

University of Adelaide
Elder Conservatorium of Music
Faculty of Humanities and Social Sciences

Portfolio Of
Original Compositions and Exegesis:
a personal exploration of
modal processes.

Submitted in fulfilment of the requirements
for the degree of

Doctor of Philosophy

Anne Rebecca Cawrse

(B.Mus (Hon) 2003, B.Arts 2002)

In Two Volumes

Volume One

October 2007

Volume One

CONTENTS

Contents of Volume Two.....	3
Abstract.....	5
Declaration.....	6
Acknowledgements.....	7
Table of Compositions.....	8

Folio of Major Compositions

1. Skin Metal Wood – Concerto for Percussion and Orchestra (2005-06)	9
I : Skin	13
II : Metal	39
III : Wood	91
2. ROY G BIV (2004)	133
3. FourTune (2006)	215
4. Mosaic (2006-07)	251
5. Imperfect Fourth (2004)	299
I : Con Fuoco	301
II : Adagio	315
III : Con Anima	326
6. A Woman’s Song (2005)	345
Chanson.....	347
June.....	356
Stanzas	362
7. Song Of Amergin (2005-06)	373
8. Rossetti Songs (2004-05)	417
Echo	419
Remember Me	426
Song	432
When I Am Dead	437

Volume Two

CONTENTS

Exegesis: A personal exploration of modal processes

Introduction.....4

Commentaries on Original Compositions

Skin Metal Wood – Concerto for Percussion and Orchestra

Interval Projections and the Music of Joseph Schwantner.....6

ROY G BIV

Experiments in Strict Modal Organisation.....30

FourTune

Experiences in Collaboration.....39

Mosaic

A Continuing Fascination with Dance.....45

Imperfect Fourth

The Well Tuned String Quartet..... 51

A Woman’s Song

Word Painting in a Modal Context Part 1.....60

Song Of Amergin

Folklore in Song.....66

Rossetti Songs

Word Painting in a Modal Context Part 2.....69

Introduction, Theme and Variations

A Tribute to Beethoven..... 76

Three Processionals

Two Weddings and a Funeral.....80

Fanfare

A Short Ride in a Loud Machine.....88

Conclusion and Reflection 90

Appendix A : Minor Works

1. Introduction, Theme and Variations (2004)	95
2. Three Processionals (2005-06).....	111
Song Without Words.....	113
Impromptu.....	125
Elegy	134
3. Fanfare (2004)	143

Appendix B : List of Sources.....167

- (a) Bibliography
- (b) Musical Scores
- (c) Sound Recordings

Appendix C : Recordings

List of recordings.....	172
CDs of recordings	inside back cover

ABSTRACT

This submission consists of three parts, found in two volumes. Volume 1 consists of a folio of eight original compositions, composed during the tenure of my PhD candidature at the University of Adelaide. These works cover a range of media, including symphony orchestra with soloist, large chamber ensemble, string quartet with soprano solo, guitar quintet, mixed choir and vocal trio. Volume 2 presents an exegesis that contains commentary on the genesis and analysis of the submitted works, together with an explanation of certain modal processes that have been explored and applied. Volume 2 also contains three minor compositions that were composed during my candidature, presented as an Appendix. These are analysed and referenced within the exegesis discussion. Two CDs of live recordings of some of the submitted works are included as part of Volume 2.

The Exegesis, Appendix and Sound Recordings found in Volume 2 act as secondary material to support the primary material presented in Volume 1. Of the eight compositions presented in Volume 1, *Skin, Metal, Wood – Concerto for Percussion and Orchestra* is the major orchestral work of over 30 minutes, in fulfilment of submission requirements.

The musical works contained within this submission offer a personal exploration of certain modal processes. In particular, the tonal principles of modulation and key relationships have been transferred into a modal system that features church, folk and synthetic modes. The exploration of modal processes has been carried out through the works themselves, and the accompanying exegesis acts as a commentary on the genesis of the works.

DECLARATION

I hereby confirm that the material presented in this submission is my own original work and that due credit has been given to the work of others.

This work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution.

I hereby give permission for these materials to be archived in the Barr Smith Library, and the Elder Music Library and give permission for the copying of the exegesis and the scores within usual copyright restrictions. The accompanying CDs may not be copied, and must be listened to in Special Collections only. Copies of recordings of the works may be sought directly from the composer.

I give consent to this copy of my thesis, when deposited in the Barr Smith Library, and the Elder Music Library, being made available in all forms of media, now or hereafter known.

Signed

Dated

ACKNOWLEDGEMENTS

I would like to acknowledge the following people, whose help and support has made this portfolio possible.

My principal supervisor, Dr. Graeme Koehne, for his wisdom and counsel, and primarily for encouraging me to further develop my own compositional voice. Also Professor Charles Bodman Rae and Dr. Kimi Coaldrake for their assistance in preparing this folio and exegesis.

The performers- Zephyr String Quartet, *eve* Vocal Trio, Emma Horwood, Alexandr Tsiboulski, Leigh Harrold, Carl Crossin and the Adelaide Chamber Singers, the Melbourne Symphony Orchestra, the Elder Brass Ensemble and the Sonic Art Ensemble- for, in most cases, commissioning a new work from a relatively young composer, and giving the music a life beyond the manuscript. Your support and belief in my abilities and skills, and that of others like me will help ensure the continuation of new Australian music in future years. May you be quick to receive funding, and may all your concerts be sellouts!

The Melbourne Symphony Orchestra and the Cybec Foundation for the opportunity to compose 'Musaic'.

My family and friends for their understanding, support and prayers. Thankyou for your honest feedback, and for being proud of what I do.

Extra special thanks to my wonderful husband Ben, who has had to learn to put up with the highs and lows of living with a composer (which is hard enough at times!), let alone one undertaking a PhD. My darling, thankyou for lifting me up with encouragement through the tough times when I wondered what on earth I was doing, and for being as excited as I am at a premier and holding my hand so I don't get too nervous.

Most importantly, my Father God, without whom I would not have the patience, the skill nor the desire to complete such a huge task. Thankyou for the gifts and talents you've given me, and for slowly but surely revealing to me how best to use them for your glory.

INDEX OF COMPOSITIONS AND ACCOMPANYING CD

Composition	Year	Instrumentation	Duration	Page & Volume	CD & Track
ROY G BIV	2004	Chamber Ensemble with Soprano Solo	20:00	133 : I	*
Fanfare	2004	Brass Ensemble	2:00	143 : II	*
Imperfect Fourth	2004	Guitar Quintet	17:40	299 : I	CD 1 : 3-5
Introduction, Theme and Variations	2004	Piano Solo	10:40	95 : II	CD 1 : 6
Rossetti Songs -Echo -Remember Me -Song -When I Am Dead	2004 - 2005	Vocal Trio (S S MS)	12:00	417 : I	CD 2 : 5-8
A Woman's Song -Chanson -June -Stanzas	2005	Soprano and String Quartet	13:40	345 : I	CD 2 : 1-3 (** Chanson)
Song Of Amergin	2005 - 2006	Chamber Choir	7:45	373 : I	CD 2 : 4 **
Three Processionals -Song Without Words -Impromptu -Elegy	2005 - 2006	String Quartet	14:30	111 : II	*
Skin-Metal-Wood Concerto for Percussion and Orchestra	2005 - 2006	Orchestra (Solo Percussionist, 3333 4331 3 Perc Hp Timp Strings)	34:00	9 : I	*
FourTune	2006	Chamber Ensemble	10:00	215 : I	CD 1 : 2 **
Mosaic	2006 - 2007	Chamber Ensemble	10:00	251 : I	CD 1 : 1

* Recordings of these works are not available.

** These recordings represent early performances of the included works. In these cases, a few revisions have been made in the score since the recording of the work.