned himself, drawing as evidence a tune he had crafted in his early Fourth String Quartet (1950) as nearly identical to ‘Djililei’.”\textsuperscript{70}

Utilising Aboriginal traditional melodies or songs within non-traditional means is evidently a topic that needs to be discussed with the relevant people within the particular community in which one is composing for.

Deborah Cheetham is a woman of Yorta Yorta heritage and composer of the Indigenous opera titled \textit{Pecan Summer}. In an interview for \textit{Opera Indigene: Re/presenting First Nations and Indigenous Cultures}, Cheetham explains in reference to consultation and collaboration, which is culturally sustainable within both traditional and urban Indigenous works that; “it is critical to maximise Aboriginal creative control on such projects (as opera), in order to keep things relevant. By this I mean an honest portrayal of an ever-developing culture.”\textsuperscript{71}

There are no set guidelines for Indigenous musical appropriation and representation within western art music and theatre. Consequently, this made it even

\textsuperscript{68} Ibid

\textsuperscript{69} Ibid, p.97

\textsuperscript{70} Ibid, p.100

\textsuperscript{71} Ibid, p.336
more imperative that a cultural dialogue exists throughout the creative process of my work and ultimately contribute to future research. In relation to Gathagana Nhabadamarmu, permission to use the text was given by the translator and cultural mentor Lou Bennett. Lou is one of the foremost living experts on Yorta Yorta translation, and occupies a position in her community where it is deemed acceptable that she shares the language with outsiders. In her view, presenting the language in a university setting was a positive step in the process of educating the broader public about Yorta Yorta language and culture. Lou also oversaw the music as it was being composed and her opinions about the musical portrayal were incredibly important. For, Gathagana Nhabadamarmu I decided not to use traditional songs or melodies, however the Yorta Yorta song Burra Ferra was considered early in discussions, but not used. Nevertheless, the issue of language and traditional melodic usage by individual artists remains a complex topic and collaboration and cultural awareness influenced my approach and attitude during musical conceptualisation.

Yorta Yorta Influences

Indigenous representation in music by Australian composers is likely to include, or at least refer to, the sound of the didj, [didgeridoo,] with little regard to the appropriative problems that may arise from such cross-cultural borrowing for the purpose of establishing a distinctively Australian sound.

In Andrew Shultz’s symphonic cantata Journey to Horseshoe Bend (1969) Shultz elected not to use the didgeridoo in his work.

The instrument is not found in the ceremonial music of Central Australia, nor was it played at the Hermannsburg (Ntaria) mission. Its inclusion would have been neither authentic nor appropriate.

However, for John Antil these cultural aspects were perhaps unknown or not deemed an important consideration during the 1930s to 40s. He used an inappropriate Aboriginal

72 Lou Bennett explains her desire to further educate the masses to the language and culture of Yorta Yorta via music and university., youtube, accessed March 2014, http://www.youtube.com/watch?v=NnOSM7ZYeoI

73 Karantonis and Robinson, Opera Indigene, p.97

percussion instrument called the ‘Bullroarer’ in his ballet *Corroboree* (1936/1946.)

Karantonis and Robinson explain...

The inclusion of the latter [Bullroarer] is problematic as this is likely to give offence to central Australian Aboriginal groups for whom the sound of the bullroarer is thought to be the voice of the Rainbow Serpent and associated with “secret men's business.” It is therefore taboo for women, children, uninitiated men, and outsiders to even listen to.75

Knowledge on different Indigenous instruments and their cultural significance is important to develop an understanding of appropriateness and relevance for any non-Indigenous composer considering their use. The symphonic cantata, *Journey to Horseshoe Bend* is specific to a region and their people; the land of the Arunda (Arrernte) people, as is *Gathagana Nhabadarmarmu* to the region of the Yorta Yorta people. Therefore, the cultural consideration Shultz had to his instrumentation is meaningful to me, unlike the mistake of Antil using the Bullroarer.

I did not add any specific cultural instruments into the *1938: An Opera* orchestration from standard orchestral instruments, some which coincidentally have East Asian origins. However, the use of traditional clapping sticks is within a traditional Barkinji song and dance, played by Barkinji cast members at the opening of ACT II. Furthermore, the instrumentation for *1938: An Opera* includes temple blocks in the percussion section, as alternative representation for various cultural instruments. In *China Will Never Surrender* I used a temple block in short, sparse, accented hits to instill an East Asian timbre, whereas, in *Gathagana Nhabadarmarmu* I wrote a short, rhythmically constant ostinato on the temple blocks with on-beat accents to create an accompaniment reminiscent of songs for clapping sticks, which were used in traditional Yorta Yorta music.76 I also used a constant temple block beat (minim triplets) in Nero’s verse in *Black Flame*. Though, this ostinato in *Gathagana Nhabadarmarmu* is only briefly encountered in bars 33-38 and 45-46.

I introduced this rhythm into the section of music where Marge sings, “gathagana nhabadarmarmu dhomadhomaga murrangurrang,” which translates to “don't forget that I

75 Karantonis and Robinson, *Opera Indigene*, p.99

love you and always will.” In this context, ‘dhomadhomaga’ translates to ‘I love you,’ however it can also mean ‘dear dear one’ and has a strong connection to a love of the land and the interconnection to the land and its inhabitants (people, family, animals etc.).\(^{77}\) I felt that the simulation of clapping sticks created a cultural connection to Marge’s values associated with her family and nation, while also musically accompanying the sentiment of the text, namely the importance of Marge’s love for her daughter.

![Figure 4.2 Temple blocks rhythm, accompanying vocal line. bb.33-38](image)

When writing *Gathagana Nhabadamarmu* I believed that the spiritual connection Marge Tucker had with her people, her land, family, religion and moral beliefs were central to the musical emotion embedded in the song.

In Yorta Yorta ‘gulpu nawal’ means deep listening; that is, not only with the ears, but also with an open heart whilst acknowledging all the human senses.\(^{78}\) I believe that ‘gulpu nawal’ can extend to the deep listening of music, encompassing the emotions, intent and spiritual connections music can possess. The way in which I made meaning and purpose from ‘gulpu nawal’ led to my change of perspective and mindset when conceptualising the musical composition of *Gathagana Nhabadamarmu*. The more I researched Yorta Yorta history and stories and dreaming, the more I developed a deeper appreciation for the cyclical connections Yorta Yorta people have to their people and their land.

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\(^{77}\) Lou Bennett speaking about her experiences at the Goulburn River. She discusses the phrase dhomadhomaga., “Lou Bennett,” *youtube*, accessed March 2014, http://www.youtube.com/watch?v=g5hYhRhjOBo

Many personal accounts I found, mention the 1939 walk-off from the Cummeragunja mission, a monumental event in Yorta Yorta history.

On February 6, 1939, hundreds of residents at Cummeragunja Aboriginal reserve protested for an end to oppressive conditions under manager A. J. McQuiggan, taking what belongings they could with them and crossing the Murray River into Victoria to set up camp, before relocating permanently when their demands were not met... a defining moment in their struggle for self-determination, civil rights and rights to traditional land...Cummeragunja is remembered bitter-sweetly, with pride and sadness, but for generations of Yorta Yorta people, it is a place that links them together, and is tied up in all their success stories and achievements under extremely difficult circumstances.  

Notions of pride and sadness, nostalgia and strength are thematically reflected in Gathagana Nhabadamarmu and I believe these sentiments have connections to the Yorta Yorta people. In Cheetham’s interview, referring to her opera Pecan Summer, she states ‘the spirituality of the work is very firmly rooted in the Yorta Yorta tradition and the opera grows from there.’

I am not a Yorta Yorta woman and cannot have the same connection to the land and the people, and I only attempt to form connections, spiritual or otherwise through the character of Marge Tucker, for the sake of her song. To let her story be told with a sense of her land and her people through music, I believe is not only dramaturgically the most effective way I could write her song, but it is the way I wanted to tell her story through song and felt it only appropriate to completely envelop how she would want this to sound.

80 Brown discusses Trevor Pearce and Catherine Ellis’s Western music analysis on Aboriginal music and the dichotomies of musical taxonomy. Brown, “Cummeragunja Songlines,” p.4

81 Karantonis and Robinson, Opera Indigene, p.326
**Song Construction and External Musical Influences**

*Gathagana Nhabadamarmu* is structured in two sections. However, within those sections there is an inner framework with climactic swells and dramatic shifts. The first section, bb1-42 features Marge Tucker singing solo in Yorta Yorta and introduces the dramatic, emotive nature of the scene. Eventually the music builds through the addition of instruments and harmonic layering and rising dynamics, then there is a change in tempo to a key change, which creates a segue to the second section. I wanted to achieve a raw and intimate emotional feeling to draw focus to the solo vocal melody. If one were to imagine a mother singing a lullaby, perhaps for the last time to her daughter; the love, sadness, legacy and intimacy of that moment is what I wanted to be conveyed musically in *Gathagana Nhabadamarmu*. This pure and raw emotion, I feel cannot be transcribed into overly complex and thick instrumentation or overly rhythmic accompaniment.

*Leo’s Statement: It’s Hard to Speak My Heart* from the musical, *Parade* (1999), by Jason Robert Brown was my main musical influence for the opening of *Gathagana Nhabadamarmu*. Notably I was inspired by how the composer created a dramatic and emotive impact through stripping back complexity within instrumentation and chordal vamping. 82 The aesthetic beauty of the vocal melody and simplistic piano accompaniment creates space and for me, this translates into a raw, empathetic nature that an audience can relate to. *Parade* is based on the story of Leo Frank, ‘a Jewish factory owner, falsely accused and convicted of murdering a young girl in Atlanta, GA in 1913.’ 83 The calm and honest disposition of a man pleading for his innocence and his life is musically reflected through on-beat open fifths played on piano with short, sung melodic phrases. I connect Leo’s intentions and disposition to Marge Tucker; although both characters are in very different circumstances, they are both expressing sincerity. Marge starts every phrase with ‘don’t forget.’ She is reminding her daughter to heed her advice because she can foresee her own potential incarceration, as can Leo. Marge is admittedly in a less desperate situation than Leo, however I wanted to make my audience empathise with Marge, and I feel Jason Robert Brown successfully achieves these emotive sentiments musically in *Leo’s Statement*.


I began composing the accompaniment of *Gathagana Nhabadamarmu* by improvising at the piano with harmonic and rhythmic ideas in my head. With reference to the harmonic framework, I often omitted the third and used few notes per chord, which can perceptively give harmonic space and resulting to a harmonic grounding that allows the melody to take precedence.

Figure 4.3 Opening of *Gathagana Nhabadamarmu* piano and voice

The composition process for the first section of *Gathagana Nhabadamarmu* felt intuitive and natural, especially in contrast to my systematic process for *China Will Never Surrender*. I was less conscious of diatonic relationships, even though I intrinsically recognise the relationships of chords. Many of the analytically complex chords were written intuitively rather than by preconceived structure and tonal correspondence; I simply improvised sounds I liked and chose accordingly from how they would make me feel. The journal entry Fig.4.4, from mid-2012, was documented just after I composed the first skeletal piano structure of *Gathagana Nhabadamarmu*. It discusses the natural experience I felt during the writing process.
Figure 4.4 Journal entry of Gathagana Nhabadamarmu

The second section of Gathagana Nhabadamarmu begins at bar 42 and continues to the end of the song. It incorporates the simultaneous overlaying of all the languages I have written for in 1938: An Opera. The orchestration builds toward the end of section one and the vocal focus is eventually shared amongst the entire ensemble, rather than solely on Marge. The music for this section is an amalgamation of excerpts from the immediate preceding songs; Unite, song number 9 and Utopia, song number 10a. The music in the segue from section one to section two of Gathagana Nhabadamarmu, bb42-45, is partially taken from early drafts of Utopia.

The song Utopia was originally a two-part song; #10 Preface to Utopia attacca into #10a Utopia, however it was a rather long and difficult song that did not enhance the plot and addressed unnecessary character development for Leung-Yi and Lucia. #10a Utopia was subsequently cut from production during the dress rehearsal and amendments were
made to #10 Preface to Utopia to form an ending. See page 112 of Volume two: Compositions for the full score of #10 Preface to Utopia.

Figure 4.5 Excerpt of early draft of Utopia. Upbeat to bb 133-135

The woodwind ostinato and descending piano ostinato depicted in figure 4.5 from Utopia are in bb 43 and 44 of Gathagana Nhabadamarmu in the same key. They were written in to be recognisable references of Utopia as was the accompanying vocal line ‘we’ll reach Utopia, in Utopia,’ that is introduced by Leung-Yi and Lucia. Though, when the song was cut from production, this material would have sounded fresh to an unaware audience member.
Figure 4.6 excerpt of bb42-46 of *Gathagana Nhabadamarmu*

I composed the Cantonese and Italian melodies from *Unite* to polyphonically exist and layer together, see page 95 of Volume two: Compositions. The short melody for “we’ll reach Utopia, in Utopia,” was varied from the original after bar 47, when the Australian chorus joins. A variation was created for melodic cohesion with the other two languages’ melodies. The melody of the line “Gathagana nhabadamarmu” was also amended and modulated from the original melody after bar 48 to blend with the other overlapping melodies.

At bar 55, near the end of the song, the instrumentation drops out other than a pulse to showcase all the vocal melody lines in the four different languages at the same time a capella. It presents all the languages moving around one another, all moving differently yet complimenting and supporting each other. They eventually come together in a singular chord at bar 58 to metaphorically demonstrate the unity the many languages and cultures within the group now possess.
Linguistics Influencing Melodic Phrasing

Linguistic elements associated with the Yorta Yorta language were of particular focus, such as understanding how general syntax affects the musical phrasing, rhythm, articulation and pitch-based emphasis within the melody. With reference to IPA phonetics, vocal placement and also recordings of my Yorta Yorta mentor, Lou Bennet naturally speaking the lyrics, I was able to set Yorta Yorta text to my vocal melodies.

The melodic phrase lengths in the first section of Gathagana Nhabadamarmu were rather irregular in relation to each other. The inconsistency of phrase length is atypical of many traditional Aboriginal melodies that often have repetitive verse structures. When referring to Margaret Sutherland’s The Young Kabbarli, Boyd states, ‘the isorhythmic treatment of his [the Indigenous singer’s] “pidgin” word patterns resembles that of text treatment in traditional Aboriginal ceremonial singing.’84 Since Gathagana Nhabadamarmu is intended as a personal lullaby from Marge to her daughter Molly, I felt that it would be more appropriate for the melody to resemble a mother telling her daughter a story, rather than singing her a song. Therefore, the melodic phrases are modeled on the natural way of speaking the Yorta Yorta text, which draws attention to the language and subsequently the narrative.

Lou Bennett recorded herself speaking the Yorta Yorta lyrics slowly and from this I was able to listen and recite the Yorta Yorta words with similar articulation. Learning to articulate correctly was of greater importance in Yorta Yorta than in Cantonese, due to Cantonese being a syllable-timed language and Yorta Yorta having stress-timed tendencies. Mok suggests that the ‘inherent rhythmic variability of stress-timing poses a phonetically more challenging model [than syllable-timed languages]... with more phonotactically complex sequences and segments.’85 Cantonese words that are naturally prominent within the syntax, such as nouns and verbs were emphasised with longer note durations and melismatic melodic writing. There were no apparent syllabic stresses within the Cantonese words to influence the rhythmic phrasing of a melody, whereas

84 A. Boyd, “‘To Didj or not to Didj’: Exploring Indigenous Representation in Australian Music Theatre works by Margaret Sutherland and Andrew Shultz,” in Opera Indigene: Re/presenting First Nations and Indigenous Cultures, eds. Pamela Karantonis and Dylan Robinson, (Surrey, UK, Ashgate; New edition, 2011,) p.104

85 Mok, “Speech rhythm,” p.694
Yorta Yorta possesses lexical stresses that inevitably influence the melodic structure rhythmically.

The most notable example of lexical stress influencing the phrasing of a melody is in the recurrence of the locution, Gathagana Nhabadamarmu. In Lou Bennett’s recording she annunciates slowly and articulately and the second and third syllables of nha-ba-da-mar-mu are spoken noticeably quicker than the rest of the phrase with longer stresses on nha, mar and mu. I transcribed the natural speech-pattern of this phrase, articulated by Lou, to the exact rhythmic equivalency.

![Image of rhythmic transcription]

**Figure 4.7 Rhythmic transcriptions of the Yorta Yorta lyrics as spoken by Lou Bennett**

Though the dotted-quaver demi-semi-quaver of nhabadamarmu is extremely atypical lyrical writing, especially for a slow lullaby, my priority was linguistic and cultural authenticity. There were also consonants that required extra awareness of vocal placement in reference to the point of articulation.

The Velar nasal consonant (ŋ) in the syllables ngu and nga, underlined in the phrase nguni gana banga influenced the relation of pitch and rhythm in the melody. To produce the Velar Nasal consonant, the back part of the tongue, the dorsum, is against the

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86 Velar nasal consonant, ŋ is IPA no 119, an example of the consonant is ng in sing.
soft palate producing an *ng* sound, for example; *sing*. Anderson states that ‘as a phoneme, the velar nasal is extremely common in Australian Aboriginal languages.’

Whilst improvising melodies for the phrase that incorporated *nguni*, I came to the conclusion, that executing the consonant *ngu* was easier to produce in a lower pitch in relation to the pitch of *ni*. However, *banga* incorporated melodic exceptions due to the *ŋ* consonant being directly followed by a voiced velar implosive (*ɠ*) and then an open vowel-sound. Musically closing a phrase with an open vowel-sound can lead to the extension of the vowel and subsequently lengthen the duration of the note to varying degrees. The small oral cavity, used to produce velar consonants, makes it more difficult for voicing to be sustained. Therefore, in *banga* the relation of pitch is interchangeable due to its level of difficulty for an individual.

![Figure 4.8 Highlighted in blue are the low to high pitches of 'nguni' and 'banga'.](image)

The soloist performing *Gathagana Nhabadamarmu* is of Yorta Yorta heritage, however the language is not commonly spoken anymore, which meant that I, the musical director, taught the singer how to execute the song with correct vocal placement of consonances, whilst also allowing the vowels to appear musical. During this process it became apparent that the soloist found the velar consonants in *nguni* and *banga* less challenging than I. Due to her ease of vocally executing *ngu* in a lower or higher pitch in relation to *ni*, amendments were made to the score as of bar 11 for melodic priority.

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The writing process of *Gathagana Nhabadamarmu* was the most rewarding of all the songs I wrote within 1938: *An Opera*. Being a theatre show that revolved around Australian history, I felt that this song resonated with me thematically and I particularly enjoyed the research that was involved in order to portray a culturally and dramaturgically suitable song. When I was originally given the lyrics of this song, which included Yorta Yorta, Italian, Cantonese and English, I was rather anxious that it would end up a cluttered mess, yet in retrospect I feel that it is one of the most successful songs within the show. Unfortunately, during production, the actor of Marge Tucker was ill and needed the tempo to be faster, however, the intent was present.

I learnt a tremendous amount about various Aboriginal cultures within Australia and every Aboriginal person I have met has had something different and interesting to discuss about their own culture and I am forever grateful to those people and I am forever learning. My learning and research was less analytical and more conversational learning and understanding and I feel these personal connections I had with the various people in the cast and collaborative team were a large part of why I believe this song happened to be so successful. Having Lou Bennett tell me that she felt *Gathagana Nhabadamarmu* portrayed her language and culture well and that she enjoyed it will still be the biggest and most humbling compliment I will receive.
CONCLUSION

I have presented a thesis with an accompanying score that attempts to interrogate my own compositional process of songs from *1938: An Opera*. Exploring rather personal experiences has led to personal outcomes and so to conclude, I will discuss self-discoveries to subsequently illuminate broader findings to the larger body of work.

Although *1938: An Opera* is a ballad opera and therefore comes under the genre of musical theatre, this work steers far from traditional music theatre and finds inspiration in many forms of art, music and expression such as Australian Aboriginal songs, Neo-classical Ballet and Cantonese Opera. However, the 'larger-than-life' acting of comedic satire with the story-telling format that musical theatre possesses, still keeps it within the culture and genre of musical theatre.

I was surprised by how different my processes were, especially being from the same project and from one person. When I was in the midst of creating, things just happened. Inspiration would hit and then musical ideas were in my head. Creative choices and ideas didn't often show the reasons and procedures to how they happened; my brain innately knew what to do. When I was investigating my process even minutes after I had a writing session, I found it fascinating how one's brain can creatively work on so many intricate levels at the same time without being in the forefront of the mind. Focusing on the inner creative transformations in PART I, was due to the process seeming unexplainable as a chronological description, yet once I constructed a framework in which to present my thoughts, things began to make sense for others to understand.

Finalising this methodology that attempted to explain my internal processes for songs in PART I was a breakthrough moment for me. It was a rather slow procedure that took many trials before it made sense to others. I continually struggled to explain how and when certain feelings would happen in conjunction to creative outcomes. Having others understand my internal feelings and creations before they were audible in written form was perhaps something I felt could never be understood. Additionally, learning about Moustakis' views and phenomenological research methods opened up many avenues for which to discuss very obscure items that I had struggled to explain without that language and understanding. This gave me an appreciation of process over product, and I would argue that this learning journey has enhanced my approach within any creative outlet, whether it is music or theatre or communicating ideas in general.
Illuminating this self-discovery for others to read, I feel can open creative channels and awareness of approach for other artists.

Writing specifically for theatre revealed to me that character motivation and dramaturgical connections were an apparent stimulus for creating musical ideas in the majority of my songs. Songs that focused on these imperative elements were also more relevant and, overall, more successful songs. Bringing drafts to the actors portraying the characters introduced a perspective and depth to my understanding of character motivation, which also influenced my perception and developed my musical ideas even more greatly. I understand that this is something that many composers do not always experience, as a theatre show may not be cast yet. However, I felt that the opportunity to interact with actors who are embodying characters and developing them from a formative stage was highly valued by the creative team, composers and writers alike.

The process of 1938: An Opera, from conception to the end of production, was one of the biggest challenges I have ever undertaken. The composition alone-involved months of research, understanding, learning, listening and collaboration. The production itself would comprise another thesis double this length for I was a composer, a musical director, a vocal coach, an orchestrator, at times a choreographer, a conductor, and an imperative part of the production team within which an incomprehensible amount of things went wrong from auditions to production. It was rather a ridiculous miracle that the show was performed, and performed successfully to a sold out season. Yet, it changed my life. The knowledge I now have on many interdisciplinary subjects, and my new understanding of cultures and language within music and within different communities around the world, has molded my own perception of self and purpose.

My creative and holistic self-discovery from composing 1938: An Opera has allowed me to approach other non-English musical projects with more knowledge and understanding, especially cultural and linguistic collaborations. I have become particularly interested in learning and collaborating with different Indigenous cultures. Since completing 1938: An Opera I have worked in Nepal, India, Kenya and several Australian Aboriginal communities within the Northern Territory, South Australia, West Australia and Queensland facilitating song writing workshops that often incorporate their own language. There are many Australian Aboriginal communities where songs in their
language are forgotten or minimal. By providing students within their community tools and skills to write their own music, they can preserve their language and culture through song. This is something I am now able to provide to the Australian community, and I endeavor to continue research into this field.
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THE PROCESS OF COMPOSING

1938: AN OPERA

By Ashlee Clapp

Volume Two
COMPOSITIONS

Submitted in partial fulfilment of the requirement of the Master of Fine Arts,
Contemporary Music

2016

Victorian College of the Arts
University of Melbourne
**1938: AN OPERA**

**Volume Two**

**COMPOSITIONS**

**INTRODUCTION**

Volume two consists of all original music from *1938: An Opera* written by Ashlee Clapp. As stated in the Acknowledgments, page 4 in volume one, *1938: An Opera* involved two composers: Ashlee Clapp and Angus Leslie. Songs were not composed collaboratively and Angus Leslie’s songs are not featured in this thesis or score. *The Pageant* and *Finale* involved a quoted motif from a song Leslie wrote called *White Australia* for overall theatrical cohesion, however neither song are within the written thesis.

The numbering of songs within Volume two is due to Leslie’s songs not being featured in this project. Nonetheless, when viewing the video footage it is recommended to watch in full for contextual reasons.

A list of all music from *1938: An Opera* is on pages 3 (ACT 1) and 4 (ACT 2) of Volume two. Underlined are songs composed by Ashlee Clapp and thus, eleven songs are contained within this work.

There is a DVD attached to the back of Volume two. Video references are time coded for relevant songs in Volume 1. There is also a chapter menu for songs or scenes with or without subtitles on the DVD.
FULL SONG LIST

ACT 1

1. A Land for the White and the Free
   NICHOLAS YOUNG, SETTLERS & SAILORS
   1a. The Storm
   NICHOLAS YOUNG, FRANK HARVEY, SETTLERS & SAILORS
   1b. A Land for the White and the Free (Reprise)
   NICHOLAS YOUNG, SETTLERS & SAILORS

2. If Only Everyone Cared
   MARGE TUCKER

3. A Flaxen Haired Maid
   CARL KRAMP

4. I am Myself, Phillip Cook
   FRANK HARVEY, SAILORS & SOLDIERS

5. White Australia
   FRANK HARVEY, CORDELIA KRAMP, SAILORS, SOLDIERS & SETTLERS

6. China Will Never Surrender
   LEUNG YI, FRED WONG, STANLEY WEI & THE CHINESE COMMUNIST ENSEMBLE

7. The Servant of the Two Masters of Europe
   FRANCESCO CARMAGNOLA, LUCIA BERTAZZON, FRANCESCO FANTIN, GIOVANNI
   PUGLIO & EMILIA CRESCIANI (THE ITALIAN ANARCHISTS)

8. The Fight
   LEUNG YI & LUCIA

9. Unite
   MARGE TUCKER, FRED WONG, CARMAGNOLA, ITALIAN ANARCHISTS, CHINESE
   COMMUNISTS, WHITE COMMUNISTS

10. Utopia Preface
    LUCIA & LEUNG YI

10a. Utopia (cut from final production and not featured in this work)
    LUCIA & LEUNG YI

11. Gathagana Nhabadamarmu
    MARGE TUCKER, LUCIA, LEUNG YI, CHINESE COMMUNISTS, ITALIAN ANARCHISTS
ACT 2

12. I’m Sorry
CORDELIA, NERO BLACK, SETTLERS & SAILORS

12a. Black and White Australia
CORDELIA, NERO BLACK, SETTLERS & SAILORS

13. We’re Here to Help
CARMAGNOLA, CARL, CORDELIA, PROTESTERS

14. Black Flame
LUCIA, LEUNG YI, NERO, PROTESTERS

15. Multicultural Australia
MARGE, CARMAGNOLA, LUCIA, LEUNG YI, NERO, PROTESTERS

16. Blackface Isn’t Funny
LUCIA, LEUNG YI, NERO, ROBERT MENZIES, PROTESTERS

17. The Pageant
MACKAY, CORDELIA, ALL PROTESTERS

18. If Only Everyone Cared Reprise
MARGE, CARMAGOLA, FRED WONG, NERO, LEUNG YI, LUCIA, CORDELIA, MACKAY

19. Finale (White Australia/Black Flame/Gathagana Nhabadamarmu)
ALL CAST
TABLE OF CONTENTS

PREFACE

INTRODUCTION ........................................................................................................2

FULL SONG LIST .....................................................................................................3

ACT 1 .......................................................................................................................3

ACT 2 .......................................................................................................................4

TABLE OF CONTENTS ..........................................................................................5

TABLE OF FIGURES ..............................................................................................6

SCORE

#2 IF ONLY EVERYONE CARED...............................................................................8

#6 CHINA WILL NEVER SURRENDER....................................................................30

#7 THE SERVANT OF THE TWO MASTERS OF EUROPE..................................55

#8 THE FIGHT .......................................................................................................79

#9 UNITE ...............................................................................................................95

#10 PREFACE TO UTOPIA .....................................................................................112

#11 GATHAGANA NHBADAMARMI .....................................................................126

#14 BLACK FLAME ...............................................................................................139

#17 THE PAGEANT .................................................................................................174

#18 IF ONLY EVERYONE CARED REPRISE ......................................................206

#19 FINALE ...........................................................................................................210
TABLE OF FIGURES

Figure 0.1 1938: An Opera poster* ................................................................. 7

* Marketing photography from Union House Theatre’s production of 1938: An Opera, October 2012, is courtesy of Vick Shayen Wong.
1938: AN OPERA

Score in C

A Ballad Opera for chamber orchestra and cast

Compositions by Ashlee Clapp

2012

Figure 0.1 1938: An Opera poster*
to suffer they know how to toil and to labour like my peo-ple on the ri-ver they say
revolution is our saviour and I believe they can deliver i-
Please refer to the musical notation for the song's score.
infiltrate this celebration
imagine how we would have fared
the pain that could have been
revolution is our saviour and I believe they can deliver there's
#6 China Will Never Surrender

Leung-Yi
Landlord
Fred Wong
Female Soldier
Cantonese Chorus

Fergon Stokes  Part I  Ashlee Clapp

Flute  solo

Clarinet in Bb

Horn in F

Trumpet in Bb

Trombone

Percussion

Percussion

Glockenspiel

Piano

Leung-Yi

Landlord

Chorus

Violin

Violin

Viola

Violoncello

Contrabass

Copyright © 2012
送/多/物/畀/我/啦
Freud (Spoken English)
Scene 18: A Communist cadre from the 16th Women's battalion visits the blind peasant Girl's Village

Dance break

Leung-Yi

Landlord

Chorus

Part II

Vln.

39
Part III

Fred: (Spoken English) Just at this moment of ideological awakening, the lecherous and treacherous landlord returns.

Leung-Yi

啊 / 美麗的 / 墨村 小 / 姑娘

Landlord

ngo bat seung joi dau chin yu

Chorus

Part III
Part IV

Vln. mp

Vln. mp

Vla. mp

Vc. pizz. arco

Cb. f
#7 The Servant of Two Masters of Europe

_In the style of an Italian Operetta_

Emilia
Lucia
Carmagnola
Fantin

Featuring Paglia (As Mussolini)
Comunista ma questi due sono uno peggio del Fal-tro

O mi-ei gran-di pa-dro-ni o
Puglia (ex Mussolini):
non dimenticatemi che v’ho voluto bene...
io mi purgherei me stesso se potrei!

non e possibile che tu mi bat-ti con le purghie!
Pugno (as Musorgskiy):
E io qui a la un socialista o due...
Non dimenticatemi che v'ho voluto bene.
Fl.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Perc.
Pro.
Marge
Fred
Carmagnola
Chorus

\[ \text{Fl.} \]
\[ \text{Cl.} \]
\[ \text{Hn.} \]
\[ \text{Tpt.} \]
\[ \text{Tbn.} \]
\[ \text{Perc.} \]
\[ \text{Perc.} \]
\[ \text{Pro.} \]
\[ \text{Marge} \]
\[ \text{Fred} \]
\[ \text{Carmagnola} \]
\[ \text{Chorus} \]

\[ \text{don't just brawl and guzz-le beer, come listen to my plan} \]
\[ \text{stop these pet-ty fights and_ Unite there're} \]
stop these pet-ty fights and _ U - ni - te _ there're wrongs we must right _ rac - ist laws we must fight
work ev... of the world,  U - nite!  U - nite!  U - nite
...
fight fascists swine then in Barcelona he saw how an anarchist society could thrive
he was my pang yau, he was my dai dai, he fought off e-very
was a com-mu-ni-st spy

f mi-a a - mi ca_ mi-a a mo-re love of my
(cut off before she finishing singing 'brother')

interupting Lucia on the entrance of the word 'brother'

Leung-Yi: so I take it you are more interested in teaching than in learning?
my friend and brother
don't for -

don't for - get my friend and lover
don't for -

f

mf

mp

ff

subito p

mp

pp

mp

pp

mp

pp

mp

mp
#10a Utopia was not performed in the 2012 production of 1938: An Opera.
Amended ending
#11 Gathagana Nhabadamarmu

Soloist Marge
Australian chorus
Italian chorus
Cantonese chorus

Featuring Leung-Yi and Lucia

Fregmont Stokes

Ashlee Clapp
Fl.  
Cl.  
Hn.  
Tpt.  
Tbn.  
Perc.  
Perc.  
Pno.  

Marge  

Aust Chor  

It chor  

Cant chor  

Vln.  
Vln.  
Vla.  
Vc.  
Cb.

"We'll reach U-topia U-topia ah"  
"tori di tutto il Mon-do un-i-te-vi La-vo-ra-to-ri di tutto il"  
"sai soeng lo-gung seng jat bung"  

fp  
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57  
137
#14 Black Flame

Lucia
Leung-Yi
Nero
Chorus

Fregmonto Stokes
Ashlee Clapp

Can line
Nero: You're here to rescue us aren't you?
Well what are we waiting for, let's get out while we can.

Marge: Sorry Nero but we're not going anywhere just yet.
Hang on a second—the Prime Minister's about to turn up,
this is our chance to make our case directly to the government.

Lucia
Leung-Yi
Nero
Chorus
we're performing for the prime minister and his fascist guests their plans are sinister.
they see Jews and blacks a - - - - pests!
they want be moved by pol-it-i-cal art the on-ly lan-guage they know is
tongue slap

mp

no glock

Glock.

mp

Lucia

bla -ack flame they'll ad-ore each act they'll love our prod - uc - tion

Leung-Yi

Nero

Chorus

bla -ack flame

bla -ack flame

Vln.

pizz

Vln.

pizz

areo

Vla.

Vc.

Cb.
Lucia: I've made my choice, Francesco, now you all must make yours. Who is with me?

Nero: Why can't we be both? It would certainly make for a pretty spectacular show.
Here: Every time you open your gob
something dumb comes out,
do us a favour and keep it shut.

Nero: Sorry Uncle,
that's not my style.
I've been locked up and tor-ment-ed by that cra-zy bitch now I will have ven-gance on the pow - er.
our educational drama has been a total failure these fascists have had karma
flame we'll approach them in disguise surround them and take aim

flame
Syd-ney har-bour set a-blaze by a re-vol-u-tion a-ry fla-mes

Syd-ney har-bour set a-blaze by a re-vol-u-tion a-ry fla-mes
#17 The Pageant

Cordelia
Lucia
Chorus

featuring dialogue from Clement, Phyllis, Mackay
and various cast members

Fregmonto Stokes
Ashlee clapp

Opening Fanfare

Flute
Clarinet in Bb
Horn in F
Trumpet in Bb
Trombone
Percussion
Percussion
Glockenspiel
Piano
Cordelia
Lucia
Chorus
Violin
Violin
Viola
Violoncello
Contrabass

vamp
vamp

opening fanfare is an interlude vamp, actors speak over it at any time, once ready

Cue points: Clement: ...150 years is nothing, but I can see how it must seem significant to a country that tries to pass off a man named Flanjo as a literary icon.
Fl.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Perc.
Glock.
Pno.
Cordelia
Lucia
Chor.
Vln.
Vln.
Vla.
Vc.
Cb.

vamp

Phyllis: ahaha, yes well I happen to think...
do not play through first vamp

mp

pizz

nf

nf
Phyliss: Yes, that's them alright, what proud warriors they are, soon to be swept away by the tide of history, but those things happen.
Dialogue must finish here!

light a bla-ack flame a bla-ack flame

light a bla-ack flame a bla-ack flame

pizz

181
Cordelia

our lead - ers life is un - der threat!

Lucia

light a bla - ack

Chor

light a bla - ack

Vln.

con fuoco!

Vln.

pizz

Vla.

Vc.

Cb.

vigorous!

Glock.

Pno.

sim

"
Mackay: This is a public safety message, the situation is under control, I would ask all the punters out there to stay relaxed and comfortable, and to continue enjoying the day's entertainments.
Marge: Aboriginal, Chinese, Italian, whatever our colour
we have come here today to redress the wrongs
of an extremist government, a government which
has refused at every point to negotiate with us

Do not be a - larmed

Do not be a - larmed
#18 If Only Everone Cared Reprise

Fregmonto Stokes

Clarinet in Bb

Horn in F

Percussion

Percussion

Piano

Marge

I said re-volution was our saviour and I believed I could de-liver i-

Cordelia

Violin

Violin

Viola

Violoncello

Contrabass
Coriolanus: Now a new nation will be born
from the blood of the weaklings
and the parasites and the traitors:

a pu-re white - - Aus-tra-li - a U-to-pi - AHH!!

Stop!
#19 Finale
Gradually becoming more discordant

Fregmonto Stokes

Marge and Molly
Female chorus
Male chorus

Ashlee Clapp
Author/s:  
Clapp, Ashlee

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