

Breath through Water: Personal Cross-Cultural and Multimedia

Processes Flowing Towards Dao in Composition

A thesis submitted in partial fulfilment
of the requirements for the award of the degree

MASTER OF ARTS (HONOURS)

From the
UNIVERSITY OF WESTERN SYDNEY

By

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SCHOOL OF HUMANITIES AND COMMUNICATION ARTS

2012

Abstract

This thesis presents a composer's journey that uses water as a symbolic tool for analysis and inspiration across three creative audio-visual works: *water. wave. form.* (2010), *Antibiosis* (2011) and *The Ghost Cave* (2012). These concepts of water are drawn from the perspectives of Swiss Psychologist Carl Jung who formed his analogy of the unconscious with an engagement with East Asian Daoism's notions of: *yin-yang*, flow and natural phenomena. The cultural heritage of the film maker (East Asian) and the composer (European) informs an intercultural context. As the composer, I focused on music and philosophies from several countries and their composers that contribute to this work, these include: Chou Wen-chung (China), Chinary Ung (Cambodia), Toru Takemitsu (Japan), Liza Lim (Australia), Bruce Crossman (Australia), and Philip Glass (America). Ideas found in water, video works and music are unified with concepts of time from French composer and audio-visual theorist Michel Chion. His concepts include: temporal vectors, non-temporal vectors, directional, non-directional, scansion, syncretism and sync points. These are shown to contain traditional European directional development that are placed alongside traditional East-Asian concepts of stasis, single-tone and momentary philosophy with its focus on resonance.

Acknowledgements

I would like to formally express gratitude to: Donna Chang for her film contributions and her loving support throughout the research, to Margaret and Raymond Portelli for their generous financial support, and the ongoing inspiration, motivation, dedication and encouragement from my principal supervisor Dr Bruce Crossman and co-supervisor Ian Stevenson.

Statement of Authentication

The work presented in this thesis is, to the best of my knowledge and belief, original except as acknowledged in the text. I hereby declare that I have not submitted this material, either in full or in part, for a degree at this or any other institution.

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Introduction

Chapter One:

Walking With Water

This project is a practiced-based research involving three compositions in collaboration with film as the basis for praxis knowledge. The creative folio consists of three of my compositions. The first is entitled *The Expansive Water* (2010) (chamber orchestral score with a MIDI representation) and this is a part of the multimedia (film) work *water. wave. form.* (2010). The second is *Antibiosis* (2011) (chamber ensemble score with MIDI and audio samples) and is part of an audio-visual work of the same name. The final piece is *Finding Kensho* (2012) (chamber orchestral score with a recording of a performance by the Melbourne Symphony Orchestra) is associated with the multimedia work *The Ghost Cave* (2012). The works feature water as a symbol—a floating world that embraces opposition, a life source of the creative spirit, differing types of flow and a process for philosophical and creative exchange to facilitate ideas. These concepts are reflected in the creative output and developed with each succeeding film and music composition, becoming a personal cultural exchange of the collaborators. My research into water as a symbol and metaphor comes from the synergy between Chinese Daoism, and Psychologist Carl Jung's European perception of the unconscious. I will relate these philosophies to similar ideas found in a music and art context. Jung engaged with Daoist philosophy in his work and my focus is how he conceptually uses water in his archetypal philosophies. The three works are also analysed through the perspective of the French theorist Michel Chion. My personal creative journey through compositional processes moves towards neutralising musical opposites and creating a musical fluidity as an expression of a spiritual process—the *Dao*. Musical

polarities, fed by music-visual collaborative dialogue, sit juxtaposed in neutral spaces with the language of water as a 'way between' them that creates unity—or oneness. Whilst the films will be analysed from the perspective of Chion to describe the interrelationship between sound and image, the underlying purpose is about finding a personal spiritual rhetoric¹ in sound. The interaction of sound and vision is found to contain cultural ideas that stem from the European aspects of my Australian identity and Chinese aspects from my collaborator Donna Chang's Chinese-Australian identity. The cross-cultural confluence of the composer and film maker feeds into the conceptual and aesthetic direction of this project.

Water Philosophy

This project is an investigation into a personal compositional process and its relation to Daoism and Jung, with a centralising theme of water. Jung's notion of the 'water archetype' and the 'collective unconscious'² is explored. I relate this to my personal compositional practice and extend this to my collaborations with film (including dance concepts that interact with visual-film ideas). Jungian concepts are interrelated, and therefore this research will branch into them. These include, synchronicity, concept of self, individuation and active imagination.³ Aspects of Western thought will be conceptualised with Jung's philosophy that was derived from Daoist thought⁴. This will also help lead into the discourse of East-Asian thought. For example, this focus on neutralised opposites is grounded in Chou

¹ Timothy Koozin, "Spiritual-temporal Imagery in Music of Olivier Messiaen and Toru Takemitsu", *Contemporary Music Review*, Vol. 7, 1993; p. 200.

² C. G. Jung, *Archetypes and the Collective Unconscious*, Princeton University Press, Vol. 9, Part 1. 1969.

³ Coward, Harold. "Taoism and Jung: Synchronicity and the Self", *Philosophy East and West*, Vol. 46, No. 4 (Oct. 1996). pp. 477-495.

⁴ *Ibid.*, p. 477.

Wen-chung's concept of 'cultural roots'—particularly the 'revitalisation and assimilation'⁵ in personal artistic practice.

In Daoist thought artistic practice is not just the focus on a singular art form but something that can move across multiple media. This is expanded by Chou in his article *Wenren and Culture*: "in ancient China the artist—*wenren*, is 'the person with ultimate knowledge for the arts' ... and is accomplished in a variety of artistic media."⁶ The Daoist philosopher Zhuang Zi proposes "that which moves among things is *Dao*," and Confucius states the importance of, "aiming at *Dao*, moving among the arts."⁷ This project endeavours to find revitalisation through assimilating sound and vision. The purpose is to move among them on a spiritual path lead by a flexible conception of breath. This breath is akin to Chinese music literati attitude of performing Chinese *qin* music: "by integrating the rises and falls of the music with breathing, the essence and spirit of the music are obtained."⁸ These breath concepts affect my personal treatment of sound as movement symbolised by water. This helps guide my realisation of the music and impacts on its flow, timbral life, phrasing, and shaping a line towards *Dao* in sound.

Interrelationship of Themes

Central themes of this thesis include, cultural roots, spirit, and water as 'flow'. Expressed in music there are single moments merged with a wider cultural totality. This musical totality

⁵ Chou Wen-chung, *Wenren and Culture*, Middletown, Conn.: Wesleyan University Press, 2004 p. 214. from the book Yayoi Uno Everett & Frederick Lau, *Locating East Asia in Western Art Music*.

⁶ *ibid.*

⁷ Chou Wen-chung, *Wenren and Culture*, Middletown, Conn.: Wesleyan University Press, 2004 pp. 213. from the book Yayoi Uno Everett & Frederick Lau, *Locating East Asia in Western Art Music*.

⁸ Edward Ho, "Aesthetic Considerations in Understanding Chinese Literati Musical Behaviour" *British Journal of Ethnomusicology*, Vol. 6 (1997), p. 41.

contains the synergy I see between Jung and Chinese Daoism (see Figure 1). The process is identifying something in a creative work that is an opposition (for instance, consonance and dissonance). I then invite them to sit side-by-side as juxtaposed equals—thus treated neutral. This combination is a musical ‘way’ towards a rich musical experience. The process is also aimed to result in tranquillity and fluidity that is led by the symbolism of water. This stream of musical ideas is similar to Daoism’s concept of spiritual breath as a metaphor of *Dao*. This Daoistic flow forms a philosophical basis for my creative process in music but also interacts with my interpretation of the visual. Dialogue in my collaborative process with Chinese-Australian film maker Chang also influences my decisions. Chang is also my relationship partner and so collaboration can happen in everyday situations. These ideas all co-exist to construct my compositional identity, integrity, culture and spirit, analogous to the *Dao* and observable in patterns and relationships within a creative artefact (music and visual). These ideas will be analysed through the French cultured lens of Chion’s ideas on oppositional vectors and freedom.

The diagram below (Figure 1) represents the concept of a ‘floating world that embraces opposites’: Singular existences merging with a cultural totality as a metaphor for sound, fed by the oppositions:

- i. Jungian philosophy versus Daoist thought (in sound);
- ii. Personal cultural roots: Western art music composer and Chinese-Australian film maker;
- iii. Cultural context: Western music and films (Chion oppositional theories), Chinese calligraphy and literati music attitudes;
- iv. Exists on a level as ‘spirit’ but represented in the artefact.
- v. Collaboration: Water metaphor as Flow between media.

Figure 1: Floating World



This thesis looks at finding ways to neutralise opposites towards musical fluidity in my compositions and associated media. My artistic practice is deconstructed into: personal cultural roots of East-Asian and European Jungian perspectives of ‘opposites’, the metaphor of ‘water’ as *Dao*, and articulating the shape and balance of Daoism. I will examine Eastern and Western processes towards ‘oneness’ under the conceptual idea of water. This will be done by applying both schools of thought to examples found in music composition and film. My focus is on Chinese Daoism’s relationship with nature (along with Southeast Asia) and Western art music’s thematic ‘unification’. The duality is viewed through Chion’s

oppositional ideas between fixed (vector related) and free (syncretism) coincidences of media.

The Mechanics of Flow

Thus Daoist-Jungian flow is explored as: a personal credo, a philosophical and musical context, through music from an intercultural context and through three audio-visual collaborations. These ideas are to emerge as a multi-polaristic identity concept. Chapter two looks at the personal creative roots of the composer and the film maker as a revitalisation towards assimilation. This is through a nourishing symbolism of water: a floating world that neutralises opposition, creating a Daoist flow of balance. This forms an integrated oneness between Western Art music and Daoism. Chapter three is the creative context of water as a philosophy. Nature will be unified with: musical ideas and the intuitive process. There will also be correlation to the *I Ching* and Chinese calligraphy showing their application to creative material. East Asian cultural notions of natural phenomena, the single-tone, the infinite, the episodic, and the aura will be represented and compared to examples in western art music. This is to show the shades of grey between the two cultures, which results in a Daoist oneness. Chapter four is the intercultural context which uses specific musical examples from key composers involved. These composers form the confluence of East Asian and Western art music and contain examples of water flow concepts. Their ideas expand the philosophy through their personal and culturally specific treatment of varying temporalities. These composers include: Chou Wen-chung (China), Chinariy Ung (Cambodia), Toru Takemitsu (Japan), Liza Lim (Australia), Bruce Crossman (Australia), and Philip Glass (America). Chapter five is an analysis using Michel Chion's audio-visual concepts of flow

found in the three creative works: *water. wave. form.* (2010), *Antibiosis* (2011) and *The Ghost Cave* (2012). This flowing journey is held together through its water philosophy and interconnected floating world of ideas. These emerge as a personal creative credo.

Part One: The Process

Chapter Two

Personal Credo

Personal-Cultural Roots: Revitalisation and Assimilation

The underlying concept of water contains the ideas of revitalisation and assimilation of personal-cultural roots. These personal identities will be drawn from my own Western musical background—citing previous works—assimilated with the film maker’s Chinese Daoist background.

According to ancient sages, the source of creativity is to be found in one’s heritage; to revitalise the legacy of a culture thus requires responding to stimuli coming from both within and outside the culture.⁹

Following Chou’s theme, of a cultural root to nourish creativity,¹⁰ he mentions the importance of revitalising roots from a personal identity, which composer Bruce Crossman cites in his discussion “personal compositional voice”¹¹, revealed poetically by Chou as: “the revitalisation of one’s own culture, the beautiful flowers plucked from a neighbour’s garden will never produce roots for future blossoms.”¹² My personal education in music has been from a Western tradition. My interests began primarily from contemporary European, American art music and rock music. As I reflected more deeply into my practice I found inspiration from an inner sincerity of emotion as a type of ‘perceived flow’. This was derived

⁹ Chou Wen-chung, *Wenren and Culture*, Middletown, Conn.: Wesleyan University Press, 2004 p. 214; from the book Yayoi Uno Everett & Frederick Lau, *Locating East Asia in Western Art Music*.

¹⁰ *Ibid.*, p. 213.

¹¹ Crossman, Bruce. “Asian-Australian Interactions: Personal Compositional Voice and After-Resonance Renewal,” *Inaugural Research Conference: Scholarship and Community*, College of Arts, Education, and Social Sciences, University of Western Sydney, 2005, p.1.

¹² Chou Wen-chung, *Wenren and Culture*, Middletown, Conn.: Wesleyan University Press, 2004 p. 214; from the book Yayoi Uno Everett & Frederick Lau, *Locating East Asia in Western Art Music*.

from Daoist thought and became a guiding principle of my creative process (explained further by Zhuang Zi notion of the *Dao* as “that which moves among things”¹³). The idea of drawing from an inner sincerity of emotion can be linked to Chou’s example of the popularised Western image as a romantic who searches for “an individualised expression of some intense personal feeling.”¹⁴ It can also be synthesised with Chou’s traditional Chinese image of “composing a piece about some phenomenon in nature, and its philosophical and aesthetic impact.”¹⁵ My early developmental works created from these ideas include *Satori* (2009) and *Twin Phobias* (2009)—touched on Eastern philosophical ideas.

My investigation into the development of myself as a composer grew increasingly stronger as I found myself gravitating towards East-Asian culture. Toru Takemitsu and Chou Wen-chung have been major inspirations in this direction, mainly, the affinity with nature and the environment that underpins this music. Listening to these composers for the first time, I found I could not comprehend how this music was created or even how to listen to their works. I suspected the music was working on another level, which I later came to realise as an environmental totality. However, I was not aware of this initially and it drew me closer to wanting to understand the culture behind the music. Some examples of this music include *In an Autumn Garden* (1973) and *November Steps* (1967) by Toru Takemitsu and *Yün* (1969) and *Pien* (1966) by Chou Wen-chung.

I came across the topic of water whilst working on the films *Satori* and *Twin Phobias*—in collaboration with film maker Donna Chang. Interestingly, this affinity with nature in Chang’s work was something I had been unconsciously admiring in Chou and Takemitsu. I

¹³ Ibid., p. 213.

¹⁴ Chou Wen-chung, “Whither Chinese Composers?” *Contemporary Music Review*, 26: 5, 2007, p. 502.

¹⁵ Ibid.

intuitively found water to be a great source for inspiration without knowing how. It was this 'how' that drew me to this current research and to descend further down this creative well discovering connections between East-Asian artistic thought and my own practice. Part of my aim of revitalisation is through the flow between the two mediums. More specifically, the Daoistic textual flow from nature (water) in Chang's filmic sequences and the dialogue with my sonic ideas. This flow between art forms comes out of Chinese Daoist attitude to creativity, expressed in Chou's idea of flow across different media¹⁶ and can be seen in Daoist influenced work *Koyaanisqatsi*¹⁷ with the collaboration of composer Philip Glass and film maker Godfrey Reggio.¹⁸

Chou's mention of a 'cultural root' is also important and can be seen to translate directly to the audience experience. I witnessed Tan Dun's piece called *Ghost Opera*¹⁹ at the 2011 Sydney festival. I felt the piece replicates this balance of a cross-cultural mosaic. Tan Dun reflects many fundamental principles in Daoism such as when he describes his music as "many elements from different traditions and cultures, but they are all moulded into a genuine whole."²⁰ The second music theatre work on this night was called *A Chinese Home* which is a multimedia work in four parts put together by Wu-Man, David Harrington and the video artist Chen Shi-Zheng. Peter McCallum's article in the Sydney Morning Herald explains that the work "lacked the instinctive cohesion, sensitivity and satisfying wholeness of Tan's

¹⁶ Chou Wen-chung, *Wenren and Culture*, Middletown, Conn.: Wesleyan University Press, 2004 p. 213; from the book Yayoi Uno Everett & Frederick Lau, *Locating East Asia in Western Art Music*.

¹⁷ *Koyaanisqatsi*, directed by Godfrey Reggio. IRE Productions; Santa Fe Institute for Regional Education, 1982.

¹⁸ *Glass: A Portrait of Philip in Twelve Parts*, directed by Scott Hicks. Independent Media; Kino Films; Mandalay Motion Pictures, 2007.

¹⁹ Tan Dun's Ghost Opera; <http://www.sydneyfestival.org.au/2011/Music/Ghost-Opera-A-Chinese-Home/> (accessed 18th January 2011).

²⁰ Christian Utz, *Tan Dun's Art for a New Generation: Extreme Cross-over, Extremely Personal Music*. CHIME 12/13, 1998: p. 144.

ostensibly and more diffuse work.”²¹ I would agree with this statement and add further that there was a ‘rootless’ cultural confusion—which Chou also suggests about recent Chinese culture²². Dun’s work was more unified musically and created a type of oneness.

Water Archetype: Collective Unconscious and Dao (Wholeness)

Jung’s symbolism for the unconscious—represented as water; where all life floats in suspension—shows that different cultural roots and their identities can be nourished by a floating world that embraces opposites. This process is about identifying these oppositions, as a way of neutralising and negotiating between these entities as a kind of flow.

Water has many symbolic meanings throughout the world. Carl Jung saw pattern formations across cultures through mythology, religion, Daoist thought, and his own personal exploration of the unconscious. He realised that all cultures were elaborating on the same underlining universal structures that resonate with all of humanity. These ‘patterns’ he called archetypes, which he claimed to be innate in everyone and part of what he called the collective unconscious.²³ This expression of universality is present in Daoist thought which is fundamentally found in nature. I choose to draw from influences outside my previous preference for contemporary Western art music. Chuang Tzu states that the *Dao* (the whole) is obscured when one fixes one’s eye on little segments of existence only.²⁴

²¹ Peter McCallum, “Push at Boundaries Delights in Unexpected Playful”, *Sydney Morning Herald*, 14 January 2011, p. 11.

²² Chou Wen-chung, “Whither Chinese Composers?” *Contemporary Music Review*, 26: 5, 2007, p. 504.

²³ C. G Jung, *Archetypes and the Collective Unconscious*, Princeton University Press, Vol 9, Part 1. 1969, p. 5.

²⁴ C. G. Jung, *Structure & Dynamics of the Psyche*; *Collected Works of C.G. Jung*, Volume 8: Edited and translated by Gerhard Adler and R.F.C. Hull; Princeton University Press; 2 edition (January 1, 1970), p. 488.

The first place of opening my perspective on my practice was through Eastern thought. The following is an expression of what I confronted—which is also Jung’s collective unconscious:

A boundless expanse full of unprecedented uncertainty, with apparently no inside and no outside, no above and no below, no here and no there, no mine and no thine, no good and no bad. It is the world of the water, where all life floats in suspension; where the realm of sympathetic system, the soul of everything living, begins; where I am indivisibly this and that; where I experience the other in myself and the other-than myself experiences me.²⁵

According to Jung, “water means spirit that has become unconscious”²⁶. This reveals to me the need for a personal investigation into a composer’s practice (and simultaneously of the self) to uncover unconscious activity and bring it to conscious fruition. Greek composer Iannis Xenakis explains: “bringing intuition to a conscious level allows it to be observed and elaborated as a basic phase in the creation of a new work.”²⁷ This awareness is about broadening the perspective to seemingly no limitations. As these processes extend deeper into more subtle symbolic correlations with nature, the composer can develop integrity.²⁸ Similar to that of the *literati* painting which was conceived as a mode through which the Confucian *junzi* (noble person) expressed his ethical personality.²⁹

The title of chapter one ‘Walking with Water’ is an analogy, and in the context of this project is it can symbolise the process of drawing from any source of inspiration without a biased view, in order to find one’s own path and identity. Water symbolises that which a composer

²⁵ Ibid., pp. 21-22.

²⁶ Ibid., pp. 18-19.

²⁷ Sharon Kanach, “Xenakis’s Hand, or the Visualization of the Creative Process,” *Perspectives of New Music*. Vol. 40. no. 1: 2002, p. 191.

²⁸ Polly Young-Eisendrath & Melvin E. Miller, *The Psychology of Mature Spirituality: Integrity, Wisdom, Transcendence*, Routledge, 2000; Chapter 9; *The Tao of Wisdom; Integration of Taoism and psychologies of Jung, Erikson, and Maslow*, David H. Rosen and Ellen M. Crouse p.120.

²⁹ Indiana University, “Traditions of Literati Painting”, EALC E232, R. Eno, Spring 2008 p. 1: <http://www.indiana.edu/~e232/17-Paint.pdf> (accessed 1st February 2011).

cannot see or chooses not to see and “we must surely go the way of the waters, which always tend downward.”³⁰ Like water in a valley, it is about what is lying underneath consciousness. So here water (unconscious spirit) is seen as the companion to the composer and the first step I embraced was to open up to areas of disregard, disinterest, hate and taboo in what influences I drew from—in music or from other art forms—and find ways of integrating it to my identity. This is reinforced by the Daoist virtue of: “the potential to be (and do) anything is the only thing that allows you to walk down the middle.”³¹

Neutralised Opposites - Daoist Balance

My interpretation of Daoist balance is about aiming towards neutralising the differences between the metaphysical and environmental focus of Eastern Daoism and the Western scientific rationalism, such as that of the philosopher Voltaire.³² In relation to the water archetype the opposition in the Daoist *yin-yang* principle provides metaphysical poles that both balance with each other and allow the movement or flow of creativity between them. This is through a process of negotiating ideas and the material. This undefinable flow is a central theme in Daoist thought in that it represents the Dao itself.³³

My interest in Eastern culture is not one of escape from Western culture or a Western rationale—but seeking a Daoist balance between the two. At the start of this project my mind could be seen as relating more to a stereotypical scientific Western ideals, which has

³⁰ C. G Jung, *Archetypes and the Collective Unconscious*, Princeton University Press, Vol. 9. Part 1. 1969, p. 18.

³¹ Bruce Frantzis, – a Taoist Lineage Master, speaks these words in the last statement of his interview; <http://www.youtube.com/watch?v=monBAIYZ5qE> (accessed 18th January 2011).

³² John Ralston Saul, *Voltaire's Bastards: The Dictatorship of Reason in the West*, The Free Press, 1992.

³³ Chou Wen-chung, *Wenren and Culture*, Middletown, Conn.: Wesleyan University Press, 2004 p. 213; from the book Yayoi Uno Everett & Frederick Lau, *Locating East Asia in Western Art Music*.

been associated with rationality, causality³⁴, ego focused personality³⁵, independent and analytical. Ian Mcgilchrist author of *The Master and his Emissary: the Divided Brain and the Making of the Western World* explains the neuroscientific perspective on the Western brain as gravitated to the left hemisphere³⁶—where as my creative aim is to balance left and right spheres to influence creativity.

The Western scientific rationalist view in this project is based on a Voltairean pursuit of a world based on reason, argued in John Ralston Saul's book *Voltaire's Bastards: The Dictatorship of Reason in the West*. Critic Andrei Navrozov sees that Saul "concentrates on the 'bastardisation' of the Age of Reason and that we have become 'Voltaire's Bastards'"³⁷. In contrast, Jose Maceda states that "Southeast Asia was absorbed in another concept of the world, another measure of time, not a linear, cause and effect entity of logic and matter, but a metaphysical world with a profound respect for nature..."³⁸ It took me sometime to fully realise this outlook, as I became submerged in Daoist thought which Jung has observed as: the way between two opposites³⁹, correlative thinking of the inner psyche and the outer cosmos⁴⁰, arationality and acausality⁴¹, shifting personality from the ego towards the Self⁴²,

³⁴ Jose Maceda, "A Concept of Time in a Music of Southeast Asia (A Preliminary Account)", *Ethnomusicology*, Vol. 30, No. 1, (Winter, 1986), p. 46.

³⁵ Carl Jung's commentary on *The Secret of the Golden Flower*, In the *Collected Works of C. G Jung*, Vol. 13, 1967, pp. 89: as cited in Harold Coward, "Taoism and Jung: Synchronicity and the Self", *Philosophy East and West*, Vol. 46, No. 4. Oct. 1996. p. 486.

³⁶ Ian Mcgilchrist author of *The Master and his Emissary: The Divided Brain and the Making of the Western World* who spoke at an interview on ABC radio national on the 8th January 2011: <http://www.abc.net.au/rn/allinthemind/stories/2011/3098323.htm> (accessed 25th February 2011).

³⁷ Andrei Navrozov, "The New Age of Reason is Illusion and Lies", *The European*, 15-18 October 1992: http://www.johnralstonsaul.com/eng/non_fiction_books.php?mc=Voltaire%E2%80%99s%20Bastards:%20The%20Dictatorship%20of%20Reason%20in%20the%20West (accessed 6th February 2011).

³⁸ Jose Maceda, "A Concept of Time in a Music of Southeast Asia (A Preliminary Account)", *Ethnomusicology*, Vol. 30, No. 1, (Winter, 1986), p. 11.

³⁹ Harold Coward, "Taoism and Jung: Synchronicity and the Self", *Philosophy East and West*, Vol. 46, No. 4. Oct. 1996. p. 478.

⁴⁰ Ibid.

aligning oneself with the patterns in nature (as a whole)⁴³ and interdependence⁴⁴. My revelation in Eastern philosophy was when I discovered there can be a middle way between all things forcing me to confront opposition, eventuating in finding a cultural balance between the east and west. Takemitsu explains having a similar experience about shifting his focus from his interest in Western art music to his native Eastern music and pledging to incorporate both influences into his practice.⁴⁵ Therefore what Daoism has encouraged in my philosophical thinking, and that underlies my creative work, is a balance between a spiritual impetus and the scientific Western notion of rationality⁴⁶. This is combined with the allowance of movement or flow of creativity between them throughout the creative process.

Integrated Oneness: Western Art Music and Daoist ‘Oneness’

The focus of this section is to identify and analyse aspects of integrated oneness between Daoist Chinese tradition (which resembles an ‘episodic’ form with a type of unity on a macro level) and Western art music. A distinguishing factor when analysing macro-structures—in Western art music and Daoist ideas of ‘oneness’—is showing the underlining principles of their philosophical orientations—as outlined by Jose Maceda:

While South east Asia accommodates with nature and places music
in a relationship between nature and the metaphysical world rather

⁴¹ Harold Coward, “Taoism and Jung: Synchronicity and the self”, *Philosophy East and West*, Vol. 46, No. 4. Oct. 1996. pp. 479

⁴² *Ibid.*, pp. 481

⁴³ *Ibid.*, pp. 482

⁴⁴ *Ibid.*

⁴⁵ Toru Takemitsu, “Contemporary Music in Japan”, *Perspectives of New music*, Vol 27, No. 2, 1989, pp 201.

⁴⁶ There are spiritual traditions in Western Culture, such as the Orthodox Christian influence on the composer Arvo Part (Encyclopædia Britannica Online, s. v. "Arvo Pärt," accessed August 17, 2012, <http://www.britannica.com/EBchecked/topic/444761/Arvo-Part>), but this argument is expressing a reaction to one aspect of Western thought.

than human events, Europe confronts that physical world, and with a use and control of logic and reason.⁴⁷

While this statement does not take into account the diversity and varying complexity that these cultures embody it will none the less serve as two aspects, for me as a composer, to draw on creatively and flow between. In short, the selective binary aspects of my compositional credo create a personal voice⁴⁸ or cosmology for creative action.

A traditional Western approach of 'unification' can be seen in Beethoven's Fifth Symphony as musicologist Joseph Kerman observes: "the Fifth Symphony has come to typify the thematic unification, or 'organicism', as the 19th century viewed it."⁴⁹ The opening motif can be seen as a unifying continuum, "heard in almost every bar of the first movement."⁵⁰

The fundamental concepts of form in Chinese arts are described by Edward Ho as: *qi cheng zhuan he* (start-continuation-change-synthesis).⁵¹ Unity could be seen in the notion of synthesis described by Li Xi'an and Jun Chi:

Literally, it means "summary", "conclusion", "togetherness", or even "synthesis". Its function is to conclude the work, bringing together all the ideas in the previous sections and synthesise them into an ultimate artistic goal, creating a wholesome feeling. It is not so much a physical synthesis as a spiritual one.⁵²

⁴⁷ Jose Maceda, "A Concept of Time in a Music of Southeast Asia (A Preliminary Account)", *Ethnomusicology*, Vol. 30, No. 1, (Winter, 1986), pp. 48-49.

⁴⁸ Bruce Crossman, "Asian-Australian Interactions: Personal Compositional Voice and After Resonances Renewal", *CEASS Conference: Scholarship and Community*, UWS, 2005, p. 2; Jōji Yuasa, "Music as a Reflection of a Composer's Cosmology", *Perspectives of New Music*, 27.2, 1989 pp. 176-177.

⁴⁹ Joseph Kerman, et al. "Beethoven, Ludwig van." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40026pg15> (accessed 5th February 2011).

⁵⁰ Ibid.

⁵¹ Li Xi'an and Jun Chi (1985) "Zhongguo minzu qushi [Forms in Chinese traditional music]" *Beijing: Renmin Music Press* .p. 2 – cited in Edward Ho, "Aesthetic Considerations in Understanding Chinese Literati Musical Behaviour" *British Journal of Ethnomusicology*, Vol. 6 (1997), p. 40.

⁵² Li Xi'an and Jun Chi (1985) "Zhongguo minzu qushi [Forms in Chinese traditional music]" *Beijing: Renmin Music Press* .p. 2 – cited in Edward Ho, "Aesthetic Considerations in Understanding Chinese Literati Musical Behaviour" *British Journal of Ethnomusicology*, Vol. 6 (1997), p. 41.

However, in Eastern thought the guiding principle is of the spirit behind the ideas rather than the musical materials themselves—as in the Western approach. There is also the notion of melodic structure in Chinese Opera called ‘labelled melody form’; as ethnomusicologist Steven Jones observes: “The melodies played in sequence are independent compositions. While they may have motivic links, they do not consist of one recurring theme subject to augmentation.”⁵³ Musical macro-structural differences of east and west are observed by Paul Griffiths in his discussion of Oliver Messiaen. Griffiths states:

The music [of East-Asia] is structured in self-contained blocks, and proceeds as statement followed by new statement, restatement or altered statement. Where a conventional Western composition will seem to unfold as a thread through time.⁵⁴

Whilst the Eastern approach does have its basis in Confucian single tone entities, applied structurally, it also permeates some experimental trends in Western thought. The structural imagery of East-Asia also seems to have similar characteristics to Stockhausen’s ‘moment form’⁵⁵ that highlights the Eastern influence on contemporary Western music. A more in depth overview of Eastern music would reveal intricate processes behind the structures (for example, building flow, *qi* and breath during a performance of music *literati*)⁵⁶. Instead however, the primary concepts I will be dealing with in this section are the different perceptions of a macro ‘oneness’; that is between the east (‘episodic’ and being one with nature) and west (unification or organicism and ‘human focused’ [reflected in the continuity of time]). My process is finding a way between them.

⁵³ Stephen Jones, “The Golden Character Scripture; Perspectives on Chinese Melody, Asian Music” Vol 20. No. 2, *Chinese Music Theory* (Spring – Summer), 1989, p.23.

⁵⁴ Paul Griffiths. "Messiaen, Olivier." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18497> (accessed 4th February 2011).

⁵⁵ Alison Latham, "Moment form." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4494> (accessed 7th February, 2011).

⁵⁶ Edward Ho, “Aesthetic Considerations in Understanding Chinese Literati Musical Behaviour,” *British Journal of Ethnomusicology*, Vol. 6 (1997), p. 41.

Chapter Three

Water Context: Nature, East-Asian Culture, Western Art

Music and Film

The contextualisation of ‘embracing opposites as fluidity’ will be explored by comparing Chinese music literati and calligraphy alongside Western art music and films. This is to show their cultural crossovers and definable differences. These similarities and differences will be shown through discourse on intuition and philosophical ideas. Firstly by comparing drones in contemporary Western ‘drone metal’⁵⁷ with traditional uses of drones in Chinese and East-Asian music. I will then examine Ross Edwards’ apparent Eastern influenced compositional processes⁵⁸ Finally, I see how these processes are employed by film directors Darren Aronofsky⁵⁹ and Lars Von Trier.⁶⁰

⁵⁷ Drone metal is a style of [heavy metal](#) that melds the slow tempos and heaviness of [doom metal](#) with the long-duration tones of [drone music](#) http://www.nytimes.com/2006/05/28/magazine/28artmetal.html?_r=1&pagewanted=all (access 8 April 2011).

⁵⁸ Specific examples include *the Maninya series* (1986) and *The Tower of remoteness* (1978).

⁵⁹ *Black Swan* (2011), *The Wrestler* (2008) and *The Fountain* (2006)

⁶⁰ *Anti-Christ* (2009)

Nature and its Unifying Processes as an Aspect of Chinese Culture

Nature's influence on Chinese culture will be shown to connect directly with contemporary Western music. This has practical applications on the principles of unification previously discussed. Ross Edwards' *The Tower of Remoteness* (1978) has properties of "disjointedness". He treats the clarinet and the piano as working on two planes, co-existing only in time and space. Edwards was influenced by insect drones, bird calls and berries dropping⁶¹ (see example 3.1). He continues this idea in his notes on the *Maninya* series: "a far more important influence than any music was the natural environment, a timeless continuum from which much of the structural material was distilled."⁶² The connection with nature's processes and their correlation with musical sonorities seems to be a vital aspect to Edwards. This can be found in East-Asian traditions and in the "disjointedness" and use of "drones" in my piece *The Expansive Water* (see chapter 5).

Example 3.1: Ross Edwards *Tower of Remoteness* (1978), bars 45-50: "Clarinet and Piano: Nature Disjointedness"

The musical score for Example 3.1 shows the interaction between the Clarinet and Piano in Ross Edwards' *The Tower of Remoteness*. The Clarinet part (top staff) begins at bar 45 with a *ppp* dynamic, followed by a *mf* dynamic. The Piano part (bottom staves) features a complex texture with various dynamics including *mp*, *p*, *f*, and *pp*. The score is in 3/8 time and consists of 6 measures. A pedal point is indicated at the bottom right of the piano part.

⁶¹ Ross Edwards, *The Tower of Remoteness*, 1978: http://www.rossedwards.com/?page_id=57 (accessed 1st February 2011).

⁶² Ross Edwards notes on the *Maninya* Series: http://www.rossedwards.com/?page_id=111 (accessed 1st February 2011).

Intuitive Process in Relation to Nature

Creating music by using something but not knowing how it works is an important part of my practice. This is the process of being guided by the intuitive function. A deeper sense of self and compositional processes defined in relation to nature, can bring on an awareness of previously unknown subtleties in composition. Ross Edwards writes of a similar process stating:

[I] gradually started going for long walks and various patterns would occur. You'd hear the intersection of birds and frogs. I'd come back and something fresh was happening in the music based on these perceptions, which were totally subconscious.⁶³

A misguided approach is to base a practice purely on unconscious intuition. This could create music that 'works' but the level of enquiry and depth of understanding may not be there. It would also not allow a person to learn things outside of what they already know or be outside what you are. More importantly, conscious awareness and unconscious intuition are not to be divided but resonate in sympathy. American composer Pauline Oliveros notes this dilemma:

Artists who are locked into the analytical mode with little or no access to the intuitive mode are apt to produce one sided works of art. Certainly many of the totally-determined, serial works of the post-war years seem to fit that category. The opposite possibility is also true. Works produced intuitively, with little or no complementary rationale tend to seem aimlessly one-sided.⁶⁴

⁶³ Matthew Westwood, "Trusting the Mysterious Process", *The Australian*, 12th October 2006 – An article about the composer Ross Edwards.

⁶⁴ Pauline Oliveros, "The Contribution of Women Composers" *NMA publications (New Music Articles)*: Volume 4, 1985, p. 18.

Each composer would be at different levels in their known and unknown processes, which could reflect a composer's understanding of the world and their sense of self. Jung would call this individuation (a process towards wholeness),⁶⁵ which also mirrors Abraham Maslow psychological concept of "self-actualisation."⁶⁶ While this thesis discusses ideas from the discipline of psychology the only interest is in their usefulness to creativity and the act of composition and not about a scientific basis.

Influence of the *I Ching*: Book of Changes

As previously shown through Edwards' experience with insect drones, bird calls and berries dropping⁶⁷, a new found insight into the nature of things can then be elaborated into music. This correlative resonance between the inner psyche and the outer cosmos can be taken symbolically from anything such as nature, dance, visual art, animals, a situation, another human being, visualisations⁶⁸ and dreams. Practices of this idea in the east are taught using *Yijing* or more commonly known as the Book of Changes or the *I Ching*.⁶⁹ Carl Jung devised a Western notion of synchronicity which involves the "study and classification of events wherein meaningful interdependence transcends space, time, and causality as the

⁶⁵ Polly Young-Eisendrath, Melvin E. Miller, *The Psychology of Mature Spirituality: Integrity, Wisdom, Transcendence*, Routledge, 2000; Chapter 9; "The Tao of Wisdom; Integration of Taoism and Psychologies of Jung, Erikson, and Maslow", David H. Rosen and Ellen M. Crouse p. 120.

⁶⁶ *ibid.*, p. 121.

⁶⁷ Ross Edwards, *The Tower of Remoteness*, 1978: http://www.rossedwards.com/?page_id=57 (accessed 1st February 2011).

⁶⁸ Visualisations are used during Jung's notion of 'active imagination' and known to be; "an experience that, on most occasions, significantly resembles the experience of perceiving some object, event, or scene, but occurs when the relevant object, event, or scene is not actually present to the senses" –see Wikipedia's 'Mental image' - http://en.wikipedia.org/wiki/Mental_images (accessed 25th February 2011).

⁶⁹ Yayoi Uno Everett & Frederick Lau, *Locating East Asia in Western Art Music*, Wesleyan University Press, 2004, pp. 148.

determining factor.”⁷⁰ Jung also believed his process of ‘active imagination’ played a role more suited for a Western mind.⁷¹

Chou Wen-chung has notably been influenced by the *I Ching* in his compositions. As Chou explains during his process of *Pien* (change) (1966-67) “the idea of the work was to discover a musical structure based on the concept of balance between positive and negative as found in the *I Ching*.”⁷² This describes a compositional process of using ‘change’ but mainly I would apply it to a composer’s mind to have no limitations—that is spontaneous yet mindful. I would argue that Chou Wen-chung sonification of the *I Ching* in *Pien*⁷³ is as profound in the east as Schoenberg’s development of twelve-tone music such as in *Variations for Orchestra* (1934) in the west. I see the processes behind these works as the neutralising of opposing forces (positive-negative of all twelve notes treated equally) and would therefore see both these pieces as possible influences my own work.

I acknowledge John Cage’s contribution to Western music, notably his ‘chance operations’. I do not identify with this process of working. I identify more with the Eastern origins of the ideas in the *I Ching* that see it “not as chance but as acausal.”⁷⁴ Chou explains that “the interpretation of the text is a crucial step involving the complex independence of the

⁷⁰ Harold Coward, “Taoism and Jung: Synchronicity and the Self”, *Philosophy East and West*, Vol. 46, No. 4 (Oct. 1996). pp. 483.

⁷¹ *ibid.*

⁷² Chou Wen-chung, “*The Aesthetic Principles of Chinese Music: A Personal Quest*,” *Canzona*, 7.24, 1986, p. 76.

⁷³ The *I Ching*, using Chinese modality and western chromaticism, can be found throughout Chou Wen-chung compositional process labelled as “variable modes” by Eric Lai in Chapter 8 of the book *Locating East Asia in Western Art Music*, edited by Yayoi Uno Everett and Frederick Lau, Wesleyan University Press, 2004, pp. 146-167.

⁷⁴ Yayoi Uno Everett & Frederick Lau, *Locating East Asia in Western Art Music*, Middletown, Conn.: Wesleyan University Press, 2004, p. 479.

interpreter's culture, experience, knowledge and emotions."⁷⁵ Upon working with this way of interpreting the world I noticed changes in my approach to composition. I was making alterations to the music based on symbolic connections and psychological concepts like (unconscious and conscious with foreground and background). Instruments could also be seen as representing a character in a story or film—a form of dramaturgy in sound. Chinary Ung, a pupil of Chou, has a spiritual impetus to moments of suspended time (aleatory). In his music he represents a Buddhist notion of emptiness by filling space with compassionate textures.⁷⁶ My own treatment of space could be subconsciously (archetypal, Daoist thought) similar to Ung, as stasis and representations of emptiness are present in my work. My process involves placing musical moments in a suspended body of metaphysical water. These objects are intuitively placed in the sea of the infinite that are temporally displaced like the intertwining lines of waves. Moments are positioned not by a relationship to the preceding moment but more like Jung's description, mentioned earlier, as interdependence that is intrinsically bound by its water characteristics; an acausal relationship that transcends time and space. By intuitively sensing the filling of space I do not always know how it works, but know it works—a non-rational process.

Correlation in East-Asian Calligraphy

The practice of calligraphy in East-Asia can be seen as interlinking Chinese art forms and therefore essential for music composition. Carl Jung quotes Chuang Tzu (Daoist scholar) saying "the successful artist is of one who 'can follow nature's spontaneity and be aware of

⁷⁵ Chou Wen-chung, "Asian Concepts and Twentieth-Century Western Composers," *Musical Quarterly* 1971: p. 224.

⁷⁶ Chinary Ung, "Singing Inside *Aura*," eds. Michael Atherton and Bruce Crossman, *Music of the Spirit: Asian-Pacific Musical Identity*, Sydney: Australian Music Centre, 2008. p. 35.

the subtlety of things, and his mind will be absorbed by them.”⁷⁷ It is seen here that these perceptions of nature can feed into practice and can be applied directly to compositional process. Chou muses about calligraphies connection with music stating: “calligraphy is music in ink, and music is calligraphy in sound.”⁷⁸ The notion of an ‘awareness of subtleties’ in art can be seen as embedded in Asian calligraphy:

When used with such subtlety, the brush seems to bend and turn in a silent dance in space. When one has come to a perception of such nuances, he has drawn very near to the creative satisfaction of writing.⁷⁹

Fluid gestural movement becomes a digitised brush of textured surfaces in Chang’s work (in the previous works *Satori* and *Twin Phobias*⁸⁰ and in the film *water. wave. form.*⁸¹), drawing in nature’s patterns as a type of textured rhythm. This could also be applied during the critical evaluations of a piece of music, where sound can be aligned with the patterns found in nature as a whole.

Western Art Music and Cross-Disciplinary Connections: ‘Unification’

This section will focus on Western art music composers and compositional techniques that show unification. This will be compared to processes found in cross-disciplinary arts, from directors Darren Aronofsky and Lars Von Trier, the collaboration between Philip Glass and Godfrey Reggio and Bill Henson’s photographic works.

⁷⁷ Coward, Harold. “Taoism and Jung: Synchronicity and the Self”, *Philosophy East and West*, Vol. 46, No. 4 (Oct. 1996). pp. 482-483

⁷⁸ Chou Wen-chung, “Whither Chinese Composers?,” *Contemporary Music Review*, 26: 5, 2007, p. 504.

⁷⁹ Richard Barnhart, “Chinese Calligraphy: The Inner World of the Brush”, *The Metropolitan Museum of Art Bulletin*, New Series, Vol. 30, No. 5 (Apr. - May, 1972) pp. 238-239.

⁸⁰ Daniel Portelli and Donna Maree Chang’s audio-visual works: *Satori*, 2009:

<http://www.youtube.com/watch?v=5razcs5XwQA> (accessed 1st March 2011); *Twin Phobias*, 2009:

<http://www.youtube.com/watch?v=MhoE-ZgAg2Y> (accessed 1st March 2011).

⁸¹ See appendix, “Nature-Dance”, p. 55.

Western Art Music: Unification

The integration of opposites is one way towards unification in the west. The concept of serialism as Austrian composer Karlheinz Essl writes: “‘serialism as a hypothesis’ is understood as the ‘reconciliation of opposites.’”⁸² Karlheinz Stockhausen uses the term “serial thinking” which means that “if you have any kind of opposition –black and white for example—at the moment you begin to think in degrees of greys, than you already think like a serial composer.”⁸³ In other words oppositions are merging towards equality, or a type of neutralisation. In this use of the word, and in relation to this thesis, it could be said that on a macro level I am aiming towards a “serialised” culture and a “serialised” identity—where all parts are considered and integrated to form which Chou would call “conglomeration and dispersion and ultimately towards invariability.”⁸⁴

One ‘black and white’ structure can be found in a comment by Stravinsky when he states that: “the ear [should be] taking precedence over a programmatic approach or than sticking to a rigorous structure.”⁸⁵ I see this as an opposition to Schoenberg’s twelve-tone development. I would have to disagree with Stravinsky here, in a sense that I would rather leave a programmatic approach to art as a potential option in my work in whatever manifestation. Although the ear has played a dominating factor in my music in this project, theoretically (applying serial thinking), I would eliminate this as an opposition and would leave open the possibility to incorporate both—if necessary.

⁸² Minoru Shimizu, “What is Plura Monism?” *Perspectives of New Music*. Vol. 39. no. 2: 2001, p. 212.

⁸³ Minoru Shimizu, “What is Plura Monism?,” *Perspectives of New Music*. Vol. 39. no. 2: 2001; p. 213.

⁸⁴ Chou Wen-chung, “Asian Concepts and Twentieth-Century Western Composers,” *Musical Quarterly* 1971: p. 224.

⁸⁵ Robert Craft, *Down a Path of Wonder*, Naxos Books, Norfolk, UK, 2006. p. 182.

Cross Disciplinary Influence

A portrayal of a unification process in popular culture can be found with the director Darren Aronofsky who seems aware of creating ‘wholeness’ in art through a process of neutralised opposites—seen in his film *Black Swan* (2011). The lead character (Natalie Portman) is to dance Swan Lake which requires a “dancer who can play both the White Swan with innocence and grace, and the Black Swan, who represents guile and sensuality.”⁸⁶ The film entails her physical and mental struggle eventuating in her becoming *both*—this becomes the structure for the film. Vincent Cassell who plays the dance director in the film comments in an interview that working with Aronofsky is “never white or black ... it’s about how to get from one extreme to the other. You have to go through the whole shades of grey eventually.”⁸⁷ This process sounds similar to Stockhausen’s “serial thinking” and the film seems to outline a structural process of Jung’s individuation, resulting in a Daoist balance (both swans). But the film is structured to show the struggle between the opposites finalising in unification—which also resembles the previously mentioned structure of traditional Chinese art form: start-continuation-change-synthesis.

Darren Aronofsky mentions in an interview about directing the film *The Wrestler* (2008), about the influence of his previous film *The Fountain* (2006). He felt it had “run its course”⁸⁸ and wanted something completely different. He then explores a different approach, tapping into unconscious acts of “not knowing”⁸⁹ as a director. A similar process can be found with director Lars Von Trier in a discussion about his film *Anti-Christ* (2009) where he speaks

⁸⁶ Darren Aronofsky’s *Black Swan* 2011: <http://www.imdb.com/title/tt0947798/> (accessed 31st January 2011).

⁸⁷ Interview with Vincent Cassell, actor from *Black Swan*: 2010, *The Broadcast Films Critics Association* <http://www.youtube.com/watch?v=eXXjpB8hrII#t=02m08s> (accessed 1st February 2011).

⁸⁸ Danny Boyle & Darren Aronofsky: *Directing Style*: (2:58) 2008, *Twentieth Century Fox Film Corporation*: <http://www.youtube.com/watch?v=YWP9F8UGhGQ#t=02m58s> (accessed 27th January 2011).

⁸⁹ *Ibid.*

about letting go and working with things he cannot explain or have complete control over.⁹⁰ This process of being guided by an ‘unknown’ is similar to the composer Philip Glass drawing on Eastern philosophy in his creative process⁹¹—for example in, *Koyaanisqatsi*⁹² This type of spiritual flow translates into a musical fluidity of repetitive rhythms. This is explored in multi-media confluence with film maker Godfrey Reggio who uses movement of light to create abstraction. In a documentary on Glass, the two artists talk about the balanced synergy of movement between the two idioms. This fluidity between mediums as a philosophy mirrors the way that Chang and I approach multi-media. Reflecting upon my composition *The Expansive Water*, I found that what seemed like an unknown process in this piece became new usable possibilities in my next piece *Antibiosis* (for example, atonality or electronic). Ross Edwards describes another unknown during the creative process when he talks about form and structure as a “substance of a piece that is not predetermined. ‘I have a feeling—it’s not an intellectualised thing—that a shape starts to evolve.’”⁹³ This idea, and Edwards’s previous use of the term “subconscious”, leads me to believe that mine and David Aronofsky’s processes with the unconscious are intertwined.

A polarity that can be fundamental to music is between sound and silence. Takemitsu's music often hovers on the threshold between sound and silence.⁹⁴ I feel Bill Henson’s use of

⁹⁰ Lars Von Trier, interview about his 2009 film *Anti-Christ*: “Lars Von Trier falando sobre o Anti-Cristo e a depressão”: http://www.youtube.com/watch?v=zi8TE_X8bYo (accessed 3rd March 2011).

⁹¹ *Glass: A Portrait of Philip in Twelve Parts*, directed by Scott Hicks. Independent Media; Kino Films; Mandalay Motion Pictures, 2007.

⁹² *Koyaanisqatsi*, directed by Godfrey Reggio. IRE Productions; Santa Fe Institute for Regional Education, 1982.

⁹³ Matthew Westwood, “Trusting the Mysterious Process”, *The Australian*, 12th October, 2006. – An article on Ross Edwards.

⁹⁴ Timothy Koozin, “Spiritual-temporal Imagery in Music of Olivier Messiaen and Toru Takemitsu,” *Contemporary Music Review*, Vol7, 1993; p. 189.

photographic play with dark and light⁹⁵—for example “Untitled 1980-82”⁹⁶—translates in a similar and essential fashion. After exploring this notion in *Antibiosis* I noticed I naturally incorporated more silence than in my previous work, as I found myself consciously playing with patience and Koozin’s concept of the “infinite temporal background” developed in the context of the music of Messiaen.⁹⁷

Shades of Grey Between Western Art Music and East-Asian

Philosophy

In finding the connections between traditional Asian music and contemporary Western art music it is helpful to first consider what separates ‘traditional’ Western and Eastern music. For example, as Chou asserts, the “concentration on the values of a single tone [eastern] is the anti-thesis of traditional Western polyphony.”⁹⁸ In contrast, in the contemporary Western composer Varèse’s wish to “liberate sound” from “mechanical restrictions” and to replace the “interplay of melodies” with a “melodic totality”, we see connections which are Confucianist and non-western in nature and “characteristically twentieth-century”—as affirmed by Chou.⁹⁹

This Eastern perception is similar to Koozin’s use of the term “infinite temporal background” to describe aspects of Messiaen’s work. My composition *The Expansive Water* compares to

⁹⁵ Screening the Past, Bill Henson and the Cinematic: <http://www.latrobe.edu.au/screeningthepast/29/bill-henson-and-the-cinematic.html> (accessed 27th January 2011).

⁹⁶ Bill Henson’s photography from archives of NSW Art Gallery: http://archive.artgallery.nsw.gov.au/_data/page/7651/billhenson_kit_2.pdf (accessed 8th February 2011). p. 19.

⁹⁷ Timothy Koozin, “Spiritual-temporal Imagery in Music of Olivier Messiaen and Toru Takemitsu,” *Contemporary Music Review*, Vol 7, 1993; p. 186.

⁹⁸ Chou Wen-chung, “Asian Concepts and Twentieth-Century Western Composers,” *Musical Quarterly* 1971: p. 216.

⁹⁹ *ibid.*

Messiaen's use of an "infinite temporal background" that places sound and silence within the overall temporal background.¹⁰⁰ A sonic reference to this idea—and on the surface sharing similar characteristic to a traditionally Eastern idea is found in Oren Ambarchi's 2001 album *Suspension*.¹⁰¹ It comprises long sustained drones slowly morphing with no sense of rhythmic time. It captures a sonically infinite plane, and I see this as a trend in the genre of drone metal.¹⁰² In this genre the 'drone' is as much a physiological phenomenon as an acoustic one. The effect is trance-like from the extreme loudness and meditative reflection on stasis. A drone is a unifying factor in Southeast Asia. "It is a pillar which supports music itself, like a law of nature, an equilibrium between man and nature."¹⁰³ Cambodian composer Chinary Ung sees enlightenment as an aura represented as "no perceptible rhythm or pulse; rather a constant open presence."¹⁰⁴ These ideas relate to how water is symbolically represented in this project that correlate to Jung's notion of the collective unconscious; "the way of the water; where all life floats in suspension."¹⁰⁵

Dao: Integrated Oneness

¹⁰⁰ Timothy Koozin, "Spiritual-temporal Imagery in Music of Olivier Messiaen and Toru Takemitsu," *Contemporary Music Review*, Vol. 7, 1993, p. 186.

¹⁰¹ Oren Ambarchi's discography; <http://www.orenambarchi.com/discography.html> (accessed 31st January 2011).

¹⁰² See Helvetin Esikartano, Industrial track from the 2008 album "Divine Legions Beyond Psyche" by "Strom.ec" from Finland released on Malignant Records; <http://www.youtube.com/watch?v=35a3GM4Bw-s> (accessed 31st January 2011).

Discovered on the sona.fm radio station "doomed" <http://somafm.com/play/doomed> -also see the "dronezone": <http://somafm.com/play/dronezone> (accessed 31st January 2011).

<http://www.youtube.com/watch?v=35a3GM4Bw-s> (accessed 31st January 2011).

¹⁰³ Jose Maceda, "A Concept of Time in a Music of Southeast Asia (A Preliminary Account)", *Ethnomusicology*, Vol. 30, No. 1, (Winter, 1986), p. 45.

¹⁰⁴ Chinary Ung, "Singing Inside *Aura*," eds. Michael Atherton and Bruce Crossman, *Music of the Spirit: Asian-Pacific Musical Identity*, Sydney: Australian Music Centre, 2008. p. 40.

¹⁰⁵ C. G. Jung, *Archetypes and the Collective Unconscious*, Princeton University Press., Vol 9, Part 1. 1969, pp. 21-22.

Chou and Daoist philosopher Zhuang Zi define creativity as that which ‘moves across things’—seen as the Dao. I see Dao as creating a ‘way’ between multiple positions that unifies them. The ideas of unity and polarities are evident through both Western art music and in the influence of nature in East Asia. A contemporary example on the surface may be found in the genre ‘drone metal’ specifically Oren Ambachi. Although it has a similar idea of stasis it comes from different cultural foundation in relation to East-Asian traditions of drones. As an overview, the parallels between contemporary Western music and traditions in Asia are found between Stockhausen’s ‘moment form’ and the ‘unit’ form structures of Chinese literati music. Aronofsky’s popular western films move in ‘varying degrees of greys’ achieving something similar to a Daoist balance (yin-yang). Beethoven’s thematic unifying structure is seen as different from Eastern ‘episodic’ forms.¹⁰⁶ Finally, Schoenberg’s development of twelve-tone music and Chou Wen-chung sonification of the *I Ching* in *Pien* also shares traits yet are distinct acts of Western and Eastern identity.¹⁰⁷

These ideas embody the notions of personal-cultural ‘roots’, and while some cultural identities are distinct others cross-over. I believe, following Dun (‘one culture not enough’ in *Extreme Crossover*¹⁰⁸) and Chou (‘cultural reinvestigation’ in *Wenren*¹⁰⁹) dialogue amongst cultures should be welcomed as long as these ‘roots’ are integrated and respected. The symbolism for water “where all life floats in suspension” would revitalise these differences

¹⁰⁶ Joseph Kerman, et al. "Beethoven, Ludwig van." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40026pg15> (accessed 5th February 2011).

¹⁰⁷ Chou Wen-chung, *Pien* (1966) Published by C.F. Peters 1967 - First performance January 9, 1967 New York City

¹⁰⁸ Christian Utz, *Tan Dun's Art for a New Generation: Extreme Cross-over, Extremely Personal Music*. CHIME 12/13, 1998: "It is a tragedy for a contemporary composer to be interested in only one culture," p. 144.

¹⁰⁹ Chou Wen-chung, *Wenren and Culture*, Middletown, Conn.: Wesleyan University Press, 2004 p. 214. from the book Yayoi Uno Everett & Frederick Lau, *Locating East Asia in Western Art Music*; "the revitalisation of one's own culture, the beautiful flowers plucked from a neighbour's garden will never produce roots for future blossoms." p. 214.

in cultural roots that are nourished by the floating world that embraces opposites. It is not until cultural traditions, that were once hidden or despised, are embraced that there is celebration of diversity. In these considerations the Daoist balancing of: an Eastern and Western mind, personal cultural roots, music oppositions, Jung's singular existences and cultural totality, have been brought to the foreground to form a Daoist integration of oneness. One that draws from both inside and outside of surrounding cultures and embraces identity of the self to then affirm these genuine qualities universally.

Part Two: The Music

Chapter Four

The Intercultural Context

This chapter will examine the musical flow and neutralised polarities within the concepts of stasis, directional, non-directional, singular flows and multiple polarities, in relation to an intercultural context to discover the various musical manifestations and connections between these ideas. Musical examples of stasis will be drawn from the composers: Chou Wen-chung (China) and his *yin-yang* approach to serialism, Chinary Ung's (Cambodia) idea of aura, space, suspended time and aleatory moments, Philip Glass's (America) minimalist harmony as 'stasis' in *Koyaanisqatsi* (1982) and Toru Takemitsu's (Japan) drone qualities in *November Steps* (1967). Directional and Non-directional ideas will be shown through Ung's music *Aura* (2005) as gestures that move from tight movements to a freer form aleatory. This is also seen in Bruce Crossman's (Australia) Pacific-European voice led ideas with single moment gongs and resonate drones, with strong sense of the directional and aleatory moments within *Double Resonances* (2008). Singular Flows will be shown through Chou's colouristic moments in his composition *Pien* (1966) and Ung timbre colour moments in *Aura*. Multiple polarities will be presented in Ung simultaneous layers of time in *Aura* and through Liza Lim's (Australia) textural layering in *Ecstatic Architecture* (2004) as horizontal construction with a vertical cultural layering.

Composer's Intercultural Stasis

Chinese-American Composer Chou Wen-chung has written what I have considered to be an important work in the unification of Western Art Music and East Asian compositional methods and philosophy, in his work *Pien* (1966). *Pien* is a serialised piece based on duality of *yin-yang* that is translated into musical ideas and systems, forming musical trigrams that correspond to the *I Ching*. *Yin* is represented as an unbroken line or a minor third in *Pien*, and *yang* is a broken line or a major and a minor second. The piece uses 6 variable (*pien*) modes of ascending and descending patterns. An example of a balancing pitch organisation through oppositions can be seen when Chou always follows up an ascending pitch pattern with a descending one—and vice versa.¹¹⁰ As a melodic fragment is always followed by an opposite phrase and is not developed in one direction it can then be considered a type of stasis through balance.

In theory a chromatic harmony in a totally serialised work does not have gravitational pulls towards a tonal centre and can therefore be considered as having a non-directional harmony. Instead, the pitch varies in simplicity, complexity and intensity with cell like motivic and rhythmic directions and what Chou has identified in *Pien* as dispersals of energy.¹¹¹ *Pien*, which means transformation and is synonymous with the *I* in the *I Ching*, creates this energy as a series of fluctuations that effect one another based on complementary and oppositional relationships. This is also applied to pitch, duration,

¹¹⁰ Eric Lai, *The Evolution of Chou Wen-chung's Variable Modes*, Chapter 8 in the Book: Yayoi Uno Everett & Frederick Lau, *Locating East Asia in Western Art Music*, Wesleyan University Press, 2004 p.153.

¹¹¹ Chou Wen-Chung's website: *Pien* (1966): http://www.chouwenchung.org/works/1966_pien.php (accessed 30/07/2012).

intensity and articulation.¹¹² The piece creates a sense of oneness when all musical elements become balanced. *Pien* is categorised into pitch entities: that horizontally create a composited line and non-pitched entities: which amplify and reflect these pitch entities creating a vertical contribution.¹¹³ The musical activity can be wildly dynamic but in its totality of balanced musical entities there is stasis as moments and in the overarching organisation of the piece. Chou has described musical moments as intervallic cells¹¹⁴ or musical fragments that can sit as a musical entity by themselves—as trigrams. The complementary combinations in the *I Ching* are through two trigrams that equate to a transformation. There are many different ways of finding complementary trigrams. In the music of Chou he has used four (a) inversion, (b) reflection, (c) inversion + reflection and (d) identity operation¹¹⁵. These match melodic phrases with a complementary pattern. Bars 1 to 4 of *Pien* are shown in Example 4.1. The pitched instruments are playing (F-A^b) (A-B-C) (C#-D#-E#) in the *I Ching*, this is called a Mountain and in the next phrase Bars 4 to 7 it is balanced by Wind (F-D) (C# A#) (A-G-F#) through (c) inversion + reflection.¹¹⁶

Stasis is articulated in *Pien* through the singular entity trigram moments. Stasis is also in the nature of its non-hierarchical serialisation of pitch, which balances each fragment against its complementary forces. This creates oneness on a micro level (trigram harmony with

¹¹² *ibid.*

¹¹³ *ibid.*

¹¹⁴ Peter Chang, "Chou Wen-Chung's Cross-Cultural Experience and His Musical Synthesis: The concept of Syncretism Revisited" *Asian Music*, Vol. 32, No. 2 (Spring –Summer, 2001) p. 110 .

¹¹⁵ Eric Lai, *The Evolution of Chou Wen-chung's Variable Modes*, Chapter 8 in the Book: Yayoi Uno Everett & Frederick Lau, *Locating East Asia in Western Art Music*, Wesleyan University Press, 2004 p. 151.

¹¹⁶ Peter Chang, "Chou Wen-Chung's Cross-Cultural Experience and His Musical Synthesis: The concept of Syncretism Revisited" *Asian Music*, Vol. 32, No. 2 (Spring –Summer, 2001). p. 107.

opposing complementary harmony) and macro level (opposing instrument groups, wind and piano). A sense of stasis is maintained even with its large dynamic fluctuations.

Example 4.1: Chou Wen-chung's *Pien* (1966), bars 1-4, "Stasis of balanced musical entities"

to Yi-an

PIEN

CHOU WEN-CHUNG
(1966-67)

♩ = ca. 80

Flute

Alto Flute

English Horn
(Oboe)

Bassoon

A Clarinet *

(open)

F Horn *

D Trumpet *

B♭ Trumpet *

Tenor Trombone

Bass Trombone

Piano

♩ = ca. 80

Percussion I

Toms (Yarn)

(Toms)

Percussion II

L.B.C.

T.D. (Yarn)

Percussion III

C.B. (Yarn)

S.D. (Yarn)

Percussion IV

S.C. (Yarn)

* Transposed Score

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A different conceptual approach to ideas of stasis can be found in the work *Aura* (2005) by Cambodian-American composer Chinary Ung. Drawing directly from Buddhist concepts, Ung aims to represent the *aura* as he imagines it to be as emulation of the image of the Buddha's head. In the music, Ung creates a suspended quality through high register gestures with abstracted figurations.¹¹⁷ There are also sustained elements with de-emphasised attacks in the bowed *crotales*, string harmonics and whistling.¹¹⁸ There is also an allowance for aleatory moments within these parts. Stasis is heard in the suspended sounds that move slowly with subtle inflections creating an abstract colouring seen in Example 4.2. Reverberating *crotales* (each one correlating to the six colours of the *aura*) act as a 'glow' around other elaborate vocal lines, which is described poetically as 'singing inside aura'.¹¹⁹

Aura is seen by Ung as having a constant open presence with no pulse¹²⁰ (referred to in chapter three). This is another representation of stasis, as an open temporal plane with musical moments occurring inside. This reflects Ung interest in Buddhism with the concept of emptiness (*Shunyata*)¹²¹ that appears to be synonymous creating stasis in music. The no pulse that is created is a blurring of time outside the rest of the music and can be seen as 'floating' across time. Prominent characteristics of stasis in this piece are: the slow moving gestures, time suspending through a floating pulse and abstract *crotale* stasis. The *crotale* stasis creates a 'glow' around the voice.

¹¹⁷ Chinary Ung, "Singing Inside *Aura*," eds. Michael Atherton and Bruce Crossman, *Music of the Spirit: Asian-Pacific Musical Identity*, Sydney: Australian Music Centre, 2008. p. 41.

¹¹⁸ *Ibid.*

¹¹⁹ *Ibid.*

¹²⁰ *Ibid.* p. 40.

¹²¹ *Ibid.* p. 41.

Example 4.2: Chinary Ung's *Aura* (2005), bar 54: "Suspended Qualities"

Handwritten musical score for Chinary Ung's *Aura*, bar 54. The score includes staves for Flute (Fl.), E-flat Horn (E.b.Hr.), Clarinet (Cl.), Saxophone Contralto (S.C.), W.G., Bass Drum (B.D.), Soprano I (Sop I), Soprano II (Sop II), Violin I (Vn. I), Violin II (Vn. II), Viola I (Va. I), Viola II (Va. II), Cello (Cello), and Double Bass (DB). The score features various musical notations such as dynamics (mp, pp), articulations (acc, marc), and performance instructions like "scrape coin over surface" and "scrape coin over surface". There are also handwritten annotations like "11", "7\"", and "5\"" above the staves, and "Ex. point" and "Ext. point" with arrows pointing to specific measures. The lyrics for Soprano I are: "Hai Ku", "Lrah Kak Ro Nah Nor Mas Say Kah", and "Daul Aas Ba-ra-mei". At the bottom, it says "17. (Sat/Ro)".

In Philip Glass's music in *Koyaanisqatsi* (1982), he creates stasis through a harmonic organisation and circular totalities. He does this through the use of repetition of ascending and descending lines on a micro and macro harmonic level. This sounds similar to the way Chou Wen-chung creates stasis in *Pien*, except Glass often places the descending pattern directly over the ascending pattern (as seen in Example 4.3). Chou's harmony is also serialised emphasising the major and minor 2nd. The harmony in *Koyaanisqatsi* in this example often repeats patterns using the first, third, fifth and octave intervals. By using these particular intervals there is generally no suggestion that the harmony will resolve towards a home key. Instead, tensions are created using major and minor thirds and stasis is created by its cyclic patterns. Glass then creates subtle shifts in the harmony that change over the course of one ascending and descending cell block. Harmony is slowly evolved in these cell blocks as an ascending and descending pattern as second interval shifts (see Example 4.3 in the first bass notes of each phrase). These patterns show stasis between the long and short repetitive figures of the already static like arpeggios. In the music, time is spread out into long drawn out repeating patterns that act as a static character against faster moving gestures. The modulating shifts in the patterns of *Koyaanisqatsi* provide a colouring through variation that bring character to the music. This is a representation of stasis through a repeating pattern that returns and stagnates with no tendency or expectation for the harmony to resolve.

Example 4.3: Philip Glass's *Koyaanisqatsi* (1983) Excerpt "Harmony as Stasis"¹²²

The image shows a handwritten musical score for Philip Glass's *Koyaanisqatsi*, specifically the excerpt "Harmony as Stasis". The score is for strings and includes conductor Michael Riesman's annotations for synchronization with film images. The score is divided into three systems, each marked with a circled 'X3'. The annotations include: "q bank R max", "CROSS LAST RIDGE", "Straight", "1 (13/15) Promontones", "cue 1", "2 Between", "3 (5) orange to red", "2 (13) cut", "water top", "3 expl.", "1 stop pan", and "3 expl.". The score is written in a standard musical notation with various dynamics and articulations.

Excerpt from Glass's score for *Koyaanisqatsi* with conductor Michael Riesman's annotations indicating precise points of synchronization between images of the film and the accompanying music. Courtesy of Philip Glass and Michael Riesman.

A contrasting statement of stasis can be found in Japanese composer Toru Takemitsu's *November Steps* (1967). In this piece the emphasis is on drone qualities as opposed to repetitive static harmonies building and falling over time in *Koyaanisqatsi*. On the surface, *November Steps* appears to have continuous activity of sounds and long sustaining notes that are passed between instrument groups. But drone qualities are created in different ways in this piece. The composition can be categorised into two main groups: the orchestral instruments (European tradition which has a metric pulse) and the *shakuhachi* and the *biwa* sections (Japanese tradition which has no metric pulse). Between the Japanese instruments

¹²² Charles Merrell Berg "Philip Glass on Composing for Film and Other Forms: The Case of *Koyaanisqatsi*", *Journal of Dramatic Theory and Criticism*, Vol. V, No. 1: Fall 1990 p. 303.

drone elements are created even though the instruments themselves are incapable of sustaining an infinite drone. They instead create a wavering of time between each other through an irregular temporality (seen in Example 4.4).¹²³ There is also completeness within each *shakuhachi* note or *biwa* pluck creating an infinite whole within one sound.¹²⁴ In this sense, Takemitsu follows antecedents in Confucian thought which Chou also draws on. As mentioned earlier, juxtaposed European orchestral elements frequently use sustained notes to maintain a drone stasis. In bars 32-36, in Example 4.4, there is a drone set up by Takemitsu in the trumpets and trombones with an indication to hold notes: C# F# E G# B, with the marking: “in one breath as long as possible”. This blends directly into the soloed *shakuhachi* and *biwa* parts. Stasis is setup in two distinct ways in the music. The first way is through long sustained notes (or chords) that are passed along different instruments. These appear to act as connection points that transition between sections (orchestral and the soloed Japanese instruments). The second is through the endlessly oscillation of time through a wavering rhythmic interaction of Japanese instruments. This provides a different type of stasis but with similar effect.

¹²³ Lewis Cornwell, “Toru Takemitsu's *November Step*” *Journal of New Music Research*, Vol, 31, No. 3, 2002, p. 212.

¹²⁴ Takemitsu, Tōru, (trans. Adachi, Sumi with Reynolds, Roger), “Mirrors”, *Perspectives of New Music*, vol. 30 no. 1 (Winter, 1992), p. 71.

Example 4.4: Toru Takemitsu's *November Steps*, bars 33-37 "Linking Orchestral Drone Qualities Flow into a Wavering Temporal Stasis"

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The musical score is divided into several systems, each with specific instrument and percussion parts:

- Shakuhachi:** Features melodic lines with dynamic markings (p, mf, f, sfz) and performance instructions like "in one breath as long as possible" and "rall.". A circled number '6' is placed above a specific note.
- Trps. 1-2 / Trbs. 3:** Trumpets and Trombones parts, marked with *ppp sempre*.
- Perc. 1 / Perc. 2:** Percussion parts for 3 Gongs and 2 Tam tam, using metal sticks and S.D. sticks. Includes dynamic markings like *pp* and *ppp*.
- Hp. 1 / Hp. 2:** Harp parts with P.O. (Pedal Overlap) markings and dynamic markings like *p* and *mf*.
- Vns. (Violins):** Divided into right (1-3, 4-6, 7-9, 10-12) and left (1-3, 4-6, 7-9, 10-12) sections, featuring complex melodic and harmonic textures.
- Vcs. (Violas):** Divided into right (1-2, 3-4) and left (1-2, 3-4) sections.
- Cb. 1-3 (Cellos):** Divided into right (1-2, 3-4) and left (1-2, 3-4) sections.
- Biwa:** A solo part at the bottom of the score, marked with *p* and *f*.

Key performance instructions include "in one breath as long as possible", "rall.", "poco S.P.", and "dalle". Dynamic markings range from *ppp* to *sfz*.

Moving Forward: Directional and Non-Directionality in Music

Australian composer Bruce Crossman draws from his European heritage and also from the Asian-Pacific region from where he lives. His composition *Double Resonances* (2007-08), scored for piano and percussion reflects aspects from both of these cultures and reveals a dichotomy between what I would call forward directions in time with non-directional gestures. Crossman examines his work using the Chinese artistic concept of *qiyun*, which was developed by Ethnomusicologist Edward Ho.¹²⁵ The term *qiyun* seems synonymous with *yin-yang* but appears to be a more intuitive application to the idea when compared to the serialised *yin-yang* approach in Chou Wen-chung's *Pien*. In *Double Resonances* *qi* and *yun* are a fused notion, where *qi* is represented as masculine, climactic, forceful energy. *Yun* is seen as feminine, living colour timbres, single-tone and tone resonances (see examples 4.5.1 and 4.5.2). European aspects are identified in one section by the use of piano with dissonant minor seconds, climactic trajectory, a jazzy orientated momentum and the way the Korean *Kulintang* gong is harsh and accelerating. The use of the dissonance and forceful momentum all leads to a sense of directionality, which is identified prominently as masculine and traditionally European. In contrast, the feminine subtlety of *yun* in this piece focuses on resonating qualities, single-tone gestures, micro movements, and timbre transformations. In this section the use of gongs are more subtle and resonant akin to the East-Asian single-tone idea and also considered non-directional statements. A comparison between the ways the European crotales and the Korean *Kulintang* gong are played during *qi* and *yun* moments,

¹²⁵ Bruce Crossman, "Asian-Pacific Creative Breath: Communicative Energy between Realms," *Asia Studies Association Australia*: Conference Paper, 2012, p. 1.

shows a cultural layering by their directional and non-directional performance. It also implies that there is a bit of *qi* in the *yun* and vice-visa—like *yin-yang*.

Example 4.5.1: Bruce Crossman’s *Double Resonances*, bars 1-18: “Feminine Yun Gestures with Qi presence”

Double Resonances

For Ian Munro and Michael Atherton

Bruce Crossman

Extreme Stillness $\text{♩} = 48$
Very free and gestural [freely adjust silence to fit resonance]

Percussion

Piano

weighted tone *sfz* [depress keys silently] l.v. merge dying sound to pizzicato weighted tone *sfz* [depress keys silently] *pppp* pizz. [with nail]

7 **Perc.** Korean Temple gong strike on rim [soft felt stick] *ppppp* l.v.

Pno. r.h. pizz. [with flesh] r.h. *ppp* *pp* l.v.

Poco accel. Very Slow $\text{♩} = 56$

13 **Perc.** Ching [suspend Ching on frame] strike on rim [firm sticks] strike in centre *pppp* *ppp* shake rope *p* distant l.v. strike in centre [soft felt stick] *pppp* *pp* *ppp* *mp* Kulintang [firm sticks]

Pno. [depress keys silently] ord. *pp* gently, soave l.v. *pp* *ppp* l.v. *mf* *sfz* *una corda* u.c.

Example 4.5.2: Bruce Crossman's *Double Resonances*, bars 61-69: "Masculine Qi Gestures with Yun Presence"

Moderately Paced $\text{♩} = 96$

61 Perc. *f* [soft stick] 1.v. colour

Pno. *p* *ff* *sfz* *f* *fffz* *mf* *subff* *fffz* *f*

Poco rall. . . Moderately Slow $\text{♩} = 88$

64 Perc. Crotales [firm stick] 1.v. Kulintang [firm sticks] *p* ad lib. Crotales Kulintang *mf* *espr.* ad lib. gently

Pno. *fffz* *mp* *mf* bell-like *ff* *p* *mp*

66 Perc. Crotales 1.v. Kulintang ad lib. Ching/ Bass Drum *f*

Pno. *pp* *f* *p* *mp* *mf* *f*

68 Perc. Kulintang Crotales Kulintang Crotales Kulintang 1.v. *pp* *mf* *p* *f* *p*

Pno. *ppp* *p* gently *mp* *sub. f* *mp* *mf* *subff* (*ff*) *mp*

Layering of Temporal Divisions: Directional and Non-directional Suspensions

Directional time fragments with non-directional suspended qualities are found in Chinari Ung's *Aura*. In the opening bars 1 to 6, Ung creates a balance between directional melodic runs that are followed by long non-directional held notes in the piccolo, oboe, bass clarinet and viola I and II (see Example 4.6). The phases are played together in unison and outline a very defined forward momentum in time. This is through the rhythmic expectation of the repeated gestures that are in predictable intervals. This instrumental grouping alternates between these directions and suspensions. Underneath this evitable river flow is an undercurrent of non-directional stasis. This is evident in the violins I and II, which is relatively slower in movement and is played as a tremolo with harmonics and glissandi. As explained in the program notes of this work, there are no particular texts for the vocalists to sing or speak. It was instead composed using phonemes, words, and phrases. This can be considered non-directional in its arrangement but the delivery of its melodic phrasing and the expectations imposed by the traditions of solo soprano voice, leads me to conclude that a directional sense of time is suggested along with non-directional meanings. In Example 4.6 the soprano voice follows the directional instruments. It continues to sing a rhythmic pattern when the other instruments' create non-directional suspensions. This moves time forward rhythmically amongst a multi-temporal suspension, resulting in layering of time.

Example 4.6: Chinary Ung, *Aura* (2005), bars 1-3: "Directions and Suspensions"

CHINARY UNG
2005

AURA (Part I: The Creation)

$\text{♩} = (80-86)$

Flute (FL) "Male"
mp *mf* *mp* *mf* *mp*

Oboe (Ob.) "Male"
mp *mf* *mp* *mf* *mp*

B.Clarinet (B.C.L.) "Male"
mp *mf* *mp* *mf* *mp*

Percussion (Perc.) "Female"
mp *mf* *mp* *mf* *mp*

Soprano I (Soprano I)
 Eu Naw ko Rou Ra Na Ne Nai Bra Ma Ne Nai Tra

Soprano II (Soprano II)
 (Same as Soprano I)

Violin I (Vn. I) (Emerald)
pp *mp* *mp* *mp* *mp*

Violin II (Vn. II) (Ruby)
pp *mp* *mp* *mp* *mp*

Viola I (Viola I) (Topaz)
mp *mp* *mp* *mp* *mp*

Viola II (Viola II) (Amethyst)
mp *mp* *mp* *mp* *mp*

Cello (Cello)
mp *mp* *mp* *mp* *mp*

Double Bass (D. Bass)
mp *mp* *mp* *mp* *mp*

Performance Instructions:
 [Note: CONDUCTOR MAY SING MALE PART] **) Enter Ob./male Singing part here
 *) Sounds 8va down
 ***) In viola I & II parts; Follow this rhythm in their repeated C#

Singular Flows: Colour Moments

Individual moments of changing timbre colour and transformations using pitch inflections create the singular slow of Chou's *Pien*. The piece consists of four percussionists each with subtle timbre, dynamic and non-pitched high and low articulations. The timbre transformations adhere (non-strictly) to the eight timbres of the Chinese traditional *bayin* classification system according to their material: metal, stone, skin, bamboo, gourd, earth, silk and wood.¹²⁶ The piece employs a range of changing timbre detail that systematically fill and empty the space, dispersing its energy using formulaic musical parameters. The textures have been labelled by Chou as: fragmentary, partially complete, mixed, and as interruption.¹²⁷ This implies its moment structure. The timbre complexity in this piece creates a vertical layering that is like a single calligraphical brush stroke through time, with all its nuances and changes in density. This highlights Chou's influence of calligraphy through composition.¹²⁸ This creates single moment statements and resonances that colour over the ascending and descending pitch patterns.

The other work mentioned that is also like a kaleidoscope of colour detail and richness is Ung's *Aura*. The work features two soprano singers and chamber ensemble consisting of flute (piccolo, alto flute), oboe, clarinet (bass clarinet), percussion, two violins, two violas, cello and double bass. All instrumentalists are additionally required to sing, whisper, hum, whistle and play small percussion instruments. This can range from hand cymbals, crotales and water glass. The singing includes a balance of male and female voices. The conductor is

¹²⁶ Eric Chiu Konh Lai, *The Music of Chou Wen-chung*, Ashgate Publishing, 2009, pp. 31-32.

¹²⁷ *ibid.*

¹²⁸ Chou Wen-chung, "Whither Chinese Composers?" *Contemporary Music Review*, 26: 5, 2007, p. 504.

also required to sing and play a gong. The percussion involves an extensive cross-cultural collection that includes: *sampho* (Cambodian two-face drum) set of crotales, Burmese bell, Japanese bowl, timpani, gongs, chimes and vibraphone. The crotales have special significance in this piece, relating to the circular-shaped illumination around the head of the Buddha—considered his aura.¹²⁹ Each bowed crotale from the instrumentalist represent one of six colours of the aura (blue, yellow, red, white, red, and a diamond colour). *Aura*, while present in the crotales also appears to be present in the detail of the timbre colour of the entire piece. The continuous musical timbre colour creates saturations that progress' as constant change and variation. This often occurs around directional melodic runs and lyrical vocal lines (see example 4.6).

Multiple Polarities as Cultural Layers of Time

Australian Composer Liza Lim creates a cultural layering in her compositions. This results in multiple polarities of associations that create co-existence. This is done primarily by the layering of temporalities. For example, Lim draws from a variety of cultures,¹³⁰ that include: her Chinese heritage, indigenous Australian art and European Western art music. Lim describes that her understanding of these cultures also informs her worldview that incorporates “multivalent understandings of temporalities”.¹³¹ Chinese knowledge is seen by Lim to have a horizontal construction with its cosmologies.¹³² There was a perspectival shift in Lim’s work when she incorporated temporal ideas found in Aboriginal art, which she

¹²⁹ From the program notes of the score itself: Chinary Ung, *Aura*, C.F Peters Corporation, New York, 2005.

¹³⁰ For example see, *Shimmer* (2005), *The Compass* (2006) and *Invisibility* (2009).

¹³¹ Liza Lim, “Staging an Aesthetics of Presence” *Journal for New Music and Culture*, 2009, p. 2.

¹³² *Ibid.*, p. 3.

sees as having a more vertical layering.¹³³ To further add to the previously examined work *Pien*, horizontal forces can be found in the *yin-yang* modal system when the pitch instruments interact and inform the next moment in time. An aspect of vertical layering is seen in the percussion elements that reflects and imitates the horizontal harmony. Lim takes this a step further and focuses more on the interactivity between the horizontal (surface) and the vertical (forces below). This interactivity leads to a shimmering effect that ripples through to the surface content.¹³⁴ In Aboriginal culture the “forces below the surface” are the ancestral times rippling through to the present.¹³⁵ This appears to be similar to Jung’s archetype idea and more importantly the use of water as the metaphor that ripple through the layers of the collective unconscious. Lim realises this vertical shimmer idea in her work *Invisibility* (2009) by working with musical cultural traditions that have certain “surfaces” and “depths”. She creates abstract, altered and unfamiliar treatments of sound using a custom made bow that produce wild multi-harmonics. These “depths” ripple and become more concrete by using more conventional European methods of playing the cello that are traditionally more familiar. For instance, playing notes with standard bowing could be considered to be the ‘surface’. The abstract gestures interact with concrete gestures through shimmering, fluctuation and a patterning effect

¹³³ Ibid., pp. 3-4.

¹³⁴ Ibid.

¹³⁵ Ibid., p. 2.

Example 4.7: Liza Lim's *Invisibility* (2009) bars 3-4 "Cello Articulations: Concrete and Abstract Colouring"

The image shows a handwritten musical score for cello, covering bars 3 and 4. The notation is on a single staff with a bass clef. The score is heavily annotated with performance instructions and dynamics. At the top left, there are notes: 'ord.' with arrows pointing to 'sul', 'tasto', and 'pont'. Below this, there are three groups of notes, each marked with a '3' and a slur, indicating triplets. The first triplet is marked 'mf' and has 'jete' above it. The second triplet is marked 'sim.' and has 'h. sul pont' above it. The third triplet is marked 'f' and has 'sweep' above it. Following the triplets, there are several notes with various articulations: a note with 'distat aol' above it, a note with 'mp' below it, and a final note with '(II)' above it and '(half-pressed)' to its right. The score is written in a fluid, expressive style with many slurs and dynamic markings.

Summary

European and American influenced composers interact with East-Asian and Aboriginal thought to create different kinds of flow. This was shown to be between single moments, suspended space as stasis and ecstatic shimmers that can create presence and a sense of the infinite. This fuels the multi-dimensionality of my own binary based daoistic flow in composition.

Chapter Five

Analysis Of Types Of Flow

There are three main types of flow identified in my compositions and collaborations with film. These flows were conceived by using metaphors of water that were applied to single contrasts between the two mediums, towards integration. Single contrasts evolved into more complexity, resulting in flows between multiple polarities. This directly related to the personal artistic identities of the Chinese-Australian film maker and Western-European composer. Jungian-Daoist perspectives informed the fluidity of improvisations and visual collaboration that influenced the development of my Western art music compositions. The three types of flow found in our films are: flow as 'singular', found in *water. wave. form.* (2010), flow as 'polarities', in *Antibiosis* (2011), and flow as a 'multi-polaristic expression of self', in *The Ghost Cave* (2012). The analysis will be detailing the mechanics of these flows through the individual creative and collaborative processes. This consists of philosophical flows and their relation to the musical mechanics of flow. This will be supported by score examples of motifs, harmony analysis, texture and macro-structural diagrams. This Daoistic-Jungian flow across media will be examined through the French theatrical basis of Michel Chion. In other words, transmedia flow is important to Daoist-Jungian aesthetic and permeates my compositional collaboration.

Part One: Audio-Visual Analysis of *water. wave. form.* (2010)

This section contains an investigation into the video and sound relationships within the work entitled *water. wave. form.* (2010). The analysis takes the Daoistic-Jungian musical flow and examines it in a transmedia context using a process Michel Chion would call synchresis: “the spontaneous and irresistible weld produced between a particular auditory phenomenon and visual phenomenon when they occur at the same time”.¹³⁶ This analysis will also use Chion’s audio-visual analysis concepts of synch points (alignment between and within mediums)¹³⁷, sonic scansion (ritualisation of time)¹³⁸. As well as Pierre Schaeffer’s concepts of the abstract and concrete—as described in Chion’s guide to the *Traité des Objets Musicaux*.¹³⁹ These ideas will be used to explain points of synchresis in *water. wave. form.*. The process is first finding ‘abstract’ ideas in the two mediums separately then observing the work as a whole. This ensures a more detailed analysis of both the audio and the visual and allows a clearer perspective of how they relate to each other.¹⁴⁰ The term ‘abstract’ is defined by Schaeffer as: “every notion of quality or relationship considered in a more or less general manner without reference to any of its representations.”¹⁴¹ In contrast, the term ‘concrete’ “is the complete representation as it is or could be.”¹⁴²

¹³⁶ Michel Chion, ‘Audio-Vision: Sound on Screen’. Columbia University Press: New York. 1994, p. 5.

¹³⁷ Michel Chion, ‘Film, A Sound Art’. Columbia University Press: New York, 2009, p. 268.

¹³⁸ Ibid.

¹³⁹ Michel Chion, Guide To Sound Objects: Pierre Schaeffer and Musical Research, 1983, 2009

¹⁴⁰ Following the principles of audio-visual analysis developed by Chion in ‘Audio-Vision: Sound on Screen’. Columbia University Press: New York. 1994, p. 5.

¹⁴¹ Michel Chion, Guide To Sound Objects: Pierre Schaeffer and Musical Research, 1983, 2009 p. 37.

¹⁴² Ibid.

Application of Concepts

The concept of syncretism¹⁴³ will also be applied to other broader dual entities found in this research to examine their additive values¹⁴⁴. These contained transformative qualities that occur between them. The entities or domains include personal collaboration, artistic mediums, philosophies of Daoism and Jung, and the creative artefact (*water. wave. form.*). For instance, Jung's concept of water as a symbol for the unconscious¹⁴⁵ is an abstract notion. The film partly draws from this idea and becomes a more concrete realisation of an intangible concept (as actual footage of water can be seen). The creative process of taking abstract ideas and making them concrete is similar to Jung's description of the archetype that "is essentially unconscious content that is altered by becoming conscious, and by being perceived, takes its colour from the individual consciousness in which it happens to appear."¹⁴⁶ The footage of water and Jung's water symbolism creates an added value, transforming the raw footage into symbolic play on a thematic idea. Parallel associations can be made between the abstract and the concrete to a different plane of thinking¹⁴⁷ rather than just a surface level appreciation of the creative material.¹⁴⁸

¹⁴³ To refer to the aspect of synthesis not usually captured by the more conventional term syncretism.

¹⁴⁴ Michel Chion, 'Audio-Vision: Sound on Screen'. Columbia University Press: New York. 1994, p. 5

¹⁴⁵ C. G Jung, *Archetypes and the Collective Unconscious*, Princeton University Press, Vol. 9. Part 1. 1969, p. 18 "Water is the commonest symbol for the unconscious. The lake in the valley is the unconscious, which lies, as it were, underneath consciousness... Water is the "valley spirit," the water dragon of Tao, whose nature resembles water- a yang embraced in the yin. Psychologically, therefore, water means spirit that has become unconscious."

¹⁴⁶ C. G Jung, *Archetypes and the Collective Unconscious*, Princeton University Press, Vol. 9. Part 1. 1969, p. 5.

¹⁴⁷ Liza Lim – lecture notes taken from her 2010 workshop in Sydney describing how layers of symbolism in a musical work are a type of: higher order of thinking, a different plane or a meta function.

¹⁴⁸ Liza Lim, *Staging an Aesthetics of Presence*. Journal for new music and culture, 2009, p. 3; Here Lim describes her Chinese culture as mainly a horizontal construction, which she blends with vertical ideas of structure or cultural layering.

The music in this film, *The Expansive Water*¹⁴⁹, can sit as an independent piece and my process did not involve shaping the music for a preconceived video sequence. Combining the video with the music through the collaborative process created an added value that brought out qualities the music does not have alone.¹⁵⁰ This added value is nourished by Chang's creative understanding of my music. She imprints a filmic brush stroke over the sonic canvas, shaping the audience's perception of what they see and hear.

Context of *water. wave. form.*

I will first provide a brief description of the collaborative process between Chang and myself. This can give insight into our unorthodox approach to creative decisions. Chang and I lived together through this process and are relationship partners. This allowed us to maintain a constant dialogue about our video and sound ideas. We were able to discuss new ideas we individually discovered and problems that arose at anytime. We also scheduled formal meetings for detailed brainstorming sessions.

I personally would write my music in isolation of Chang. I only shared the philosophies behind my music. I would explain to her my discoveries and how they linked to the overarching concepts in this thesis. At no stage in the process did I show Chang my score or play an audio version of my music. Chang would sketch her ideas for the film during this process. We would brainstorm Chang's film ideas to best realise her vision and its connection to this project. Chang would put the film together in isolation from me. We would have discussions throughout Chang's process to problem solve any aesthetic or

¹⁴⁹ See in Figure 5.1.1

¹⁵⁰ Ibid.

technical problems that occurred. The final stage was to negotiate the alignment of the two mediums.

This process closely resembles the experiences in creating *Antibiosis*. In this film Chang used found archival footage, assembled with added studio effects in Final Cut Pro. This differs from *water. wave. form.* and *The Ghost Cave* as we shot this footage ourselves in a home made studio. This means I had more of a direct input in helping Chang choose what the content would be and why. Some of the processes in the studio were spontaneous and some were planned. The openness and flexibility found in this creative process is a direct reflection of our relationship in everyday life. It became apparent upon analysis of the three creative works (found later in this chapter) that the creative process also reflected an East-Asian and European synthesis.

Working with my relationship partner on a collaborative project resulted in a relaxed openness to ideas, with freedom to move away from traditional cinema conventions (as with Chang's previous work).¹⁵¹ This naturally led to alternative approaches to syncretism, synch points, metaphoric play and alterations to the medium itself. Furthermore Chang expands or defies these conventions by adopting the triptych form which appears early in cinematic history in the silent film *Napoleon* (1927)¹⁵² with its use of multiscreen cinema.¹⁵³ More commonly it is seen in video art, like the multi-image theatre works of the American

¹⁵¹ Donna Chang's previous film work was as a director on *Comfort food* (2008) supported by a Kodak Australasia grant, *Glory* (2007) funded by Metro Screen's Raw Nerve Program, was selected in the Best of Metro Screen 2008 and as a production coordinator on *Happy Feet 2* (2009-2011).

¹⁵² Abel Gance, *Napoleon*, Films Abel Gance and Société générale des films, 1927.

¹⁵³ Michel Chion, 'Audio-Vision: Sound on Screen'. Columbia University Press: New York. 1994, pp. 67; Other films mentioned are Michael Wadleigh's *Woodstock* (1970) and Paul Morrissey's *Forty Deuce* (1982).

video artist Beryl Korot in *The Cave* (1995) and *Three Tales* (2003) in collaboration with the American minimalist composer Steve Reich.¹⁵⁴ The use of three simultaneous images adds complexity to Chion's form of analysis. Not only are there relationships between images and sound (associated with conventional cinema) but there are also relationships between the three images. Therefore, this analysis will need to discuss the interactions across the three screens and then show its relationship to the sound.¹⁵⁵

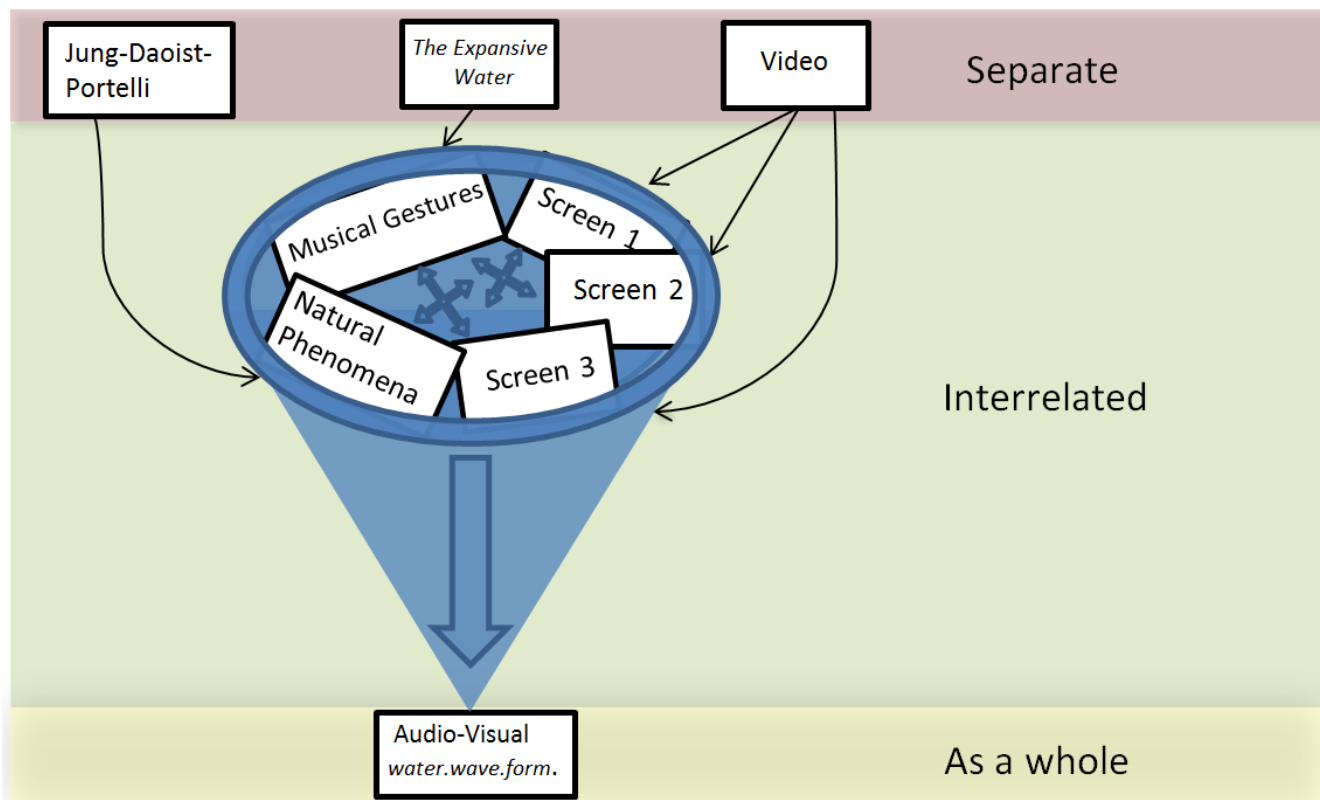
Analysis Layout

The table in Figure 5.1.1 explains the key aspects and relationships observed in *water. wave. form.*. It also links the metaphorical interplay of natural phenomena to their creative realisations. This is not to represent interpretations of the work but more to show the observable concrete ideas. The audio-visual share 'abstract' ideas of water that are implied in the music through its gestures (for example, flow, splash, droplets, and settling). It also suggests different water characteristics as footage that shows varying visual water adjectives. This rich symbolic interplay unifies the audio-visual allowing for loose or sometimes absent synch points between the mediums.

¹⁵⁴ Steve Reich & Beryl Korot, *The Cave*, Warner Music Japan Inc. 1995. Steve Reich & Beryl Korot, *Three Tales*, Boosey & Hawkes, 2003.

¹⁵⁵ See Michel Chion's explanation of the acousmatic: Michel Chion, *Guide To Sound Objects: Pierre Schaeffer and Musical Research*, 1983, 2009. p 11.

Figure 5.1.1. Stages of Analysis: Relationships between images, gesture and the natural world



Although the layout of this analysis diagram suggests three sections: separate, interrelated and whole, rather than dividing the analysis into these three phases, I will refer to them all together to more easily show their correlations.

Audio-Visual Scansion: Floating Sonorities with Triadic Harmonies of Time

Characteristic behaviours of water can be seen throughout the film and heard throughout the music. An example can be found in the video at 2'04". At this point the three screens seem to merge together as if in counterpoint. Here each screen has created concrete instances of contrasting abstract water behaviours. These abstract behaviours have been labelled drip-pour-trickle (as seen in Figure 5.1.2).

Figure 5.1.2. Excerpt from *water. wave. form.* 2010—at time code 2'04"; 'drip-pour-trickle'



These images and their concrete representations of abstract ideas also show variations on time as a ritualisation or sonic scansion.¹⁵⁶ Chion explains that “everything in a film... contributes to a ritualisation of time¹⁵⁷ [...] to create expectation, punctuation and temporal vectorisation.”¹⁵⁸ Applying this notion to the three screens in Figure 5.1.2 (in terms of the temporalities they imply) the slow water drip on left screen creates anticipation through the expectation of the next drip. The middle screen is like the single colour moments of Chou’s *Pien* or the single tone of the *shakuhachi* in Takemitsu’s *November Steps*. The pour in this scene has a large and constant open presence but with a definitive start and finish point. This can then relate to Lim’s ecstatic shimmer of concrete and abstract bowing and Crossman’s *Qi* forward movements. The screen on the right, trickle is gentle in movement and suggests an infinite temporality or stasis seen in Ung suspended space and Crossman’s *Yun* moments.¹⁵⁹ Placed together these scenes resemble a musical polyphony, resonating like a triadic harmony of time.¹⁶⁰ They also parallel three musical sonorities found in *The Expansive Water* (2010), (see Figure 5.1.3). These musical sonorities move between

¹⁵⁶ Michel Chion, ‘Film, A Sound Art’. Columbia University Press: New York, 2009, pp. 269-271.

¹⁵⁷ Ibid., p. 269.

¹⁵⁸ Ibid., p. 270.

¹⁵⁹ This has a similar effect to a flowing stream or a water fall that generally remains constant and therefore can imply a temporality that is infinite.

¹⁶⁰ This idea of video being similar to musical instruments is explained by video artist Beryl Korot in the documentary by *Art21*, episode 107.

http://www.youtube.com/watch?v=UWMbLK1awLI&feature=player_detailpage#t=118s (accessed 17/06/2012); also see:

<http://www.art21.org/artists/beryl-korot> (accessed 17/06/2012).

harmonic functionality: implying a beginning and an end (pour), ambiguity: in chord changes (drip) and stasis: continuous harmony with no functionality (trickle). This stasis can also be associated to Glass's slowly evolving repetitive harmony. Just like an improvisation of a jazz trio each screen could be seen as balancing the other screens colour variation, temporal fluctuations, dissonant contrast, flow through gestural ideas and graciously allowing space for one another. By looking at a score excerpt from *The Expansive Water* (2010), shown in Figure 5.1.3, a correlation can be found to the visual gestures in Figure 5.1.2, showing conceptual links between the two mediums. Drip could be a type of short attack like a staccato in brass, pour could be a percussion texture stopping and starting as it fills the sonic space, and trickle, long held harmonics on the violin. These water gestures also relate to a discussion later on about the different musical sonorities of functionality, stasis and ambiguity.

Figure 5.1.3. Excerpt from *The Expansive Water* (2010)—bars 1-6; 'Constant presence of a flowing stream'

The musical score excerpt consists of three staves: Horn in F 1, Percussion 1, and Violin 1. The Horn part begins with a melodic line marked *pp*, followed by a series of notes with dynamic markings *ff*, *f*, *p*, *p*, *f*, *mp*, *f*, and *p*. The Percussion part features a conga drum with a 'soft strike' and dynamic markings *mf*, *ff*, *f*, *p*, *p*, *f*, *mp*, *mp*, *f*, and *p*. The Violin part starts with 'con sord.' and '1 solo' markings, followed by a long, sustained harmonic line marked 'Sul G' and 'ppp'.

These correlating gestures in figure 5.1.3 may be described as a recurring theme that is not synched but is passed non-linearly across the two mediums. This water correlation also exists on a harmonic level which I term as 'water harmony'.

Water, Harmony and Flow: Flow As 'Singular': *The Expansive Water*

The Expansive Water (2010) for chamber orchestra was made in collaboration with film maker Donna Chang, and is part of the three screen film *water. wave. form. (2010)*. Chang

and I both started from the idea of applying metaphors of water to the creative practice. I began devising ways to represent water properties and its symbolic philosophies into allegoric musical gestures, arrangements, textures, fluidity and the architectural design of the orchestra. Chang and I had discussions about concepts of water and my discoveries in sound. We discussed openly about a filmic equivalent to what I was doing. Chang listened to my completed composition a limited amount of times before starting her film independently. This gave her the opportunity to react to my music from memory. This process allowed each collaborator to go on their own journey of discovery, making their own conceptual links in their medium.

Observing the completed sound and image I describe the synergy as having a 'singular' flow. This flow is the counterpointing of the film medium against the metaphorical water composition. These filmic contrasts still managed to blend with the music, creating this singular flow. It is 'singular' because the emphasised contrasts occur between mediums and not in contrasting musical material. The table below shows the philosophies underpinning the creative decisions in the music composition. It shows the connections in the metaphoric properties of water from a Jungian-Daoist perspective and from my own observations. The relationship between the philosophical flow into the music artefact (as outlined in table 5.1.4).

Table 5.1.4: The Expansive Water: “Philosophy and Concept into Practice”

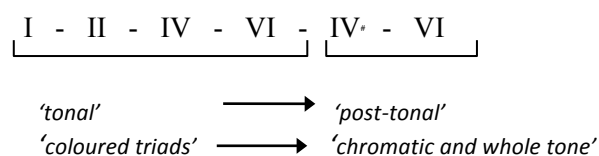
	Philosophy →	Water Metaphor Concept →	Compositional Relationship
i	Daoism	Water as life giving	Slowly ascending expressive musical lines building emotionally charged energy - a metamorphosis
ii	Portelli/Daoist/ Jung	A non-hierarchical system; all life floats in suspension	Instrumentation balanced with no dominating timbre
iii	Daoism	Ocean flowing as one unit with vast interweaving waves	A music structural characteristic, with many broken musical fragments falling into each other.
iv	Daoism	Drowning/Fear	Chang’s film juxtapositions; Antibiosis’ blunt disruptive nature; a sharp contrast.
v	Jung	Life floating in suspension of the infinite	Staccato gestures occurring with no perceivable time relation to the rest of the music
vi	Jung	Water as symbolism for the unconscious; archetype	Articulating my intuitive compositional processes to consciously work with it.
vii	Daoism	Water’s fluid motion and smooth texture	Smooth transitions between musical sections; no major contrasting sections.
viii	Daoism/Chion	Constant presence of a flowing stream; no temporal vector	Fluctuating and sustaining musical instruments; Drone-like quality.
ix	Daoism/Chion	Water settling to equilibrium; balance; temporal vector	A type of ABA structure; the start of a piece has similar qualities as the end.
x	Daoism	Water spontaneity	Free flowing improvised structures

The application of this table to the creative work can be shown by using Jung’s notion of water as symbolism for the unconscious (in Table 5.1.4 column ‘vi’). The thought process behind how my creative ideas are generated reveal an added dimension to the idea of water symbolism. The creative thinking patterns I have observed can be described as a rapid flowing stream beneath the surface of consciousness. When allowing myself to be receptive to this stream, I open up new associations. I can also find divergent practical solutions to solving problems (a floating world of ideas). This can sometimes be ignited during a conversation or during the practice of composition. It is in constant flow, building on top of each other. It is often led by feelings of excitement, curiosity and indulgence of the aural and cognitive senses. This unconscious stream is alluring, and so patience and reservation is needed to control it. This allows it to be put to good use at the appropriate time. In the

context of a composition, a problem could arise if I flood my thoughts with tangential ideas. I could lose sight of the global awareness of the composition and risk losing its coherent fabric. This relationship to thoughts that sit beneath a superficial conscious mind appears similar to the quest for the archetype as described by Chinary Ung as the ultimate learning and exploring of things that are beyond culture.¹⁶¹

Water Harmony

Another concept, key to understanding the musical relationship to the philosophies mentioned (in Table 5.1.4) is flow. In this work flow is expressed as floating qualities in harmony that underpins the textural flow. A functional analysis of the opening of *The Expansive Water* (bars 1 -21) reveals the various harmonic strategies that gives the harmony a 'floating' quality. In these bars there is a six chord progression scattered amongst the orchestra. The tonic at this stage is E^{7°} and the tonal structure is:



The triads in the first four chords are coloured with added M6s and M7s. The following two chords move into a post-tonal direction with a chromatic and whole tone basis, leaving the previous chords unresolved. The harmony was initially set up in a direction based on an added E chord. This then becomes obscured leaving the E chord unresolved—creating a 'floating' harmony.

¹⁶¹ Chinary Ung, "Aura of Informality," eds. Michael Atherton and Bruce Crossman, *Music of the Spirit: Asian-Pacific Musical Identity*, Sydney: Australian Music Centre, 2008. p. 19.

The atonal sections identified are chromatic notes against a harmonious triad creating rich expressive chords. This is often obscured by various interval colouring. Different ways I have approached this is by using two chromatically spaced chords against each other. By either chromatic colour notes against the triad (usually M6 and M7) or chromatically shifting chords. This method of composition shows some similarities to French composer Claude Debussy, both creating a type of floating suspension in the harmony. Take for example Bruce Crossman's analysis of *La Cathedrale Engloutie* (1910).¹⁶² In Crossman's doctoral thesis he explains Debussy using unresolved colouring with an emphasis on the m7 and M2 intervals as well as whole-tone patterns. *The Expansive Water* has a similar unresolved whole-tone basis but instead the emphasised colouring is on the add 6th and M7th intervals. In Roy Howat's book *Debussy in Proportion: A Musical Analysis*, it is noted that Debussy would frequently go between functionally obscured chords. From "an acoustic scale [(lydian or mixolyian mode with #4th and ♭ 7th)] to whole tone, then uniquely whole tones, then the diatonic key in the home key."¹⁶³ His music is described as using "chromatic and whole-tone chords, but the urgency to resolve is absent... inviting us to take pleasure in each event then yearn for resolution."¹⁶⁴ This is reflected in the tonal directions and non-directions in *The Expansive Water* but with more of an emphasis on the clustering of notes that resemble a jazz complexity. The flexibility of rhythm and drone qualities is like Debussy's music and his influence from the Javanese gamelan.¹⁶⁵ Takemitsu's works

¹⁶² Crossman, W. Bruce, *Personal Creative Process Towards A Pacific-European Identity*, Doctor of Creative Arts thesis, Faculty of Creative Arts, University of Wollongong, 1999. p. 152.

¹⁶³ Roy Howat, *Debussy in Proportion: A Musical Analysis*, Cambridge; New York: Cambridge University Press, 1986, pp. 60-61.

¹⁶⁴ Burkholder, J. P., Grout, D. J., Palisca, C. V., *The History of Western Music*, 8th ed. W. W. Norton & Company; New York, London, 2010. p. 793.

¹⁶⁵ *Encyclopædia Britannica Online*, s. v. "gamelan," accessed July 18, 2012, <http://www.britannica.com/EBchecked/topic/224911/gamelan>

Quotation of Dream (1991) and *Green* (1967) are heavily influenced by Debussy's focus on tone colour.¹⁶⁶ Takemitsu considers the sounds of the gamelan, the tone of the *kachapi* (boat lute), the unique scales and rhythms and the Japanese traditional music to shape a large part of his sensitivity.¹⁶⁷ The harmonic analysis in example 5.1.5 shows my musical relationship to Debussy, Takemitsu and gamelan in what I call "floating tonal colour".

Example 5.1.5: Harmonic analysis Bars 13 and 19-20: *The Expansive Water: 'Floating tonal colour'*

The musical score consists of two staves, treble and bass. Above the staves, bar numbers 'b.13' and 'b.19-20' are indicated. The treble staff shows a series of notes and chords, with some notes beamed together. The bass staff shows a similar progression of notes and chords. Below the staves, the harmonic analysis labels are: G#9, F#11, C#9, C# C#11, C#5/4 [plus chromaticism], and C#7/4 [plus chromaticism].

Tonal colouring is present in the added notes which have a tonal gravity and propelled into multiple gravitational points. They are then released into a floating harmony of clusters and whole-tone trajectories. This creates a Debussian 'pleasure in the moment' rather than an urgency to resolve tension. A grand sense of tension is revolved in the home key at the end of the piece (in bars 124-143), which shows that the previous chromatic harmonies acts as a suspension as if in a sea of tonal colouring. The resolution is relatively unexpected as is the yearning path of seeking tonal resolution. This is present in the suspended 'Tristan chord' in the opening of Richard Wagner's *Tristan und Isolde* (1865), yet finds resolution later in the opera's key structure. The difference between my work, is that Wagner's music tends to be

¹⁶⁶ Andrew Frank, "Review: *Orchestral and Instrumental Music: Tōru Takemitsu: Green*", *Notes*, 2nd ser., vol. 33, no. 4 (June 1977), p. 934.

¹⁶⁷ Takemitsu, Tōru, (trans. Adachi, Sumi with Reynolds, Roger), "Mirrors", *Perspectives of New Music*, vol. 30 no. 1 (Winter, 1992), p.70

ultimately anchored to a tonal basis (Tristan chord excepted) whereas the emphasis in my music is neutralised harmonic entities.

Discussion of Musical Motifs

The musical motifs of *The Expansive Water* have been arranged in a macro-structural table to reveal the cultural layering (East Asian and European) in the temporalities. It also shows their position within the music categorised as stasis, directional, non-directional, infinite and single-tone moments. It is also a type of vectorisation of form.

Table 5.1.6: Macro-structural Table of: *The Expansive Water* (2010)

Themes	Analysis	Title	Tempo	Bar Numbers
Long harmonic gesture; Skittish percussion; vibraphone hits	Theme 1, East Asian Stasis	Sustained presence of a flowing stream with slow drips	Slow	1-7
Pizzicato and vibraphone	Increased staccato	Rain on a flowing stream	Slow	26
Reoccurrence of Theme 1	Theme 1: European harmony in strings, with woodwind and brass infinite temporality (no pulse)	Directional vectors over a bed of the infinite	Slow	41
East-Asian single-tone gestures with responses from a European polyphony	European polyphony with repetitive stasis in flute	Cultural yin-yang; gestural unity	Paced	67
Steady repetitive rhythm on harp and direction patterns on the violin with a skittish reoccurrence of the percussion theme	Building textural layers	Directional temporalities with reoccurring 'rain themes'	Paced	88
All elements colouring rhythmically the harmonically around a constant rhythm	High intensity; all elements at once	Polyphony; with floating gestures	Fast	100
Quicken harp fluttering with a fading pulse; fate reference to theme 1 in the brass	Wind down	Floating non-direction fragments	Paced	113

Long harmonic gesture; Skittish percussion	Inevitable yet unexpected recurrence of Theme 1	Grand sense of unknowing revolved tension	Slow	124-143
---	--	--	------	---------

In table 5.1.6 symbolic expressions of water (objectivity) are represented in compositional gestures and through my personal sensitivity (subjectivity). This is similar to the process by the Chinese artist Wang Tseng-tsu who expresses a bamboo tree's strength, endurance and inner emptiness (seen as humbleness) in a painting which is really about the painter's own subjective ideality.¹⁶⁸ An example of water symbolism present in the musical motifs is long harmonic gestures having a sustained 'infinite' presence like a flowing stream. Another is rhythmically displaced staccato patterns seen as scattered drops of rains wrestling outside a window.¹⁶⁹ A cultural *yin-yang* is represented in the music through its contrasting temporal qualities. Traditional East-Asian moments of stasis using repetitive and drone like sonorities are placed alongside traditional European directional melodic phrasing. The reoccurring Theme 1, loosely resembles a European ritornello idea of returning to a musical theme. But instead it is placed over an infinite temporal background highlighted by the brass and woodwind instruments that obscures the pulse.

Music and Film Alignment through Temporalities

As shown in previous examples in the music in Figure 5.1.3 and in the film in Figure 5.1.2, water adjectives can be represented in their concrete instances. Unifying the audio and the visual. This symbolic language is part of the matrix that binds them together even when

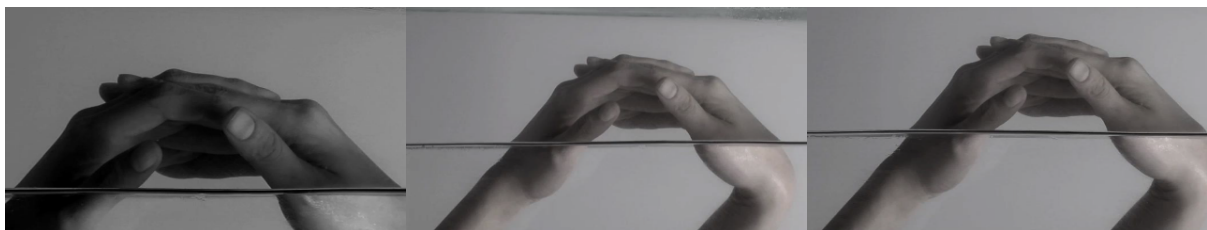
¹⁶⁸ Chang, Chung-yuan, *Creativity and Taosim: A Study of Chinese Philosophy, Art and Poetry*, London and Philadelphia, 2011, pp. 28-29; Plate 8 Wang Tseng-tsu "Bamboo trees"

¹⁶⁹ *Ibid.*, pp. 24-25; Plate 6 Ni Tsan (1301-1374) "Bamboo Branch"

rhythmically they are not aligned. The relationship can be represented in Chion's idea of the non-psychological temporal continuum. This is when events act as signifiers to previous events that do not seem to interact with the present activity.¹⁷⁰ This differs to the John Cage and Merce Cunningham approach of two independent mediums happening at the same place at the same time with no apparent connection.¹⁷¹

Another part of this matrix is in the synch points where the video and sound seem to align or follow closely after one another in the work. There is also unification in the screens themselves. This visual syncing acts as a pulling point. It gives trajectory and momentum in the work when there is an expectation for more visual synch point alignments. As each screen gradually changes to become an aligned image, the vibraphone holds tension on the seventh interval. When all three images become aligned, the instruments (flute, vibraphone, cello and double bass) resolve to G in unison, seen in bars 60-61 and bars 65-66. The flute also holds the G note throughout this filmic alignment with the indication to flutter. This is like a single-tone gesture as influenced from Chou's confusion single tone entities, across a European cadenza that occurs in the middle of the audio-visual work.

Figure 5.1.7: water. wave. form. (2010): Time code 3'05": "Alignment within the Film"



¹⁷⁰ Michel Chion, 'Film, A Sound Art'. Columbia University Press: New York, 2009, p. 270.

¹⁷¹ Vivian Perlis, TV Series: "American Masters" John Cage: I Have Nothing to Say and I Am Saying It, 1990 12'13"; http://www.ubu.com/film/cage_masters.html (accessed on 1 May 2012).

Vectorisation and Infinite Temporality

Vectorisation and the infinite are part of a type of singular flow within *water. wave. form..*. These ideas came about during the creative process between my collaborator and I. Chion's concepts of scansion of time and temporal vectorisation can be used to explain ideas in film and the natural world. Scansion of time is a moment that punctuates the current temporal momentum. In film, Chion describes how scenes can add rhythmic structures to a character's life. An example of this is choosing a sensorially busy scenes like train station or a bowling alley, which acts as a "container" over the character's actions.¹⁷² Temporal vectorisation is characterised by a sound with a start and end point that has a direction in time. When this is applied to water, I have noticed how its different temporal aspects can present various conceptual ideas. For instance, a waterfall can imply a sense of the infinite, through the idea that there is generally no start or end point. It remains constant (from the time it is observed) and therefore has what Chion would call no temporal vector. Music can also imply this same idea of the infinite if it contains some of its characteristics. The flute gesture previously mentioned is like a singular moment that has no harmonic or rhythmic direction in time. It then implies infinity in the moment. The gentle suddenness of a slow drip has an East Asian temporal quality. It produces a sudden moment over eternity for its resonance effect. Temporal representations of the infinite are shown in Table 5.1.6, where Theme 1 plays over a background of a non-discernable pulse in the brass and woodwinds. This can be related to Messiaen's musical expression of the eternal. As well as Toru Takemitsu's undifferentiated temporal background prominent in traditional Japanese culture.¹⁷³ The film

¹⁷² Michel Chion, 'Film, A Sound Art'. Columbia University Press: New York, 2009, p. 268.

¹⁷³ Timothy Koozin, "Spiritual-temporal Imagery in Music of Olivier Messiaen and Toru Takemitsu", *Contemporary Music Review*, Vol. 7, 1993, p. 186.

also brings out this idea when subject to a broader harmonic analysis of the music. Put simply is tonic whole-tone tonic. Like the music, the images float on an infinite background (appearing and disappearing on its own terms and not to a predictable pace). The film comprises non-narrative footage (non-directional) and a flowing rhythmic transition between shots. This contrast is found, for example, in the drips of rain found in the vibraphone staccato hits in bars 19-24 (see Table 5.1.6).

Part Two: Flow As ‘Polarities’: *Antibiosis* (2011)

Antibiosis is my second audio-visual creative work in collaboration with filmmaker Donna Chang. The composition is for chamber ensemble (flute with doubling on piccolo, clarinet in Bb, tenor saxophone, piano, percussion and cello) and a pre-made sample. In the previous work *The Expansive Water* I identified a harmonic structure called the ‘water harmony’: a harmony that has certain tensions that ‘float’ in a wavering temporality. This harmonic method and loose rhythmic structure can be described further by using Michel Chion’s audio-visual term of internal logic: “sound that appears to follow a flexible, organic process of development, variation, and growth, born out of the narrative situation itself and the feelings it inspires.”¹⁷⁴ This analysis will show how the music in *Antibiosis* seems to intentionally break and disrupt the nature of this singular flow ‘water harmony’ with internal logic. The music ruptures this process with more of an emphasis on distinct units of time that is outside the present temporal context. This can be explained as having an external logic: one that creates an effect of discontinuity that disrupts the current content with sudden changes in tempo, harmony and timbre.¹⁷⁵ This external logic will be shown to still maintain a sense of flow through the layering of temporal polarities (slow moving stasis over successions of distinct units).

Antibiosis is subversive in this sense as it opposes the singular flow. Polarities identified in the audio and visual create notable contrasts and often abrupt changes in a single musical parameter. Flow between the polarities creates a way between these opposing forces and

¹⁷⁴ Michel Chion, ‘Audio-Vision: Sound on Screen’. Columbia University Press: New York. 1994, p. 46.

¹⁷⁵ *ibid.*

finds a transition between them. Polarities identified in the work include acoustic instruments and electronic samples, cultural polarities between spectralism, romanticism and East-Asian singular moments, aleatorical and compositional procedures, abstract timbre colour and traditional European performance conventions, fast and slow rhythmic units, continuous background sounds and rapid succession of images and atonality against pentatonic gestures. The analysis will look at these aspects through: alignments in the image and sound, non-alignment comparisons and musical flow of this temporal philosophy.

Context

A floating world of association, forming a cultural mosaic, is first identified in the music with the use of an electronic recording of Richard Strauss's German lieder "Zueignung"¹⁷⁶. It plays over the acoustic instruments in an integrated way. By using this recording in the music it references the late romantic composer but it also references the contemporary practice of spectralism whereby the harmony is derived from recordings. This practice is attributed to the French composer Tristan Murail.¹⁷⁷ There is also an intuitive approach to atonality and form with a representation of darkness in atonal gestures. This can be accredited to the expressionists like Arnold Schoenberg, Anton Webern and Alban Berg.¹⁷⁸ The piece uses aleatory moments along with tightly composed sections that relate to the wavering temporalities of Takemitsu's *November Steps*. Its single tone gestures of colour relate to Chou's *Pien* developing colour (although it does not relate to the Chinese

¹⁷⁶ Heinrich Schlusnus, Strauss & Wolf lied 1944 film/footage:
<http://www.youtube.com/watch?v=sYawn3v9y00&feature=plcp> (accessed 6/08/2012).

¹⁷⁷ Ronald Bruce Smith, "An Interview with Tristan Murail", *Computer Music Journal*; Spring 2000, Vol. 24 Issue 1, pp. 12-13

¹⁷⁸ "Expressionism." *Encyclopædia Britannica. Encyclopædia Britannica Online Academic Edition*. Encyclopædia Britannica Inc., 2012. Web. <http://www.britannica.com/EBchecked/topic/198740/Expressionism>. (accessed 14 Aug. 2012)

traditional *bayin* classification system) and Chinary Ung's controlled parameters of aleatory sections to create stasis (see chapter four). The music consists of directional and non-directional fragments that embody the intercultural ideas through layering and polarities.

Aligned Similarities: Temporal connections

Chang's use of dark imagery and contrasting light images creates parallel polarities with music's atonality and pentatonic gestures. This results in a flow that is more than the previously mentioned singular flow. The film is in one single frame but the film cuts are often fragmented in fast successions whilst still creating flow. This flow comes from the layering of different temporal gestures in both the audio and the visual. The harmony often resolves in a dissonant and abrupt way as opposed to a flowing consonant cadence in a home key. This is in the form of four distinct tonal clusters in the piano (with an indication to use forearms across all piano keys). The first occurs at 1'28" seen in Example 5.2.1. Here the visual and the sound make a distinct gesture at the same time when previously there were no expectation for synchronised points. This clustering gesture on the piano occurs a second time at 3'43". Here the images do not conform to any rapid movements or temporal shifts. It therefore has no sync point. This changes the expectation that this musical gesture will result in a synchronous moment. At 5'28" a piano cluster happens again and this time a sync point occurs with a fade to black and a definitive scene change. The last time this happens is at 10'02" with no sync. This shows Chang's filmic style of creating unexpected moments of aligned sync points through alternating the visual sync patterns with a repeated distinct gesture.

Example 5.2.1: *Antibiosis* (2011) image and score: 1'28", bars 25-28: "Distinct Piano Clustering and Dramatic Film Alignment Point"

25 *stacc.*
Fl. *f* *mf*

25 *p*
B♭ Cl.

25 *f* *stacc.* *mf*

25 *fast paced scrape* *ff* *lx.*

25 *all notes possible with forearms* *ff* *lx.*

25 *f* *mf*



Flow in this work, is working through polarities and uses a non-temporal background. Polarities are present as temporal (slow and fast), harmonic (dissonant and consonant), abstract and concrete (timbre and notes), dark and light imagery, conceptual (man verse

nature). Harmonic polarities of atonality and pentatonic fragments are created in *Antibiosis* while still maintaining a continuous flow. At the start of bar 105 in the piano, seen in example 5.2.2, it quotes a reoccurring ‘bright’ pentatonic melodic phrase (F#, Ab, Bb, Db and Eb) found in *The Expansive Water* (see violin 1 in bars 108 and 110-111). The piano suddenly shifts into a ‘dark’ chord cluster in bar 106 (A, Ab, C, Db, D, F, E, Bb), showing a harmonic polarity. The cello also sustains notes (F, Eb) to create a drone in order to make a transition between this sudden shift. I call this the flow of the discontinuous.

Example 5.2.2. Excerpt from *Antibiosis* (2011), bars 105-107: “Piano plays bright violin line from ‘Expansive Water’ turning it into a dissonant chord cluster”

The musical score for Example 5.2.2 consists of five staves. The Piccolo staff (Pic.) has a treble clef and a 'piccolo' marking above the staff in bar 107, with a forte 'f' dynamic marking below. The Trombone staff (T. Sx.) has a treble clef and contains rests. The Piano staff (Pno.) has a grand staff with treble and bass clefs. The right hand (RH) plays a melodic line starting in bar 105 with a triplet of eighth notes (F#, Ab, Bb) and continues through bar 107. The left hand (LH) plays a dissonant chord cluster starting in bar 106. The Violoncello staff (Vlc.) has a bass clef and sustains notes (F, Eb) in bar 106. The Sample staff has a treble clef and contains a circled '4' in bar 107 with the text 'sample 4 starts' below it.

Non-Aligned Sync: Flow of the Discontinuous

Rapid successions of changing imagery and changing timbre detail in the music create distinct units that disrupts, jolts, ruptures and interrupts a continuous temporal flow (or one

singular flow).¹⁷⁹ Discontinuity is created when a musical idea or image fragment breaks the flow of one temporal idea, for example by being suddenly faster. Stasis, in *Antibiosis*, is created by either a drone that is passed along the instruments or through a continuous change of timbre colour. This often works against states of discontinuity (as seen in Example 5.2.2). It also acts as a connective tissue.¹⁸⁰ This appears to be similar to the methods found in drone aspects passed along by the orchestra in Takemitsu's *November Steps* (discussed in chapter four). These two temporal divisions¹⁸¹ create a vertical polarity in time. As shown in example 5.2.3 the cello holds an Ab as a drone creating stasis that plays across directional figures in the piano (B, Bb, Eb, Gb, Ab, Bb, B). The flute and clarinet add to the surrounding stasis by sustaining Gb and Eb. The tenor saxophone creates fluttering colour moments separate from the directional moments that pass alongside the continuous temporal stasis. These two types of temporal divisions are between the directional fragments over stasis, and also through changes in timbre colour over stasis.

¹⁷⁹ Michel Chion, 'Audio-Vision: Sound on Screen'. Columbia University Press: New York, 1994, p. 166.

¹⁸⁰ *ibid.*, p. 46.

¹⁸¹ Michel Chion, 'Film, A Sound Art'. Columbia University Press: New York, 2009, p. 264.

Example 5.2.3: Antibiosis (2011), bars 101-102: “Temporal Divisions: Directions and Stasis”

Colour and Stasis”

The visual medium also creates a temporal division of contrasting temporalities. The rapid succession of filmic shots (For examples see 0’00” to 0’53” and 5’36” to 6’12”) creates a sense of a visual polyphony even though only one image is present at a single time.¹⁸² The visual technique used by Chang of layering images over another delayed image also adds to this effect. This technique produces transparencies in the images that wavers the current images’ temporality—shown in example 5.2.4.

A different type of temporal division is at play in the foreground movement and background non-movement in a given scene. Abstract ideas of movement in the image sequence from 0’00” to 1’25”, shows concrete footage of birds and insects. They produce abstract temporal ideas like flapping, twitching, buzzing, chirping and scurrying. This much faster temporality is

¹⁸² Michel Chion, ‘Audio-Vision: Sound on Screen’. Columbia University Press: New York. 1994, p. 166.

placed against still background images that move slower than the central jerky motions. This results in a polarity of stasis over fast movement. This undercurrent of abstract ideas relates to the music through its non-alignment properties and is important in understanding the fabric behind the audio-visual. This can also be seen as two streams of differing temporalities that are present constantly throughout the audio-visual material. A level of expectation of their presence can be maintained without the need for them to be overtly represented. When the streams do become more obvious it contributes to the overall continuous flow.

Example 5.2.4: Still shot from *Antibiosis* (2011): 0'15": "Rapid Image Succession with a Blurring Temporal Wavering"



Musical Flow: Temporal Philosophies

The temporal structure keeps the flow in the musical ideas, which is based on a type of composed improvisation. Liza Lim compares her work to Edmund White's description of the *Flaneur*: as an aimless stroller with no destination, going wherever curiosity directs him.¹⁸³

This music works similarly in this way with a through-composed style. There is a focus on colour variations and changing compositional devices. From harmonic canon-like imitations and reoccurring themes to a free form jazz clustering of aleatory gestures.

¹⁸³ Liza Lim, Lecture at IRCAM, on the 7th of June 2002 as part of the Agora Festival, http://www.elision.org.au/ELISION_Ensemble/Liza_Lim_Ecstatic_Architecture.html (accessed on 6/08/2012)

Part Three: Daoistic Flow of Video and Sound Collaboration As Cross-Cultural Dialogue: *The Ghost Cave* (2012)

Research Context and Methodology

This is the third analysis of the trilogy of audio-visual works by Donna Chang (Chinese-Australian film maker) and (myself) Daniel Portelli (Maltese-Australian composer). The creative material in these works (*water. wave. form.* (2010), *Antibiosis* (2011) and *The Ghost Cave* (2012)), have been observed as a cultural exchange. This has been done by drawing on the East Asian and European philosophies of the artists' cultural heritage. Analysis of the third work, *The Ghost Cave*, will be conducted through Michel Chion's audio-visual concepts. This is to uncover multi-temporal structures within video and sound that represent multipolaristic constructions of Daoistic flow. These ideas allow themselves to extend beyond the creative material into broader concepts. These include: the natural world (temporalities of water), dual entities (cultural *yin-yang*) and concepts of time (singular moments over eternity). The three works show a progression towards a more integrated and multifaceted relationship that builds upon each preceding work. Water¹⁸⁴ has been the focus and is used as a symbol of flow. This creates a concrete language that is neutral across creative platforms. Underlining this conception of water as flow is a spiritual impetus that is channelled from breath. This informs movement and the temporality within an art-form. Similar to the art of performing Chinese *qin* music where by "integrating the rises and falls

¹⁸⁴ As a concept water was also used by contemporary Japanese composer Toru Takemitsu through his concepts of "Water music", "Waterscape" and a "Sea of Tonality" cited in: James Siddons, Toru Takemitsu: A Bio-Bibliography, London: Greenwood Press, 2001, p. 15.

of the music with breathing, the essence and spirit of the music are obtained.”¹⁸⁵ Jung informs the European perspective. His engagement with Daoist ideas are expressed in his perception of the unconscious mind (symbolised as water).¹⁸⁶ These philosophies are part of the creative material. They are unpacked using Chion’s audio-visual terms. That include: synch points (with alignments and non-alignment comparisons)¹⁸⁷, temporal and non-temporal vectors (directions in time), scansion (punctuations of time)¹⁸⁸ and syncretism¹⁸⁹ (two entities creating an added value).¹⁹⁰ This third portion of the analysis continues with Chion’s concepts, to form a framework that both facilitates and complements the philosophies mentioned. This provides a thread through the themes in natural phenomena, the synergy of Jung and Daoism and the creative material.

Non-aligned Similarities

Daoism’s flow as a way between polarities, its affinity with nature and its emphasis on stasis are imbedded in Jungian philosophy. This is seen in his description of the unconscious as: water where all life floats in suspension; a floating world that embraces opposition.¹⁹¹ This cross-cultural synergy inspires the creative work and is part of a broader analysis. Figure 5.3.1 shows the East Asian and European relationships to the creative work. It shows *The*

¹⁸⁵ Edward Ho, “Aesthetic Considerations in Understanding Chinese Literati Musical Behaviour” *British Journal of Ethnomusicology*, Vol. 6 (1997), p. 41.

¹⁸⁶ C. G Jung, *Archetypes and the Collective Unconscious*, Princeton University Press, Vol. 9. Part 1. 1969, p. 18 “Water is the commonest symbol for the unconscious. The lake in the valley is the unconscious, which lies, as it were, underneath consciousness... Water is the “valley spirit,” the water dragon of Tao, whose nature resembles water- a yang embraced in the yin. Psychologically, therefore, water means spirit that has become unconscious.”

¹⁸⁷ Michel Chion, ‘Film, A Sound Art’. Columbia University Press: New York, 2009, p. 268.

¹⁸⁸ Ibid.

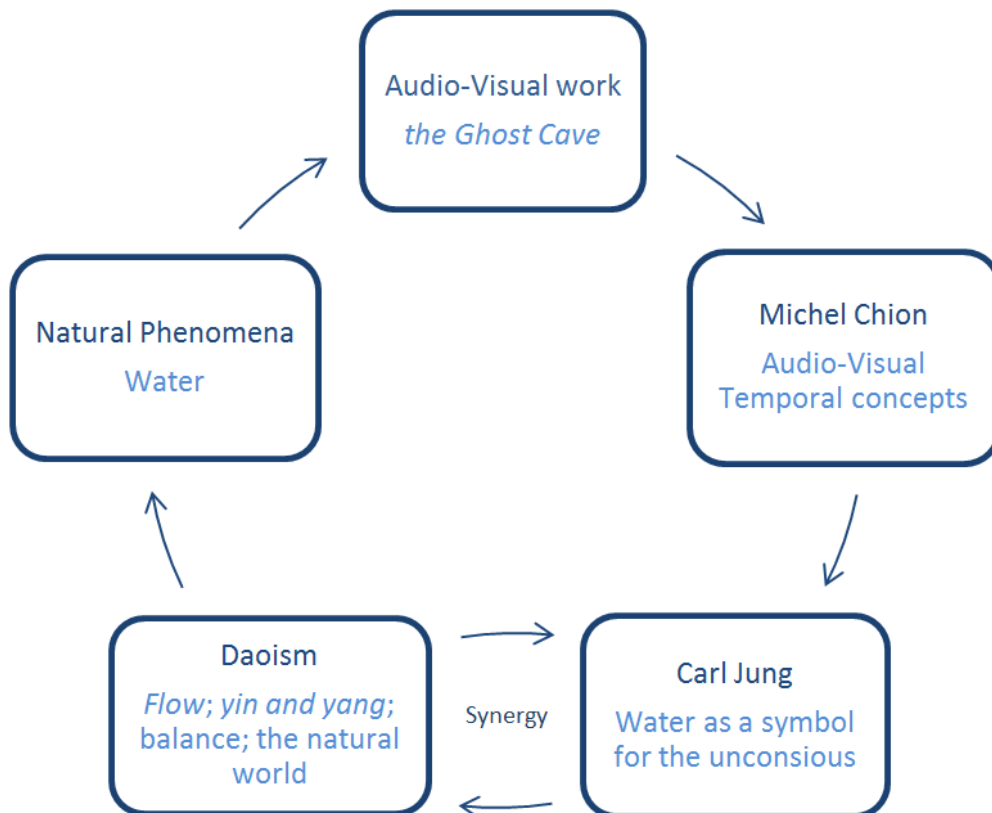
¹⁸⁹ To refer to the aspect of synthesis not usually captured by the more conventional term syncretism.

¹⁹⁰ Michel Chion, ‘Audio-Vision: Sound on Screen’. Columbia University Press: New York. 1994, p. 5.

¹⁹¹ C. G. Jung, *Structure & Dynamics of the Psyche*; Collected Works of C.G. Jung, Volume 8: Edited and translated by Gerhard Adler and R.F.C. Hull; Princeton University Press; 2 edition (January 1, 1970), pp. 21-22.

Ghost Cave examined through Chion's audio-visual concepts. These are placed against the East Asian ideas of Daoism and Jung. This offers two cultural perspectives which also blends as cross-culture dialogue.

Figure 5.3.1: Interrelated East-Asian Concepts



Traditional East Asian emphasis on stasis is represented in Chion's non-temporal vector. Traditional European emphasis on time moving forward is in Chion's temporal vector. Non-aligned connections lie in temporal and thematic structures. These are found in the 'abstract'¹⁹² ideas of water found in the music and video. For example: flowing, dripping and pouring, each having a temporal structure of stasis. They also contain chaotic fluctuations

¹⁹² The use of the word 'abstract' refers its use by Pierre Schaeffer in his book "A Guide To Sound Objects". The term 'abstract' is defined by Schaeffer as: "every notion of quality or relationship considered in a more or less general manner without reference to any of its representations." In contrast, the term 'concrete' "is the complete representation as it is or could be.": Michel Chion, *Guide To Sound Objects: Pierre Schaeffer and Musical Research*, 1983, 2009 p. 37.

and temporal vectorisations. The music harmony moves between these states in two ways. This is through functionality (temporal vector) and chromatic 'stasis' (non-temporal vector). This creating a 'floating' harmonic structure that moves between tonal and non-tonal harmonies:

Example 5.3.2: Harmonic analysis of *Finding Kensho* (2012) bars 1-11: 'Floating tonality'

Piano Reduction

Bars 1-3 Bars 3-5 Bars 5-6 Bars 7-9 Bars 10-11

$D^{\flat} m / A^{\flat}$ $Cm^{\flat} dim / Gm$ $D^{\flat} m^{\sharp 7} Aug5th / A^{\flat}$ G^{\flat} chromatic E chromatic

i^{\flat} vii i^{\flat} iv^{\flat} II

directional - temporal vector ← stasis - no temporal vector

(NB. enharmonic spellings)

Although chords outlined in bars 1-6 in Example 5.3.2 are obscured by 7ths, 6ths, diminished 5ths and augmented 5ths, the chords remain tonal as part of a functional progression. It also creates unsolved tensions that propel the harmony forward. Since this gives an implied direction of time it is seen to have a temporal vector. On the other hand, bars 7-11 employ a chromatic clustering, creating a static tonality that implies no temporal vectors¹⁹³. This is because the harmony is perceived as endless or has no tonal centre.

Chion's time relationships can also be found in the gestures throughout the score. These correlate to video gestures. They do not necessary occur at the same time but contribute to its overall sense of flow. In Example 5.3.3 there are three distinct musical gestures that can

¹⁹³ Musical notes on an instrument by their nature will have a temporal vector (when they start and stop) but it's the level of tonal predictability and sustaining of harmonies themselves that create an implied sense of non-temporal vectors.

symbolise states of Daoist and Jungian water flow. The brass section is holding single notes with subtle shifts. Its static nature resembles the constant presence of a flowing stream. The clarinet is playing short phrases that contribute to a larger melody over time. Melodies are like water being poured as they both have a start and end point. They also both have a predictable sense of time moving forward. The flute is repeating an A flat in unpredictable patterns. This is like water dripping during a rain storm. These gestures have separate temporalities and together work as if in counterpoint to each other. But they remain unified by this language of water. This triadic harmony of time adds unexpected variety and complements each other.

Example 5.3.3. Music Gestural Analysis of *Finding Kensho* (2012) bars 5-7: “Triadic Harmonies of Time”

The musical score for Example 5.3.3 consists of five staves: Flute (Fl.), Clarinet (Cl.), Horns (Hn.), Trumpets (Tpts.), and Trombones (Tbn.). The Flute staff is marked with a '2' above the first measure and a '3' above the third measure, with the instruction 'poco a poco accel.' written above the staff. The Clarinet staff has a 'change to bass clarinet' instruction in the third measure. Dynamics include *mp*, *mf*, *pp*, and *p*. The score shows complex rhythmic patterns and melodic lines for each instrument, with various articulations like slurs and accents.

In *water. wave. form.* concrete footage of water was used to present abstract concepts just mentioned in Example 5.3.3. In *The Ghost Cave* Chang has chosen to use images of light that still maintain these abstract concepts of water in its foundation. When deconstructed, Chang’s abstract imagery of artificial light can relate directly to water behaviours. In this logic: a constant flickering is related to the pouring of water—as they both have a temporal vector. Light shining is stasis just like a flowing stream. Glistening is unpredictable patterns in rain drops. Through this idea *yin-yang* is seen to play across the two mediums. They also

settle into a balance between the organic and the inorganic. These shared concepts are non-alignment similarities across the two art-forms. This displays an affinity with nature, which Chou explains is important to the Chinese artist. He explains that “skilfulness in art is not true artistry, achievement in understanding nature is what makes a superior artist.”¹⁹⁴

Chion’s relationships of time, shown in musical gestures, are also in video moments. This link is done by identifying directional and non-directional time relationships in the film sequences. Directional moments have an inner “narrative” or “story” that progresses in the footage. It is like a pulsing rhythm of light, a long fade out, or chaotic intensity that progress to calmness. Non-directional moments vary in an unpredictable way as a static shot or repetitive action.¹⁹⁵ The multi-screen work creates flow by punctuating a temporal moment (called scansion of time). This intentionally goes against the current temporality. This can occur between the images, through movement, screen positioning and with sound.

Concepts of Time:

European Aligned Sync Points and East Asian Singular Moments

Sync points can be found in the video alone as well as between the video and sound. An aligned sync can either occur at the same time or shortly before or after. This is as long as it maintains what Chion would call a psychological temporal continuum.¹⁹⁶ The video uses a range of screens that create its own aligned synch points. In Example 5.3.4 there is an

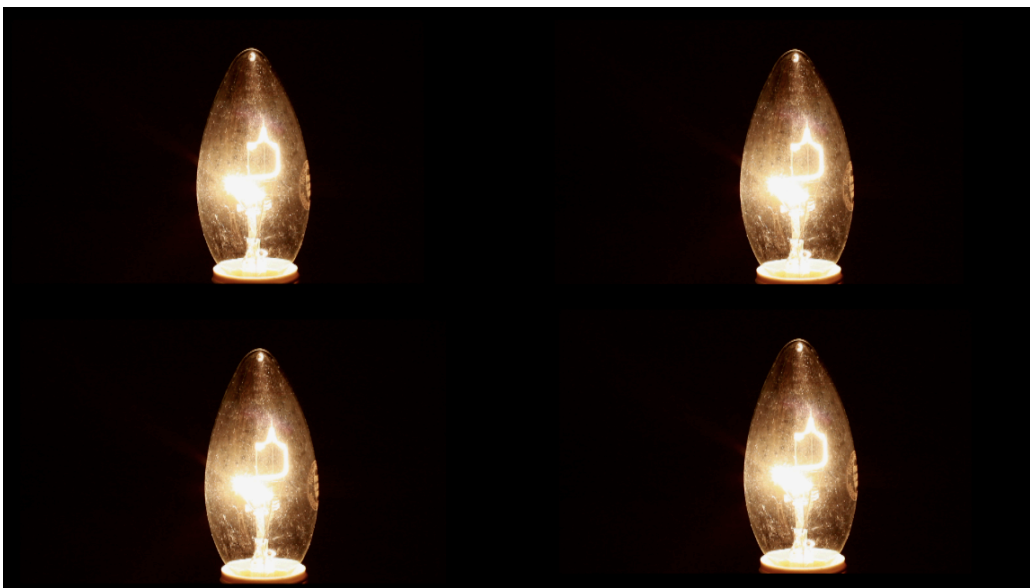
¹⁹⁴ Chou Wen Chung, *The Aesthetic Principles of Chinese Music: A Personal Quest*, Canzona 7.24. 1986: pp. 77-78

¹⁹⁵ Michel Chion, *Film, A Sound Art*. Columbia University Press: New York, 2009, pp. 266-267.

¹⁹⁶ *Ibid.*, p. 270.

alignment of four light bulbs illuminating. By setting up this unity it builds an expectation that this may occur again. In the music an alignment is heard globally during a dramatic moment, in bars 79-83, where all instruments create chaos then sudden stillness. This single moment is akin to the Chinese emphasis on stasis through sudden gestures that create a resonance.

Example 5.3.4. Still shot from *The Ghost Cave* (2012): “Multi-screen alignment of images with non-aligned temporalities”



As previously mentioned an emphasis on the single-tone is the anti-thesis of traditional Western polyphony.¹⁹⁷ At times the music and video in *The Ghost Cave* may seem unaligned but then are suddenly joined by a sharp aligning gesture. A traditional European harmony idea is used in the music by the reoccurrence of a thematic progression. These two events place together is: a gradual process of development against single instances of change.¹⁹⁸

¹⁹⁷ Chou, Wen-chung, “Asian Concepts and Twentieth-Century Western Composers”, *Musical Quarterly* 1971: p. 216.

¹⁹⁸ This idea is also discussed by Chou Wen Chung, Program Notes: String Quartet No. 2 “Clouds” (2003) http://www.chouwenchung.org/works/2003_quartet2.php

The blurring of boundaries between video and sound can be expressed in the Daoist notion of ‘moving between things’. One of the basic principles of Chinese music is that “there is a close affinity between poetry, painting and music.”¹⁹⁹ As the Daoist philosopher Zhuang Zi explains: “that which moves among things is *Dao*,” and Confucius states the importance of: “aiming at *Dao*, moving among the arts.”²⁰⁰ East Asian ideas of stasis are found in Japanese composer Toru Takemitsu’s musical concept of the underlying infinite temporal background and in the Chinese idea of the ‘single tone’. Each tone is a musical entity in and of itself. Multiple polarities arise when these ideas are placed with Chion’s European model of temporal vectors. Stasis appears similar to Chion’s idea of time as a non-directional vector but does not completely capture the idea of the Eastern single tone as entity ‘moments’. This branches out into a complex array of polarities that are evident throughout the video and music.

These ideas can also be represented solely in the music alone. Example 5.3.5 shows four different properties of time and their positions within a dense part of the music (bars 77-78). Directional and non-directional fragments clashes and overlap with Eastern singular moments that punctuate an unpredictable landscape of time. It also shows a resonating triad of: stasis, directional and singular moments, in multiple ways, simultaneously.

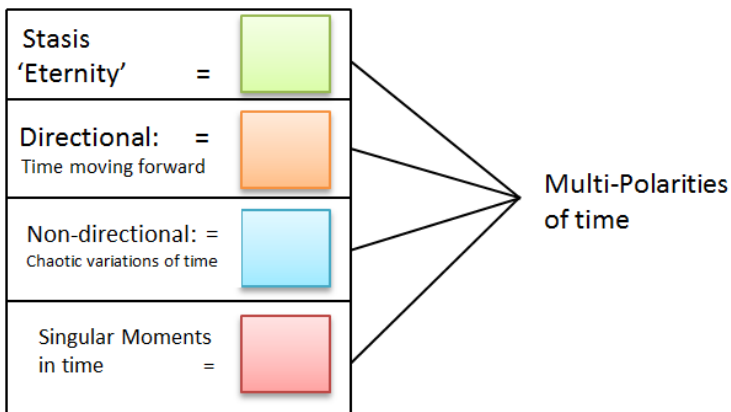
¹⁹⁹ Chou, Wen-chung, *The Aesthetic Principles of Chinese Music: A Personal Quest*, Canzona 7.24. 1986: p. 76

²⁰⁰ Chou, Wen-chung, *Wenren and Culture*, Middletown, Conn.: Wesleyan University Press, 2004 pp. 213. from the book Yayoi Uno Everett & Frederick Lau, *Locating East Asia in Western Art Music*.

Example 5.3.5. Music Gestural Analysis of Finding Kensho (2012) bars 77-78: “Multi-Polarities of Flow”

The musical score is annotated with four types of gestural analysis:

- Orange boxes:** Highlight directional gestures where time moves forward.
- Blue boxes:** Highlight non-directional gestures characterized by chaotic variations of time.
- Green boxes:** Highlight stasis or 'eternity' moments.
- Red boxes:** Highlight singular moments in time.



Temporal Vectorisation, Non-Vectorisation and Stasis

Temporal vectorisation is a forward direction in time that takes the audience on a journey from the present to the future. It is time: flowing, developing and could also be a definable melody moving towards a goal (for example, to a resolution or to dissonance). They can occur in rhythmic blocks and have a distinguished beginning and end. Scansion of time is a punctuation of these time vectors. It can be observed in an audio-visual work as an underlying pulse that can shift and highlight its rhythmic structures. It can also de-psychologise a moment to 'mark' time to bring the audience into the present. An example of this is through sudden temporal shifts.²⁰¹ Some sound and video sequences are considered to have no temporal vectors if they perceive to have no beginning or end.²⁰² There are no temporal vectors if the image and sound is: static, still, stagnating, not varying over time or varying but in an unpredictable or chaotic way (for example, the sawing of cicadas). This is seen to be outside a perceivable measure of time.²⁰³

Broader cultural conclusions of these types of temporalities can be drawn by their suggestions of the 'infinite'—with its cultural correlations. While non-temporal vectors do have a temporality and only exist temporarily in the video and music, it still implies the concept of eternity by having no perceivable beginning or end points. Eternity is also highlighted when its non-directional characteristics are placed against directional temporalities. Rhythmic moments and sudden punctuations of time can be seen as an accentuated 'blip' over eternity. East Asian stasis is a reflective act and can be punctuated

²⁰¹ Michel Chion, 'Film, A Sound Art'. Columbia University Press: New York, 2009, pp. 266-271

²⁰² Ibid.

²⁰³ *ibid.*, pp. 266-267

by an abrupt moment that produces a resonance. This can be placed alongside a European linear development that moves towards a dramatic moment or as non-directional change. These two cultural entities (like *yin-yang*) are neutralised through a perceivable negotiation of temporal structures. This is synthesised as flow.

Summary

Daoistic dualism found in nature (like water flowing in a stream and the dripping of rain) create a sense of eternity through their unpredictable, stagnating qualities and presence of a resonating singular tone. Stasis is a constant trickle of water just like the continuous subtle changes of harmony movement in Glass's *Koyaanisqatsi* (1982). These water temporalities are positioned as blocks of sound that float amongst each other guided by breath. When distinct *qi* moments (like in Crossman's *Double Resonances* (2008)) are combined with stasis trickling, a type of eternity flow emerges. Video and sound ideas are in dialogue with East Asian and European cultures through the creative language of water as a symbol for Daoist flow ("that which moves among things"²⁰⁴). In a creative setting, water balances temporal forces that are rooted in the cultural traditions of East Asia and Europe. The four concepts of time: directional, non-directional, stasis and singular moments helps reflect a multifaceted expansion and integration of these traditions. Multi-polarities are seen not just through the single relationships to each other, but through their multi-dimensional layering of culture and creative material.

²⁰⁴ Chou Wen-chung, *Wenren and Culture*, Middletown, Conn.: Wesleyan University Press, 2004 p. 213; from the book Yayoi Uno Everett & Frederick Lau, *Locating East Asia in Western Art Music*.

Conclusion

Chapter Six:

Flow Towards Multi-Polarities As A Self Concept

In this thesis I have observed four types of musical and visual temporalities of stasis, directional, non-directional and singular moments. These manifestations were found in the works of the composers who informed my intercultural context (Chou Wen-chung, Chinary Ung, Toru Takemitsu, Liza Lim, Bruce Crossman and Philip Glass). These musical approaches to temporal states were applied to my own creative works. These approaches build upon my intercultural context and are expanded by applying Daoist-Jungian philosophies and more specifically water symbolism. This brought about the creative and practical concepts of singular flow, polarities and multiple polarities. I included a culturally rich array of musical influences with contrasting philosophies (Daoism-Jungian and Chion). I drew on influences that were within and outside my European heritage. This allowed me to reveal qualities about myself that could be applied to a broader cultural consciousness. These qualities are a sense of openness and flexibility. I did not intend for this thesis to be about turning away from certain cultural-temporal aspects in search of another like exploring Eastern concepts and forgetting European ideas. Instead, I tried to work with many temporal structures and their cultural historical overtones and place them in a metaphorical 'floating world' (in the three creative works). It is like a pool of associations; an equilibrium of interweaving cultural waves and macro fluctuations. In this philosophy the devised analogy of water is similar to how Liza Lim describes archetypal rippling beneath the water surface²⁰⁵. This work however

²⁰⁵ Liza Lim, in her 2008 documentary by Coproduction Pandore:
http://www.pandore.tv/index.php?view=article&catid=52:papier-a-musique&id=105:gerard-pesson&option=com_content&Itemid=62 (accessed 13 August 2012).

has been more about becoming completely submerged in the world of the directional and the directionless, the static and the infinite in a moment. It is about finding a way of co-existence in all its manifestations. The three creative works (*water. wave. form.*, *Antibiosis* and *The Ghost Cave*) are a way towards creating this floating cultural world. This was based on historical associations like Claude Debussy's whole-tone and chromatic water harmony and the wavering temporal rhythms and the single-tone gestures of a *shakuhachi* player. This 'world' seems like a rational contradiction when European direction moments are placed over non-directional stasis. The water language has its origins in Daoist philosophy, taking an object in nature and contemplating and applying its physical and aesthetic implications to a creative medium (in this case composition and film). Jung drew from Daoism and applied water associations to the fluid nature of the collective unconscious. Like Jung's philosophical journey of mapping universal archetypes, my compositional journey has been about bringing together musical forces. By opening up musical features to become floating musical objects this has allowed a way for diverse cultural paradigms to sit together and form an expansive oneness.

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Glossary of Terms

Collective Unconscious (relating to water): Devised by Swiss Psychologist Carl Jung, the collective unconscious are universal patterns said to be in every human. It contains archetypes and is symbolically related to water. For instance, to Jung the unconscious mind is like water which lies at the lowest point of a valley.

Concrete and Abstract: Relating to Pierre Schaeffer's concepts of the abstract and concrete—as described in Chion's guide to the *Traité des Objets Musicaux*. The term 'abstract' is every notion of quality or relationship considered in a more or less general manner without reference to any of its representations. The term 'concrete' "is the complete representation as it is or could be.

Dao: The spiritual practice of Daoism involving the processes in the *I Ching*; and is described as 'that which moves among things'.

Directional / Non-directional: Directional has an inner "narrative" or "story" that progresses in the footage or music that moves from the present to the future. Non-directional varies in an unpredictable way as a static shot or repetitive action.

External Logic: one that creates an effect of discontinuity. It disrupts the current content with sudden changes in tempo, harmony and timbre.

Flow: Relating to the Daoistic notion of flow between two opposites and a water metaphor of a flowing stream—which underneath is a flow lead by breath.

Fluidity (artistically): The relationship of the water metaphors to the creative material.

Internal Logic: Sound that appears to follow a flexible, organic process of development, variation, and growth, born out of the narrative situation itself and the feelings it inspires.

Multiple Polarities: Four or more temporalities present in a creative work that can include: stasis, directional, non-directional and singular moments.

Musical polarities: Two contrasting musical ideas that create a balance (for example, stasis and directional).

Neutral Spaces: The process behind seeing two opposing forces as equal. Two opposing force are placed in neutral spaces in order to use them in an unbiased way.

Opposites: Contrasting elements in a creative work. (For example dark and light, sound and silence, stasis and directional).

Singular Moments: The East-Asian emphasis on the singular gestures in music, like the single brush stroke in calligraphy or in the performance of the *shakuhachi* player. This is different to following a linear thread through time.

Singular flow: A single flow without any disruptions to the natural evolving process of development of musical ideas. This is can be in timbre colour that develops as a singular brush stroke (also see: Internal logic).

Stasis: This can come in many different ways in a creative work but is generally something that has no directional trajectory (such as, slow moving gestures or repetition).

Sync Points: Alignments in the audio-visual or in the visual alone that seem to follow each others action through a particular gesture. (For example if water splashes on screen and music imitates a splashing gesture at the same time).

Syncretism: the spontaneous and irresistible weld produced between a particular auditory phenomenon and visual phenomenon when they occur at the same time; and the added value it produces.

Temporalities: A musical gesture or fragment in the footage that is at a certain pacing or relates to the four temporalities: stasis, directional, non-directional or singular moments. If there is a slow and fast gesture occurring at the same time that do not have the same metric pulse then they are two separate temporalities.

Water Archetype: A term that explains a universal water philosophy that can be used to describe a creative practice or complex entity. Carl Jung used water symbolism to describe the unconscious mind (see the Collective Unconscious).

Water Harmony: Chromatic and whole-tone chords, without an urgency to resolve. This harmony 'floats' in a wavering temporality. It also relates to gestures in music that suggest water adjectives like a flowing stream, rain drippings or pouring.

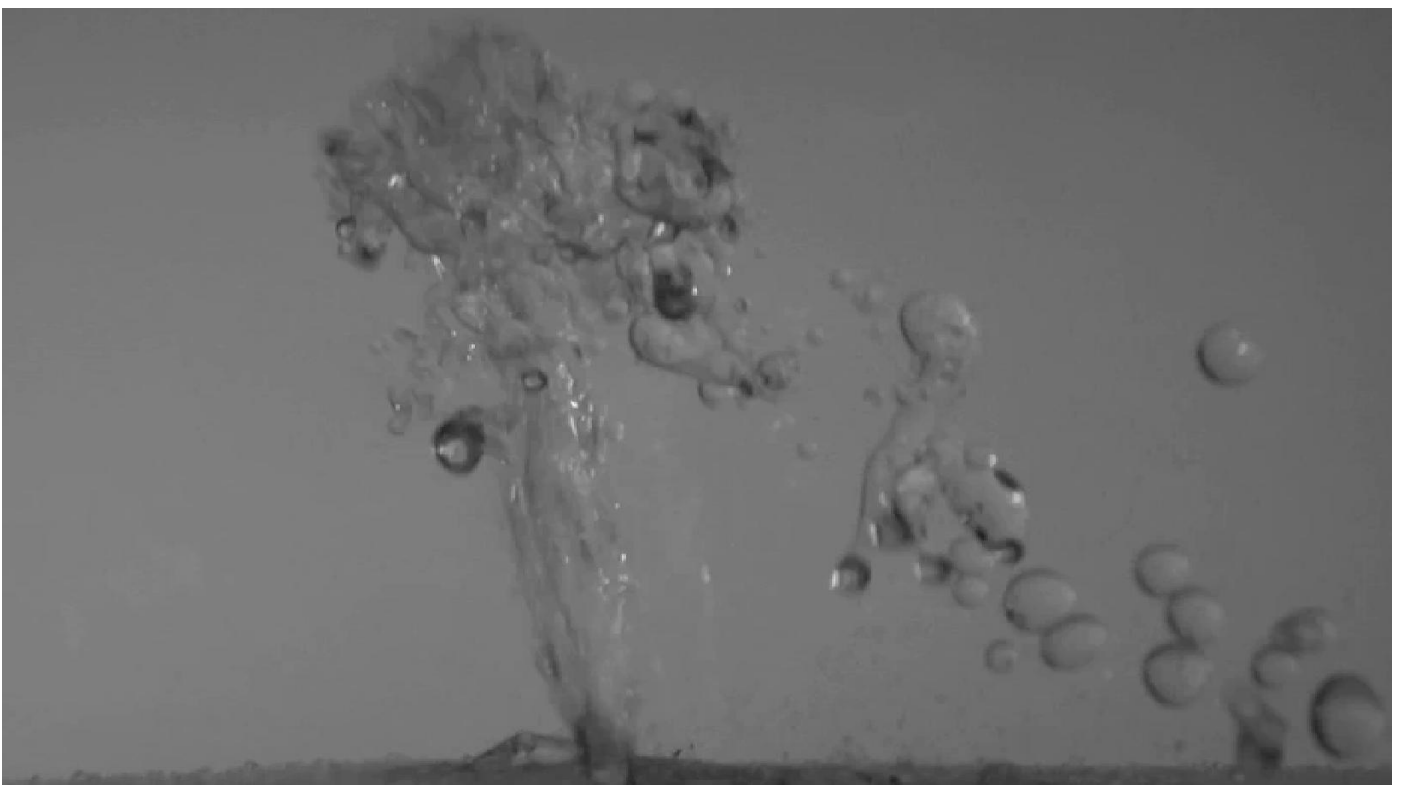
Appendix

Finding Kensho (2012) was performed and recorded by the Melbourne Symphony Orchestra at the Iwaki Auditorium, ABC Southbank Centre, Melbourne, on 28th January 2012. The score was conducted by Benjamin Northey.

The sounds heard in the recordings of *The Expansive Water* (2010) and *Antibiosis* (2011) are created using computer generated sounds, samples and MIDI only. No musicians were used in these recordings.

Donna Chang was the film maker on *water. wave. form.* (2010), *Antibiosis* (2011) and *The Ghost Cave* (2012).

Stills from the film *water. wave. form.* (2010)



Stills from the film water. wave. form. (2010)–continued...

Calligraphical “Nature-Dance”

