Master of Music – Composition

Folio of works

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325308

Melbourne Conservatorium of Music
University of Melbourne

Submitted in total fulfillment of the requirements of the degree of Master of Music (by Research)

September 2019
Declaration of Originality

This is to certify that the folio presented by me for the degree of Master of Music (by Research) comprises only my original work except where due acknowledgement is made in the text to all other material used. The folio is 50-60 minutes in length, as approved by the RHD committee.

Signature:

Name in full: May Catherine Lyon

Date: 15th September 2019
Acknowledgements

I would like to thank several people and organisations for without whose support, guidance and encouragement this collection of work would not have been possible.

My supervisors at the University of Melbourne, Dr Katy Abbott & Dr Elliott Gyger, and Dr Brenton Broadstock for his mentorship during the Cybec 21st Century Australian Composers’ Program.

Several ensembles and individuals musicians, including Ensemble Goldentree, The Melbourne Symphony Orchestra and Cybec Foundation, Rubiks Collective, Syzygy Ensemble, David Collins, Rob Cossom, Laila Engle, Kaylie Melville, Dan Richardson, and Sam Wolf.

The Fay Marles Scholarship which assisted me greatly over the course of my degree.

Friends and family, in particular Craig Allpress, Morgan Nicholson, Josh Smyth, Luke Speedy-Hutton, Virginia Winter, the Greenway family, and my Mum, Judy Mitchell, for her continual support and belief in me.

Lastly, for Petr Hanzak: may you continue to live through music.
I am an instrument in the shape
of a woman trying to translate pulsations
into images for the relief of the body
and the reconstruction of the mind.

Table of Contents

Introduction  xi

On the Inside  1
   - Flute, Clarinet, Cello & Piano

Ode to Damascus  29
   - Flute, Clarinet, Violin, Cello & Piano

The Fate of Phaethon  55
   - Soprano, Horn & String Quartet

Echo  93
   - Soprano & Horn

Phosphorus  99
   - Solo Percussion, for Snare Drum & Cymbal

Ignition  115
   - Chamber Orchestra
# Table of Recordings

## Audio - on CD

<table>
<thead>
<tr>
<th>Track</th>
<th>Duration</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>On the Inside</em></td>
<td>9’ 34”</td>
<td>Recorded by Rubiks collective, March 2016</td>
</tr>
<tr>
<td><em>Ode to Damascus</em></td>
<td>9’ 15”</td>
<td>Recorded by Syzygy Ensemble, August 2016</td>
</tr>
<tr>
<td><em>The Fate of Phaethon</em></td>
<td>15’ 51”</td>
<td>Recorded by Ensemble Goldentree, September 2019</td>
</tr>
<tr>
<td><em>Ignition</em></td>
<td>9’ 47”</td>
<td>Recorded by the Melbourne Symphony Orchestra, February 2018</td>
</tr>
</tbody>
</table>

**Total duration on CD: 44’ 27”**

## Video - on USB

<table>
<thead>
<tr>
<th>Track</th>
<th>Duration</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Echo</em></td>
<td>4’ 03”</td>
<td>Recorded by Ensemble Goldentree, September 2019</td>
</tr>
<tr>
<td><em>Phosphorus</em></td>
<td>10’ 26s</td>
<td>Recorded by Kaylie Melville, September 2019</td>
</tr>
</tbody>
</table>

**Total duration for folio of recordings: 58’ 56”**

(all audio and video included on USB)
Introduction

On analysing my earlier works, a pattern of duality has emerged. While this duality is expressed in many forms, there are two main aspects of my compositional style that I have looked at in relation to the works within my Masters folio. For the sake of this discussion I will call them technical and intuitive. Although there might be better definitions, these suit me. I should qualify that these techniques are not necessarily opposing in nature, but rather, it is how they have been utilised in my work that has created the duality.

These elements interact to a greater or lesser extent in most of my works. In the early stages I tended to swing from a technical to a more intuitive compositional process – treating them as though they were opposites, as a way to solve problems I believed the other process couldn’t solve.

A few of the methods I would list under the heading of technical would be the use of limitation of material, pitch sets, mathematical concepts and a general tool box of compositional techniques, such as inversion and augmentation, that can be applied to vary material at any stage of the creative practice. The ‘general tool box’ is extremely useful and something I have continued to developed over the course of my Masters candidature, during workshops with instrumentalists, and with the assistance of my supervisors. The other methods listed serve to craft the basic material and provide a structure from which I can create a piece. During the compositional practice, if I find a piece directionless or unwieldy, it serves to ground my process. I can go back to an original idea or focus the material in a new but structured direction, usually assessing the piece with a more analytical viewpoint. I have found that my pieces, created using only technical processes, have been purely academic and can lack depth. While I appreciate the work, I am capable of more.

Methods within the intuitive style include emotional expression, storyline, interpretation of visual stimuli and improvisation. Anything and everything is potential musical material and I allow my musical instinct to drive the creative practice, with specific pitch, rhythmic and thematic material being important, but less of a priority. I follow my nose. However, composing music that is only intuitive doesn’t inspire and challenge me as I value the
intellectual development and problem solving. Composition is most satisfying for me when I’m working with both technical and intuitive processes.

Combining technical and intuitive processes might involve researching science, poetry, mythology or history, adding structural and technical aspects based on these, then applying emotion and relevant timbral aspects. Alternatively, the technical elements might come first, with the research being applied later.

Works written from 2016 to mid-2017, which include On the Inside, Ode to Damascus, and the first version of The Fate of Phaethon, combined both processes, but were either more technical or intuitive. As an example, Ode to Damascus was initially very technical, based on an 11-note matrix, where D flat is removed (see appendices). This pitch limitation meant that a short, improvised melody only had three transpositions that it could appear in, as other transpositions included the D flat. Material was generated from the tone rows and chords from subsets within that. This work hit many road blocks due to the limitations and it wasn’t until I was researching Damascus, its history of wars as well as the Barada River and the many streams that used to flow freely from it, that I found a narrative to set the music within. While I still kept the initial technical limitations, I learned that the research informed the process and ultimately the musical outcome.

Alternatively, Phosphorus, written in late 2018 for solo snare drum for the Melbourne Symphony Orchestra’s Snare Drum Award, combines the intuitive and technical processes in more equal measure. My experience of writing this work was a sense of moving between the two processes freely. It is this combination of both processes in such a context that is the most satisfying for me as I develop a work. Initially I researched the element phosphorus, both its properties and creation, applying a loose narrative and limitations through the number 15, further broken into 7+8 or 2+8+5. Material was created and developed through rhythmic improvisation, experimentation of techniques on a snare drum, my own interpretation of the loose storyline indicating the development of each section, relevant timbral expression, as well as focusing on techniques required to demonstrate advanced skill in an undergraduate.

Throughout the process of writing Phosphorus, I used the numbers 15 or 7+8 as a guide, whether strict or loose, as well the use of techniques and rhythm that expressed the narrative. Only one section is purely technical and was created due to the work
being the ‘test’ piece for the award. Section C requires the player to use the left then right hand to play an ostinato, while adding another rhythm in the other. The added rhythms are derived from augmentations of the short 7-8 notes phrases in the highly interpretive section A.

As I have progressed through my Masters I have become more experienced in moving more freely between the technical and intuitive processes, to strike a balance that met personal compositional values that have become more apparent to me during the candidature. Initially using one process to solve the problems the other presented to me, I transitioned to moving more easily between the two. This allowed a faster development phase with significantly fewer roadblocks. This has also resulted in me being more confident in my practice and compositional ability overall. I am able to hold the technical tools in mind while creating emotional content and the intuitive has more direction and structure, being constantly guided without excessive limitations.

Ignition for orchestra, was written as part of the Melbourne Symphony Orchestra’s Cybec 21st Century Australian Composers’ Program. At the time of selection for the program, I lost my closest friend to suicide. This event affects me deeply.

Compositionally, losing Petr forced me to use raw emotion to both help me cope and to continue to create. While I had always written intuitively, I had still held back my own emotionality within the music, but to withhold my grief was not possible in this situation. The circumstances also forced me to combine and rely on all my musical resources in a more fluid manner as I did not have the mental energy to sit too long in only technical or intuitive processes. If only used alone, the former was hollow and without inspiration, the latter would weigh me down and lose momentum. This work was the catalyst for a synthesis of the two processes, while also adding more personal elements to the music.

Ignition started with the two elements in stark contrast. I researched bell harmonics, representing the Orloj bell in Prague, where my friend was born. Pitch material was generated from that, a pitch set or cluster, of [01347] which I then created a 7-note mode from (overlaying a second cluster starting on the minor 3rd, [01347810]. This is similar to an octatonic scale, missing one note, (see appendices). Unlike other times, I was not able to develop this material yet. The four themes were all taken from an improvisation, a ten-minute outpouring on the piano, recorded on midi, and then analysed for any
sections I liked. Eventually these represented the rhythmic, range, shape, and loose melodic content. However, again, I could not develop this further.

Instead of working down a path of one process or the other, I eventually decided to combine the two ideas with the themes adjusted so that they only included the generated pitch material in three transpositions. I decided on the title *Ignition* because of its various definitions as well as representing personal characteristics of my friend. This helped an overarching concept and the themes were then finally able to be developed.

One of the biggest differences with the material generated for *Ignition* and that for earlier pieces such as *Ode to Damascus* was my willingness to use it as a jumping off point as opposed to a strict limitation. While for a majority of the time I have only used the set and the themes created, when they weren't working, I more easily broke the pattern so that the music could be developed. The pitch material and themes created grounding points so that the piece works as a whole, while the idea of ‘ignition’ allowed freedom. The dynamic use of the two processes in this piece helped me begin to develop this symbiosis for *Echo, Phosphorus*, and version two of *The Fate of Phaethon*.

Going forward, I hope to experiment further with how much to control the *intuitive* and the *technical* processes in my work. I hope to deepen their relationships in creating ultimately satisfying works that best express my intention.
Appendices

Ode to Damascus tone rows – Absolute pitch

<table>
<thead>
<tr>
<th>Original – 12 columns, including Db</th>
<th>Adjusted – 11 columns, with replacements</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="https://example.com/tone_rows_table.png" alt="Tone Rows Table" /></td>
<td><img src="https://example.com/adjusted_tone_rows_table.png" alt="Adjusted Tone Rows Table" /></td>
</tr>
</tbody>
</table>

Ignition pitch material

Exact information could not be found for the Prague Orloj (Astronomical Clock) however I used information regarding other clocks built around the same era the Orloj was built and renovated.

Bell harmonics

Strike tone – Fundamental

Hum – Octave (or m9/M7) below

- I chose the M7

Harmonics – m3, P5, P8, M10, P12
On the Inside

For Flute, Clarinet, Cello & Piano

M Lyon
On the Inside

© M Lyon 2016

Duration: ca. 9 minutes

Programme Note

I have always rejected the idea that women are to be seen as objects only, that a woman’s value lies in her physical attributes and functionality to another. This occurs even in ‘empowering’ concepts such as the maiden/mother/crone metaphor, an idea I have argued against in this piece.

*On the Inside* explores the many aspects of identity throughout a woman’s life, from growth to complexity, (as opposed to innocence to uselessness). This piece started with a single small motif, which I then grew and developed continuously, showing many sides to what originally had few characteristics. I relate this to what it means to be human, as we are all more than a single, limited and undeveloped persona. It is when this limited identity is all that is seen and nurtured that harm begins.

Despite my rejection of placing value solely on the external and my intention that this piece not be “beautiful”, there are moments individuals might identify being as such. I kept these moments because, like all other characteristics, perceived beauty is not something to be ashamed of or feared.

There is usually more complexity on the inside than what is initially seen.

Instrumentation

Piccolo / Alto Flute
Bb Clarinet
Cello
Piano

For International Women’s Day 2019 with the support of the Alan C. Rose Scholarship
Special thanks for Sam Wolf.
Performance Notes

VIOLIN & CELLO

n. vib  Narrow vibrato – microtone interval
w. vib  Wide vibrato – larger than normal interval

FLUTE

“Flutter” freely – trill between close to highest note & mid-upper note of undefined pitch

Unpitched sigh – blow freely through mouthpiece, no pitch.
Transposed Score

On the Inside
for International Women's Day 2016
with the support of the Alan C. Rose Scholarship

M. Lyon

\[ \frac{q}{\pi} = 50 \text{ Warm, emotive} \]

Flute

Clarinet in B♭

no vib. s.t. (1-10)

Cello

Piano

\[ \frac{w}{\pi} \]

\[ \frac{w}{\pi} \]

\[ \frac{w}{\pi} \]

\[ \frac{w}{\pi} \]

\[ \frac{w}{\pi} \]

\[ \frac{w}{\pi} \]

\[ \frac{w}{\pi} \]

\[ \frac{w}{\pi} \]

\[ \frac{w}{\pi} \]

\[ \frac{w}{\pi} \]

© May Lyon 2016
On the Inside
On the Inside
On the Inside

Fl.
B♭ Cl.
Vlc.
Pno.

Excited
On the Inside
On the Inside

(\( \frac{3}{8} \)) \( \frac{3}{4} = 150 \)

\[ D \] \( \frac{3}{4} = 75 \) Embracing, intoxicating

Fl.

B.Cl.

Vlc.

Pno.

U.C.
On the Inside

```
Fl.  Bb  Cl.  Vlc.  Pno.

103

"flutter" freely

108

Breathy

pizz.

ord.

pp  mp  p  mp  mf  fp

p  mp  f

---

16
```
On the Inside
On the Inside
On the Inside

Fl.

B♭ Cl.

Vlc.

Pno.

Breathy

Fl.

B♭ Cl.

Vlc.

Pno.
On the Inside

\[ G \] \( \text{J = 75} \) Agitated, increasingly frantic, focused

\( \text{Fl.} \)

\( \text{Bcl.} \)

\( \text{Vlc.} \)

\( \text{Pno.} \)
On the Inside
On the Inside
On the Inside

\[ \text{H} \quad \underline{\text{j} = 75 \text{ Release}} \]

\text{Fl.}

\text{B\textsuperscript{b} Cl.}

\text{Vlc.}

\text{Pno.}

\text{loco}
Ode to Damascus

For Flutes, Clarinet, Violin, Cello & Piano

M Lyon
Ode to Damascus

© M Lyon 2016

Duration: ca. 9 minutes

Programme Note

Ode to Damascus is a tribute to both the past and present of Damascus, a place that is considered to be the oldest continually inhabited city on earth and has seen the rise and fall of many great empires.

The first half shows two sides of life in Damascus that have been present throughout millennia: loss through war, alternating with the bustling city itself. Loss is imagined as a woman singing a lament, walking from the desolate outskirts and eventually merging with the city, her voice rising into a cry. The city is busy, constantly moving and changing.

The second half is water, in reference to Damascus’ location close to the Barada River and the many streams that flowed from this river into the city. For centuries Damascus was a beautiful green oasis, however various modern changes have affected this, so that the river no longer feeds the city during drought.

Instrumentation

Piccolo / Alto Flute
Bb Clarinet
Violin
Cello
Piano

Commissioned for Melbourne Recital Centre / University of Melbourne with the support of Majlis Pty Ltd
Premiered by Syzygy Ensemble.
Performance Notes

**VIOLIN & CELLO**

- **w. vib**
  - Wide vibrato – larger interval
  - Vary between tremolo and legato
  - Used by cello when bowing side or across bridge, as indicated.
  - Increased pressure

- **col legno tratto**
  - Bow with both the side of the wood and bow
Ode to Damascus
Commissioned for Melbourne Recital Centre / University of Melbourne
with the support of Majlis Pty Ltd

M. Lyon

I: Lament & Metropolis

\( \text{\textcopyright May Lyon 2016} \)
Ode to Damascus

A. Fl.

Bb Cl.

Vln.

Vc.

Pno.

White noise - bow ON bridge, avoiding strings

Metalic / white noise
Bow across bridge
Occasionally bowing strings

Fast vib
Ode to Damascus

Whispered very fast, uncovered
See the rise and death of empires
(repeat)
Ode to Damascus

Picc. Slightly breathy, haunting (m 34 - 41)

B-Cl. col legno tratto

Vln. slow w. vib.

Vc. ppp

Pno. slow w. vib.

A Bustle

Picc. slow w. vib.

B-Cl. slow w. vib.

Vln. mp

Vc. ppp

Pno. loco
Ode to Damascus
Ode to Damascus

B Lament

Picc.

B-Cl.

Vln.

Vc.

Pno.

sul A (m 50 - 59)

C Bustle

Picc.

B-Cl.

Vln.

Vc.

Pno.

(pizz.)

(loco)
Ode to Damascus

Picc.

B-flat Cl.

Vln.

Vc.

Pno.

Bustle

f

sost.

mp

pizz.
Ode to Damascus
Ode to Damascus
Ode to Damascus
Ode to Damascus

II: Water
Ode to Damascus
Ode to Damascus
Ode to Damascus
Ode to Damascus
The Fate of Phaethon

For Soprano, Horn & String Quartet

M Lyon
The Fate of Phaethon

© M Lyon 2017 / rev. 2019

Duration: ca. 14 minutes

Programme Note

The Fate of Phaethon is a reflection on life and tragedy. Referencing the untimely death of the wilful and defiant demi-god Phaethon of Greek legend, this piece adapts text from John Milton’s Elegy V: On the Coming of Spring to create a storyline from three perspectives, all sung by the Soprano: The Distant Observer; Earth; and Phaethon. The Distant Observer introduces the themes of the brevity of life and time. Earth beckons the wayward toward her, with a repeating refrain of “come hither”. Phaethon, overwhelmed, flits between tumultuous emotions, both longing for the freedom of the heavens and fearing the turmoil within and without. The ensemble moves from cooler atmospheric timbres, through to Earth’s streams, breeze and sway of nature. The strings eventually become the drivers of chaos with the horn echoing Earth’s luscious yet inexorable call.

Instrumentation

Soprano
Horn in F
Violin I
Violin II
Viola
Cello

Commissioned by Ensemble Goldentree.
Text
From various sections of John Milton's *Elegy V: On the Coming of Spring*.

The Distant Observer
Brief is the journey
Brief is the tarrying of endless night
Time, as it turns in its perpetual cycle
Is calling back the Zephyrs
Earth is donning her brief youth

Earth
The sun is turning his golden reins toward the northern lands
The frightful night is an exile with shadows
Come hither
You will find coolness in my shadow
Come hither
Steep your glowing locks in dew
A gentler sleep will be yours in the cool grass
Come hither
Lay your glories on my lap
Come hither

Phaethon
My breast is aflame with the excitement of its mysterious impulse
My mind is being borne up into the liquid heights of the sky
And, quit of its body, I go through the wandering clouds
Come hither
What mighty song is my soul pouring forth from my throat?
Infernal world!
I am driven on by the madness and the divine sounds within me
What mighty song is my soul pouring forth?
Come hither
What is to be the offspring of this madness?
I am driven on.
Infernal world!
I am driven on.
What is to be the offspring of this madness?

I have no fear
Come hither

Earth
When you shall have put your fire to better uses
Come hither
Where you lie a gently murmuring breeze
A gentler sleep will be yours

The Distant Observer
Time, turns in its perpetual cycle
Earth, is donning her brief youth
And the Muse takes up the task that she perennially assumes
Performance Notes

STRING QUARTET

Double stop tremolo
Sul G unmeasured glissando from C3-Ab2 underneath open Sul D
w. vib
Wide vibrato – larger interval
+ s.t.
molto sul tasto

HORN

Unpitched
Remove and reverse mouth piece.
Blow through to create “wind” sound.

SOPRANO

Character: The Distant Observer / Earth / Phaethon
Indicates a change of character and thus singing and performance style can be adjusted accordingly.

The Distant Observer is a calm narrator, detached from the affairs of man.

Earth is warm and inviting, sometimes seductive, other times nurturing.

Phaethon is mercurial, shifting from daydream to fear. Vocal lines move from erratic to serene. The greatest expression can be given here, especially during “infernal world”.

59
The Fate of Phaethon

for Soprano, Horn in F, & String Quartet

M. Lyon

Text: J. Milton’s Elergy V: On the Coming of Spring

Solemnly $j = 40$

Character: The Distant Observer

Brief is the journey. Brief is the tarrying of end-

Unpitched
Reverse mouth piece

Brief is the journey.
The Fate of Phaethon

The less night, Time, as it turns in its perpetual cycle.

Is calling back the Ze- phyrs. Earth is

Unpitched

s.t. (until 25)
The Fate of Phaethon

Expression: Expressive & Voluptuous \( \approx 90 \)
Character: Earth

The sun is

...
The Fate of Phaethon

Sop.

mp

turning his golden reins towards the northern lands

Hn.

p

with mute (bar 116)

Vln. I

mp

Small glissandi to undefined pitch

Vln. II

pp

f

Vla.

pp

mp

Vc.

mute off

Sop.

pp f

exile with shadows. an exile!

Hn.

f

mute off

Vln. I

mute off

Vln. II

ppp

s.p. ord.

Vla.

pp

mf

Vc.

pp

mf

Come
The Fate of Phaethon

44

Sop.  $\frac{4}{4}$

Hn.  $\frac{4}{4}$

Vln. I  $\frac{4}{4}$

Vln. II  $\frac{4}{4}$

Vla.  $\frac{4}{4}$

Vc.  $\frac{4}{4}$

49

Sop.  $\frac{4}{4}$

Hn.  $\frac{4}{4}$

Vln. I  $\frac{4}{4}$

Vln. II  $\frac{4}{4}$

Vla.  $\frac{4}{4}$

Vc.  $\frac{4}{4}$
The Fate of Phaethon

You will find coolness in my shadow, Come
The Fate of Phaethon

92

Lay your glories on my lap.

97

Come

Becoming breathy
The Fate of Phaeton

D Mecurial \( \text{\textit{j}} = 100 \)

Character: Phaethon

102

Sop.

Hn.

Vln. I

Vln. II

Vla.

Vc.

109

Sop.

Hn.

Vln. I

Vln. II

Vla.

Vc.
The Fate of Phaethon

Daydreaming

114

Increasingly frantic

120

My excitement My breast is a flame
with the excitement of its mysterious impulse. a flame, a

flame with the excitement! Of its mysterious impulse. My mind

My mind
My mind is being borne up!

Into the liquid heights of the sky!
Come 
hi- ther. 

Come 
hi- ther.
The Fate of Phaethon

F Fear & Deperation $\frac{\text{d}}{\text{t}} = 120$

152

Vln. I

Vln. II

Vla.

Vc.

What migh-ty song_____ is my soul pour-ing forth____

157

Sop.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Free abandon _______ sprech: semi-growl

from my throat?____

In - fer - nal world! In-

The Fate of Phaethon

Fear & Deperation $\frac{\text{d}}{\text{t}} = 120$
The Fate of Phaethon

167
Sop.

- - ness

and the de - vine sounds,

Hn.

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

mp

mf

170
Sop.

devine sounds

within

Hn.

Vln. I

Vln. II

Vla.

Vc.

f
The Fate of Phaethon

173

Sop.  

Hn.  

Vln. I  

Vln. II  

Vla.  

Vc.  

176

mf

What might-ty song is my soul pour-ing forth?
The Fate of Phaethon

Sop.

Hn.

Vln. I

Vln. II

Vla.

Vc.

81
The Fate of Phaethon

Release $d = 90$

---

ven on! What is to be the offspring of this madness?
The Fate of Phaethon

I have no fear. Come hither.

Deep but quick breath in. Let it out slowly and unnoticed over Horn entry.

Nurturing & Voluptuous $= 90$

Character: Earth

with mute (until bar 260)
The Fate of Phaethon

When you shall have put your fire to

better uses.

Come

87
Where you lie a gently, gently
m'ring mur - m'ring breeze,
The Fate of Phaethon

248

Sop.  

Hn.  

Vln. I  

Vln. II  

Vla.  

Vc.  

253
The Fate of Phaethon

**K** Solemnly \( \frac{\text{j}}{\text{j}} = 40 \)
Character: The Distant Observer

Sop.

\[ \text{Time, turns in its perpetual cycle.} \]

Hn.

Vln. I

Vln. II

Vla.

Vc.

Sop.

\[ \text{Earth is donning her brief youth. And the Muse takes up the} \]

Hn.

Vln. I

Vln. II

Vla.

Vc.

90
The Fate of Phaethon

269

Sop.

\[
\text{task that she\_ pe-ren-ni-al-ly\_ as-sumes.}
\]

Unpitched

Hn.

\[
\text{ord vib.}
\]

Vln. I

\[
\text{ord vib.}
\]

Vln. II

\[
\text{ord vib.}
\]

Vla.

\[
\text{PPP}
\]

Vc.

\[
\text{PPP}
\]

\text{PPP}

\text{PPP}

\text{PPP}
Echo

For Soprano & Horn

M Lyon
Echo
© M Lyon 2018

Duration: ca. 4 minutes

Programme Note

Echo is a slightly theatrical piece, playing on perception. The soprano is the "echo", with the horn being the "original voice". As time is running backwards, the echo is heard first. However, as the two become closer, the delay shortens, until both are in unison.

Instrumentation

Soprano
Horn in F


Performance Notes

<table>
<thead>
<tr>
<th>IPA alphabet</th>
<th>Soprano - All text is using the IPA alphabet and should be articulated accordingly.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Soprano - Hand in front of mouth</td>
</tr>
<tr>
<td></td>
<td>Soprano - Wave hand in front of mouth, increasing the speed</td>
</tr>
<tr>
<td></td>
<td>Horn - Tap inside edge of bell with nail</td>
</tr>
<tr>
<td></td>
<td>Both - performers hold up a hand – opposite sides - in a &quot;stop&quot; motion</td>
</tr>
<tr>
<td></td>
<td>Both - unvoiced, percussive only (&quot;ss&quot;, &quot;f&quot;)</td>
</tr>
<tr>
<td></td>
<td>Both - Oscillate pitch a 1/4 tone</td>
</tr>
</tbody>
</table>
Echo
Horn and Soprano
Commissioned by Ensemble Goldentree for International Women's Day 2018, Con Femine

M. Lyon

Staging
Soprano starts stage left and Horn player is middle to stage right.
At each rehearsal mark, the Soprano moves a few steps closer to the Horn player until moving behind them at D. During the spoken text, the Soprano moves slightly stage right.

Placement of the arrow underneath the rehearsal mark indicates whether the movement is just before an entry, or during. The pace and distance is up to the performer’s discretion, depending on the theatre.

Time duration at opening
Notes are relative to that phrase and interaction between the parts is very loose to begin with. Dotted arrows indicate entries and how they connect to the other part. This becomes more precise as the piece progresses.

q = 60 (max) moving to q = 90 (max)

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"Time stops"

G.P.

Start speaking the below together.
At the start of line 2: Soprano begins to speak slower, so that they finish 1-2 sec after the Horn player. Soprano also moves slowly to the left of the Horn player, moving no further than a couple steps.

"If time ran backwards
Echoes would be our future
And we could see what was coming for us" (sss) (Hold 's' and finish together as Horn player covers mouth)
Phosphorus

For Solo Snare Drum & Cymbal

M Lyon
Phosphorus
© M Lyon 2018

Duration: ca. 10 minutes

Programme Note

*Phosphorus* was commissioned by Lyn, Tim & Kris Edward, together with the Melbourne Symphony Orchestra for the 2019 Snare Drum Award. 2019 was the 15th year of the competition. As a commemoration the piece is based around the number 15.

Phosphorus, the element, is highly reactive and essential for biological life. It is the 15th element of the periodic table with 15 electrons, grouped as 2, 8, & 5. As with other smaller elements, it is created in a red giant star and then dispersed into space after a supernova. After this, the slow combining of phosphorus gasses become trapped in meteorites or form larger compounds in interstellar clouds. Elemental phosphorus exists in two main allotropes: white phosphorus, which is highly combustive with oxygen, and red phosphorus, combustive with fire. These reactions are termed a phosphorus sun.

The structure of the piece moves from the initial supernova to the quietness of space. The highly rhythmic and fast sections express the reactive nature of phosphorus and its transitions from white, to red, to black.

Instrumentation

Snare Drum
18” Cymbal

Special thanks to Rob Cossom and Dan Richardson.
Performance Notes

CYMBAL

Standard notes

crotchet  minim  semi-breve

edge

On stand

SNARE DRUM

Rim shot

Free hand buzz – allow stick to bounce freely for note duration

On rim

Cross stick rim

Side

“Swish” with stick
HAND TECHNIQUES

<table>
<thead>
<tr>
<th>Finger</th>
<th>Thumb</th>
<th>Heel</th>
<th>Rim-shot</th>
<th>Fingernails on side</th>
</tr>
</thead>
<tbody>
<tr>
<td>ʘ</td>
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</tr>
</tbody>
</table>

Knock

MALLETS

- Medium Timpani mallet
- Drum stick
- Triangle beater – use light triangle beater at start and in C, heavy triangle beater in F
- Wire brush
- Wire brush handle only
- Hand
- Use handle of mallet / brush
- Circular motion with mallet / brush / hand
Phosphorus
for Solo Snare Drum & Cymbal  M. Lyon

\( \text{\_} = 60 \)  Fusion, Supernova, Dispersion

Snare off \([\text{L}] \quad [\text{R}]\)

Cymbal
\[
\begin{array}{c}
\text{N} \quad \text{E} \quad \text{N} \quad \text{E} \quad \text{E} \quad \text{E} \quad \text{E} \quad \text{E} \\
\text{N} \quad \text{C} \quad \text{E} \quad \text{E} \quad \text{E} \quad \text{E} \quad \text{E} \quad \text{E}
\end{array}
\]

Snare Drum

\[
\begin{array}{c}
\text{ff} \quad \text{mp} \quad \text{f} > \text{p} \quad \text{f} \quad \text{mp} \quad \text{ff}
\end{array}
\]

\[4\]

\[
\begin{array}{c}
\text{ff} \quad \text{p}
\end{array}
\]

\[\]

**A Coalesce**

Combine the LH and RH rhythms in any preferred combinations as indicated by arrows. Rhythms may be played individually at times, and combinations may be changed. Start slow and quiet, allowing occasional pauses. As the rhythms combine, get faster and louder.

**Time length:** 30 seconds to 1 minute, with a 3 to 5 second pause at the end, before B

© 2019 M Lyon
Phosphorus

Interstellar clouds

[p] = 60

swish on plate of cymbal

Roll with Timpani mallets

p poco cresc.
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White Phosphorus Sun

Free sticking from D

mp

ff

mp
cresc.
Free duration with varying dynamics, eventually fading out.
Finger tremolo on cymbal.
Intermittently, lightly touch edge of cymbal with heavy triangle beater, creating a sizzling sound.
Ignition
For Chamber Orchestra

M Lyon
Ignition
© M Lyon 2017

Duration: ca. 10 minutes

Programme Note

Ignition is a dedication to a close friend who passed away in May 2017. He had an energetic personality, was strong willed, mercurial, and his presence could dominate a room. He also loved his car: a very noisy, black, 1970s VW Passat. This piece encapsulates both his love of driving, racing around the dirt roads of Australia and his long relaxing drives, as well as his intelligent, engaging, yet enigmatic character.

All pitch material derived from bell harmonics. Emphasis on the minor 3rd, with the major 3rd in the octave above.

Instrumentation

Flute (doubling Piccolo)
Oboe (doubling Cor Anglais)
Clarinet in Bb
Bass Clarinet in Bb
Bassoon (doubling Contrabassoon)

2 Horns in F
2 Trumpets in Bb - (Harmon and Whispa mutes)
Tenor Trombone
Tuba

Timpani (32", 29", 26" & 23")
2 Percussion *

Harp
Grand Piano

2 Violin 1
2 Violin 2
2 Viola
2 Violoncello
Double Bass (with C attachment)

Commissioned by the Cybec Foundation and Melbourne Symphony Orchestra as part of the 2018 Cybec 21st Century Australian Composers’ Program.
Performance Notes

Percussion

Percussion 1

16" Susp. Cymbal  Tam Tam  Medium & High Toms

Percussion 2  - Unpitched percussion, plus tubular bells

Woodblock  18" Susp. Medium & Bass Cymbal  Low Toms  Drum

MALLETS

Drum stick  Triangle beater  Wire brush

Superball  Yarn mallet  Bells hammer  Bow

Timpani & Percussion

Timpani & Percussion - Deadstick

Timpani - Rim shot

Timpani - “Car revving”. Unmeasured glissando. Lower pitch is quieter and at the edge. Higher pitch is louder and toward the centre. Accompanied by cymbal. Gesture also appears as measured glissando.
Woodwind

- Flute - “ts” underneath - percussive, unpitched sound echoing cymbal.
- Clarinets - Tongue slap

Brass

- Trombone and Tuba - Soto voce timbre (s.v.t), very short and less pitch

Harp

- Thunder, hitting lowest strings

Strings

- Scratch tone, minimal pitch. To sound like a car ignition
IGNITION
IGNITION

Fl.

Ob.

B. Cl.

B. Cl.

C. Bn.

Hn. 1

Hn. 2

B-Tpt. 1

B-Tpt. 2

Tbn.

Tuba

Timp.

Hn. 4

Pno.

Vln. 1

Vln. II

Vla.

Vc.

Ch.

Agitato \( \frac{\text{b} \text{b}}{} \) 160 Fast car ride
Equal emphasis on triplets
Con Spirito \( \frac{\text{bpm}}{\text{m}} = 120 \)

\( \text{IGNITION} \)

Con Spirito with a tempo

\( \text{IGNITION} \)
IGNITION

\[ \text{Engine rumble} \]

\[ \text{Fluxus} \]

\[ \text{Engine rumble} \]
IGNITION

[W] Furioso \( \frac{\text{b}}{\text{Cl.}} \) = 80

Fl.

Obs.

B. Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B-Tpt. 1

B-Tpt. 2

Tbn.

Tuba

Temp.

1

2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.
IGNITION
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