

The University of Adelaide
Elder Conservatorium of Music
Faculty of Arts

**Orchestration in the 21st Century:
Portfolio of Compositions and Exegesis**

by

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submitted in fulfillment of the requirements
for the degree of

**Master of Philosophy
(MPhil)**

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NOTE:

3 CDs containing 'Recorded Performances' are included with the print copy of the thesis held in the University of Adelaide Library.

The CDs must be listened to in the Music Library.

ABSTRACT

This submission for the degree of Master of Philosophy at the Elder Conservatorium of Music, University of Adelaide, comprises a portfolio of compositions and transcriptions supported by sound recordings and an explanatory exegesis. The submission comes from a composer who is also an experienced conductor and pianist, with a background of an orchestral musician (french hornist and bass trombonist). These multiple musical identities have had a significant bearing on the approach to the five submitted works.

The focus of the portfolio is on approaches to orchestration. The centrepiece (*Bagatelles*) is a work of several movements that is presented in two parallel versions: one for symphony orchestra (which includes strings), the other for symphonic wind orchestra (which does not include strings). The juxtaposition of these two versions is intended to provoke consideration of a viable alternative to the conventional orchestra.

With the exception of the recorded première performance of the wind orchestral version of *Bagatelles*, the portfolio of scores is supported by digital performances, demonstrating the potential for such realizations. The increasingly sophisticated digital sound samples that are now widely available, but often used without expertise, have the potential to offer another viable alternative to orchestral performance when none is forthcoming or practical.

DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

In addition, I certify that no part of this work will, in the future, be used in a submission in my name for any other degree or diploma in any university or other institution without the prior approval of the University of Adelaide.

I give consent to this copy of my submission (portfolio of compositions and exegesis), when deposited in the University Library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968.

I acknowledge that copyright of published works contained within the degree submission (i.e. the examples from other composers' works contained in the text) resides with the copyright holders of those works. The copyright of the original compositions and transcriptions remains the property of David Stanhope. I have ascertained that content of the two original works (by Godowsky and Fauré), here transcribed by me, is in the public domain.

I also give permission for the digital version of my exegesis to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

Signed:

David Stanhope

Dated: 31st of July, 2016

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