Twistonality:  
A Personal Exploration

Diana K. Weekes

Volume One

Portfolio of Original Compositions and Exegesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy

Elder Conservatorium of Music
Faculty of Humanities and Social Sciences
The University of Adelaide
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CD 1

Five Love Songs
Guila Tier (voice), Diana Weeke (piano)

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Time</th>
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<tbody>
<tr>
<td>Tr. 1</td>
<td>The Flea</td>
<td>3'14&quot;</td>
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<tr>
<td>Tr. 2</td>
<td>Breake of Day</td>
<td>2'54&quot;</td>
</tr>
<tr>
<td>Tr. 3</td>
<td>A Nocturnall upon S. Lucies Day</td>
<td>6'30&quot;</td>
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<tr>
<td>Tr. 4</td>
<td>The Apparition</td>
<td>2'24&quot;</td>
</tr>
<tr>
<td>Tr. 5</td>
<td>The Expiration</td>
<td>3'07&quot;</td>
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Concertino for Chamber Ensemble
Computer generated recording

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<th>Track</th>
<th>Title</th>
<th>Time</th>
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<tbody>
<tr>
<td>Tr. 6</td>
<td>I. Moderato</td>
<td>5'45&quot;</td>
</tr>
<tr>
<td>Tr. 7</td>
<td>II. Lento</td>
<td>5'08&quot;</td>
</tr>
<tr>
<td>Tr. 8</td>
<td>III. Spiritoso</td>
<td>3'30&quot;</td>
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Total time: 32'32"

CD 2

Sensambulations
Computer generated recording

<table>
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<th>Track</th>
<th>Title</th>
<th>Time</th>
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<tbody>
<tr>
<td>Tr. 1</td>
<td>Scene 1: Awakenings</td>
<td>6'21&quot;</td>
</tr>
<tr>
<td>Tr. 2</td>
<td>Scene 2: Awareness</td>
<td>6'07&quot;</td>
</tr>
<tr>
<td>Tr. 3</td>
<td>Scene 3: Anguish</td>
<td>9'44&quot;</td>
</tr>
<tr>
<td>Tr. 4</td>
<td>Scene 4: Anger</td>
<td>5'21&quot;</td>
</tr>
<tr>
<td>Tr. 5</td>
<td>Scene 5: Alienation</td>
<td>7'28&quot;</td>
</tr>
<tr>
<td>Tr. 6</td>
<td>Scene 6: Abandon</td>
<td>5'34&quot;</td>
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Sensambulations, Scene 1
Elder Conservatorium Symphony Orchestra. Conductor Keith Crellin
Live recording, Elder Hall, The University of Adelaide, 1 August, 2005.

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Time</th>
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<tbody>
<tr>
<td>Tr. 7</td>
<td>Scene 1: Awakenings</td>
<td>6'33&quot;</td>
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Sonata for Violoncello and Piano
Computer generated recording

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<tr>
<th>Track</th>
<th>Title</th>
<th>Time</th>
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<tbody>
<tr>
<td>Tr. 8</td>
<td>I. Moderato</td>
<td>9'05&quot;</td>
</tr>
<tr>
<td>Tr. 9</td>
<td>II. Andante semplice</td>
<td>5'18&quot;</td>
</tr>
<tr>
<td>Tr. 10</td>
<td>III. Scherzo</td>
<td>3'20&quot;</td>
</tr>
<tr>
<td>Tr. 11</td>
<td>IV. Energico</td>
<td>6'41&quot;</td>
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Total time: 71'33"
CD 3

String Quartet
Australian String Quartet. Sophie Rowell, Anne Horton (violins), Sally Boud (viola), Rachel Johnson (cello).

Tr. 1. I. Adagio—Moderato 7'13"
Tr. 2. II. Scherzando 4'57"
Tr. 3. III. Andante 6'14"
Tr. 4. IV. Lento—Moderato 7'04"

Rhapsody on Russian Themes
Paul Richard-Ford and Natalia Sheduliakova.
Live recording, Music Workshop, Sydney Conservatorium, 13 March 2006.

Tr. 5 Rhapsody on Russian Themes (live recording) 10'46"
Tr. 6 Rhapsody on Russian Themes (computer generated recording) 10'45"

Six Holy Sonnets*
Adelaide Chamber Singers. Conductor Carl Crossin.

Tr. 7. I. Thou hast made me 3'24"
Tr. 8. II. I am a little world 2'23"
Tr. 9. III. At the round earth’s imagined corners 4'57"
Tr. 10. IV. Batter my heart 3'50"
Tr. 11. V. Death, be not proud 3'34"
Tr. 12. VI. This is my plays last scene 3'00"

Total time: 68'08"

CD 4

Four Dualities
Amy Elks (flute) and James Bailey (marimba); Philip Hall (horn) and Carolyn Burgess-Johannsen (harp); Bruce Stewart (cor anglais), Tim Kersten and Linda Seymour (guitars); Paul Backman and Ryan Simm, (xylophones), James Bailey (snare drum).
Dualities 2 was recorded in the Electronic Music Unit, The University of Adelaide, on 17 November 2006. Dualities 1, 3, & 4 were recorded in the Madley Percussion Studio, The University of Adelaide, 2 December 2006.

Tr. 1. Dualities 1 for Alto Flute and Marimba 7'35"
Tr. 2. Dualities 2 for Horn and Harp 6'21"
Tr. 3. Dualities 3 for Cor anglais and 2 Guitars 6'41"
Tr. 4. Dualities 4 for 2 Xylophones and Snare Drum (live recording) 5'42"
Tr. 5. Dualities 4 (computer generated recording) 5'02"

* Recording reproduced by permission of Radio Adelaide, 101.5 fm.
The Sun Rising*  
Eve Vocal Trio.  
Christie Anderson, Greta Bradman and Emma Horwood with Philip Hall (horn) and Steve Peterka (percussion).

Tr. 6. The Sun Rising  3’43”

A Carol Trilogy**
Live recording, St. Peter’s Cathedral, 16 December 2005.

Tr. 7. I. Chaucer’s Carol  2’38”
Tr. 8. II. Shakespeare’s Carol  2’50”
Tr. 9. III. Bea Jinson’s Carol  3’08”

Four Corner Fanfare
The Elder Conservatorium Brass Ensemble. Conductor Howard Parkinson.

Tr. 10. Four Corner Fanfare (live recording)  2’45”
Tr. 11. Four Corner Fanfare (computer generated recording)  2’50”

Total time: 49’16”

* Recording reproduced by permission of Radio Adelaide, 101.3 FM.  
** Recording reproduced by permission of The Kapell Singers, Adelaide.
Abstract

This doctoral submission comprises three volumes and is entitled "Twistonality: A Personal Exploration." Volume One consists of a portfolio of eleven original compositions, Volume Two is an exegesis and Volume Three contains live and/or computer-generated recordings of the music. The works are scored for a variety of instrumental and vocal combinations and presented in the following order:

1. Five Lullaby Songs (for voice and piano)
2. Concertino for Chamber Ensemble
3. Sensambulation, an Orchestral Ballet
4. Sonata for Violoncello and Piano
5. String Quartet
6. Rhapsody on Russian Themes for 2 Pianos
7. Six Holy Sonnets (SSaabB)
8. Four Dualities (fl/mtba; hn/hp; c/a/gt; xyl/S.D.)
9. The Sun Rising (for 3 female voices, horn and bougou)
10. A Carol Trilogy (SSaab;TBB)
11. Four Corner Fanfare (for brass ensemble and organ)

The compositions explore the use of tonality as a basis for the creation of a uniquely personal style which incorporates musical gestures encountered in both traditional and contemporary performance practice. The term 'twistonality', devised for this submission, refers to a musical language in which a composer may express original ideas by twisting forms and tonal structures already resident in the conscious or subconscious memory in order to reflect his or her emotional reality as experienced through music.

The Exegesis presents a separate chapter on each of the compositions in order to explain its origin (Genesis), how it was composed (Method) and what was learned when the work was performed (Performance and Revision). The chapters are self-contained and explore different aspects of the compositional process. The discussions include: text-setting...
for solo voice and choir, the reworking and expansion of original material; arranging techniques; orchestration and instrumentation; sonata, variation, and ternary forms; the use of modes; tonal/rhythmic structures and formal design; improvisation and intellectual planning; the significance of programmatic and/or emotional content, and adherence to performance criteria. There is also detailed reference to works by other composers (Comparative Exploration). These include: John Mitchell’s *La Corona* song cycle (Ch. 1); Bach’s *Italian Concerto* and Stravinsky’s *Concerto en Ré* for violin and orchestra (Ch. 2); Rodion Shchedrin’s *Sonata for Violoncello and Piano* (Ch. 4); Shostakovich’s *String Quartet No. 8* (Ch. 8); Rachmaninoff’s *Russian Rhapsody* and Suite No. 2 (Ch. 6); Monteverdi’s *Il Selvaggio* and Benjamin Britten’s *The Holy Sonnets of John Donne* (Ch. 7); Elizabeth Maconchy’s *The Sun Rising* (Ch. 9); Beethoven’s *Concerto in D* for violin and orchestra and Bach’s *Prelude and Fugue No. 4* from Book I of *The Well-Tempered Clavier* (Ch. 11).

The final chapter is a review of selected writings chosen in order to illuminate the author’s personal aesthetic and to place the research in a wider context.