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ANNE BOYD AND ASIAN MUSIC: THE FORMATION OF A COMPOSER

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The appropriation of Asian music to form a contemporary musical voice can be observed in many countries. This study of the Australian woman composer, Anne Boyd (b. 1946), shows how Asian, particularly Japanese music was the essential stimulus for the creation of a personal, identifiably female musical idiom. Boyd's style reflects her understanding of the importance of meditative qualities in Asian music. A key example of her meditative style is the unaccompanied choral piece "As I crossed a bridge of dreams", inspired by *Sarashina Nikki*. Its choral textures recreate the timbres of the *shō* in the *gagaku* ensemble. Ultimately, Boyd can be called an orientalist, since, despite her love of Asian music and philosophy, she seems uninterested in contemporary Asia.

Keywords: ANNE BOYD, AUSTRALIAN MUSIC, WOMAN COMPOSER, CONTEMPORARY MUSIC, ORIENTALISM, ASIAN MUSIC, JAPANESE MUSIC, ASIAN MUSICAL INFLUENCE, JAPANESE MUSICAL INFLUENCE, APPROPRIATION

INTRODUCTION

Anne Boyd has achieved prominence as an Australian woman composer, and particularly as one who has drawn inspiration from the musical and spiritual traditions of Asia. Boyd freely acknowledges her debt to Asia, a commitment which has been constant since her exposure to Asian music in Sydney in the sixties.

Nearly every work (of mine) can be traced to a major Asian musical source (letter filed at Australian Music Centre; dated 12/12/1984).

She has lived in England, Australia, Hong Kong and now Australia again. Regardless of her location, Asia has continued to be a major source for her composition. In almost every work, there has been an Asian source, whether in programmatic content or technical materials, or both. If one were to examine her work up to the early 1980s, one would have to conclude that her commitment to Asia was to be undying. She has scoffed at the idea expressed by her early mentors that it was something that she would grow out of. In fact, however, from her Hong Kong years (the 1980s), this nexus became less strong, especially since returning to Australia in 1991.

Not only is Boyd a "successful" composer, she is also a successful academic career woman. She has been written about from a feminist perspective, since she has provided a useful role model for women composers (Le Page 1988); and as a case study for women's composition (Macarthur 1993). She herself does not espouse feminism as a philosophy. "I am not literate in feminism", she said during a talk at the University of Melbourne 2/7/92).

This paper looks at the use Boyd has made of Asian materials in her compositions, and the significance of this in her development as a composer and in the formation of her own individual musical voice, especially her voice as a woman composer. I will stress in particular the significance of the nature of the Asian contact, and the depth of her knowledge of Asian music, and the particular elements which attracted her most.

The paper will focus on three periods in Anne Boyd's career and will discuss in some detail one or two pieces from each period, and the source of their influences:

York – *Voice of the Phoenix*

Sussex – *Angklung / Bridge of Dreams*

Pearl Beach – *Cycle of Love / Cloudy Mountain*

The works will be placed in the context of Boyd's whole oeuvre, which will be surveyed from the perspective of musical development, musical sources and thematic content. This will form a basis for the discussion of Boyd's ideological position vis-a-vis Asia.

Asian cultural resources have been used by an increasing number of Australian artists, notably composers (Tokita 1991). Compared with other major Australian composers who have had strong attachments to the music of Asia (such as Meale, Sculthorpe and Conyngham), Boyd differs in the depth to which she has identified with Asian music, the consistency and intensity of the attachment, and in the strong personal links she made with some aspects of Asian culture, particularly religious or meditative aspects.

THE FORMATIVE YEARS

Boyd studied music in an arts degree at Sydney University (1963-8), where she came under the influence of Peter Sculthorpe. His third year seminar of ethnomusicology exposed her to gagaku through recordings and through Malm's book. Not only did she compose prolifically, she also developed as a competent musicologist.

The mood in the Department encouraged aspiring composers to find a new Australian voice in music. A significant group of fellow students included Barry Conyngham, Alison Bauld and others. Richard Meale was also among her teachers. She was copyist for Meale's *Nagauta*, and wrote a paper on it.

During this period, typically of her era, Boyd underwent the influence of Cage, Boulez, and Webern. While Boyd says that the serialism of Schoenberg was a dead end as far as she and her generation were concerned, she was deeply influenced by the music of Webern and by the music and theory of both John Cage and Pierre Boulez. She was committed to the propagation of contemporary music and was active in various organizations dedicated to that end. There was also the influence of medieval music, and her Honours thesis was on *Medieval Aspects of Contemporary Music* (Le Page 42).

Most significantly for the purposes of this paper, this period saw the beginning of her attraction to Asian music, especially that of gagaku and the Balinese gamelan. She said in a radio interview (ABC 1989): "(There are) two pieces of music which have had a great influence on my work: *Etenraku* and *Tu dai oan*". We can note that the sources of the Asian influence are through commercial recordings and publications which include transcriptions. She owned a copy of Shiba's transcriptions of gagaku, including *Etenraku*, which she used as the source of her shō chords (interview with author AT). The folk

melody from the Central Highlands of Vietnam, *Tu dai oan*, she first encountered in transcription in Tran Van Khe's book on Vietnamese music in 1968, and has never heard it in a natural setting. There are a few records she has carried with her in all her moves: records of gagaku, noh, shakuhachi, of which she imbibed deeply. She says that she was "steeped in gagaku". The way she writes of gagaku in programme notes and elsewhere in relation to her work reveals an orientalist view of gagaku. More of that later.

Tu Dai Oan (1968; published 1973) was the most significant work of the early Sydney period. Active in the Vietnam moratorium movement, Boyd composed her first string quartet in 1968 based on this Vietnamese folk song. Commissioned by the Vietnam Arts Festival in Sydney (Le Page 43), it received its first performance at an illegal political meeting (AT). It was praised by her teachers Sculthorpe and Meale, and by her mentor James Murdoch because it "sounded like the music of Europe". But she herself did not like it (ABC 1989). While it was hailed by many as a work of new maturity, Boyd denies this. She says that it was just an exercise in serialism done to prove to Sculthorpe that she could write a competent piece in that currently fashionable idiom. It is significant in another sense, for it is the first time Boyd consciously used Asian material in a composition. It is an embarrassment to her since it is performed quite often (AT).

At this early stage of her career, Boyd already clearly evinced a religious nature, as demonstrated by the many religious works she composed. Fuelled by the sixties fashion for Zen Buddhism, she developed her concern with the spiritual aspects of existence, which was soon to lead her to the experience of music as a means of achieving altered spiritual and mental states. This state of mind set her on a quest, even a pilgrimage, which led at first to England, a strange detour for one interested in Asia.

ENGLAND (1969-77)

Phase one: York (1969-72)

In 1969, Boyd received a Commonwealth Overseas Grant for composition and she chose to go to York University to do her Ph.D. under Wilfrid Mellers, who had just established a new music department whose aim was to focus on contemporary and world music. She was asked to give a course on "World Music", for which only five students enrolled. So she wrote a large piece for orchestra which quoted *Etenraku* to force the whole student body to participate in world music through their performance commitment (AT).

There she wrote what she has called the most seminal work for her whole career with regard to the use of Asian sources, *The Voice of the Phoenix* (1971), in which she utilizes the principles of gagaku, including the quotation of the whole of the piece *Etenraku*. This composition has a rather crude programme, using the idea of the legendary phoenix as an allegory for Japan, represented musically by the gagaku piece *Etenraku*. An explosion of percussion represents the bombing of Hiroshima. It is scored for orchestra, amplified solo piano, guitar, harp, harpsichord, ten percussion players, augmented woodwinds and an electronic musical instrument designed for live performance (Le Page 44). The one chord based on "the" pentatonic scale E F# A B D is ever present. Other influences on the

piece are Sculthorpe's *Sun Music*, and Ligety, and Penderecki's *Threnody for the Victims of Hiroshima* (AT).

Phoenix brought her to the attention of Morton Feldman and of Harrison Birtwhistle. Feldman said to her: "These flowers are very beautiful, but beware of Japanese beetle", a comment that she came to appreciate better much later (AT).

Phoenix was the first work in which elements of gagaku are to be found, but these elements are not really integrated into her musical language. Her knowledge of gagaku was not profound. The philosophy underlying the work is more important. It is the beginning of a new direction in her music.

Her next major work was *Metamorphoses of the Solitary Female Phoenix* (1971-2), scored for wind quintet, piano, percussion (14 minutes). Crisp's analysis (15-18) demonstrates the combination of a pentatonic scale derived from a shō chord and from the more chromatic gagaku modes. Crisp also states that in the piece Boyd "uses Balinese modes". Significant is her newly developed technique of "phasing", representing the first stage of integration of gagaku into her music. Boyd herself sees in *Metamorphoses* a more subtle integration of Asian elements (AT). Feldman's comment this time on examining the score was: "You'd do better to drop your flute and add a trombone! Your problem is you're not hearing the sound of a double bass above a piccolo. You haven't sorted out your orchestral palette". For Boyd this was like a koan. This comment helped her to realize that "timbre is the most exciting parameter in Western music left for us to explore, and in the context of our own traditional instruments" and "I could never think of timbre in the same way again" (ABC 1982). It was premiered and conducted by Harrison Birtwhistle at the Dartington Summer School of Music, and at the Macnaughten Concerts on October 5, 1971.

The Rose Garden (1972) is an experimental music theatre work, using a text by English poet Robin Hamilton (Le Page 45). The work was influenced by Tibetan Buddhism, gagaku, and the dramatic structure of noh. The organ is used to imitate the shō. Gagaku is included with the quotation of an authentic performance of *Etenraku* on tape. The vocal part imitates the melody and textures of *Etenraku*.

Phase two: Sussex (1972-77)

In September 1972, Boyd took up an appointment as lecturer at the University of Sussex, where it was her brief to set up a new musicology department. Compared with the earlier period of direct imitation and ingestion of Asian music, which resulted in a somewhat crude ideological stance, the music she composed in her Sussex period was more interiorized and meditative than the previous work. "I began to think of music as a tool rather than an art form, a tool for meditation" (Le Page: 46). Further in a radio interview:

I think in the sixties we were all inclined to euphoria and in my own case that took the form eventually of being quite deeply interested in meditation and the idea of music as a phenomenon which could change forms of consciousness. So I had almost a functional view of music, it was music as ritual, as means to an altered state of consciousness, rather than music as art per se. Then I was more inclined to

abstract these qualities that I was searching for a musical expression for, from Asian music. I mean, obviously, I didn't just want to be as blatant as just to imitate an Asian composition. I wanted to put the qualities through my own personal sieve and come out with something that I could at least feel was uniquely my own rather than belonging to any other culture than the one I belonged to, particularly. So I think perhaps I tended to be even over-abstract in the way I changed musical materials and took these very simple, very minimal pieces of material and stretched them through time. Now, as you know, if you are going to make an effective meditation you need to say one thing, often, repetitively, and usually for a long period of time. So when I became involved in the meditation pieces, they did take a long period of time, and so I was able to form from that experience, a concept that I call monoform, a form based on just one idea. *Angklung* is probably the most effective, successful of my pieces based on that notion (ABC 1982).

In style and content, *As it leaves the bell* (1973), scored for piano, two harps and percussion (analysed in Crisp 1978: 21-23), still retains clear links to the previous phase of Boyd's composing. The title comes from a haiku by Buson. The piece is based on two *shō* chords, one a semi-tone below the other. Although it uses material from *Rose Garden* (the main melodic element is the "Bells improvisation" from that piece), it is thoroughly meditative. It thus combines aspects of both the English phases.

The most radical instance of her new approach of using music as a facilitator for meditation is the piece for prepared piano *Angklung* (premiered at the Edinburgh Festival in 1974), which was written for and dedicated to Roger Woodward. Boyd says: "*Angklung*

ANGKLUNG

For Roger Woodward

ANNE BOYD

The image displays a musical score for the piece 'Angklung'. It consists of three systems of music, each with a piano (piano) part on the top staff and a prepared piano (prepar. piano) part on the bottom staff. The tempo is marked 'Lento possibile' and the performance instruction is 'sempre ♩ poss.'. The score features a variety of musical notations, including whole notes, half notes, quarter notes, and eighth notes, often grouped with slurs. The prepared piano part includes many chords and some individual notes, with some notes marked with a 'p' for piano. The overall style is minimalist and meditative, with a focus on sustained sounds and textures.

Excerpt from *Angklung*

in its own curious way is the only perfect piece I ever wrote" (Le Page). It uses only 4 notes: B \flat , A \flat , E \flat , and F \flat (non-tempered), and their octave extensions. It is meant to get both the performer and the listener to really listen, to tune themselves in. It is to do with the "tuning of ourselves with others" (AT). The title, with its reference to the Indonesian gamelan *angklung*, is somewhat misleading, since it leads one to expect the active hocketing of that ensemble, but the reference seems to be the limited pitch range, and the repetitive minimalistic development of the melodic material.

The choral piece, *As I Crossed a Bridge of Dreams* (1975), was commissioned under the terms of the 1975 Radcliffe Trust by the John Aldiss Singers (Le Page 1988: 46). It was inspired by the "diary" (rather an autobiographical essay or jottings) of an eleventh century Japanese court lady (b. 1008), the Sarashina diary, Ivan

Morris's translation of which, entitled *As I Crossed a Bridge of Dreams*, was first published by The Dial Press in 1971. Beginning with the account of the three month journey undertaken, when at the age of twelve she returned to the capital with her family after living in the east for three years, it spans right through to the last years of her life. It is not a diary, but a piece believed to have been written in her last years, looking back over the significance of her life, and perhaps based on notes taken and poems written and received over the years. This timid, even anti-social lady was unhappy and did not fit in with the usual pattern of social intercourse of the court, and was happiest when visiting temples. There is throughout a melancholy emphasis on travels, separation, especially that of death, and dreams. Boyd's work for three SATB choirs focusses on three of the dreams described in the book, most of which occur in temples and have religious significance. In Buddhist thought, the dream is a metaphor for the illusory nature of human experience, and the author of the Sarashina diary is credited as being the first in Japanese literature to have "discovered dreams" and made them central to a literary work.

The unaccompanied choral textures of this beautifully crafted and constructed piece refer to the timbre of the *shō*, one of the texturally most significant instruments of the *gagaku* ensemble; the staggered fashion in which the chords change is an explicit reference to a specific technique of the instrument. The mesmeric dreamlike quality achieved is due to the securely tonally anchored sonorities, to the lack of any melody line to speak of, and to the shifting blocks of chordal clusters. Occasionally there shines out of the cloud a shaft of light, a piercing golden thrust of sound something like a triumph. The

AS I CROSSED A BRIDGE OF DREAMS

Anne Boyd

The image shows a musical score for the choral piece "As I Crossed a Bridge of Dreams" by Anne Boyd. The score is arranged for three SATB choirs (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is divided into three systems, each corresponding to one of the choirs. The tempo is marked "Lento (♩ = 48)" and the time signature is 3/4. The music is minimalist, using only four notes: B \flat , A \flat , E \flat , and F \flat , and their octave extensions. The score includes dynamic markings such as "p" (piano) and "p post." (piano postlude). The notation is spread across multiple staves for each voice part, with some notes appearing as "m" (measures) in some staves, indicating a focus on texture and timbre over melody.

Excerpt from *As I Crossed a Bridge of Dreams*

“text” is only a few syllables, five vowels and four consonants, which conceal rather than reveal the names of three Buddhas, a different one for each dream / section. Each of the three vocal groups has a slightly different but closely related pentatonic scale. Choir I is E ♭ E ♭ A ♭ B ♭ D ♭ (the *in* or *miyako-bushi* scale, most characteristic of the music of koto and shakuhachi, but also found in the wind instruments of gagaku); Choir II’s scale is E ♭ F A ♭ B ♭ D ♭ (the *ritsu* scale, most closely associated with gagaku); Choir III’s scale is E ♭ G A ♭ C D ♭ (the scale of Okinawan music, and also the Pelog scale of Javanese music). Boyd uses these three “scales” together, not just in sequence. The nuclear tones are the same for each scale, but the intermediate notes vary, giving the potential for sonic consonance, but also for the shimmering clashing that results when the intermediate notes are put together in a cluster. The “stage whisper” called for on the syllables “i-da” are so explosive that they evoke the shakubyōshi percussive wooden clapper that marks some gagaku vocal music. The grace notes of the soprano lines are however more reminiscent of the ornamentation of the shakuhachi.

According to Le Page, this was the last of Boyd’s meditational pieces. “(She) considers this piece the culmination of one period of her writing and the beginning of a search for new expression”. Boyd regards this work as her best, though it was described as “a tortured, fragmentary piece, moving with cloud-like stealth” by one Sydney critic (ABC 1982). It has been a popular work with chamber choirs in England and Australia.

Crisp’s analysis (Crisp 1979: 17a, 27-30) points to the use of Balinese modes; Boyd takes five vowels and four consonants as textual basis, from one of the names of the Buddha, “Amida”; the resulting timbre is similar to shō.

As All Waters Flow (1976) (analysed in Crisp 1978: 30) is in the same style as *As it leaves the bell* (1973). The text is in Sanskrit.

AUSTRALIA (1977-1981)

The next step of the journey was a return to Australia, which can be seen as a positive step towards Asia. In 1977, Boyd resigned her position at Sussex after receiving a Special Purpose Grant from the Music Board of the Australia Council. This marked the beginning of a new period for her, when she determined to survive as a freelance composer, and furthermore in the perhaps hostile environment of Australian culture.

“It also tested my mettle in relation to this almost obsessive interest in music as meditation, against the reality of Australian culture” (ABC).

In this period, Boyd was free to do nothing but compose, and the release from any administrative work gave a fallow period which was very productive. It was marked particularly by her collaboration with the Korean-Australian writer, Don’o Kim. Perhaps as a result, only few works in this period are directly traceable to Japanese influence. She produced two kinds of works: large scale, commissioned civic works, and very personal miniature works.

She went to live in a small holiday resort village called Pearl Beach fifty miles north of Sydney, which attracted many artists (including the composer Ross Edwards who lived there from 1977 to 1984), and found among her neighbours the Korean born writer Don’o Kim. She talks of the encounter with Kim as one of deep significance for her,

enabling her to think about the meeting point of Asian and Australian cultures, but from the Asian perspective. She had to test her Australian identity in a way that she had not had to while in England, where she had got away with parading an Asian identity to mark her Australianness, or her difference from European composers. But in Australia, especially exposing herself to the Korean writer, this easy option was not necessarily viable. She found Kim's writing very interesting, offering a "genuine and fertile synthesis of East and West". She and Kim collaborated on four works.

I was particularly interested in what an Asian writer, living in Australia for the length of time that Kim has (more than 20 years) would make of the Australian experience and I was interested in how his philosophy would form as a Asian person, looking, presumably, at Australia and building his work from what he saw. And of course I'd done the thing from the other way round. I'd looked at Asia from Australia and formed my own musical thinking from the sound world that I'd encountered in looking towards Asia. And I was at the time very involved with the meditational qualities of Asian thought. But I hadn't seen, the way in which Kim had, to build a kind of universal philosophy from the point of contact between two cultures. And yet I found that I intuitively shared the same belief, that was of the over-riding importance of love, not just love in a personal sense, but love in a broad sense, meaning, "do your politics well with your neighbour", and that was the special quality I picked up from Kim's thinking that was in his writing (ABC).

In this new phase of composing, Boyd turned away from the relatively shapeless meditative works, towards melody, often pentatonic and "Asian", with a stronger rhythmic underpinning. She produced quite a lot of what may be termed "civic works", such as *The Death of Captain Cook* (1978), which was commissioned by the Sydney University Musical Society Centenary Festival. Her first major choral work, it was an oratorio with a libretto by Kim (ABC). It was scored for soprano, tenor, baritone soloists; three small choirs, large SATB chorus and full orchestra. The piece is not just a chronological account of Cook's journeys, but combines three perspectives: an eighteenth century view of him as a scientific explorer, an Aboriginal perspective and a Hawaiian perspective, and includes "moral dilemmas and the violence prompted by Cook's explorations in or around Australia, Hawaii and Antarctica" (Le Page: 48). The work can also be read in a broader context, suggesting the requiem for humanity and civilization as we know it (ABC 1982). (This is remarkably similar to Sculthorpe's Easter Island piece *Memento Mori* 1993.)

The Little Mermaid 1978 (1985) is a children's opera in two acts. "Set to music with strong Asian rhythmic and melodic influences" (Le Page 49; the rhetoric of such evaluations should be noted), according to Sydney critic, Roger Covell, the piece "makes effective and appropriate use of Indonesian gamelan patterns and timbres" (Le Page: 49).

Coal River (1979) is a choral symphony commissioned by the Newcastle City Council for the golden jubilee of the Civic Theatre; scored for orchestra, brass band, a one hundred voice choir, and soloists, it "depicts Newcastle as a brave city"...."my metaphor for hope" (Le Page 50).

These two large scale works are not especially successful. The other works born of her collaboration with Kim however move towards miniaturization and are among her best

compositions (ABC 1982). *Goldfish Through Summer Rain*, *My Name is Tian* and *Cycle of Love* are examples of such works.

ANNE BOYD: CYCLE OF LOVE

Lento (♩. ca. 55)

Flute

Cello

Voice

Was it yes-ter-day

Flute

Cello

Voice

or the day be-fore

Piano

Exerpt from *Cycle of Love*

In the ABC interview Boyd said:

“The large scale forms of that period, the freelance period in Australia, just didn’t work. And I found myself drawn to miniatures. I thought, well, I definitely want to articulate a beautiful sound world....that was gentle, that invited a listener still to listen, rather than imposed a great act of will on the listener like Beethoven does, for example....I found that the length of time that was needed to do that could be quite short, it didn’t have to be a wide spread of time. So I....condensed works such as *As it leaves the bell* with its twenty minutes of almost one idea, and even *Angklung* with its between fourteen and twenty-two to twenty-five minutes of one idea. I condensed all that into three or four minutes. And the song cycles, at the same time I became very very fascinated again with melody, all music aspiring to the condition of melody, and also with that to some rhythmic underpinning, and the obsession which I’d already encountered which I didn’t leave behind, the idea of timbre, the importance of timbre as a formative element, both in a structural sense and as something which defined a moment of esthetic beauty, which had perhaps no beginning and no after, and that of course is an idea that came to me not just through Asian music but also through the music of Debussy, and so in a song cycle like *Cycle of Love* I’m dealing in this concept of time. So although *Cycle*

of Love is quite a long piece, it's really only five short songs and two interludes, and each song defines its own little sound world."

Goldfish through Summer Rain 1976 (1980) (discussed in Crisp 1978: 32) was written for Geoffrey Collins (one broadcast on ABC radio seems to be harp not piano), for flute and piano. It is based on a poem of K.S. Kim, translated from the Korean by Don'o Kim.

My Name is Tian (1979), for soprano, flute, viola, harp and percussion, was commissioned by the Seymour Group, Sydney. It is set to a poetic text by Don'o Kim, based on his own novel of this name (Angus & Robertson 1968), set in Vietnam in the late 1950s to early 60s. The orphan Tian "has a wonderful way of rationalizing the experience of losing his family, of losing his country, and eventually flung back onto the only belief he could hold dear to, that is, his own identity, the thing that the world can't take from him is his name. The phrase 'My name is Tian' constantly returns, almost like a leitmotiv at the end of each song" (ABC 1982). Boyd goes back again to the "Tu dai oan" melody of the First String Quartet, which is present in all five sections. Each section is based on a single musical mode, arranged around a centrally placed symmetrical axis. The whole work is ternary, and each section is ternary.

The Book of the Bells (1980) is, with *Angklung*, one of her two pieces for solo piano. It is more vigorous than *Angklung*; it uses the sonorities and partials of bells.

The 1981 composition, *Cycle of Love*, is surely one of Boyd's masterpieces. In a talk she gave on this composition at the University of Melbourne, 2/7/92 she explained that as a result of her collaboration with Don'o Kim, she arrived at a point of intersection between Christian love and Buddhist silence. Commissioned by pianist and musicologist Nicholas Routley and counter tenor Hartley Newnham, to fit in with a programme of Ravel's Madagascan songs, the timbral unity was very carefully planned, in particular that between the alto flute and the counter tenor. The low notes of the piano represent gongs underlying the whole texture. She had done a careful transcription of a sijo song before the composition, and it is very closely modelled on the style. The text is five sijo poems (translated by Kim) and two interludes. The flute, and cello plucked with a plectrum, approximate respectively the taegum and the kaegum. The whole cycle has an arch structure, with the climax coming at the words (just past centre) "fire and water in one body", expressing Taoist dualism. This is a testament to the pain of the human condition. The next song about the flowers represents the distraction; the cycle ends up with "Love is a dream". Timelessness and dreams are the stuff of love. The recognition of the first song is part of the experience, in which time is denied. Boyd explains that this experience is analogous to her experience of Asian art forms, e.g. gagaku, calligraphy. The voice and flute give way to the cello. They are heterophonically interwoven, with the piano in an ornamental role.

The note B is the principal pitch in the first and second songs (a deliberate reference to Britten's dirge in the *Nocturnal Serenade*). The flute is silent. The piano appoggiaturas represent the crowing of the rooster. Poised over ostinato patterns, the harmony is subjugated to modality. Intensely painful semitones change to thirds. In the third song, the tension is greater. The fourth is more relaxed, over C#. The action of sweeping is represented by the cello. In Interlude II the modality returns to the dreamy pentatonic, with B prominent. The piece expresses the yin-yang duality: sweet / bitter, and moves to

E. The only sharpness is in the ornaments. Boyd claims that this music explores sexuality from a woman's point of view; it is a quest for wholeness.

Sally Macarthur's analysis (Macarthur 1993) explores the theme of the piece reflecting the female body (cyclic); it touches on the issue of interest in Asian music being related to female orientation. However she finds nothing strange in the use of poems attributed to oppressed concubines in an exploration of the nature of love. Both Boyd and Macarthur take the meaning of "love" and the function of literature totally at face value, as material for aesthetic exploration. Boyd's view of love as suggested above, and that of the concubines must be poles apart. The uncritical equation of the sijo poems with the Japanese haiku is also suspect. Such a naive attitude towards the culture which is being used inevitably detracts from the effectiveness of the final product. It is a prominent example of the inappropriateness of taking isolated elements from a culture, without understanding its original context.

Also dating from 1981 is the piece for flute and piano, *Cloudy Mountain*. Based on Basho's *Narrow Road to the Deep North* (or, according to Tibbs, on a painting), this piece is a miniature gem, establishing a tonality quite close to that of shakuhachi music (a pentatonic scale G# A C# D# E G#), which like shakuhachi music has multiple tonal centres, rather than one clear key note. In addition, the flute writing is also similar to the idiom of the shakuhachi, in ornamentation and phrasing. The piano part consists of arpeggio like figures, which mostly produce clusters of notes from this scale, as well as occasional base notes which conjure up the image of temple bells. At the same time, it is reminiscent of the Javanese gamelan with its densely repetitive motives. The shimmering effect achieved by the sustaining pedal reinforces this effect.

Perhaps because of these similarities to some shakuhachi music, Australian shakuhachi player, Riley Lee, in collaboration with Sydney based koto player, Satsuki Odamura, adapted the piece for shakuhachi and koto. It has been performed several times by them and by Melbourne shakuhachi player, Anne Norman, with considerable success. This is a case of re-appropriation by the appropriated tradition. This may be far from what Boyd intended, and there are many significant differences between the original and its adaptation. The Japanese instruments have far more clarity and articulation than the piano and flute, which create a more dreamy and "cloudy" effect. The flute is muted and gentle and has a more uniform colour than the shakuhachi, for which variety of timbre is its life, and the articulation of ornamentation is more pronounced than flute. The plucked koto (zither family) is incapable of sustained sound, but rapidly decays. It also has a limited range with its thirteen strings. Because of this, Odamura uses two differently tuned instruments for the piece.

Another piece which clearly imitates the sound of the shakuhachi is *Red Sun, Chill Wind* (1981), also for flute and piano.

HONG KONG (1981-90)

In 1981, Boyd took up an appointment at the University of Hong Kong, with the brief to set up a traditional (British) music department. The Hong Kong period lasted till 1990, when she took up the chair of the Department of Music at her alma mater, the University

of Sydney. In the Hong Kong period, her output was relatively small, including the only work she has written for non-western instruments (hammer dulcimer and erhu, which she played herself).

One might expect that this extended period of residence in Asia would have brought Boyd closer to the Asian music that she had been entranced with for many years. However, as she herself says, she instead moved away from Asia musically (ABC 1989), and if anything, explored Australian Aboriginal music more thoroughly than she had before. The 1984 piece, *Kakan*, scored for flute, marimba and piano, was commissioned by the now defunct ensemble Flederman. Aboriginal-inspired, it aims to evoke the Australian landscape. It is analysed in Tibbs 1989.

A political stance, reminiscent of her first string quartet, reappeared in her music in 1989 with *Black Sun*, which she wrote to express her reaction of shock towards the Tiananmen Square massacre. It was commissioned by the San Francisco Bay Area Women's Philharmonic. It is an "overt expression of grief" in reaction to the events of Tiananmen Square (Ford 1990). "The title was inspired by a headline which appeared in the South China Morning Post....'A black sun over my motherland'. I read that and I thought: 'Raw poetry'" .

CONCLUSION: AUSTRALIA AGAIN (1990 - present)

Since returning to Sydney, Boyd has vigorously undertaken composition in the midst of her busy schedule as Professor and Head of Department. She has written the String Quartet no. 3, which is a deconstruction of hymns of her childhood, and a flute concerto (AT). In 1993, *Drathaway* was premiered by the Adelaide Symphony Orchestra. Is her overt Asian phase at an end? Now poised to create the oeuvre of her maturity, it seems that she will find her true musical foundation in her cultural past at least as much as in her Asian love affair.

This paper has traced the major stages in Boyd's development as a composer. The most fruitful and prolific stage in Boyd's career so far has been that at Pearl Beach, fifty miles north of Sydney. Here she experienced through Don'o Kim perhaps her closest, though still indirect, contact with Asia. The time in Hong Kong was literally Asia, but artistically was it Asia, or just an outpost of English culture?

Back to the broader context of Boyd's composition. What do we make of the ideological basis of Boyd's relationship to Asia? Is it merely orientalism, as defined by Said (1979)?

Boyd sees her orientation towards Asian music as something very positive, because of Australia's proximity to Asia. This identification allowed her to break free from the hold of European music, and to find her own musical voice. Boyd as an artist perhaps should not be blamed for a narrow interest in the sound universe she has identified as "Asian". However, she is also an intellectual, and an academic, a professor. Can one interact only with musical materials, and make them signify something for oneself alone without really knowing their significance for the source culture? No doubt she is aware of the problem for she likes to add the disclaimer that she retains the perspective of an outsider (Tibbs 1989: 55).

The puzzling thing about Boyd is her apparent avoidance of contemporary Asia. It might be speculated that Boyd, like Sculthorpe and Meale, does not like Japan. Boyd still has not been to Japan. Has she really been to Asia (apart from Hong Kong)? Perhaps she has been to Bali. She does not seek contact with Japanese musicians in Sydney, even though they have performed her music (*Cloudy Mountain*). She does not actively seek opportunities in Sydney to experience Asian music, despite a growing presence of ethnic music, including Japanese. The typical orientalist is not interested in the contemporary, modernizing Asia, whose urbanized elites are far more interested in Western music than their own traditional music. Even a conscientious orientalist of the old school has the responsibility to understand the art forms of culture he studies within their cultural and political context. An ethnomusicologist's view inevitably differs from that of a musicologist's. It is impossible to ignore the fact that what is used for the purposes of new ideas in the context of Western composition shows an inadequate understanding of the original meaning and context of the material.

Boyd needed so little from Asia, the meditation facilitation, and a palette of new sounds. With this limited spectrum it is easy to accuse her of orientalism.

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アジア音楽と作曲家の形成—アン・ボイドの場合—

アリソン・トキタ

要旨: 現代音楽において個性的なスタイルを創り出すためにアジア音楽を「盗用」することは多くの国で見られるが、本論はオーストラリアの女性作曲家アン・ボイド（1946～）をとりあげ、アジア音楽とくに日本音楽がその独自の女性的な語法を生み出すために必須の刺激になったことを指摘した。その作風をみるとアジア音楽の瞑想的な特性の重要性を理解していることが分かる。『更級日記』に触発された無伴奏混声四重合唱曲“*As I crossed a bridge of dreams*”は、声による雅楽の笙の音色の再生の試みであり、瞑想的な特徴をよく示している。アン・ボイドはアジア音楽を愛しているにもかかわらず、現在のアジアには関心を寄せないようであり、結局のところ一個のオリエンタリストということになる。