

University of Adelaide
Elder Conservatorium of Music

Portfolio of Compositions and Exegesis:

Leitmotifs and their development

Submitted in fulfilment of the requirements

For the degree of

Master of Music (M Mus)

By

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Section C : Sound Recordings

(CD of sound recordings located inside back cover)

C.1 *The Gingerbread Man* (midi recording)

Duration: 18:02 mins

C.2 Horn Quintet (live performance recording)

Duration: 25:40 mins

Musicians: Andrew Bain (solo Horn), Ferry Road Chamber Players

Track 1: Movement 1, *Allegretto* (4:08 mins)

Track 2: Movement 2, *Andante* (5:07 mins)

Track 3: Movement 3, *Lento, Allegro vivo* (3:25 mins)

Track 4: Movement 4, *Nocturno, Cantus Firmus* (5:18 mins)

Track 5: Movement 5, *Rondo Humoresque with Interlude* (7:40 mins)

C.3 Sonata for Horn and Piano (live performance recording)

Duration: 18:10 mins

Musicians: Philip Hall (Horn), Jamie Cock (Piano)

Track 1: Movement 1, *Allegro Moderato*

Track 2: Movement 2, *Andante*

Track 3: Movement 3, *Scherzetto, Allegro con brio*

Track 4: Movement 4, *Vivacetto* (Funky)

Philip Jeremy Hall

Portfolio of Compositions and Exegesis: Leitmotifs and their development

Abstract

This submission for the degree of Master of Music at the Elder Conservatorium of Music, University of Adelaide, consists of a portfolio of original compositions supported by an explanatory exegesis.

The portfolio consists of six works: *The Gingerbread Man*, for a sinfonietta ensemble (woodwind quintet, two violins, viola, cello, double bass and percussion); a Jazz Quintet (alto saxophone, fluegel horn, vibraphone, tambourine and double bass); a Horn Quintet and String Quartet (violin, two violas and cello); *Alone* (for solo horn and 3 female voices – SSA); and Sonata for Horn (or Tuba) and Piano.

The supporting exegesis explains the creative and investigative processes that have taken place, exploring the idea of the leitmotif and developing it through the six compositions within the portfolio.

Declaration

NAME: PROGRAM.....

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 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.

I give consent to this copy of my exegesis (only), when deposited in the University Library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968. I do not give consent to the copying of either the musical scores or the sound recordings.

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SIGNATURE: DATE:

Philip Jeremy Hall

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Supervisors: Professor Graeme Koehne and Professor Charles Bodman Rae for their support, knowledge and direction. Their expertise as practicing composers within the academic environment has been invaluable in helping steer the candidate through endless questions and answers, debates and disagreements, all of which are invaluable when discussing the creative content of the portfolio of compositions.

Musicians: Terence Tam, Keith Crellin, Janis Laurs, Michael Robertson, Andrew Bain and the Ferry Road Chamber Players for their time and input in rehearsing and performing the *Horn Quintet*. Pianists Jamie Cock and David Barnard for their patience, musicianship and understanding into a first attempt at writing for piano in the *Sonata for Horn and Piano*. Christie Anderson, Greta Bradman and Emma Horwood for sublime singing and giving up valuable time to work on the vocal composition *Alone*. Steve Peterka for his knowledge of all questions related to percussion instruments. Nelson Green whose unfailing sense of right and wrong, good and bad taste in the musical world; and for always keeping a grounded and informed base that integrates the organic side of music with the academic side.

To all the individuals on both a musical and non-musical level who have at some stage within the last four years found themselves becoming sounding-boards on which to bounce ideas off. These people whose comments and opinions have unknowingly been observed have been integral to research on a cultural level, which has then become central to the creative and decision processes.