

Creating both text and music for oratorios:

Portfolio of compositions and exegesis

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Contents

	Page
Abstract	5
Declaration	6
Acknowledgements	7
PART A: PORTFOLIO OF ORIGINAL COMPOSITIONS	8-266
A.1 Major Work	9-200
1.1 <i>Bushfire Oratorio</i>	10-200
1.1.1 <i>Bushfire Oratorio</i> – Libretto	11-33
1.1.2 <i>Bushfire Oratorio</i> - Musical Score	34-200
1.1.2.1a <i>Bushfire Oratorio</i> – “Prologue: Part 1”	35-53
1.1.2.1b <i>Bushfire Oratorio</i> – “Prologue: Part 2”	54-74
1.1.2.2 <i>Bushfire Oratorio</i> – “Scene 1”	75-84
1.1.2.3 <i>Bushfire Oratorio</i> – “Scene 2”	85-92
1.1.2.4 <i>Bushfire Oratorio</i> – “Scene 3”	93-96
1.1.2.5 <i>Bushfire Oratorio</i> – “Scene 4”	97-100
1.1.2.6 <i>Bushfire Oratorio</i> – “Scene 5”	101-106
1.1.2.7 <i>Bushfire Oratorio</i> – “Scene 6”	107-110
1.1.2.8 <i>Bushfire Oratorio</i> – “Scene 7”	111-118
1.1.2.9 <i>Bushfire Oratorio</i> – “Scene 8”	119-126
1.1.2.10 <i>Bushfire Oratorio</i> – “Scene 9”	127-130
1.1.2.11 <i>Bushfire Oratorio</i> – “Scene 10”	131-150
1.1.2.12 <i>Bushfire Oratorio</i> – “Scene 11”	151-156
1.1.2.13 <i>Bushfire Oratorio</i> – “Scene 12”	157-170
1.1.2.14 <i>Bushfire Oratorio</i> – “Scene 13”	171-174
1.1.2.15 <i>Bushfire Oratorio</i> – “Scene 14”	175-178
1.1.2.16 <i>Bushfire Oratorio</i> – “Scene 15”	179-182
1.1.2.17 <i>Bushfire Oratorio</i> – “Scene 16”	183-188
1.1.2.18 <i>Bushfire Oratorio</i> – “Scene 17”	189-194
1.1.2.19 <i>Bushfire Oratorio</i> – “Epilogue”	195-200
A. 2 Minor Works	201-266
2.1 <i>Bright Star: Estelle</i>	202-232
2.1.1 <i>Bright Star: Estelle</i> – Libretto	203-208
2.1.2 <i>Bright Star: Estelle</i> - Musical Score	209-232
2.1.2.1 <i>Bright Star: Estelle</i> – “1: I Leave The Valleys”	211-216
2.1.2.2 <i>Bright Star: Estelle</i> – “2: This Little Hope”	217
2.1.2.3 <i>Bright Star: Estelle</i> – “3: In That Instant, Forever”	218-220
2.1.2.4 <i>Bright Star: Estelle</i> – “4: Estelle”	221-232

	Page
2.2 <i>Lionheart: The Threshold</i>	233-266
2.2.1 <i>Lionheart: The Threshold</i> – Libretto	234-240
2.2.2 <i>Lionheart: The Threshold</i> - Musical Score	241-266
 PART B: EXEGESIS	 267
B. 1 Creating Both Text And Music For Oratorios	268-363
1.1 Research Aims	269
1.2 Research Questions	269-271
1.3 Overview Of Content Of Submission	272-277
1.3.1 Overview – Part A: Portfolio	272-273
1.3.1.1 Overview – Portfolio: Table 1	273
1.3.2 Overview – Part B: Exegesis	273
1.3.3 Overview – Appendices	274-275
1.3.3.1 Overview – Appendix B: Table 2	275
1.3.4 Overview – Professional Practice	275-277
1.4 Methodology	278-285
1.4.1 Research Methods – Creative Concept	278-279
1.4.2 Research Methods – Texts: <i>Bushfire Oratorio</i>	279-280
1.4.3 Research Methods – Texts: <i>Seven Summits: Everest</i>	280-281
1.4.4 Research Methods – Texts: <i>Bright Star: Estelle</i>	281-282
1.4.5 Research Methods – Texts: <i>Lionheart: The Threshold</i>	282
1.4.6 Research Methods – Texts: Summary	282
1.4.7 Research Methods – Musical Scores: <i>Bushfire Oratorio</i>	282-283
1.4.8 Research Methods – Musical Scores: <i>Bright Star: Estelle</i>	283-284
1.4.9 Research Methods – Musical Scores: <i>Lionheart: The Threshold</i>	284-285
1.4.10 Research Methods – Musical Scores: Summary	285
1.5 Literature Review	286-308
1.5.1 <i>The Hero's Journey</i>	286-297
1.5.2 Oratorio	297-308
1.6 Commentary – The Texts	309-363
1.6.1 The Texts – Subjects	309-312
1.6.2 The Texts – Pronunciation	312-313
1.6.3 The Texts – Text Setting: Spoken	313
1.6.4 The Texts – Text Setting: Sung	314-315
1.6.5 The Texts – Text Setting: Orchestration	315-318
1.6.6 The Texts – Text Setting: Appoggiatura	318-319
1.7 Commentary – The Major Work	319-337
1.7.1 <i>Bushfire Oratorio</i> – Text: Genesis	319-321
1.7.2 <i>Bushfire Oratorio</i> - Text: Processes	321-322
1.7.3 <i>Bushfire Oratorio</i> – Text: Limitations & Solutions	322-326
1.7.3.1 <i>Bushfire Oratorio</i> - Text: Example 1	323

	Page
1.7.3.2 <i>Bushfire Oratorio</i> - Text: Example 2	324
1.7.3.3 <i>Bushfire Oratorio</i> - Text: Example 3	325
1.7.3.4 <i>Bushfire Oratorio</i> - Text: Example 4	325
1.7.4 <i>Bushfire Oratorio</i> – Musical Score: Genesis & Processes	326-329
1.7.4.1 <i>Bushfire Oratorio</i> – Musical Score: Example 5	328
1.7.5 <i>Bushfire Oratorio</i> – Musical Score: Limitations & Solutions	329-330
1.7.6 <i>Bushfire Oratorio</i> – “Prologue”	330
1.7.7 <i>Bushfire Oratorio</i> – “Prologue: Part 1”: Genesis	330-331
1.7.8 <i>Bushfire Oratorio</i> – “Prologue: Part 1”: Processes	331-334
1.7.8.1 “Prologue: Part 1” – Example 6	332
1.7.9 <i>Bushfire Oratorio</i> – “Prologue: Part 1”: Limitations & Solutions	335
1.7.10 <i>Bushfire Oratorio</i> – “Prologue: Part 2”: Genesis	335-336
1.7.11 <i>Bushfire Oratorio</i> – “Prologue: Part 2”: Processes	336-337
1.7.12 <i>Bushfire Oratorio</i> – “Prologue: Part 2”: Limitations & Solutions	337
1.8 Commentary - The Minor Works	338-348
1.8.1 <i>Bright Star: Estelle</i> : Genesis	338-340
1.8.2 <i>Bright Star: Estelle</i> : Processes	340-343
1.8.3 <i>Bright Star: Estelle</i> : Limitations & Solutions	343-344
1.8.4 <i>Lionheart: The Threshold</i> : Genesis	344-345
1.8.5 <i>Lionheart: The Threshold</i> : Processes	345-348
1.8.6 <i>Lionheart: The Threshold</i> : Limitations & Solutions	348
1.9 Conclusion	349-350
1.9.1 References In The Text	351-363
Appendices	364-502
Appendix A - List of Sources	365-409
Musical Scores	366-376
Discography	377-385
Bibliography	386-409
Appendix B – Other Original Scores Referenced In The Text	410
<i>Bird Miniatures</i>	411-440
<i>Whither Must I Wander? By Ralph Vaughan Williams</i> (Orchestration)	441-462
<i>Estelle</i>	463-474
<i>Everyday Extended</i>	475-490
<i>The Long Goodbye</i>	491-500
Appendix C - Compact Discs Of Sound Recordings	501-503
Disc 1 - <i>Bushfire Oratorio</i>	Tracks 1-19
Disc 1 - <i>Bright Star: Estelle</i>	Tracks 20-23
Disc 2 - <i>Bird Miniatures</i>	Track 1
Disc 2 - <i>Whither Must I Wander?</i>	Track 2
Disc 2 - <i>Estelle</i>	Track 3
Disc 2 - <i>Everyday Extended</i>	Track 4
Disc 2 - <i>The Long Goodbye</i>	Track 5

ABSTRACT

This composition portfolio and exegesis submitted for the degree of Doctor of Philosophy, at the Elder Conservatorium of Music, contains original creative works supported by a comprehensive commentary. The submission consists of one volume in two parts containing primary materials of original libretti and musical scores, and the secondary component of an explanatory exegesis.

Part A includes the major oratorio work, called *Bushfire Oratorio*, as well as two small oratorio studies or minor works, called *Bright Star: Estelle* and *Lionheart: The Threshold*. Part B is comprised of an exegesis, which provides a commentary on the genesis, libretti writing and composition approaches, limitations and elucidations of the original works in the portfolio. Appendices follow the exegesis and include a list of sources, compact discs of sound recordings, and several other compositions relevant to the research.

The purpose of the research was to investigate composing both the text and the music for oratorios linked by the archetypal literary form of the *hero's journey*. The research method combined the creative roles of librettist and composer and, in doing so, facilitated a deeper understanding of the genre today. The disciplines of creative writing and musical composition overlap in this work and it is the convergence of these distinct trajectories in oratorio that was the focus of the research.

DECLARATION

This portfolio and exegesis does not contain any material that has been submitted for the award of any degree or diploma in any university or other tertiary institution. To the best of my knowledge and belief it does not contain material previously published or written by another person, except where due reference has been made in the text.

With the exception of the compact discs in Appendix C, I give consent to this submission, when deposited in the University Library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968. The compact discs of sound recordings are, for copyright reasons, subject to a permanent exclusion from any form of digital copying or digital storage.

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Callie Wood

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