University of Adelaide
Elder Conservatorium of Music
Faculty of Arts

Sound and Style: a compositional exploration of appropriated source material

Portfolio of Original Compositions and Exegesis

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Submitted in fulfilment of the requirements for the degree of Doctor of Philosophy

In Two Volumes
Volume One
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Volume One

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       *The Tasmanian Symphony Orchestra, conducted by Kevin Field, 2012*

Requiem Lux Aeternam
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   II. Requiem Aeternam .......................................................... 5:43

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Bonetti Motets Project
   *Adelaide Chamber Singers, conducted by Carl Crossin, 2009*
   [9] I. Intenderunt arcum .......................................................... 8:25
   [10] II. O Quam Felix Est ......................................................... 13:00

* Recordings not available for these works
Abstract

This submission for the degree of Doctor of Philosophy at the Elder Conservatorium of Music, University of Adelaide, consists of a portfolio of original compositions supported by an exegesis. The materials are presented in three parts contained in two volumes; Part A in Volume One, and Parts B and C in Volume Two.

Part A, the portfolio, contains the following five works: Moto Fuoco, a suite of four pieces for symphony orchestra; Requiem Lux Aeternam, four movements for chamber choir, strings, percussion and electronics; Love, Lust, Life and Loss: Choyce Madrigals on Intimately Procured Poetic Texts, a suite of four songs for a cappella vocal quartet; Five Characteristic Songs for Baritone and Guitar; and the Bonetti Motets Project, for a cappella chamber choir. Part B, the exegesis, explains the conceptual and aesthetic framework for the compositions, followed by chapters on the compositional methods and techniques adopted for individual works. Part C contains sound recordings of the works presented on two CDs.

The aim of this project has been to appropriate a diverse range of styles and sounds as source materials that form part of the compositions. These source materials have originated from forms of contemporary popular music such as hip-hop and rap, jazz, drum and bass, electronic dance music, and heavy metal; as well as earlier styles of art music such as medieval plainsong, the Renaissance madrigal genre, and characteristics of Baroque and Renaissance style. As part of this process, it was important that these source materials were adapted to fit with stylistic conventions of the instrumental or vocal performance medium for which the compositions were written, yet still retain aspects of their aural and/or stylistic characteristics in this new context. This highlighted a creative and methodological tension that has been explored and resolved through the generation of the composition works.
Declaration

I hereby certify that the material presented in this submission is my own original work and that due credit has been given to the work of others. I have clearly stated the contribution by others to jointly authored works that I have included in the portfolio of compositions.

This work contains no material that 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.

I hereby give permission for these materials to be archived in the Barr Smith Library, and the Elder Music Library. I give consent to Parts A and B of this submission to be made available in all forms of digital media and within usual copyright restrictions but I exclude permanently the sound recordings in Part C because of the various copyright interests involved in the sound recordings. Preview recordings of the works may be sought directly from the composer.

I assert copyright over the original musical works contained within the portfolio of compositions unless otherwise stated.

________________________________________
Signed

________________________________________
Dated
I gratefully acknowledge the support of many people whose input and generosity has been valuable and indispensable for the completion of this project.

Thanks go to my postgraduate supervisors and mentors: Graeme Koehne, for his inspirational encouragement, wry chats, mentorship and support; Charles Bodman Rae, for his spirited approach to scholarly ideas, assistance with editing, and meticulous regard for detail; and Kimi Coaldrake, for her indispensable assistance and thorough regard for the task. I am very grateful to Richard Mills for his support and encouragement of my music and that of so many other young composers. I am truly thankful to The Tasmanian Symphony Orchestra, Carl Crossin and the Adelaide Chamber Singers, Graeme Morton and Brisbane Chamber Choir, and the many other fine ensembles and conductors that have championed my works.

I thank Megan Barnes, my girlfriend, fiancé and now wife, for her resilient support and understanding. Learning to live with the highs and lows of a composer's erratic ways I warrant is not an easy task. Megan, I thank you for your faith and belief in me, and your unwavering love. Thanks go to Mum and Dad, who had belief in me from the beginning, and to my brothers, Simeon and André, who are the closest friends a man can have.

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Finally, I acknowledge God the creator and redeemer in my life, from whom all blessings, talents and opportunities flow.

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1 Psalm 98:1, 4-6 (New Living Translation).