University of Adelaide

Faculty of Humanities and Social Sciences

Elder Conservatorium of Music

Portfolio of Compositions and Exegesis:

Composing for a Choral Spectrum

Submitted in fulfillment of the requirements for the degree of

Master of Music (MMus)

by

Callie Wood

Part A

Portfolio of Compositions

A.1 Choral Music for Children

A.2 Choral Music for Adults

A.1 Choral Music For Children

1.1: Choral Music for Children: 1 Part

1.2: Choral Music for Children: 2 Parts

1.3: Choral Music for Children: 3 Parts

1.4: Choral Music for Boys with Changing Voices

1.5: Choral Music for Teenage Treble Voices

1.1 Choral Music for Children's Voices: 1 Part

1.11: 12 Bars of Chocolate Cake

1.12: The Shortcut

1.13: Misty Morning

1.14: Jumping Warm-Up Tune

1.11 12 Bars of Chocolate Cake

For Unison Treble Voices and Guitar

Duration: 1 minute, 20 seconds

Words and Music by Callie Wood

12 Bars of Chocolate Cake was composed in 2007 for a composition workshop called Recipe for a Song, for eight to ten year old children from Sydney Children's Choir.

Lyrics

By Callie Wood, 2007

Chocolate cake is very nice.

I wish I could eat it twice,

But Mama says it's very bad for me,

Cause it'll rot my teeth and it'll give me a cavity.

But me 'n my friends made cake at school,

And we ate it by the swimming pool,

And we were all happy as could be,

Till we ate the whole thing and I got a sore tummy.

Cause chocolate cake it very nice,

And I wish I could eat it twice.

And even though Mama says it's very bad for me
I don't care. Cause I'm a chocolate cake fiend!

12 Bars of Chocolate Cake: Score







1.12 The Shortcut

For Unison Treble Voices and Guitar

Duration: 1 minute, 50 seconds

Words and Music by Callie Wood

A walk with my niece and nephew, and their grandparents, through some wetlands provided the inspiration for this piece. The poem is written from the point of view of my nephew.

Lyrics

By Callie Wood, 2008

Once we went walking with Mahri and Bill
Round the dam at the base of the hill
Then halfway round my young sister said,
"I'm so very tired I might fall down dead."

Then Mahri said, "Should we all turn back,
Or should we keep going round the track?"
My sister said, with a weary sigh,
"I'll probably make it, if I try."

So we kept on walking, and what did we see?

Some stepping stones making a shortcut. "Yippee!

It's saved our bacon!" Old Bill cried.

"It's save our bacon." I replied.

Then my little sister, with the wobbly legs, piped "It's saved our bacon, and our eggs!"

It saved our bacon (and our eggs).

It saved my sister's wobbly legs.

The Shortcut: Score







1.13 Misty Morning

For Unison Treble Voices and Piano

Duration: 1 minute, 12 seconds

Words and Music by Callie Wood

Misty Morning was originally 'made up' one summer morning when I was about eleven years old. I finally wrote down or 'composed' the piece in 2008.

Lyrics

By Callie Wood, 1992

Misty, misty morning sky

Lit by the early summer's light.

Sun now rises above the hill,

The way that it looks it the way I feel.

Golden rays spreading out,

Melting the mists of gloom.

Clouds now rise to the heav'n above.

Flowers are in bloom.

Misty Morning: Score







1.14 Jumping Warm-Up Tune

A Warm-Up for A Cappella Unison Treble Voices

Duration: 10 seconds

Words and Music by Callie Wood

Jumping Warm-up Tune was composed as a simple warm-up piece for young children. Rhythmic movements could accompany this piece to help warm up the children's bodies for singing and to encourage them to embody the rhythm.

Lyrics

By Callie Wood, 2007

Jumping up and down
On a trampoline.
Twisting all around,
I am turning green!

Jumping Warm-Up Tune: Score



1.2 Choral Music For Children's Voices: 2 Parts

1.21: The Gliders

1.22: Orange Kite

1.23: Gifts From the Sea

1.24: Kangaroo Warm-Up Round

1.25: River Flowing Warm-Up

1.21 The Gliders

For Treble Voices in Two Parts and Piano.

Duration: 1 minute

Words and Music by Callie Wood

The words for *The Gliders* were inspired by a trip to the Austrian Alps. In the Alps at certain times, para-gliders can be seen jumping off the tops of mountains and floating down on the thermals. From a distance they look like large birds.

Lyrics

By Callie Wood, 2007

I saw them floating there, like birds
High above the mountain peak
One was blue with silver stars
And a golden streak.

They floated there like butterflies
Slowly drifting by
Surfing currents in the sky
Para-gliders fly.

One day when I'm strong and tall
I will climb a mountain too
With my wings I will not fall
I'll just fly into the blue.

The Gliders: Score





1.22 Orange Kite

For Treble Voices in Two Parts and Guitar

Duration: 1 minute, 21 seconds

Words and Music by Callie Wood

Orange Kite was inspired by a childhood memory of kite flying. There was a big hill outside our house and I would launch my kite there on windy days. Then I'd run down the hill, feeling as though I was flying too.

Lyrics

By Callie Wood, 2007

I have a kite, an orange kite,

Its tail is made of bows.

I fly it on the hilltop

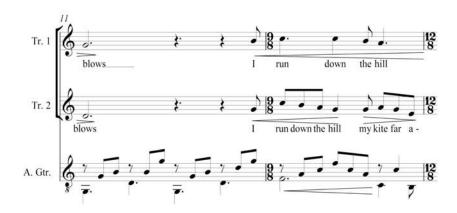
On days when a strong wind blows.

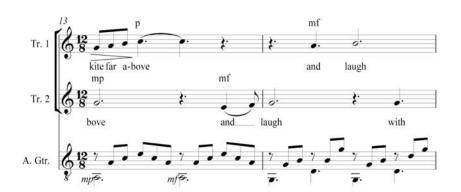
I run down the hill, my kite far above
And laugh with sheer delight
As the wind ruffles the tail
Of my orange kite.

Orange Kite: Score











1.23 Gifts from the Sea

For Treble Voices in Two Parts and Piano

Duration: 2 minutes, 19 seconds

Words and Music by Callie Wood

Gifts from the Sea was inspired by a Christmas spent quietly at the beach, enjoying the treasures washed up by the waves.

Lyrics

By Callie Wood, 2005

On Christmas morning, early
I go down to the sea
I walk along the water's edge
The waves have gifts for me

Seashells and cloudy glass
Smoothed round by the sand
Pebbles of many colours
Lie glistening on the strand

Necklaces of seaweed

And mermaid's hair, I've found

Sea-gull feathers and cuttlefish shells

Half-buried in the ground

In soft sand by the dunes
Camouflaged and small
Plover's eggs lie sheltered
The most precious gift of all

On Christmas morning early
The waves sing soft with me
As we celebrate the gift of life
Like a treasure from the sea

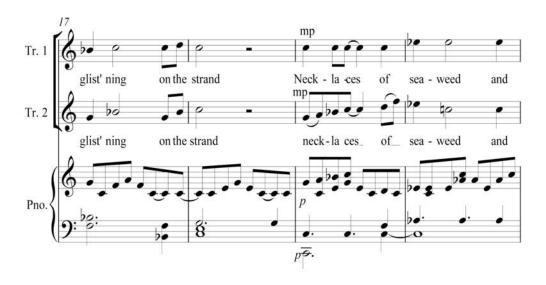
Gifts from the Sea: Score

Gifts From The Sea

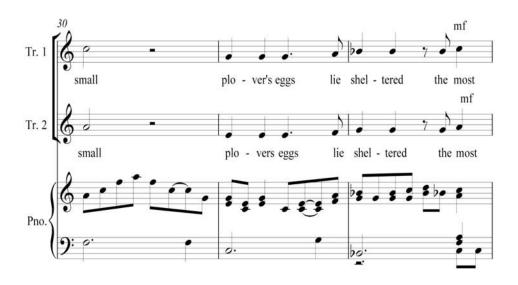


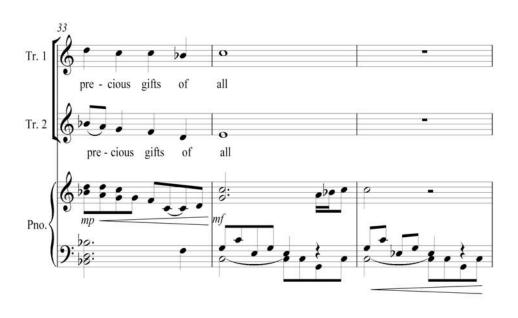




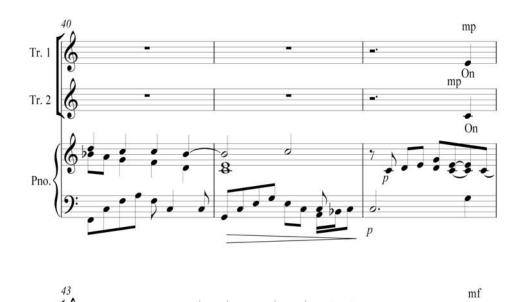






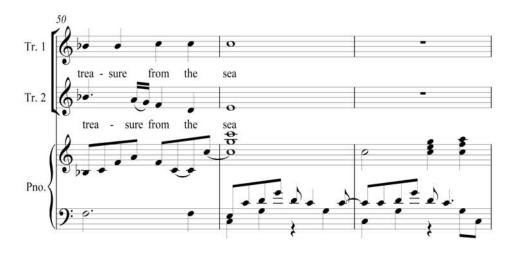














1.24 Kangaroo Warm-Up Round

A Warm-Up Round for A Cappella Treble Voices

Duration: 10 seconds

Words and Music by Callie Wood

Kangaroo Warm-Up Round was composed as a choral warm-up to practise singing arpeggios, and to develop independent part-singing.

Lyrics

By Callie Wood, 2008

Kangaroo
Hopping along
Won't you stop
And hear my song?

Kangaroo Warm-Up Round: Score

Kangaroo Warm-Up Round



1.25 River Flowing Warm-Up

A Warm-Up Song for A Cappella Treble Voices in Two Parts

Duration: 19 Seconds

Words and Music by Callie Wood

River Flowing Warm-Up is for practising staying in tune on a repetitive line in harmony, legato singing, and independent part-singing.

Lyrics

By Callie Wood, 2008

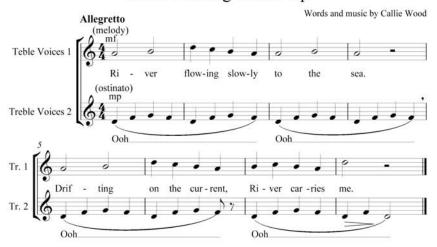
River flowing slowly to the sea.

Drifting on your current.

River, carry me.

River Flowing Warm-Up: Score

River Flowing Warm-Up



1.3 Choral Music for Children's Voices: 3 Parts

1.31: Admiral's Arch

1.32: Moonrise

1.33: Spooky Warm-Up

1.31 Admiral's Arch

For Treble Voices in Three Parts and Piano

Duration: 3 minutes, 1 second

Words and Music by Callie Wood

The poem for *Admiral's Arch* was written during a camping trip to Kangaroo Island in South Australia. The poem describes a colony of New Zealand fur seals that lives and plays in a tiny portion of the Southern Ocean framed by a spectacular rock archway called Admiral's Arch.

Lyrics

By Callie Wood, 1999

Sleek and dark
As black mercury
Seals sliding
Over rocks

Dancing in water
Flowing duets
Of silver
And green

Twining and spiraling
Swift as sunlight
Changelings
Of Lethe

Under an archway
Of wind-carved teeth
Sadness
Of a selkie's song

Admiral's Arch: Score















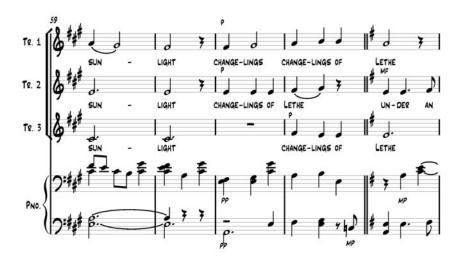




























1.32 Moonrise

For Treble Voices in Three Parts and Guitar

Duration: 1 minute, 42 seconds

Music and Lyrics by Callie Wood

Moonrise was inspired by a landscape painting of a summer evening, by concern about the drought, and by concern about the erosion and loss of topsoil seen in some of the big winds in Melbourne in early 2008.

Lyrics

By Callie Wood, 2007

I watch the moon rise

Across salt-lakes

And sand dunes.

I watch the moonrise.

It's dry.

Trees are ink-drops After-sunset colours Blur with sky-dust.

One star shines
Above the hill,
Illuminating strike-lines.

It's dry.

I watch the moonrise.

Moonrise: Score









1.33 Spooky Warm-Up

A Warm-Up for A Cappella Treble Voices in Three Parts

Duration: 19 seconds

By Callie Wood

Spooky Warm-Up is a singing technique and vowel-matching warm-up in three parts, which would be suitable for a children's choir.

Opportunities to practise vowel matching are provided with *legato* lines sung on the same vowel sound as the other two parts.

It was intended that the singers using this warm-up could swap parts to practise producing the vowels in different parts of their range.

Spooky Warm-Up: Score



1.4 Choral Music for Boys with Changing Voices

1.41: *Tram*

1.41 *Tram*

For Changing and Unchanging Treble Voices in Seven Parts and Typhoon bell, with Multimedia.

Duration: 5 minutes

By Callie Wood

Tram is a versatile piece with a range of performance options. For example, it has been performed with live movement, live voice and moving image, and also with recorded voice, moving image and sculpture. Tram is ideal for boys with changing voices, because there are plenty of unvoiced parts and there is no 'right' pitch. Tram was originally composed to accompany a five-minute film, and has therefore been composed to occur over a five-minute period. However, the form of this piece could easily be extended or abbreviated as required. For example, Tram could be used effectively as a warm-up piece in an abbreviated form. The marked durations in the Tram time-score are based on an actual tram ride, and as such are not very flexible. However, the rhythms in Tram could be taken at varying tempos, decided by each individual performer, while keeping the original rhythmic motif, and the marked durations, intact. This would produce interesting episodes of phasing which are appropriate in this piece, while maintaining accurate durations. The marked pitches in Tram should be taken as relative. Pitch clusters work well in this piece. All 'hairpins' should be treated like electronic fades (fading in or out from nothing).

Notated	Sound Portrays:	Key Performance Notes:
Sound: Kssshhhhhh	The hiss (release of brake?) which the tram makes when it is about to start moving.	This is an unvoiced sound (whispered). This sound starts with a loud attack on the "K" and "Sh" and then glissandos down slowly to nothing >.
Prr Prr	One of the rhythmical sounds of the tram wheels on the track.	This is an unvoiced sound. The "P" is quite soft. The emphasis of this sound is on the flipped/rolled "rr." The hairpins indicate where this sound fades in from nothing < and fades out > to nothing.
Mmmmm	The sound of the tram's engine either increasing in speed (rising glissando) or decreasing in speed (descending glissando)	This sound is voiced. It is a nasal hum that should glissando very slowly either up or down (as indicated). The rising hum starts from nothing and increases in volume as it ascends <. The hum decreases in volume as it descends >.
Trrtsika	One of the rhythmical sounds of the tram wheels on the track.	This is an unvoiced sound. The "T" attack leads into a rolled "rr" with secondary attacks on the "tsi" and "ka." The most sustained part of this sound is the rolled "rr." This sound may be faded in or out <>.
Hrr Hrr	One of the rhythmical sounds of the tram wheels on the track.	This is an unvoiced sound. This sound has a breathy "H" attack leading to a rolled "rr" and may be faded in or out <>.
KHheeeeee	The sound of the wind going past the tram as it goes along.	This is an unvoiced sound. This sound has a very smooth attack and is produced by expelling air steadily and noisily through the back teeth or over

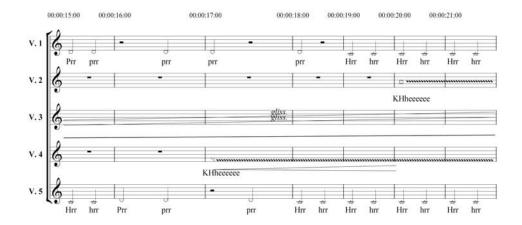
Nnng Pfieeohou	The whine of the tram's engine when it reaches a steady speed. The sound of the tram's engine as it comes to a full stop at a station.	the tongue. It helps to spread the mouth open sideways in a kind of 'smile.' This sound is voiced. This sound is a hum produced in the back of the throat. The mouth should remain open. This is an unvoiced sound. There is a strong attack on the "Pf" at the beginning of this sound, and quite a bit of air should be expelled in this attack, before the slow and breathy glissando which smoothly progresses through the different vowel sounds and dies away
Ooo	The sound of an ambulance siren as it approaches and recedes from the tram.	to nothing >. This sound is voiced. This is a smooth, undulating glissando. The peak of the glissando should first increase and then decrease in pitch, to give the impression of the Doppler effect.
Gzhhh	A low electronic noise as the tram goes up a hill.	This sound is voiced. The attack is an unvoiced "G" but the zhhh (or "jjj" as in "genre") sound should be sung at quite a low pitch.
Ffa Ffa	One of the rhythmical sounds of the tram wheels on the track in reverse.	This is an unvoiced sound. Expel plenty of air around the "Ff" sound.
Tsika	One of the rhythmical sounds of the tram wheels on the track in reverse.	This is an unvoiced sound. This is a shortened version of Trrtsika.
Oowhid	The sound of the tram coming to a full stop at the station in reverse.	This is an unvoiced sound. This is an upward glissando produced by sucking in air and varying the shape of the mouth to produce the appropriate vowel. It should end suddenly on a soft (unvoiced) "d."
Typhoon Bell (Or any bell that can be made to change pitch by varying the intensity at which it is struck).	Level tram crossing warning sound.	This is the only sound in the piece made by an instrument other than the human voice. The bell should increase and decrease in pitch to give the impression of the Doppler effect. Increasing and decreasing the force with which the bell is hit can achieve this.

Tram: Score

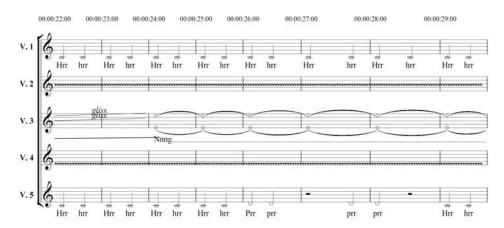




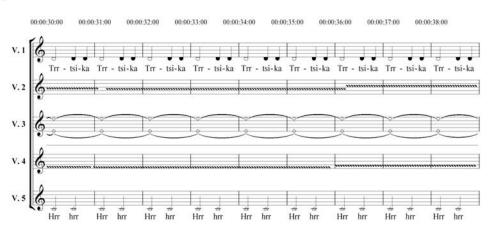










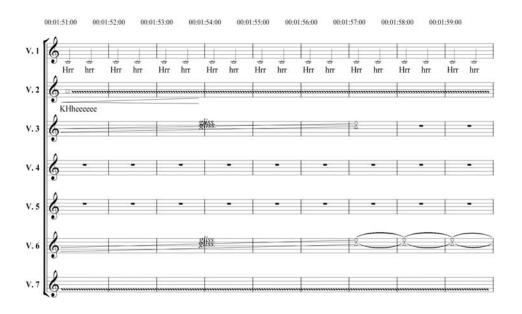






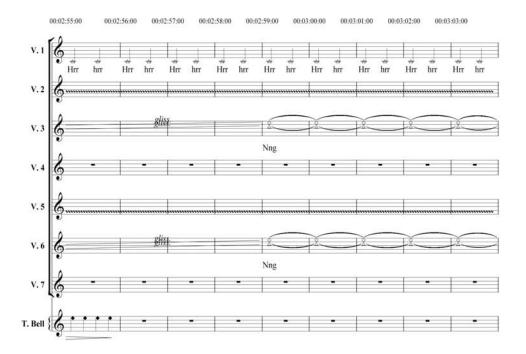




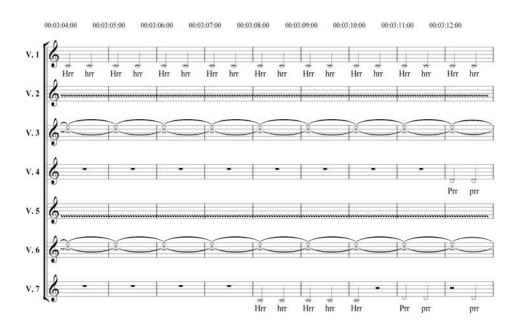


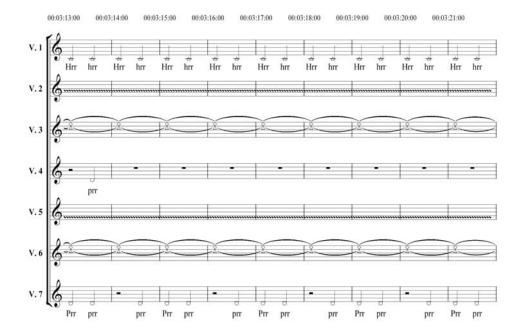




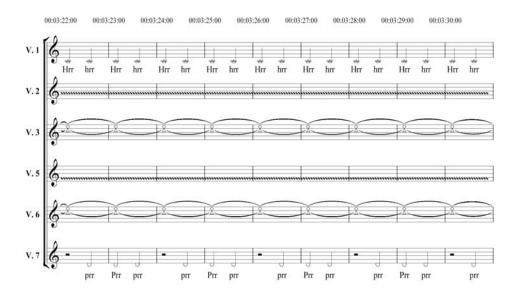








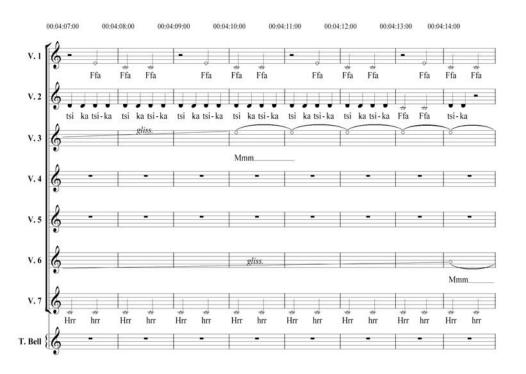






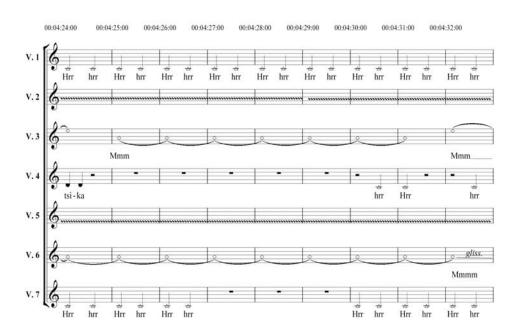














1.5 Choral Music for Teenage Treble Voices

1.51: Adagio for Snow

1.51 Adagio for Snow

For Treble Voices in Two Parts and Strings

Duration: 2 minutes, 58 seconds

By Callie Wood

2008

Composer's Notes

The general theme of the poem arose from a sense of sadness about some of the tragedies of global warming. This emotion was brought on by a documentary about the Arctic and Antarctic ice sheets, which showed how they have been melting sooner and sooner each year, and how this affects the fauna that relies on it, like the polar bears. According to the documentary polar bears are now severely endangered as a result of the retreating ice due to global warming.

Lyrics

By Callie Wood, 2008

The sea-ice melts early
Polar bear hunting
Stranded on melting ice
Far away from land

Starving he swims for days
Reaching land his only hope
Losing strength he must eat soon
Or he will surely die

I dream of snow
I dream of wild snow
White and glowing
On the peaks

Finally he reaches land
Only walrus there to eat
Walrus are fierce warriors
But now the bear is desperate

I dream of snow
I dream of wild snow
White and glowing on the peaks

Will there be snow for my children
Will the ice caps melt away?
Will there always be ice bears
Or will they just fade away

Wild bear attacks
Walrus fights back
Mortally wounded
Bear will die

Adagio for Snow: Score









