THE TITLE TOWARD THE SHINING LIGHT AS AN INFLUENCING FACTOR ON THE BASIC FORM AND STRUCTURAL COMPONENTS IN BROADSTOCK'S FIRST SYMPHONY

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1994
TO WHOM IT MAY CONCERN

This is to certify that the thesis presented by me for the degree of Master of Music comprises only my original work except where due acknowledgment is made in the text to all other material used.

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ABSTRACT

A study of Broadstock's first symphony, *Toward the Shining Light* directed from an analytical perspective. The composer is greatly inspired by the use of evocative titles, which provide him with images and symbols that can be translated into musical terms. Believing that his music must reflect his own personal social concerns, Broadstock entrusts expression of the most pressing of these to the symphonic genre; a genre he considers profound, and wanting to make some sort of statement. *Toward the Shining Light* relates both autobiographically and biographically to the birth of his son Matthew in 1983, and the gradual realisation of the severity of the child's handicap. The work is deeply personal and powerfully communicative, reflecting Broadstock's concern for the injustice of human inequality, and his struggle to accept, if not understand his son's condition. Evidence is drawn from the score in support of the contention that Broadstock used the title, together with its extra-musical significance, to influence his choice of basic form; and that this in turn affected the nature of the thematic material employed and associated structural components (namely treatment of large-scale harmonic structure, texture - orchestration and density -, dynamics, tempi, general rhythmic activity, and tessitura). viii + 129 pages, 18 figures, 18 examples, 6 appendices, bibliography.
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Introduction

Titles for works...are of paramount importance to me: Firstly, they provide the initial inspiration and motivation which excites me to compose and gives the process meaning, and secondly, they provide images and symbols which can be translated into musical terms. Without this extra-musical impetus I find the process of composition unsatisfying and frustrating.¹

Brenton Broadstock is not reserved in his use of evocative or colourful titles,² A glance at a list of his works (Appendix 2) will reveal this. Titles such as *Aureole, Beast from Air, And No Birds Sing, Deserts Bloom...Lakes Die, In Chains,* and *In the Silence of Night,* have prompted audiences into perceiving his music beyond a purely abstract level.

Broadstock’s symphonies are certainly no exception. He has always associated the symphonic genre with “a musical work which is profound, which wants to make some sort of statement.”³ For a composer who believes his music must

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² For a brief biography refer to Appendix 1.

reflect his "own personal social conscience"\textsuperscript{4}, that "it must seek out problems, concerns, inconsistencies and injustice in our contemporary existence and society, comment upon it, and mirror those concerns back to those who are willing to listen"\textsuperscript{5}, it is not surprising that he should endow his symphonies with similarly descriptive titles, and entrust them to reflect some of his most pressing extra-musical concerns.

Social conscience has manifested itself in many of Broadstock's works since 1981. \textit{Beast from Air, And No Birds Sing, From the Skies, and Deserts Bloom...Lakes Die}, relate to a concern for the environment, and in particular, our pollution of it. \textit{In Chains, All that is Solid}, and \textit{Fahrenheit 451} are concerned with the concept of, and right for freedom, while \textit{In the Silence of Night} and \textit{Giants in the Land} explore loneliness.

Broadstock's greatest social concern, however, is for human weakness: "the welfare of those who are unable to achieve equality through no fault of their own."\textsuperscript{6} It is this theme that has been reserved for expression in possibly the most public and grand of instrumental genres: the symphony. Through its sheer size in texture, duration, force and diversity of instrumentation, and its demand for technical mastery and eloquence, the symphony indisputably commands the power to communicate something profound.

Broadstock's second symphony, \textit{Stars in a Dark Night}, composed in 1989, is a personal expression about human beings and their frequent struggle with sanity and insanity.\textsuperscript{7} Its

\textsuperscript{4} Broadstock, "Social Conscience" 4.

\textsuperscript{5} Broadstock, "Social Conscience" 4.

\textsuperscript{6} Broadstock, "Social Conscience" 1.

\textsuperscript{7} \textit{Speaking of Music}: 214.
inspiration came from a book of letters by the English poet and composer, Ivor Gurney, and was fuelled by Broadstock's own experience of working as a music therapist in a psychiatric hospital.

The third symphony, *Voices from the Fire*, continues this concern on a social level for those who suffer and have suffered, in expressing the horror and anguish associated with genocide. The fourth and most recent symphony, *In a Brilliant Blaze*, is considerably more optimistic in nature, but is still based firmly on social concerns: those of the challenge to reach and fulfil your own personal potential. Plans for a fifth symphony, based on inspiration from a text by the English poet Judith Woolf entitled *Massacre of the Innocent*, are in the making, and this work will reflect the social concern for women and children in war.

It is, however, the first symphony, composed in 1988 and entitled *Toward the Shining Light*, which remains Broadstock's most powerfully communicative and deeply personal work. Without being programmatic in a narrative sense, it relates directly to the birth of his son, and the shocking realisation that the child is severely physically and mentally handicapped. Biographically, this point became an important factor in solidifying Broadstock's "dualistic outlook on life and concern for social equity and justice." Compositionally, the need to communicate this personal tragedy, and possibly work through it cathartically, prompted Broadstock to explore the symphonic genre for the first time. This was obviously a significant turning

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8 Breinton Broadstock, Symphony No. 3 - *Voices from the Fire* (ABC Celebration of Orchestras program notes, July 1992)

point in Broadstock’s career: he has found expression in the symphony four times now in five years.

My interest in Broadstock’s social concern and the manner in which he translates it into musical terms was triggered, to a large extent, by the opening quotation, and prompted the decision to study *Toward the Shining Light*. This thesis is directed by an analytical perspective, and shall investigate the extent to which the metaphorical imagery imbued in the title has been portrayed compositionally. Due to the word limitations imposed, consideration will be made of only the most important sources: the score and the composer’s own view, as expressed in interview or writings on his work.

To date, no serious study has been made on *Toward the Shining Light*. The only work in this area is Rebecca Guymer’s unpublished Bachelor of Arts (Honours) thesis\(^\text{10}\), which, also due to the word limitations imposed, provides only a general background and analysis to both *Toward the Shining Light*, and *Stars in a Dark Night*. Considering *Toward the Shining Light* serves as a pivotal point in the career of one of Australia’s most performed and broadcast composers, a need exists for a detailed analysis of this nature. It is my aim to provide this analytical base, paving the way for other avenues of study in this area.

In a study of this kind it is important to be aware of the intentional fallacy: what a composer claims to have intended to place and believes to have placed in a work may not be perceivable by visual or aural analysis. Moreover, in some cases, the actual existence of such material may be open to question. In order to escape the problems surrounding the intentional fallacy,

\(^{10}\) Rebecca Guymer, "The Symphonies of Brenton Broadstock" unpublished Bachelor of Arts (Honours) thesis, Monash University, 1990.
I have elected to work from the score backward, finding notated evidence, and then considering whether its occurrence is coincidental or intentional. Presentation of this evidence shall be made in support of my contention that:

1. Broadstock has used the title, together with its extra-musical significance, to influence his choice of basic formal structure;

and

2. that this in turn has affected the nature of the thematic material employed and associated structural components (namely treatment of large-scale harmonic structure, texture - orchestration and density -, dynamics, tempi, general rhythmic activity, and tessitura).

Any conclusions drawn will relate exclusively to Toward the Shining Light, and are not intended to reflect Broadstock’s compositional style or technique on a general level.

The format for presentation of this thesis shall follow the basic sequencing of the hypothesis:

**Part One: The link between title and basic form**

Chapter 1.1 will provide further background to the title and the social and personal concerns behind it. Chapter 1.2 will look at the basic formal structure, and its relationship with the title.

**Part Two: The link between title, basic form, and thematic material**

Chapter 2 considers the thematic material employed, and its relationship with the basic formal structure.
Part Three: The associated structural components

Chapter 3 considers the treatment of large-scale harmonic structure, and its relationship with the thematic material. Chapter 4 considers the structural components of texture (orchestration and density), and chapters 5.1 to 5.4 consider dynamic change, tempi, general rhythmic activity and tessitura respectively, together with their relationship to the thematic material.

Chapter 6 will present conclusions based on the analysis of the score, and the appendices offer further information of relevance to the thesis.
Part One: The link between title and basic form

Chapter 1.1: Background to the title, and the social and personal concerns behind it

The title *Toward the Shining Light* evokes two important aspects of imagery. The first is the notion of direction and movement toward a goal; the second is the implication that if movement toward light is necessary, there must also exist darkness.

Whilst the title was originally taken from the book *The Pilgrim’s Progress* by John Bunyan, its connection with the work ends there. Broadstock’s interest in the phrase lay with its imagery and metaphorical association. He defines this association in his program notes as “the achievement of goals, the realisation of dreams, the pursuit of happiness, security, wealth, power or anything that gives some meaning or purpose to our existence.”

Superficially these might seem to be the aspirations of any man or woman. The phrase “or anything that gives some meaning or purpose to our existence”, however, takes on far greater potency when related to the injustice of human inequality: when the right to achieve even the most basic of goals is cruelly marred by physical or mental handicap.

Tragically, this aspect of the metaphorical association has found manifestation within the Broadstock family. Expression of

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11 Brenton Broadstock, Symphony No. 1 - Toward the Shining Light program notes.
this social concern goes beyond reflecting the suffering of others; it is very much a personal issue and reality.

*Toward the Shining Light* relates both autobiographically and biographically to the birth of the composer's son, Matthew, in 1983, the realisation of the severity of his handicap, and the struggle met on both sides: one in trying to achieve an acceptance, if not an understanding of the injustice, and the other, in trying "to achieve even the smallest things that we, who are 'normal', take for granted."\(^\text{12}\)

Light, in this instance, is therefore metaphorically associated with acceptance, and the achievement of basic goals. It relies heavily on the element of hope, for without hope, there would be no reason to attempt a movement toward light, and no resulting struggle. One may logically conclude from this that the antithesis - darkness - metaphorically relates to the inability to accept, understand or achieve. Its negative force may well be fuelled by states of confusion or despair. The following diagram depicts the dualistic nature within the title:

\(^\text{12}\) Broadstock, *Toward The Shining Light* program notes.
Fig. 1. **Toward the Shining Light**: Pictorial representation of the metaphorical associations within the title.
Chapter 1.2: The Basic Form

The characteristics of conflict and contrast created through the presence of dualism, and the inevitable struggle toward resolution, are traditionally essential properties of the symphony, at least from the Romantic era onwards. They are intrinsic to its nature even today, when the symphony enjoys such liberty structurally. This genre, therefore, lends itself naturally to the expression of Broadstock's metaphorical associations in *Toward the Shining Light*.

One can surmise that if Broadstock did use the title and its extra-musical associations to influence or condition the way he structured the work, then the basic form should reveal the facets portrayed in Figure 1. There should be evidence of "light" and "darkness", of a struggle between them, and of a movement toward resolution.

*Toward the Shining Light* is a single-movement symphony of approximately twenty-one minutes in duration.\(^\text{13}\) It is divided into four main sections (slow, fast, slow, fast) and a coda, which is also slow. Due to the alternation between slow and fast components, it may be termed an "arch form", and is clearly represented in a pie graph format. Figure 2 depicts the proportions between the sections in terms of the number of bars; Figure 3, in terms of real time.

\(^{13}\) All conclusions drawn in this thesis will be based on my own analysis of *Toward the Shining Light*, a summary of which has been included in Appendix 5.1 for the purposes of reference.
Fig. 2. *Toward the Shining Light*: Arch form representation of the major sections in the basic form, by bar numbers.
Fig. 3. Toward the Shining Light: Arch form representation of the major sections in the basic form, in real time (seconds).
Dualism is certainly present in the juxtaposed sections. This basic form allows for the possible interpretation that the slow sections represent "light" and the fast, "darkness". If Broadstock's realisation of the work is based on this interpretation, he has succeeded in portraying not only light and darkness, but also a struggle on some level between them (due to the fact that they both return after their initial occurrence), and a resolution in the sector of light.

In order to ascertain whether a noticeable movement toward the resolution is evident in the basic formal structure, it is necessary to consider the divisions within the major sections. I rely on the notion that stability is dependant on the lack of, or infrequent change; instability, tension, or movement, are generated by frequent change. Substantial changes are usually evident by structural divisions within a score. Figures 4 and 5 depict the placement and proportions of these divisions according to number of bars, and real time, respectively.

A study of these figures reveals that the first major slow section is divided into two: bars 1 to 24, and 25 to 90. The first region serves as an introduction and shall be termed as such, as it introduces the material from which the symphony is composed: the original theme (representing light), and the first counterpoint version (indicating the presence of darkness, and initiating the struggle between them). It undergoes no further divisions at this level and is therefore considered stable. The second region becomes the first section of the main body of the symphony, and is divided into three segments: bars 25 to 49, 50 to 61, and 62 to 90. The introduction of change at this point provides the latter part of the first major slow section with a sense of instability. This motion anticipates the first major fast section, being the second section of the symphony, at bar 91.
Fig. 4. *Toward the Shining Light*: Arch form representation of the major sections, segments and parts, by bar numbers.
Fig. 5.  
*Toward the Shining Light*: Arch form representation of the major sections, segments and parts, in real time (seconds).
From bars 91 to 238, there are no further divisions. The fast section establishes a stable presence until the second major slow section (third section of the symphony) emerges briefly between bars 239 and 267. Once again, there are no further divisions, however, this section is noticeably shorter than the others, and this in itself may generate a sense of forward motion, or uncertainty.

The second major fast section (fourth section of the symphony) occurs from bars 267 to 400. It is divided into two comparatively large segments (bars 267 to 337, and 338 to 400), the second of which is subdivided into three parts (bars 328 to 361, 362 to 381, and 382 to 400). As in the latter part of the first major slow section, the introduction of change here creates instability and forward motion, which resolves finally in the coda (bars 401 to 434).

Without further evidence, it might be argued that the relationship found between the basic form and the metaphorical associations of the title is purely coincidental. However, confirmation of Broadstock’s intent is evident in transcribed interviews.

The composer reveals to Brett Johnson that his concept of the symphony is associated with the contrast of ideas. In regard to Toward the Shining Light, he explain that the contrast is between the dark side and light side of the same idea:

the joy of having a child and then also finding out there’s something wrong with this child so you get both sides of the coin, you know the good, the joy and the bad, the anger which

14 Sydney Symphony Orchestra Meet The Music 1989 concert 5, 8.
goes along with that.\textsuperscript{15}

Broadstock confirms that he ascribes the "good" or "joyful" music to the slower sections, and the darkside or "angry" music to the faster "scherzo" sections. The return to the joyful music at the end is because "in spite of the things that go wrong, and in this case what went wrong, there's still some cause for optimism, some cause for joy nevertheless. It's what I see as the triumph of the human spirit against sort of adversity, against all odds..."\textsuperscript{16}

Broadstock confirms an intended relationship between the title and basic form, especially in regard to the directional pull:

the fact that it is actually aiming toward a particular resolution, the "shining light" as it were, or at least trying to get there, or trying to see it or reach it, or whatever the case may be - that was obviously very important; so the piece is very focused, very directional, trying to aim to a particular point, being the D-based area toward the end of the piece [bar 401].\textsuperscript{17}

Elaborating on the form itself, Broadstock highlights the instability of the second major slow section and motion before the final resolution:

So there's an introduction, first section, fast, middle, fast, then that final driving climactic section, with a little coda, if you like, at the end.

\textsuperscript{15} Sydney Symphony Orchestra Meet The Music 1989 concert 5, 8.

\textsuperscript{16} Sydney Symphony Orchestra Meet The Music 1989 concert 5, 8.

\textsuperscript{17} Transcription of interview between Broadstock and Lesleigh Thompson, Monday, 21 December, 1992, Appendix 6.
It is very much an arch form, with the central point being the trombone solo [bar 258], which, being my instrument, is used here to represent myself alone, and in a state of uncertainty.18

When asked if the two fast sections, which relate to the darker side, also portray the struggle to gain acceptance, and the emotional turmoil that was experienced, Broadstock responded:

Yes, the emotional turmoil...Well, I mean again only on a very general level, because the work is not strictly programmatic; it is not some sort of day to day diary on musical terms. But yes, these two particular sections are meant to represent some sort of turmoil.19

One may conclude, therefore, that Broadstock intended to use, and succeeded in using the title, together with its metaphorical associations to influence his choice of basic form.

18 Interview, Appendix 6.

19 Interview, Appendix 6.
Part Two: The link between title, basic form, and thematic material

Chapter 2: The Thematic Material Employed

A quick glance at the score will reveal the clear structural divisions in the thematic material. Generally, the sorts of themes employed in the first major slow section are similar to those found in the second major slow section, and coda. The type of material used in the first major fast section is similar to that in the second, and the difference in nature between the fast and slow material is readily apparent.

A detailed analysis of the thematic content in *Toward the Shining Light* reveals that all the material is inter-related in one way or another. No single idea exists in isolation.

A complex, but nevertheless very clear, network exists linking the material, and tracing the path of its development back to a single original germ: the horn solo heard at the opening of the symphony (Example 1). All musical examples included are notated in C.

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20 A summary of the analysis of thematic material is contained in Appendix 5.2 for reference.
Example 1.  *Toward the Shining Light*: Main Theme: horn one, D Ionian, bar 1.

To say that Broadstock has treated this germ organically is both true and deceptively simplistic. For out of the one idea grows a variety of transformations, fragmentations, transformations of fragmentations, extensions, motives, figures, and counterpoints, which unfold at different paces, often simultaneously in various combinations. Frequently new material is born out of two or more parents, and a network is established rather than a single line of organic extension. This network is represented in a family-tree format in Figures 6.1, 6.2, 6.3, 6.4, 6.5, and 6.6, Figure 6.1 depicting the main branches.
Fig. 6.1. *Toward the Shining Light*: Thematic network of organic development - main branches.
The most important "branch" of this tree, in terms of its function within the symphony and relationship to the overall form, is that of the direct transformations of the theme (Figure 6.2). There are nineteen transformations in total, all of which retain, to a significant degree, the lyrical nature of the original theme. What is more important, is that they only occur in the slow sections.

Organic development is traceable through the treatment of contour, the direction of melodic progression, and the intervals employed. (For a detailed examination of these aspects, refer to Appendix 5.2.) They do not unfold sequentially evolving from what has immediately preceded, but rather, a hierarchical network of "sticks" and "twigs" is developed.

The first three transformations are very similar in nature to each other. They all evolve directly from the theme and are heard in stretto: transformation one occurring at bar 12, two at bar 14, and three at bar 16.
Fig. 6.2. Toward the Shining Light: Thematic network of organic development - theme and transformations.
The changes made between the original theme and the first transformation are only subtle. The rhythm employed remains identical until the very end of the transformation, which is extended briefly. The melodic contour and progression are virtually identical as well, with the most notable difference being in the change of mode: the original is based on D Ionian, and the first transformation, D Lydian. Slight changes occur in the intervallic content: the original incorporating minor seconds, major seconds, minor thirds, perfect fourths, and perfect fifths, whilst the first transformation omits the minor seconds, and adds major thirds, and the major sixth.

The second and third transformations are based on Bb Dorian. In comparison with the original theme, changes occur in the contour toward the end of the transformations, and the augmented fourth and major third are added to the intervallic content.

Of this group, transformations one and three become dormant, and transformation two (Example 2) becomes the parent of the next occurrence at bar 25.

Example 2. **Toward the Shining Light:** Transformation Two of Theme: horn two, Bb Dorian, bar 14.
The fourth occurrence (Example 3) is particularly noted for its ornamentation: a feature that is adapted by all future transformations except the twelfth and final two. It is based on B Aeolian, and if a diminished fifth is taken to be the equivalent of an augmented fourth, the intervallic content remains the same as in transformation two.


Transformation four in turn serves as a parent to transformation five at bar 37 (Example 4), which occurs as a shortened version of its parent, maintaining characteristic elements of the contour but unfolding in a predominantly minim pulse rhythm. Transformations six to ten are directly related, varying only in their ornamentation and modes. Transformation eleven (bar 45), which also develops from this group, varies subtly by reaching a new melodic peak at bar 49.
Transformations twelve, thirteen, fourteen, and fifteen also evolve from the fourth transformation. The first three are heard in stretto with entries occurring at bars 62, 74, and 76 respectively, and transformation fifteen is heard at bar 86. Transformation twelve commences with the same tonal centre, intervallic content, and contour as four, but omits the ornamentation and becomes somewhat extended after a tonal shift to A Aeolian at bar 74. It later parents transformation eighteen.

Transformation thirteen is based on D Lydian. Its intervallic content is most similar to that of the theme, omitting only the minor second, but it retains the contour and characteristic ornamentation of its closest relative, the fourth transformation. Later it becomes dormant.

Transformation fourteen (Example 5) is also based on D Lydian and commences with the same contour as four, which is then extended downward and varied. Intervallically, it incorporates an added minor sixth and minor seventh, and this together with the varied contour moves it further away from the original theme than previous transformations.
Transformation fourteen parents sixteen and seventeen. Both show a definite move away from the original theme, particularly in terms of melodic progression and contour. The former is based on A Locrian mode, and has a descending contour based on the extension in transformation fourteen. Seventeen (Example 6), is the perhaps the furthest removed of all the transformations from the theme, employing a descending progression, and notably varied contour. Its tonal centre is B♭ Ionian, though this is not immediately apparent as it commences on the fifth scale degree.
Transformation eighteen moves closer to the original by returning to a similar progression and contour, and transformation nineteen (Example 7), which develops directly from the theme itself, is almost an identical rendition.


The nature of these transformations offers a further translation of the metaphorical imagery of the title. The initial theme may be seen to represent the simplicity and innocence of, and joy associated with the birth of a child. The organic development corresponds with the subtle changes that necessarily occur through physical and mental growth.

The progressive movement away from the original theme through alteration of contour, directed progression and intervallic content, correlates with the gradual realisation of the child’s handicap and the threat that this imposes on the purity of
the original impressions of simplicity and joy. It allows for the infiltration of the negative aspects of darkness: the inability to understand or accept, the inability to achieve, the despair, the confusion and the anger. A stage is set for a struggle between the initial light and intruding darkness, and the likelihood of a positive outcome seems less and less hopeful as the transformations become further removed from their original identity. Victory is ultimately attained with the return to a nearly authentic rendition.

The notion of struggle is enhanced by the application of stretto. The first occurrence culminates in a climax at bar 25. Entries in the second occurrence are positioned so closely together that much of the melodic content is quickly absorbed into the texture. The lack of melodic clarity in this region represents confusion in a very literal sense. Transformation eleven emerges from this texture but leads straight into the second climax at bar 50. Transformations twelve, thirteen, and fourteen, which occur in stretto culminate in the third climax at bar 85, and the five bar fifteenth transformation, at bar 86, is little more than a token respite before the first major fast section at bar 91.

Transformations sixteen and seventeen are least like the original, and though eighteen is a temporary step in the direction of light, the instability is maintained through expanded intervallic treatment, ie. the use of three semitones instead of the usual two, D to E. This is immediately followed by the second major fast section. Transformation nineteen unfolds peacefully, and is representative of achievement, acceptance, and hope.

Another prominent branch is that of the counterpoint version (Figure 6.3), labelled as such because it contains elements of the theme, but is set originally as counterpoint to the transformations of the theme.
The first occurrence of this material is at bar 12 (Example 8). Its contour initially descends and is based on an altered retrograde version of the theme. Half way through, however, it ascends again, assuming a contour more like the start of the theme. It is based on a D Lydian tonal centre, and incorporates the same intervals as the theme, with the exception of the omitted minor third and perfect fifth, and the inclusion of an augmented unison. It is treated largely by fragmentation and transformation, assuming a role of secondary importance to the theme in the slow sections, and the descending triplet version in the fast sections.
Fig. 6.3. Toward the Shining Light: Thematic network of organic development - counterpoint version and transformations.

An example of fragmentary treatment may be seen at bar 67 (Example 9), and of the diversity its new character assumes at bar 317 (Example 10).

Once again it is possible to link the treatment of this material with the metaphorical associations of the title, and the basic form. Though it is used in both the slow and fast sections, the function and nature of the material differ between the two.

The slow sections contain the original counterpoint version, the transformation of it, the two fragmentations of the transformation, and the first extension of the fragmentation. Even though the process of organic modification is active, all new material maintains a visual resemblance to the original that is immediately perceivable. It is all largely melodic in nature, and serves to function as counterpoint to expressions of the transformations of the theme. This occurs in all instances except the last, bar 403, where it unfolds as a solo melody, suitably depicting resolution.

As in the transformations of the theme, the notion of struggle is translated in the changing nature of the material. This time, however, the changes become so significant that the material enters the fast sections, representing darkness.

The introduction of the counterpoint version so early in the symphony implies it is representative of light, at least in its initial use. However, this light is notably dimmed in comparison with the opening horn melody. Though derived from the theme, the contour of the counterpoint version, and the way in
which it unfolds, immediately assumes a character of its own. It is further removed from the theme than any of the early transformations, being more comparable to the diverse natures of transformations sixteen and seventeen. If the theme is representative of joy, this counterpoint version is an early reference to the realisation that something is wrong, and the inability to understand or accept it. Furthermore, it is set in counterpoint against the first, second, and third transformations of the theme, challenging and progressively tainting their expression of joy. The very existence of the counterpoint version is implicit of struggle.

The branch that is of principal importance to the fast sections, and not surprisingly of considerably less significance in the slow sections, is that of the descending triplet version (Figure 6.4).

First heard in canonic treatment at bar 36 (Example 11), this melody appears to serve of little more purpose than as a colouristic embellishment. However, its descending contour, which is very similar to the retrograde contour of the theme, subtly challenges the uplifting nature of the theme and transformations, and hints at its later identity as an agent of darkness. Further challenge is achieved by its positioning at crucial structural points within the slow section:

1. At bar 36 it occurs between the oboe transformation of the theme and immediately before the stretto canonic entries of transformations five to ten, which are representative of confusion.

2. Bar 53 is an anticipation of bar 58, where it is positioned after the development of the four-note motive and before the violin transformation of the theme. It would appear by the emergence of the violin transformation that at this point the
struggle favours light, but at bar 60 (Example 12) the descending triplet version is fragmented and used as an ostinato accompaniment figure to this same transformation. Metaphorically, this treatment allows the descending triplet version to undermine the element of light at its base.

3 At bar 239 it occurs merely as a melodic fragment left over from the preceding fast section.

4 At bar 328 it serves again as an ostinato accompaniment figure.

THEME
Bar 1

DESCENDING TRIPLET VERSION

Slow Sections: used melodically e.g. bars 36, 53 in abbreviation, 58, and 239 varied

Fast Sections: bars 91 to 238, 267 to 400. The melody is varied, distorted, and fragmented extensively. It opens the sections and thereafter is used so frequently, it forms the principal thematic base upon which these sections are built.

Ostinato accompaniment 1
Bar 60

Ostinato accompaniment 2
Bar 328

Repeated-note Figure
Bar 140, (slow section 240, 243)

Fanfare Figure
Bar 360
- used in three-note cell form and extended (E.g. 375)

Extension 2 of Transformation 2 of Fragmentation 1 of Counterpoint Version
Bars 386 to 399

= Slow Sections
= Fast Sections

Fig. 6.4. Toward the Shining Light: Thematic network of organic development - descending triplet version and transformations.
Example 12.  TOWARD THE SHINING LIGHT: Ostinato Accompaniment
Figure One: viola, bar 60.

The use of the descending triplet version in the fast sections is extensive. It opens both occurrences assuming a quality of anger and energy. Thereafter, it is heard so frequently, it forms the thematic base for these scherzo-like sections. The melody is varied, distorted and fragmented beyond recognition.

Two new figures emerge and assume roles in reinforcement of the qualities of darkness, and notion of struggle. They are the repeated-note figure first heard at bar 140 (Example 13), and the fanfare figure of bar 360 (Example 14), which are positioned such that they become vital ingredients in the build toward the fourth and final climaxes.

Example 13.  TOWARD THE SHINING LIGHT: Repeated-note Figure:
trumpets, bar 140.

Example 14.  TOWARD THE SHINING LIGHT: Fanfare Figure: tuba, bar 360.
The remaining two branches are of less importance thematically. The four-note motive and transformations (Figure 6.5) occur in both slow and fast sections, and bear little relationship to the revelation of light or darkness. However, a subtle distinction does exist in the way in which the material is treated between the two opposing sections.

In the slow sections the use of the four-note motive is melodic (first occurrence: Example 15). In the fast sections it is mostly employed harmonically, often within chord textures, providing tonal centre reinforcement and forward motion. From it, develops a two-note motive expressed either as a descending or ascending fourth, or descending fifth. This is used extensively for harmonic reinforcement.

![Example 15](image)

**Example 15.** *Toward the Shining Light*: Four-note Motive: English horn, horn one, vibraphone, and cello, bar 36.

The rhythmic figure network (Figure 6.6), is used principally for purposes of embellishment, rather than thematically. It is first heard at bar 27 (Example 16) and only a subtle difference is made between its treatment in slow and fast sections. The slow sections use it to add colour as expressive embellishment to transformations of the theme (Example 17). In the fast sections, the embellishment serves to provide energy and forward motion (Example 18).
Toward the Shining Light: Thematic network of organic development - four-note motive and transformations.
Fig. 6.6. *Toward the Shining Light*: Thematic network of organic development - rhythmic figure and transformations.
Example 16. *Toward the Shining Light*: Rhythmic Figure, first occurrence: vibraphone and celeste respectively, bar 27.

Example 17. *Toward the Shining Light*: Transformation Four of Rhythmic Figure: oboe, bar 252.

Example 18. *Toward the Shining Light*: Transformation One of Rhythmic Figure: piccolo and flute, bar 182.
Apart from these last two branches, which are of little thematic significance anyway, the metaphorical connotations in the thematic material and its treatment are undeniably apparent. Facets of organic development, light, darkness, struggle and resolution are so inherent in their nature, it is virtually impossible to divorce the themes from these attributes.

In interview, Broadstock reveals this link between title and thematic content was intended:

So it is about the melody which represents the young child and then goes through a whole series of transformations, inevitably coming back to a much fuller and richer version at the end.21

You may wonder why I've come back to the joyful music because essentially I feel that in spite of the things that go wrong, and in this case what went wrong, there's still some cause for optimism, some cause for joy nevertheless.22

The opening theme is presented in its good side, and then along the way it gets transformed so you get the dark side of that, and for me the scherzo particularly is the dark side of that where the melody becomes broken up, fragmented, distorted, and used in all sorts of ways to portray that opposite antithesis of the lovely opening melody.23

21 Interview, Appendix 6.
22 Sydney Symphony Orchestra Meet The Music 1989 concert 5, 8.
23 Sydney Symphony Orchestra Meet The Music 1989 concert 5, 8.
Part Three: The associated structural components

Chapter 3: Treatment of Large-Scale Harmonic Structure

It is impossible to divorce the thematic material from the other structural components in Toward the Shining Light; all aspects of the work interact. The treatment of large-scale harmonic structure, texture, tessitura, dynamics, tempi, and general rhythmic activity is specifically aimed toward the most effective expression of the melodic ideas.

The component most closely intertwined with the melodic material is the treatment of large-scale harmonic structure. This in turn may be conceived as two separate components: the treatment of tonality, and the creation or release of tension.

The treatment of tonality is of secondary importance to the varying levels of tension. It is also the most problematic area with regard to classification and terminology. How does one begin to define the concept of tonality in a twentieth-century work without entering the all-too-well-established controversy of what represents consonance versus dissonance? How does one avoid the values that are intrinsically placed once something is labelled as possessing a tonal orientation, or devoid of any tonal connotations, when such values are essentially unnecessary to a study of this nature? For the purposes of this thesis the terms "consonance", "dissonance", and "tonal centre" are used exclusively to facilitate the comparison and study of the treatment of pitch material within Toward the Shining Light. They do not in any way contain value implications, and should not be taken to reflect the compositional style of Broadstock's work generally.
Toward the Shining Light is not tonal in the traditional sense. Pitches are used as aural reference points, served by the treatment of other structural components like tessitura and dynamic level. Individually, however, these pitches are not of great importance within the overall harmonic structure of the symphony. Melodically, Broadstock employs groups of selected pitches, and moves within them without establishing hierarchical relationships. This treatment is best described as being modal, and is most notably evident in the theme and its transformations.

While it is often convenient, for purposes of analysis, to label the modes employed, such labels can not be applied with precision to all the transformations in Broadstock's first symphony. Frequently their use is ambiguous, with a melodic line commencing in one mode, and gradually assuming the characteristics of another. This is largely caused by the sheer length and organic nature of some of the melodies. Transformation twelve is one such example: commencing in A Aeolian, a rising tessitura and pitch slide at bar 73 result in a move to A Ionian. Less obviously, transformation sixteen commences in A Locrian and ends B Ionian, and the final transformation, commencing in D Ionian, concludes in B Ionian.

In Toward the Shining Light the points at which individual thematic ideas are introduced are of greater importance structurally than their conclusions. This is due to the clarity and prominence these entries enjoy, through the treatment and contrast of texture and instrumental timbre. Their conclusions are often obscured within the texture, and are therefore less aurally recognisable. Consequently, the modal labels applied in this analysis are based mainly on the initial intervallic and pitch characteristics of the material in question.
Chords are usually devoid of harmonic function in the traditional sense, often arising merely through the superimposition of modal lines (for example, in the stretto occurrences of the transformations). Simultaneities do occur in their own right and are notable especially in the build toward climactic points (for example bars 23 to 25), and the less melodic scherzo sections. The relationships between these referential sonorities are significant structurally, though not through traditional chord function, or harmonic progression. It is their position within the context of the symphony that is important: the way the chords are prepared and the effect achieved in terms of increased or relaxed tension. Tonality itself is merely a side issue.

Voice-leading is an important aspect in the preparation of referential sonorities in Toward the Shining Light. Where emphasis is sought, the approach is usually made as smooth as possible via the use of semitones or glissandi (as in bars 23 to 25, and 48 to 50). The treatment of tessitura, dynamics, general rhythmic activity, and texture is closely associated. Frequently, referential sonorities are highlighted by a slight rise in tessitura, increase in dynamic level and general rhythmic activity, and a thickening of texture. This is particularly evident in the build toward climaxes. Alternatively, referential sonorities may be introduced suddenly, as in bar 91, where emphasis is achieved through the sharp contrast and lack of preparation.

Initially, sonorities often appear acoustically dissonant. Once introduced, however, they are explored to the point that the ear accepts them as referential centres, rather than momentary clashes. Conceptually, they appear consonant. Referential sonorities of this nature are best described as being "higher consonances", a term introduced by Arnold Whittall.24

Broadstock's treatment of large-scale harmonic structure within *Toward the Shining Light* is based on shifts between comparative consonance and dissonance, tension and release, or stability and instability. It is this which distinguishes between the facets of duality present in the title. Inference can be made that stability is representative of the metaphorical elements of light, and instability of darkness. Struggle is portrayed by tonal ambiguity and shifts between stability and instability, whilst resolution is evident by the return to comparative stability after the final climax.

Figure 7 portrays the varying degrees of tension or release employed in the symphony:
Fig. 7. *Toward the Shining Light:* Topographical representation of the varying degrees of tension or release.
Toward the Shining Light commences with a relatively stable solo horn theme centred on D Ionian. Broadstock states in interview that this choice of tonal centre was deliberate: “the opening theme was meant to represent the birth of my son, which was a sort of very joyous, happy, bright sort of occasion which I sort of associate with D...”

D♭ Lydian is introduced from bar 12. From bar 14, both D♭ Lydian and B♭ Dorian are set up as referential points. Since these modes comprise the same pitches, the ambiguity created is only slight, and the resulting impression is a struggle for dominance between two different levels within one mode, rather than between two separate modes. The positioning here relates to the stretto occurrences of the first, second, and third (from bar 16) transformations of the theme, and the first counterpoint version.

From bar 23, the infiltration of tension becomes more marked with the inclusion of what Broadstock describes as a "hazy" chord progression. A movement from the cluster C D♭ B F G A♭ to E F G G♭ B G♭. The final chord acquires emphasis structurally through the preceding acceleration, increase in general rhythmic activity, dynamic and textural enhancement, rise in tessitura, and smooth voice-leading. The sense of expectation generated is satisfied by the chord's prominent down-beat placement, and semibreve duration. It forms the first climax of the symphony, functioning as a higher consonance, for despite the chord's dissonant qualities acoustically, the result achieved is a sense of arrival. The release of tension which follows, is reinforced by the antithetical treatment of structural components.


26 Sydney Symphony Orchestra Meet The Music 1989 concert 5, 3.
At bar 25 the oboe enters with the embellished fourth transformation of the theme in B Aeolian. It is an expression of light, occurring as a single melodic line, rather than in stretto, and without the distraction of counterpoint. The stability that is perceived remains largely unchallenged, until the gradual rise in tessitura toward bar 36. Tension is then momentarily enhanced by the introduction of the four-note motive and descending triplet version of the theme, and the resulting expansion of texture and increase in dynamic level.

From bars 37 to 40 transformations five to ten occur in stretto: bassoon, D Aeolian; bass clarinet, E Aeolian; clarinet, F Mixolydian; English horn, G Aeolian; oboe, A Aeolian; and flute, B♭ Aeolian. This superimposition of modes creates a dense sound and obscures the referential sonorities, being suitably depictive of elements of confusion, and hence the infiltration of darkness.

As the other winds are tapered out, transformation eleven (bar 45) emerges from this texture in the piccolo, bringing with it a return both to referential clarity (B♭ Lydian), and comparative stability. This movement in the direction of light is but brief, for another ‘hazy’ chord progression (D E F G A B, followed by D E F G A B C, and E F G A B C) occurs between bars 48 and 50, culminating in the second climax.

As at bar 25, the final sonority (E F G A B C) is an example of higher consonance, creating a sense of arrival. The release of tension which follows, however, is not as notable as in the first climactic region. The reason for this lies in the treatment of structural components. There is no substantial reduction in dynamic level or thinning of texture, and the general rhythmic activity appears to increase with the introduction of the more buoyant, accented crotchet pulses. This, together with the shift of timbral focus toward the brass section, provides fresh stimulation for the listener, captivating attention rather than allowing
release.

Between bars 50 and 58 there is only a small increase in tension. It is created using the techniques listed before. The descending triplet version of the theme at bar 58 triggers a return to comparative consonance. Together with the ostinato accompaniment figure in viola, it prepares for the twelfth transformation of the theme (violin one, bar 62) based on B Aeolian. The notion of doubt or struggle is introduced once again by the overlaying of modes from bar 65: the first transformation of the counterpoint version of the theme is expressed in E Dorian (second violin). A glissando pitch-shift to A Ionian (violin one), and the overlaying of this modal line with transformations thirteen and fourteen of the theme in D Lydian, further increases the tension. Smooth voice-leading, rising tessitura, accelerando, and increased rhythmic activity and dynamic level, reinforce the build toward the third climax at bar 85. The higher consonance, A B D B F, is followed by a brief, but nevertheless dramatic silence.

Bars 86 to 90 bring a return to comparative stability. The viola offers the fifteenth transformation of the theme (based on either D Aeolian or Dorian but indistinguishable as to which because of its brevity).

Both major fast sections are based predominantly on clusters (for example D E F G at bar 91, and G A B C D E F at bar 150), and have fragmented and varied use of thematic material, dynamics, tessitura, instrumentation, and number of instrumental parts. This, together with the increased tempo and rhythmic activity, results in a greater level and more frequent use of comparative instability.

The first major fast section commences at bar 91 with the cluster D E F G. Perceived as a clash, this higher consonance is
explored without resolution of the tension. The lack of stability is maintained through the fragmented treatment of structural components mentioned above.

At bar 154 there is a temporary release of tension produced through lengthened durations, and a thinning of texture. By bar 155, however, the tension gradually increases again. At bar 158 there is a holding back of tempo, followed by a stringendo, culminating in the fourth climax of the symphony at bar 160. The single pitch F provides a distinct contrast to the clusters previously heard in this section. The release of tension experienced aurally is only slight, however. While the climax is followed by a thinning of texture, reduction of dynamic level and tessitura range, and a less fragmented treatment of the instrumentation and thematic material, the consistent triplet quaver pulse maintains a sense of expectation.

From bars 169 to 186 the tension increases slightly, reaching the higher consonance F G B B D E. The treatment of structural components which follows is similar to that after the climax at bar 160. The release of tension experienced is only slight, a sense of expectation being maintained through the consistent rhythmic flow. After bar 211 the continuity of this flow is undermined subtly as treatment of the triplet quavers becomes more fragmented in terms of instrumentation. The result is a gradual easing of expectation.

In the second major slow section, the move toward comparative stability continues. The sixteenth transformation, expressed by the oboe from bar 243, is heard in stretto with the seventeenth transformation from bar 248; however, no real sense of struggle is established. The former is based initially on A Locrian; the latter is more ambiguous, for while it appears to be based on B Ionian, it gives the impression of commencing on F Mixolydian. The pitch material (A B C D E F G) is the same in
both melodic lines, and they appear to complement each other rather than compete for dominance.

The eighteenth transformation expressed on trombone (bar 258) makes a return structurally toward the original theme in terms of contour and progressive direction. It remains distinctive, however, through its stretched intervallic treatment. Commencing with D♭ to E (an interval of three semitones rather than the usual two), and finishing on the seventh scale degree, an ambiguity is created with regard to the tonal orientation. Initially, the ear might centre this transformation around C Ionian, but the tension created by the final seventh scale-degree provokes a retrospective impression of B Locrian.

The second major fast section commences with the higher consonance D E F G, and is treated in a similar manner to the first major fast section. A greater level of instability is evident more frequently than in any of the slow sections.

There is an increase in tension in the approach to bar 310, where the higher consonance C D E♭ G provides a sense of arrival. A temporary respite is achieved through the subtle and gradual easing of tension by bar 327.

The approach to the fifth and final climax is dramatically enhanced by the use of a progression of referential collections from bar 328:

Bar 328 B♭ C D♭ B♭ F G
Bar 339 A♭ C E♭ E G
Bar 350 G♭ A♭ B♭ C D♭ F♭
Bar 362 B♭ C D F G
Bar 372 A B♭ C E F♭

Each referential collection is set up and explored becoming
an reference centre in itself. There is an overall movement from comparative dissonance to consonance, portraying, at least on this level, the gaining authority of light over darkness. The treatment of structural components, however, is in antithesis of this motion. The resulting impression is that of increased tension or struggle; qualities which are extended even further in the remaining nineteen bars before the final climax at bar 401.

The final slow section, or coda, sees a return both to comparative stability and the D Ionian tonal centre, providing resolution to the struggle. Broadstock, however, does not end the work here. He shifts the tonal orientation through B Aeolian (being the equivalent of the relative minor, and therefore closely related to D Ionian) to B Ionian, a chord which he describes in his program notes as being ‘optimistic’. The rising tessitura and brightening of tonal orientation, as B Aeolian is converted to B Ionian in a tierce de Picardie manner, certainly provides an uplifting impression.

A relationship between the thematic material and the treatment of tonality is dubious. Except for the use of D Ionian for the theme and its eventual return at the conclusion of the symphony, there is no obvious correlation between specific themes and reference points. The use of individual tonal centres is not an essential part of the treatment of large-scale harmonic structure. Tonality is very much a side issue.

What is of importance is the varying degree of tension, and this does bear a close relationship with the thematic material employed. Generally, the theme and its transformations are set in regions of comparative stability, and greater levels of instability or tension are experienced more frequently in the fast scherzo sections. Ambiguity of reference points is created through the overlaying of melodic lines, and the resulting tension corresponds with the metaphorical infiltration of
darkness within the treatment of thematic material. Large-scale harmonic structure, in this regard, plays a vital role in reinforcing the communication of the imagery within the title.
Broadstock considers his work very much in terms of textural contrast. In *Toward the Shining Light* the texture is perpetually being varied, and ranges from regions of extreme sparseness, to those noted for their density. At times Broadstock employs scoring techniques more commonly found in ensemble writing, achieving a delicate balance of timbre and clarity of thematic material, which convey to the listener the emotional qualities inherent in the work. The contrapuntal treatments of bars 12, 74, and 248, and more exposed solo areas of bars 25, 86, 243, 258, and 420, serve as some of the most obvious examples.

Moving to the other extreme, Broadstock at times treats the orchestration in such a way as to result in a definite lack of clarity (for example bars 39 to 44), and regions of robust force are achieved either through shifting the instrumental focus to a brass-dominated tone-colour (for example segment two of the first slow section, bar 50), or employing the full orchestral complement (as evident in the second segment of the second fast section, particularly from bar 380). Despite the textural liberty Broadstock enjoys, and the resulting diversity created, the orchestrational texture is always carefully controlled to allow the qualities of the timbres desired to emerge. Never does the composer allow for the free reign of instrumental forces, and consequently ultimate clarity of thematic or metaphorical expression is achieved and maintained throughout the symphony.

27 *Sydney Symphony Orchestra Meet The Music 1989 concert 5, 9.*
Figure 8 presents a topographical representation of the total number of instrumental parts employed in Toward the Shining Light, and Figure 9 divides these according to their respective instrumental groups.

A study of these figures reveal the following general points:

1. Fewer instrumental parts are employed in the slow sections, in comparison with the fast. The use of woodwind, brass and percussion instruments is notably less frequent in the slow sections.

2. Rapid expansions of texture are used to enhance and effect climaxes, in all cases except the last which works in reverse. This fining of texture here is to reinforce the sense of peace and resolution at the end of the work. The instrumental group most notably expanded in the approach to climaxes is that of the strings, and this is particularly evident in the first slow section.

3. The fast sections employ more frequent and rapid changes in density, while the changes in the slow sections, though still prominent, are less jaggeded.

4. The brass and percussion sections are employed frequently and often with great density. The elevated status of the percussion section, within the symphonic genre, may be attributed to a common trend in contemporary music to explore and cultivate the timbral, as well as rhythmic capabilities, of the instruments. The prominence given to the brass section, though still common in contemporary trends, is more uniquely Broadstockean in its timbral exploration. The composer's orientation toward this group of instruments may have been fuelled by his experience as a brass player, and frequent exposure to brass band music.
The number of instrument parts employed in the texture:

Figure 8: A topographical diagram representing

- Final climax
- Slow Coda
- Part Three
- Fast, third section
- Fourth section, first segment
- Third climax
- Second climax
- First climax
- Second segment
- Third segment
- Fourth segment
- Part Two
- Slow, first segment
- First section, first segment
Fig. 9.

Toward the Shining Light: Topographical diagram representing the orchestral distribution of the number of instrumental parts employed in the texture.

Slow Introduction
- First section, first segment
- Second segment
- Third segment
- Fast Second section
- Slow Third section
- Fast
- Fourth section, first segment
- Second segment, first line
- Part two
- Part three
- Slow Coda
In relation to the metaphorical associations of Toward the Shining Light, Broadstock does not attribute specific instrumental timbres with particular extramusical connotations. The reason for this is most likely that the composer did not intend the work to be programmatic in the narrative sense. The one exception to this case is the trombone transformation of the theme at bar 258, which, being the composer’s own instrument, is used to reflect himself in a state of uncertainty. Its positioning here at the peak of the arch format is important, for it reinforces the significance of the struggle toward acceptance on the part of the composer, and the tension created through not knowing whether the light can in fact ever be reached.

Broadstock does, however, think of each theme in terms of a specific timbre, and score each instrument for its expressive or communicative power. The opening horn melody is one such example.

Certainly I thought of this theme on the horn. It couldn’t have been on any other instrument for me, this opening melody. There’s something about the horn which has a beautiful vibrant warm quality which I wanted and it just couldn’t have been played on the cello or with the oboe or anything else...28

Not surprisingly, it is quite possible for a member of the audience to be moved by the emotive qualities of the work without knowing anything of the extra-musical associations behind it.

One of the most versatile groups of instruments within

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the work, in terms of its orchestrational function, is the percussion. Frequently it is employed exclusively for its unique timbral qualities, providing little more than a colouristic haze or wash of sound to the texture. This is particularly prevalent in the slow sections. The following are only some of many such examples:

1 Bar 12: vibraphone shimmer.

2 Bar 23: where the small gong is being scraped or trilled together with the vibraphone shimmer, and a bar later the chimes are introduced.

3 Bar 26: scraping of the small gong.

4 Bar 56: vibraphone, gong and chimes creating a wash of sound.

5 Bar 86: vibraphone shimmer.

In the fast sections the percussion is used extensively to express and punctuate fragments of the thematic material employed, becoming a dramatic and vital ingredient in the overall orchestrational-tapestry. Its timbral quality here is well suited to the expression of darkness.
Chapter 5.1: Dynamic Change

Broadstock is very specific in his dynamic markings, particularly in areas of solo or small-ensemble writing. Its use is mainly to enhance the presentation of melodic and emotive ideas, and correlates directly to the treatment of thematic material. Beyond this, little relevance is borne to the extramusical significance behind the title.

On a broader scale, a relationship exists between the structural component of dynamic change and the basic form. Figure 10 offers a topographical representation of this aspect of Toward the Shining Light, and from it, the following general observations can be made:

1. The slower sections employ softer dynamic markings than the fast sections.

2. The fast sections contain more frequent and sudden changes in dynamic level.

3. Climaxes are usually effected by an increase in dynamic level. In the case of the final one, a substantial drop in level from bar 328 serves to highlight the increase when it does occur, and a further sudden reduction at bar 399 reinforces the equally rapid climb to the ultimate goal.

4. Each climax in turn gets progressively louder, the first being mf, the second f, third ff, fourth ff accented, and the final one fff accented.

An even more obvious relationship exists with the
component of textural density. Comparison through superimposition of Figures 8 and 10, reveals similarities between the two contours. The slow sections are less jagged, and the fast incorporate more frequent and diverse changes. The treatment of the build to climactic regions also results in similarities between the lines.
Chapter 5.2: Tempi

Figure 11 presents a topographical representation of the tempo changes within Toward the Shining Light. The differences between the slow and fast sections are obvious, and the relationship these changes have with the extra-musical associations of the title correspond directly with those of the basic form.

The only other aspect worthy of comment is the treatment of the climactic regions. To provide forward motion and emphasis to these areas within the slow sections, Broadstock employs a sudden and rapid accelerando. In order to achieve the same dramatic notion of pushing forward in the fast sections, the climaxes are effected by incorporating a sudden drop in tempo before the surge ahead.
Fig. 11.

Metrone mark in crotchet pulses

Slow Introduction
First section, first segment
Second segment
Third segment
Fast Second section

Slow Third section
Fast
Fourth section, first segment

Second segment, part one
Part two
Part three
Slow Coda
Chapter 5.3: General Rhythmic Activity

The treatment of general rhythmic activity relates closely to that of tempo change. Figure 12 presents a topographical representation of the symphony in terms of this aspect, and an examination of the graph reveals a similarity in contour with the one in Figure 11. Generally the slow sections employ notes of comparatively longer duration than the fast sections. As with the other structural components, climaxes are achieved by an increase in rhythmic activity in all cases except the last, which works in reverse.

Comparing or superimposing Figures 11 and 12, highlights the comparative stability of the fast sections with regard to the durations and speed employed. In contrast, the slow sections fluctuate more frequently, with increases in speed and rhythmic activity occurring early in the symphony. They provide interest, not only at the local level, but in assisting to anticipate, forewarn, or even provoke the arrival of the fast sections. Their changeability is an integral part of the communication of struggle.
The general rhythmic activity throughout the piece employed.

Figure 12: Topographical diagram representing

[Diagram showing musical segments and bar counts]

Slow Coda

Slow

First climax

Second climax

First climax

First climax

Second climax

Third climax

Fourth climax

Second climax

First climax

Third climax

First climax

Second climax

Third climax

First climax

Second climax

Third climax

First climax

Second climax

Third climax

First climax

Second climax

Third climax

First climax

Second climax

Third climax

First climax

Second climax

Third climax

First climax

Second climax

Third climax

First climax
Chapter 5.4: Tessitura

Figure 13 depicts the overall tessitura employed in Toward the Shining Light in relation to a piano keyboard. It considers the orchestra collectively, rather than the respective tessituras of individual instruments. A study of this reveals that only subtle differences are perceivable in the treatment between slow and fast sections. Both sections use a widespread range of pitches and fluctuate between the pitch categories employed.

The main distinction between the two is that the fast sections appear to employ a more widespread selection of pitches simultaneously more frequently, and the use is more fragmented. Though maybe not perceivable to the average listener, this does provide translation at least on some level, of the metaphorical aspects of darkness: the confusion through changeability, and notion of struggle.
The overall gestures employed in relation to a piano keyboard.

Figure 13. The String Light: Topological diagram representing

- Fast climax
- Slow Coda
- Part three
- Second segment, first part
- Slow Third section
- Fourth climax
- Second climax
- Slow Fourth section
- Third climax
- Second segment
- First section, first segment
- First section, first part
- Part two
- Slow Coda
Chapter 6: Conclusion

On the surface, Broadstock's work may appear simplistic in comparison with the compositional trends of new complexity writers. On analysis, any such criticism proves unfounded. In Toward the Shining Light, there is evidence of thorough pre-compositional planning, resulting in a high degree of organisation both at the higher structural levels of basic form, harmony, texture, dynamics, tempi, general rhythmic activity, and tessitura, and in the smaller-scale treatment of thematic material. Furthermore, Broadstock employs a process by which the smaller-scale treatment of thematic material, the other associated structural components, and the basic form are interlocked, forming a unified whole. Metaphorically, a network can be imagined connecting all materials both horizontally in time, and vertically according to this marriage of components.

In respect to this encompassing unity, the symphony might be said to have an autonomous identity, being self-evolved. This goes beyond terming it merely monothematic, for in fact all the materials employed are derived from one source. It is a large-scale organic process, made possible only because the original germ of inspiration came not from a solo theme in horn or any other isolated musical element, but from the realization that there is a child who is severely handicapped and struggles to achieve, and a father who struggles to accept the situation. In otherwords, the extra-musical significance preceded the compositional process. It is a work based on the need or desire to communicate this inability to achieve, understand or accept, the anger, despair and confusion, the hope, and the struggle to regain the joy through acceptance and achievement. It is about a child who grows both physically and emotionally through the changing influences of life, and the organic process intrinsic to
this development.

The title, *Toward the Shining Light*, is imbued with these metaphorical associations, and so was a suitably evocative choice for the symphony. But Broadstock did not merely want to use it as a title. He saw its potential to influence the basic form, and to be translated into musical terms. It contained within it a directional pull, enabling the composer to aim his material toward a particular resolution. The arch form chosen allowed for this portrayal of light and darkness, a struggle between them, and a movement toward a final resolution.

A melody was composed to represent the child; however, unlike the usual treatment of a melodic idea, it was not given a definitive lifespan. It commences simply, with a naive beauty suitably depicting the innocence of youth, but did not end with the last notes of the first horn expression. It assumed a life of its own, undergoing perpetual organic change, as a child does when he or she matures. Furthermore, just as a child can not help but influence the environment in which he exists, the theme soon influences its own environment, the associated structural components.

The altered contour or intervallic content of a transformation, or the application of stretto, reflect the child's experiences of struggle, doubt or contusion. The inclusion of the counterpoint version of the theme reinforces this. Other changes are also perceivable in the context of the particular transformation. These may included any or all of the following depending on the degree of infiltration of darkness: increases in tension, general rhythmic activity, tempi, dynamic level, and the number of instrumental parts employed.

As the child experiences anger, frustration, and a loss of hope, we are taken into the scherzo sections of the basic form.
The thematic material becomes greatly distorted and fragmented, and is treated more percussively than melodically. Similarly, the associated structural components reflect the emotional turmoil through extreme increases in tension, rhythmic activity, tempi, dynamic level, and number of instrumental parts.

Conversely, when the child moves toward achievement of goals, the transformations of the theme become more like the original, there is a return to relative stability, and the general rhythmic activity, tempi, dynamic level, and number of instrumental parts generally reduce.

Broadstock confirms that this marriage of formal, thematic and associated structural components within *Toward the Shining Light* was intentional and bears a direct relationship with the metaphorical associations of the title:

It is all so closely intertwined that the textures are all very closely related to the types of emotional experience I was trying to convey. You know, for me dissonance is all about clustering; it is about rhythms which are usually very fast and very percussive. So there are really very simple divisions of textures, rhythms, harmonies, and between dissonance and consonance. The consonant part is usually quiet, much more melodic and not nearly as percussive or as rhythmically active, and the harmony is usually a lot simpler.29

The only structural component which does not seem to be influenced by the organic development of the thematic material, or offer translation of the metaphorical associations of the title to

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29 Interview, Appendix 6.
any significant degree, is that of the tessitura. It is possible that the composer thought expression through this medium superfluous to the overall process; that the piece could become over-integrated.

Asked whether he would expect the audience to be aware of the association between the title and the actual creative process, Broadstock responds:

No, I suspect not, because a lot of it is under the surface. A lot of it is what I call infa-structure which is designed to give strength to the piece of music and ultimately it's the musical outcome which is most important; it is what people listen to.30

Aware that some members of the audience don't even read program notes beforehand, Broadstock goes on to say that this bears little consequence to the appreciation or understanding of the symphony, for inevitably the work must stand on its own. He nevertheless believes that because the work has been informed by that process in the first place, much of the experience will be there on a subconscious level, and the audience will be aware of it, even if they don't know what the work is about specifically.31

_Toward the Shining Light_ possesses this power to communicate, and has moved audiences both aware and ignorant of its extra-musical influences. More uniquely, its emotional appeal and language is also accessible to, and has been enjoyed by, audiences with little previous exposure to contemporary music.

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30 Interview, Appendix 6.
31 Interview, Appendix 6.
Appendix 1: Brief Biography

Brenton Broadstock was born in Melbourne, Australia, on 12 December 1952. As a child he studied the cornet and performed frequently in brass and pop bands. After a secondary education at Camberwell High School, Broadstock attended Monash University from 1972 to 75, where he gained a Bachelor of Arts in economics, politics, history, and music. He worked for two years as a music therapist at Lakeside Psychiatric Hospital in Ballarat, before deciding upon a career in composition.

In 1979 Broadstock travelled to the USA to pursue studies in composition and theory of music with Donald Freund, electronic music with James Richens, and film composition with Gene Rush, at Memphis State University. He gained his Master of Music and was awarded the University’s Johannes Smit Prize for composition. This was the first of numerous awards for composition.

On returning to Australia in 1981, Broadstock continued studies with Peter Sculthorpe at the University of Sydney, gaining a Postgraduate Diploma in Music Composition. He was the Melbourne Symphony Orchestra’s inaugural composer in residence from 1988 to 89. In 1991, he was the first Australian composer to sign a three-year publishing contract with G. Schirmer.

Since 1982, Broadstock has been a member of the academic staff at The University of Melbourne Faculty of Music, where
he received his Doctorate in Music in 1989. Currently he is a Senior Lecturer and Head of Composition.

Broadstock has received acclaim for his work both in Australia and overseas. He has not set out to express a specifically “Australian quality” in composition, being more interested in people and social issues. Such extra-musical influences frequently serve as inspirational forces behind Broadstock’s work, and as a result, his music has both a seriousness of purpose and unmasked emotionalism.

Broadstock’s works are frequently broadcast and performed.
Awards, Prizes, Fellowships and Grants

1980  Johannes Smit Prize: Memphis State University Prize for Composition, USA.

1981  Townsville Pacific Festival National Composers Competition: First Prize - Orchestral Work Section for *Festive Overture*.

Don Cowell National Composers Competition: Melbourne, Special Prize for *Laudes*.

1982  Trombone Ensemble International Composition Competition: USA Finalist, for *Aurora Australis*.


Paterning Scholarship: to attend the Internationale Ferienkurse fur Neue Musik, Darmstadt, Germany.

Albert H. Maggs Award: for composition, Melbourne.

1985  Stroud Festival International Composition Competition: England, Second Prize for *Aureole 3*.

1987  Hambacher International Composers' Competition: West Germany, Equal First Prize for *Tuba Concerto*. 
Australian Performing Rights Association Award (APRA): for Most Performed Australasian Serious Work, for *The Mountain*.

1988

1988 ISCM World Music Days: *Beast from Air* performed in Hong Kong.

Inaugural Composer in Residence: Melbourne Symphony Orchestra. Grant from the Australia Council, Performing Arts Board.

1990

1990 ISCM World Music Days: *And No Birds Sing* performed at Oslo.

1990 Asian Music Festival: *Battlements* performed at Sendai, Japan.

Two National Critics' Circle “Sounds Australian Awards”: Best Australian Orchestral Work 1989, and Best Victorian Work 1989, for Symphony No. 2 - *Stars in a Dark Night*. International Rostrum of Composers: Symphony No. 2 - *Stars in a Dark Night* was selected by the ABC as Australia's entry at Paris.

Composer Fellowship: to attend the inaugural 1990 Pacific Composers' Conference in Sapporo, Japan.

One Act Opera Award: Awarded jointly by The Sydney Metropolitan Opera Company and the Australian Music Centre.

1991

Australian Research Council Grant: two year grant to research Australian music - biographical dictionary of Australian composers.
Australian Performing Rights Association Award (APRA): Contemporary Classical Composition of the Year for Symphony No. 1 -*Toward the Shining Light*.

Special Initiatives’ Grant: The University of Melbourne to research Australian music.

Appendix 2: List of Works

Solo Instrumental:


*Aureole 4* for solo piano. 1984. Duration eleven minutes.

*In the Silence of Night* for solo piano. 1989. Duration ten minutes.


Chamber:

*And No Birds Sing* for flute, clarinet, violin, cello, piano, and percussion. 1981. Duration fifteen minutes.

*Elceu Fugaces* for soprano, flute, clarinet, violin, cello, piano, and percussion. 1981. Duration fifteen minutes.

*String Quartet No. 2*. 1981. Duration seventeen minutes.

*Aureole 3* for oboe and piano, or recorder and harpsichord or piano. 1984. Duration nine minutes.

*Beast from Air* for trombone and percussion. 1985. Duration eleven minutes.
Down the Emperor's Road Woodwind quartet: flute, oboe, clarinet, and bassoon. 1986. Duration ten minutes.

The Songs I Had for soprano and trombone. 1989. Duration ten minutes.

Deserts Bloom...Lakes Die for Wind octet and bass. 1990. Duration eleven minutes.

In Chains for alto flute and guitar. 1990. Duration ten minutes.

String Quartet No. 4 1990. Duration sixteen minutes.

All that is Solid for alto flute, bass, clarinet, and piano. 1992 Duration seven minutes.


Brass:

Aurora Australis for eight trombones. 1981. Duration ten minutes.

Brass Band:

St. Aelred (Rhapsody for Band). 1981. Duration nine minutes.

Click (Festival March). 1982. Duration three minutes.

Fantasia 1984. Duration nine minutes.
Fanfare and Processional 1985. Duration three minutes.

Festival Prelude 1986. Duration six minutes.

My Shepherd 1988. Duration five minutes.

Meditation on Rapture 1990. Duration six minutes.

Rutherford Variations 1990. Duration ten minutes.

Concert Band:

Eureka 1985. Duration five minutes.

Orchestral:

Festive Overture 1981. Duration ten minutes.

The Mountain 1984. Duration nine minutes.

Expedition (String Orchestra) 1985. Duration fifteen minutes.

Battlements 1986. Duration twelve minutes.

Symphony No. 1 - Toward the Shining Light 1988. Duration 20 minutes.

Two Japanese Sketches (String Orchestra) 1988. Duration six minutes.

Symphony No. 2 - Stars in a Dark Night 1989. Duration twenty-four minutes.
Symphony No. 3 - *Voices from the Fire* 1991. Duration twenty-one minutes.

**Concertos:**

*Tuba and Orchestra* 1985. Duration eighteen minutes.

*Piano and Orchestra* 1987. Duration sixteen minutes.

**Opera:**

*Fahrenheit 451* for soprano, mezzo soprano, tenor, baritone, bass, and electronics on CD. 1992. Duration fifty-three minutes.
Appendix 3: Discography

Orchestral and Chamber:


*Beast from Air*: Australia Music CD (forthcoming).


Symphony No. 2 - *Stars in a Dark Night*: ABC Classics (forthcoming).

*String Quartet No. 2*: Australia Music CD (forthcoming).

Works for Brass:

*Aurora Australis*: ITA Trombone Ensemble. Conducted by Robert Conger. AUDIO VILLAGE (USA). (Cassette).

*Click*: Melbourne Staff Band. Conducted by Colin Woods. TRIUMPHONIC New York (R and C).

*Click*: International Staff Band. Conducted by Ray Bowes. TRIUMPHONIC London (R and C).


*My Shepherd*: National Capital Band (USA) (CD and cassette).


*St. Aelred Rhapsody*: Melbourne Staff Band. Conducted by Colin Woods. FESTIVAL Canada (cassette).
Appendix 4: Publications

Articles:


Chapter in book:


Book:

Sound Ideas - Australian Composers Born Since 1950 - Australian Music Centre: Sydney (publication forthcoming).
Appendix 5.1: Summary of Analysis

Form:
a single-movement symphony of approximately twenty-minutes in duration, comprising of four main sections (slow, fast, slow, fast), and a coda which is also slow. Due to the nature of the material, this may be described as an “arch form”. The central point is the trombone solo in the second slow section, and there is a noticeable directional pull and focus throughout the symphony toward the beginning of the coda.

Slow:
Introduction:

1. *Espressivo ad lib.*
   Crotchet = 50.
   Theme in solo horn, D Ionian mode, bars 1 to 12.

2. Contrapuntal treatment of theme bars 12 to 24.
   Transformation 1 of theme, trumpet 3, D Lydian mode, bar 12.
   Counterpoint version of theme, trumpet 1, bar 12.
   Transformation 2 of theme, horn 2, B♭ Dorian, bar 14.
   Transformation 3 of theme, horn 3, B♭ Dorian, bar 16.

Section one:

1. Segment 1, bars 25 to 49.
   Crotchet = 60.
   First climactic region, bar 25.
Transformation 4 of theme, oboe, B Aeolian, bars 25 to 37.
Four-note motive, horn 1, English horn, vibraphone, and cello, bar 36.
Descending triplet version of theme, piccolo and flute cannoned by violin 1, F Lydian, bars 36 to 38.
Canonic treatment of transformations 5 to 10 in woodwind, bars 37 to 44.
Bassoon, D Aeolian
Bass clarinet, E Aeolian
Clarinet, F Mixolydian
English horn, G Aeolian
Oboe, A Aeolian
Flute, B ♭ Aeolian
Transformation 11 of theme, piccolo, B ♭ Lydian, bars 45 to 49.

2 Segment two, bars 50 to 61.
Crotchet = 80.
Second climactic region, bar 50.
Built on four-note motive.
Bar 58, descending triplet version of theme, B Aeolian.
Bar 60, ostinato accompaniment figure in viola built from descending triplet version.

3 Segment three, bars 62 to 90.
Espressivo.
Crotchet = 50.
Transformation 12 of theme, violin 1, commences B Aeolian (shifts to A ♯ Ionian at bar 74), bars 59 to 85.
Contrapuntal string treatment of theme, bars 65 to 85.
First transformation of counterpoint version of theme, violin 2, E Dorian, bar 65.
Bar 67, fragmentation of counterpoint version of theme in cello and double bass.
Bar 74, transformation 13 of theme, violin 2, D ♯ Lydian.
Bar 76, transformation 14 of theme, cello, D ♯ Lydian.
Third climactic region, bar 85.
Bars 86 to 90, transformation 15 of theme in viola, D Aeolian or Dorian.

Fast:
Section two:

1 "Scherzo", bars 91 to 238.
Energico.
Crotchet = circa 126.
Largely built on descending triplet version of theme.
Bar 140, trumpets, repeated-note figure.
Fourth climactic region, bar 160.

Slow:
Section three:

1 Bars 239 to 266.
Crotchet = circa 60.
Transformation 16, oboe, A Locrian, bars 243 to 256.
Transformation 17, solo violin, based B Ionian with the impression of commencing F Mixolydian, bars 248 to 255.
Transformation 18, trombone, being central point of arch form, based on C Ionian but commencing D#, bars 258 to 266.

Fast:
Section four:

1 Segment one, bars 267 to 327.
Crotchet = 132.
First part of second scherzo.
Built largely on descending triplet version of theme.
2  Segment two, bars 328 to 400.  
Climax of symphony.  
Second part of second scherzo, in three parts:

i  bars 328 to 361, comprising largely of the ostinato 
accompaniment figure, eg: bar 328 viola and cello, the four-note 
motive, and the two-note descending fourth motive.  
Bar 360, tuba, fanfare motive.  
Crotchet = circa 124.

ii  bars 362 to 381, comprising largely of the rhythmic fanfare 
motive, and the ostinato accompaniment.  
Crotchet = 128.

iii  bars 382 to 400, comprising largely of the descending triplet 
version, ascending runs, and the two-note motive.  
Crotchet = 134.

Slow:  
Coda:  
1  bars 401 to 434.  
Crotchet = 60.  
Resolution of climax, bars 401 to 419.  
Transformation 19, solo horn, D Ionian ending B Ionian, bars  
420 to 434.  
Espressivo ad lib.  
Crotchet = circa 50.
Appendix 5.2: Analysis of Thematic Material

**Theme and Transformations:**

**Theme:**
Bar 1, horn one, D Ionian.

![Musical notation of the theme and progression]

**Progression:**

![Musical notation of the progression]

**Contour:**

![Musical notation of the contour]

**Intervallic content - Summary:** minor second, major second, minor third, perfect fourth, and perfect fifth.
Transformation One:
Bar 12, trumpet three, D Lydian.

Progression:

Contour:

Intervallic content - Summary: major second, minor third, major third, perfect fourth, perfect fifth, and major sixth.
Transformation Two:
Bar 14, horn two, B♭ Dorian.

Progression:

Contour:

Intervallic content - Summary: minor second, major second, minor third, major third, perfect fourth, augmented fourth, and perfect fifth.
Transformation Three:
Bar 16, horn three, Bb Dorian.

Progression:

Contour:

Intervallic content - Summary: minor second, major second, minor third, major third, perfect fourth, augmented fourth, and perfect fifth.
Transformation Four:
Bar 25, oboe, B Aeolian.

Progression:

Contour:

Intervallic content - Summary: minor second, major second, minor third, major third, perfect fourth, diminished fifth, and perfect fifth.
Transformation Five:
Bar 37, bassoon, D Aeolian.

Progression:

Contour:

Intervallic content - Summary: minor second, major second, minor third, major third, and perfect fourth.

Transformation Six:
Bar 39, bass clarinet, E Aeolian.
Progression:

Contour:

Intervallic content - Summary: minor second, major second, minor third, major third, and perfect fourth.

Transformation Seven:
Bar 40, clarinet, F Mixolydian.
Intervallic content - Summary: minor second, major second, minor third, major third, and perfect fourth.

Transformation Eight:
Bar 40, English horn, G Aeolian.

Progression:

Contour:

Intervallic content - Summary: minor second, major second, minor third, major third, and perfect fourth.
Transformation Nine:
Bar 40, oboe, A Aeolian.

Progression:

Contour:

Intervallic content - Summary: minor second, major second, minor third, major third, and perfect fourth.

Transformation Ten:
Bar 40, flute, Bb Aeolian.
Progression:

Contour:

Intervallic content - Summary: minor second, major second, minor third, major third, and perfect fourth.

Transformation Eleven:
Bar 45, piccolo and glockenspiel, B Lydian.

Progression:

Contour:

Intervallic content - Summary: major second, minor third, major third, and perfect fourth.
Transformation Twelve:
Bar 62, violin one, B Aeolian.

Progression:

Contour:
Intervallic content - Summary: minor second, major second, minor third, major third, perfect fourth, diminished fifth, and perfect fifth.

Transformation Thirteen:
Bar 74, violin two, D Lydian.

Progression:

Contour:
**Intervallic content - Summary:** major second, minor third, perfect fourth, and perfect fifth.

**Transformation Fourteen:**
Bar 76, cello, D Lydian.

![Musical notation]

**Progression:**

![Musical notation]

**Contour:**

![Musical notation]
**Intervallic content - Summary:** minor second, major second, minor third, major third, perfect fourth, augmented fourth, perfect fifth, minor sixth, and minor seventh.

**Transformation Fifteen:**
Bar 86, viola and celeste, D Aeolian or Dorian.

**Progression:**

**Contour:**

**Intervallic content - Summary:** minor second, major second, minor third, and perfect fourth.
Transformation Sixteen:
Bar 243, oboe, A Locrian.

Progression:

Contour:

Intervallic content - Summary: major second, major third, perfect fourth, augmented fourth, perfect fifth, and major sixth.
Transformation Seventeen:
Bar 248, violin one, B Ionian.

Progression:

Contour:

Intervallic content - Summary: minor second, major second, minor third, major third, perfect fourth, augmented fourth, perfect fifth, and minor tenth.
Transformation Eighteen:
Bar 258, trombone one, C Ionian.

Progression:

Contour:

Intervallic content - Summary: minor second, major second, augmented second, minor third, major third, augmented fourth, and perfect fifth.
Transformation Nineteen:
Bar 420, horn one, D Ionian.

Progression:

Contour:

Intervallic content - Summary: minor second, major second, minor third, perfect fourth, and perfect fifth.
**Counterpoint Version and transformations:**

First Occurrence:
Bar 12, trumpet one, D Lydian.

Progression:

Contour:

Intervallic content - Summary: augmented unison, minor second, major second, and perfect fourth.
First Transformation:
Bar 65, violin two, E Dorian.

Progression:

Contour:

Intervallic content - Summary: minor second, major second, minor third, perfect fourth, and perfect fifth.
Fragmentation One:
Bar 67, cello.

Intervallic content - Summary: major second.

Extension One of Fragmentation:
Bar 76, double bass, B Mixolydian.

Intervallic content - Summary: minor second and major second.
Extension Two of Fragmentation One:
Bar 94, trumpets and piano, A Aeolian.
(Also bar 270)

\[\text{\includegraphics[width=0.5\textwidth]{music notation}}\]

Intervallic content - Summary: minor second, major second, and minor third.

Transformation One of Fragmentation One:
Bar 130, violin one and two.
(From the first fragmentation at bar 67 descending and the retrograde version ascending)

\[\text{\includegraphics[width=0.5\textwidth]{music notation}}\]

Intervallic content - Summary: glissando.
Transformation Two of Fragmentation One:
Bar 153, trumpet one. (Also at bar 309)
(Retrograde of fragmentation one extended one note, and
developed from the glissando motive)

\[ \text{Intervallic content - Summary: minor second and major second.} \]

Extension One of Transformation Two of Fragmentation One:
Bar 158, piccolo, flute, oboe, English horn, trumpets, trombone one, and violin one and two; G Ionian.

\[ \text{Intervallic content - Summary: minor second and major second.} \]
Transformation Three of Fragmentation One:
Bar 191, English horn. (Also at bar 195, bassoon, and bar 206, flute)

\[ \text{\textbf{Intervalllic content - Summary:} major second.} \]

Transformation One of Extension Two of Fragmentation One:
Bar 317, bass clarinet, bassoon, cello, and double bass, B♭ Mixolydian.

\[ \text{\textbf{Intervalllic content - Summary:} major second and minor third.} \]

Extension Two of Transformation Two of Fragmentation One:
Bar 386, bass clarinet, bassoon, viola, cello, and double bass, based on E Ionian.
Intervallic content - Summary: minor second, major second, and major third.

Transformation Two of Extension Two of Fragmentation One:
Bar 389, woodwind and violin two, C Lydian.
(Also various other scalar forms are developed)

Intervallic content - Summary: minor second and major second.

Transformation Four of Fragmentation One:
Bar 397, English horn, clarinets, bassoon, trombones, tuba, viola, cello, and double bass.

Intervallic content - Summary: minor second and major second.
Fragmentation Two of Transformation One:
Bar 403, horns.

Intervallic content - Summary: minor second, major second, and minor third.

Descending Triplet Version:

First Occurrence:
Bar 36, piccolo and flute cannoned by violin one, F Lydian.

Progression:

Contour:

Intervallic content - Summary: minor second, major second, minor third, major third, and perfect fourth.
Abbreviated version:
Bar 53, bass clarinet and bassoon.

Intervallic content - Summary: minor second, major second, and major third.

Ostinato Accompaniment One:
Bar 60, viola.

Intervallic content - Summary: minor second, major second, minor third, and perfect fourth.

Repeated-note Figure:
Bar 140, trumpets.

Intervallic content - Summary: minor second.
Ostinato Accompaniment Two:
Bar 328, viola and cello.

Intervallic content - Summary: minor second, major second, minor third, and major third.

Fanfare Figure:
Bar 360, tuba.

Four-note Figure and Transformations:

First Occurrence:
Bar 36, English horn, horn one, vibraphone, and cello.

Intervallic content - Summary: major second, major third, and perfect fifth.
First Transformation:
Bar 53, violin one, trumpet, and oboe.

\[
\begin{align*}
\text{Intervalle content - Summary: } & \text{ major second, minor third, major third, and perfect fourth.}
\end{align*}
\]

Fragmentation:
Bar 160, horns.
(Subsequently heard also as descending fifths and ascending fourths)

\[
\begin{align*}
\text{Intervalle content - Summary: } & \text{ perfect fourth.}
\end{align*}
\]
Rhythmic Figure and Transformations:

First Occurrence:
Bar 27, vibraphone.

(Based on contour of theme inverted)

Celeste.

(Based on contour of theme in retrograde)

Intervallic content - Summary: minor second, major second, major third, and perfect fourth.

First Transformation:
Bar 182, piccolo and flute.
Intervallic content - Summary: minor second and major second.

Second Transformation:
Bar 221, piccolo.

Third Transformation:
Bar 251, violin one.

Intervallic content - Summary: minor second, major second, and minor third.

Fourth Transformation:
Bar 252, oboe.

Intervallic content - Summary: minor second, major second, minor third, major third, and perfect fifth.
Fifth Transformation:
Bar 359, oboe

*Intervallic content - Summary:* minor second and major second.
Appendix 6: Transcription of Interview with Broadstock

Monday, 21 December 1992, The University of Melbourne

LT: How does the title influence the structure on a macro level in Toward the Shining Light?

BB: The title for this one is a little bit more obscure in terms of its influence than say the other two symphonies, but the directional pull of the title, the fact that it is actually aiming toward a particular resolution, the "shining light" as it were, or at least trying to get there, or trying to see it or reach it, or whatever the case may be - that was obviously very important; so the piece is very focused, very directional, trying to aim to a particular point, being the D-based area toward the end of the piece [bar 401].

So that was a general (the first macro) step. The next was... you see the piece starts off with that solo horn line which is gradually broken down through the course of the first part of the piece. Each time it occurs in a slightly different way as a melody, and also in different sorts of contexts - textural contexts and pitch-centres. There are two matching fast sections which use the theme, but in a very fragmented way. They are middled by another quiet section, based on the opening, which uses the opening theme, but incorporating augmented intervals. So there's an introduction, first section, fast, middle, fast, then that final driving climactic section, with a little coda,
if you like at the end. It is very much an arch form, with
the central point being the trombone solo [bar 258],
which, being my instrument, is used here to represent
myself alone, and in a state of uncertainty. So it is about
the melody which represents the young child and then
goes through a whole series of transformations,
inevitably coming back to a much fuller and richer
version at the end.

LT: Did the title influence the structure in regard to say the
textures employed, or the tessituras or even the pitch­
centres?

BB: The title - no. I don’t think so. It is all so closely
intertwined that the textures are all very closely related to
the types of emotional experience I was trying to convey.
You know, for me dissonance is all about clustering; it is
about rhythms which are usually very fast and very
percussive. So there are really very simple divisions of
textures, rhythms, harmonies, and between dissonance
and consonance. The consonant part is usually quiet,
much more melodic and not nearly as percussive or as
rhythmically active, and the harmony is usually a lot
simpler.

LT: So these are more tied in with the actual melody and the
transformations of the melody than the actual title. It is
sort of an organic process in which it uses the title to
create the melody and then.....

BB: Yes it is definitely organic. The title in this piece was
really only a starting point, rather than being much more
definitive or defining, like in the second symphony.
LT: Did the title influence the structure on a macro level then at all?

BB: No, not that I am aware of.

LT: Do the actual pitch-centres, rather than the melody, reflect or portray the light or darkness in any way?

BB: The choices of pitch-centres? Well the D is a constantly recurring pitch-centre in my works. I’m not really sure why, other than its all based on Dorian-modish types of scales; so the D obviously represents that sense of finality. But then, the D is used in the second symphony in the totally opposite way: it is also what you begin and end on, but in that situation it is the insanity which is centred on D, whereas in *Toward the Shining Light* it is the child, the child’s melody, and the acceptance or the understanding.

LT: It is noticeable in the first symphony that there is a move away from the D centre to more remote tonalities or centres; I wondered whether that was tied in with the transformations. Obviously that was the beginning and as it moves away there is that struggle to gain acceptance or understanding, and it is only right at the end where it comes back to a clearer tonality. Was that done consciously?

BB: Yes. I’m sure it was; there was a logical plan. The two faster sections are also centred on D, at least initially, but it is a clustered D.

LT: The two faster sections are related to the darker side...

BB: huh huh...
LT: What does this mean to you? Is this the struggle to gain acceptance? Is this the emotional turmoil that you went through?

BB: Yes, the emotional turmoil... Well I mean again only on a very general level, because the work is not strictly programmatic; it is not some sort of day to day diary on musical terms. But yes, these two particular sections are meant to represent some sort of turmoil.

LT: I notice that the feature of light occurs in the titles of your first three symphonies, and I wondered if this had occurred by coincidence, or whether this was something you had done by intention. Was this a theme that you had sought to explore?

BB: Yes!

LT: Is it likely that future symphonies...

BB: Yes, well the fourth symphony is called “In a Brilliant Blaze”, so no, it is deliberate. It is intentional now, though I’m not sure it was intentional in the first place. My chamber opera, Fahrenheit 451, is also about fire.

LT: The use of titles to generate or influence structure has obviously been done consciously, and with purpose. Do you consider this link between title and structure to give greater meaning or quality to the work for you as a composer?

BB: Greater meaning or quality... I’d have to say yes. I’m not an abstract person. Music does not exist somehow separate from the world in which I live. It is actually a
part of what I do and part of what I believe. So, although I have written a couple of pieces which I suppose one could call abstract, I don’t think they are. I think the titles are very important to me because they give the whole process a lot of focus, and it also helps the audience as well to focus in some way.

LT: Would you expect the audience to be aware of the association between the title and the actual creative process of the work?

BB: No, I suspect not, because a lot of it is under the surface. A lot of it is what I call infra-structure which is designed to give strength to the piece of music and ultimately it’s the musical outcome which is most important; it is what people listen to. A lot of people don’t even read the program notes beforehand because they don’t want to be influenced as to what they are hearing.

LT: But that doesn’t matter.

BB: No! It doesn’t matter, because the work has been informed by all that process in the first place. A lot of the experience is going to be there on a subconscious level, whether they are necessarily aware of it or not (well I think they will be), but they may not necessarily know what the piece is about specifically. The piece stands on its own, however I think if one knows something about it, that obviously enhances the piece somewhat.

LT: Do you envisage using this technique in future symphonies, where you have a title that influences the structure of the work, or is this something that you decide upon depending on the situation?
BB: Well for the next work the title is not going to influence the piece quite so much, but it may well in other cases. It depends a lot on the nature of the title, and what images it conjures up musically.
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