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Title

Portfolio of Original Compositions and Exegesis: an investigation of metrical contradiction, irregularity and ambiguity in music for senior secondary students and community purposes.

This composition portfolio submission is for the degree of Master of Music at the Elder Conservatorium of Music, University of Adelaide.

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CONTENTS

Abstract, 3
Declaration, 4
Acknowledgements, 5
List of Musical Examples, 7

PART A: Exegesis, 10
A.1 Introduction, 10
A.2 Manifesto and aims, 12
A.3 Discussion of the instrumental works –
The use of prime number meters, 15
A.4 Changing meters at cadence points, 18
A.5 Changing meters and alternate grouping, 22
A.6 The need for contrast, 26
A.7 Metric modulation, 28
A.8 Compromises, 30
A.9 Cantata: The Lost Coin, 33
A.10 Conclusion, 44
A.11 Appendices, 46

Appendix 1, 46 The initial (1a, 47) and penultimate (1b, 49) drafts of Bounce.

Appendix 2, 61 Sketch of Trio 2 which became Opposites. 62

Appendix 3, 68 Excursion first draft. 71
Table:– final structure of Excursion for Woodwind Quartet, 69

A.12 List of Sources, 75
Musical scores, 75
Discography, 76
Bibliography, 77
PART B:  Musical Scores

B.1  String Quartet  79
B.2  Woodwind Quartet  109
B.3  Woodwind Trio  121
B.4  Cantata: The Lost Coin  158

PART C:  Sound Recordings

Track listing of recorded performances on the appended CDs

CD 1

Woodwind Quartet
1.  I  Excursion  13:08
2.  II  Rest  4:54
3.  III  Dance  3:59
4.  IV  Spirited  6:17

Woodwind Trio
1.  I  Searching  3:15
2.  II  Pastorale  3:28
3.  III  Lively Dance  2:45

CD 2

String Quartet
1.  I  Bounce  5:35
2.  II  Grace  3:55
3.  III  Opposites  6:17
**Title**

*Portfolio of Original Compositions and Exegesis: an investigation of metrical contradiction, irregularity and ambiguity in music for senior secondary students and community purposes.*

**ABSTRACT**

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

The folio consists of: a choral-orchestral Cantata in seven movements for baritone soloist, choir and string orchestra based on poems by Yr Ham, *The Lost Coin*; a Woodwind Quartet in four movements; a String Quartet in three movements; and a Woodwind Trio in three movements. The overall performing duration of the works is approximately 70 minutes.

The original compositions which are the product of this research study have rhythmic ambiguity and irregularity as their main focus, and are intended to be at a standard that is playable by advanced secondary or amateur musicians who enjoy community music making. There has been an exploration of a variety of rhythmic ideas within individual works and across the whole folio, with deliberate, though not exclusive, use of prime number time signatures, irregular groupings, and changing times at the ends of phrases forming rhythmic cadential figures. Technical and emotional maturity demands made by these musical works have been considered and kept well within the reach of the intended performers.
DECLARATION

I Virginia Kaye Lakeman certify that 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 declare that the musical compositions and the accompanying exegesis, submitted for this degree of Master of Music by Research are original, having been composed or written by me during my candidature.

I give permission for a full bound copy of scores, recordings, written exegesis including appendices to be held in the Bar Smith Library and the Elder Music Library for circulation and photocopying, subject to the provisions of the Copyright Act 1968.

I give permission for the digital version of Part A, the Exegesis, to be made available on the web, via the University’s digital research repository, the Library catalogue and also through web search engines.

I do not give permission, for copyright reasons, for Part B of this folio, the notated scores, and for Part C of this folio, the CD recordings, to be made available on the web, via the University’s digital research repository.

Signed

Date
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To Graeme Koehne for his suggestions of works by composers unfamiliar to me to explore and for encouraging early drafts and revisions.

To Charles Bodman-Rae for his enthusiastic and encouraging first response of ‘I like it’ to sketches and drafts shown in the process of composing works for this folio, and for following this response with helpful suggestions for improvements; possible ways of solving problems; ways of examining the effectiveness of ideas; and for his encouragement to seek out intriguing musical ideas in scores and recordings. For allowing me to get to know his music by trusting me with some of his original scores and recordings I am thankful. I have appreciated and enjoyed the many hours spent discussing music.

To Yr Ham for allowing me to set her poems on The Lost Coin and assisting in revisions of lyrics when musical considerations were needed to alter the carefully structured sonnets. I greatly appreciated her enthusiastic responses to and encouragement for early musical sketches and the finished work.

To the Australian String Quartet members for the opportunity to workshop Bounce and for the fine recorded performance.

To Wendy from Pan Print for her patience in the process of preparing originals for the commercial publication of the vocal and full scores of The Lost Coin.

To the Adelaide Harmony Choir for allowing me to hear the cantata, The Lost Coin, in rehearsal and to the work of David Lang in conducting these rehearsals: the effort has been greatly appreciated. Particular thanks to David for giving feedback and suggesting minor revisions. Thank you also to Tim Marks for whom revisions of the Baritone solo part were undertaken. I am now more satisfied with the writing.
To John Lawton, Violin II, for his enthusiasm and willingness to rehearse the string quartet for me with Susanne Currie, Violin I; Agnus Weinstein, Viola, and Katharina Wozniczka, Violoncello; and for Susanne to allow the recording to be made in her home. To David Hughes for the use of his recording equipment and for the time devoted to mixing to CD the movements, Grace and Opposites.

To the wind players, Melanie Walters on Flute, Paul Miller on Oboe, Pip Weston on Clarinet and Emily Stone on Bassoon, for being willing and available to record my quartet and trio, and to my wonderful brother, Bernard Hull, for recording and mastering these performances in his home studio.

Thanks finally to David Wescomb-Downs for his careful editing of my exegesis.
LIST OF MUSICAL EXAMPLES

Fig. 1 - The ostinato figure as used in the introduction of *Lighten* 2001 (bars 1 – 4) Marimba. 12

Fig. 2 – the main theme from the A section scored for the marimba in *Lighten* 2001 (bars 9 – 16). 13

Fig. 3 – the contrasting theme from the B section for Violin of *Lighten* (incomplete). 13

Fig. 4 *The New York Trader* as collected by Ralph Vaughan Williams and A.L. Lloyd. 15

Fig. 5 The first theme (bars 11 – 18) of *Bounce* as played by the Violin I. 15

Fig. 6 The string quartet slow movement, *Grace*, (Bars 5 – 9). 16

Fig. 7 The prime number motive from *Opposites*, (bars 1 – 2). 16

Fig. 8 *Opposites* (bars 7 – 8). 17

Fig. 9 *Opposites* (bars 74 – 77). 17

Fig. 10 *Opposites* (bars 135 - 138). 17

Fig. 11 Woodwind Trio, *Lively Dance* (bars 1 – 7). 17

Fig. 12 Woodwind Quartet *Dance* (bars 37 – 40). 18

Fig. 13 Woodwind Quartet *Dance* (bars 45 – 48). 18

Fig. 14 First theme from the string quartet movement *Bounce* (bars 1 – 8). 18

Fig. 15 Second theme from the string quartet movement *Bounce* (bars 27 – 30). 19

Fig. 16 String quartet movement *Bounce* (bars 115 - 121). 19

Fig. 17 String Quartet *Opposites* (bars 11 – 16). 20

Fig. 18 Woodwind Trio *Lively Dance* (bars 45 – 53). 21

Fig. 19 The opening theme of *Excursion*, the first movement of the Woodwind Quartet (bars 1–4). 21

Fig. 20 The opening theme of *Spirited* the final movement of the Woodwind Quartet (bars 1–4). 21

Fig. 21 String Quartet *Opposites* (bars 121 – 122). 22

Fig. 22 String Quartet *Bounce* (bars 42 – 45). 22
Fig. 23 Woodwind Quartet, *Excursion* (bars 38 – 44). 23

Fig. 24 Woodwind Quartet, *Dance* (bars 1 – 9). 23

Fig. 25 Woodwind Quartet, *Dance* (bars 20 - 27). 23

Fig. 26 Woodwind trio, *Lively Dance* (bars 11 - 20). 24

Fig. 27 Woodwind trio, *Searching* (bars 1 - 7). 25

Fig. 28 Woodwind trio, *Searching* (bars 17 - 19). 25

Fig. 29 Woodwind trio, *Searching* (bars 22 - 25). 25

Fig. 30 Woodwind trio, *Searching* (bars 31 - 32). 26

Fig. 31 Woodwind trio, *Searching* (bar 50). 26

Fig. 32 String Quartet, *Opposites* (bars 22 – 30). 26

Fig. 33 Woodwind Quartet, *Excursion* (bars 27 – 28). 27

Fig. 34 Woodwind Quartet, *Excursion* (bars 31 – 34). 27

Fig. 35 Woodwind Quartet, *Spirited* (bars 65 – 71). 29

Fig. 36 String Quartet, *Bounce* (bars 9 – 11). 31

Fig. 37 String Quartet, *Opposites* (bar 74). 31

Fig. 38 String Quartet, *Opposites* (bars 1 – 2). 31

Fig. 39 *The Lost Coin* Movement 1 *Teaching* (bars 32 – 39). 34

Fig. 40 *The Lost Coin* Movement 1 *Teaching* (bars 57 – 60). 35

Fig. 41 *The Lost Coin* Movement 1 *Teaching* (bars 92 – 95). 35

Fig. 42 *The Lost Coin* Movement 2 *Loss* (bars 92 – 95). 36

Fig. 43 *The Lost Coin* Movement 2 *Loss* (bars 103 – 111). 36

Fig. 44 *The Lost Coin* Movement 3 *Despair* (bars 1 – 2). 37

Fig. 45 *The Lost Coin* Movement 3 *Despair* (bars 8 – 14). 37
Fig. 46 *The Lost Coin* Movement 3 *Despair* (bars 30 – 34). 38

Fig. 47 *The Lost Coin* Movement 3 *Despair* (bars 42 – 52). 38

Fig. 48 *The Lost Coin* Movement 4 *Hope* (bars 6 – 11). 39

Fig. 49 *The Lost Coin* Movement 5 *Rejoicing* (bars 1 – 8). 40

Fig. 50 *The Lost Coin* Movement 5 *Rejoicing* (bars 17 – 27). 40

Fig. 51 *The Lost Coin* Movement 5 *Rejoicing* (bars 45 – 48). 40

Fig. 52 *The Lost Coin* Movement 5 *Rejoicing* (bars 51 – 55). 41

Fig. 53 *The Lost Coin* Movement 6 *Meaning* (bars 4 – 12). 41

Fig. 54 *The Lost Coin* Movement 7 *Angels Rejoice* (bars 1 – 8). 42

Fig. 55 *The Lost Coin* Movement 7 *Angels Rejoice* (bars 19 – 26). 42

Fig. 56 *The Lost Coin* Movement 7 *Angels Rejoice* (bars 17 – 18). 43

Fig. 57 First draft of the accompaniment for *Excursion* (bar 72). 68

Fig. 58 *Excursion* accompaniment (bar 72). 69