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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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Track listing of recorded performances on the appended CDs

CD 1

Woodwind Quartet

- | | | |
|----|--------------------|-------|
| 1. | I <i>Excursion</i> | 13:08 |
| 2. | II <i>Rest</i> | 4:54 |
| 3. | III <i>Dance</i> | 3:59 |
| 4. | IV <i>Spirited</i> | 6:17 |

Woodwind Trio

- | | | |
|----|-------------------------|------|
| 1. | I <i>Searching</i> | 3:15 |
| 2. | II <i>Pastorale</i> | 3:28 |
| 3. | III <i>Lively Dance</i> | 2:45 |

CD 2

String Quartet

- | | | |
|----|----------------------|------|
| 1. | I <i>Bounce</i> | 5:35 |
| 2. | II <i>Grace</i> | 3:55 |
| 3. | III <i>Opposites</i> | 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.

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EXEGESIS

A1 Introduction

In the introductory sections, A.1 and A.2, and the concluding sections, A.10 and A.11 of this exegesis I will use the first person. In all other sections the third person will be used.

The primary elements of this submission for Master of Music are the creative works as notated in Part B of this submission. CD recordings have been made of all but the choral cantata, *The Lost Coin*, and are included here as Part C, only to support the claim that all works are playable. The recordings are of varying standards, from the quite professional recording of *Bounce*, as performed by the Australian String Quartet, to those of community musicians for the string quartet movements of *Grace* and *Opposites*. The woodwind works were performed by experienced players, in the hope that the recording may be used to inspire young or amateur players striving to find every opportunity to be musical in their playing of these works.

The works were composed specifically for advanced senior secondary student and community ensembles. The cantata, *The Lost Coin*, was composed for the Adelaide Harmony Choir. The instrumental works add possible repertoire for the South Australian Certificate of Education music subjects at stage 1 or stage 2 and in particular for the subject, Performance Special Study. Students taking Performance Special Study at stage 2, as one subject towards the South Australian certificate of education, may perform an approved extended work either as a soloist or ensemble member, provided that there is only one performer per part.

In this portfolio of original compositions I have explored ways in which metrical contradictions, irregularity and ambiguity might be included in works for the targeted performers. The works submitted in this folio represent an exploration of rhythm: in particular, the use of prime number and complex meters, changes of meter, metrical modulation, varied note groupings and accents, and irregular phrase lengths. These compositions are intended to introduce rhythmic elements that are found in the works of composers of the professional repertoire, many of whom have inspired my rhythmic explorations. In writing for my targeted performers I have kept the rhythmic elements at a manageable level in the hope that students may later choose to explore or perform the more difficult rhythmic elements that can be found in the iconic works named in this exegesis.

My creative act of composing has been on going over many years and will continue into the future. So too, the research undertaken and presented through this folio of compositions is the result of a

wealth of previous experience and an opening to new directions. The research behind the works within this folio will no doubt lead me to diverse future creative endeavours. A brief insight into my compositional approaches to rhythm coming before this folio will be given at the start of the manifesto and aims in section A.2. Because composition for me has been ongoing, the list of sources included with this exegesis can not be a complete record of the texts, musical scores, performances and recordings that have influenced aspects of my compositional style.

Through the compositions within this folio I have endeavoured to add repertoire that explores rhythms in ways that are intended to satisfy the individual musician, deliver achievable challenges, act as an introduction to the unusual and above all, incorporate opportunities for musical self expression and fun.

This exegesis, which is structured under headings, attempts to take the reader on a journey through musical ideas found in the compositions and provide insight into any compromises made so that the works might be very appropriate for the target performers.

A.2 Manifesto and aims

With more than thirty years of involvement in formal and informal music education, there has been much that I have learnt from students, personal reflection and study. There are several areas of music pedagogy that I have examined, and as a result led me to question some traditional approaches. One of these areas is the teaching of rhythm. A question that I have pondered is: '*why is simple quadruple meter so over-represented in music presented to secondary students?*', followed with the observation that few published musical alternatives are available for some genres. When part of the reason for this is our Anglo - Germanic musical traditions and the influence of popular musical styles, is it possible to broaden that focus, and if so when best can this optimally occur in the musical training of the young?

Works with unusual rhythms and time signatures that I found and rehearsed with secondary students and community groups in large instrumental, small chamber ensembles, or choirs were performed with enthusiasm and positively received by audiences. My observations from these activities suggest that students and amateur musicians are open-minded and capable with respect to varied meters and unpredictable rhythms, and that audiences are able to relate to less familiar rhythms.

Several years prior to commencing studies at Master level, I received an invitation to compose for a professional trio. The only instruction given was that the work should not use simple quadruple meter. The resultant work, 'Lighten' for Violin, Percussion and Classical Guitar is briefly discussed here. The following are extracts from the first movement (allegro) of this work included here to show an early and successful focus on rhythm: note the use of prime number times.



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

Note also the change of meter in bar four of Fig.1 to conclude the phrase. This is a feature that proved very natural at the time of writing and one that has been explored further in various works in

this folio. Inspiration for the use of changing times at cadences has come from many sources, including the *Prologue* to Peter Sculthorpe's *Port Essington for Strings*.¹

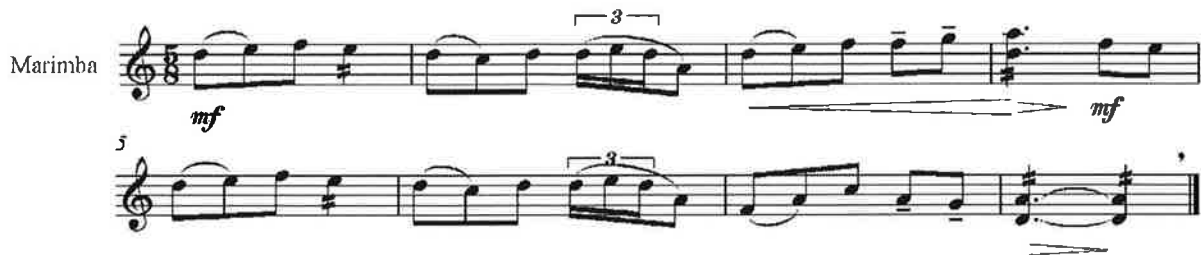


Fig 2 – the main theme from the A section scored for the marimba in *Lighten* 2001 (bars 9 – 16).

Bar one of Fig.1 accompanies Fig.2 as an ostinato. Inspiration for this melody and some of its later treatment came from a study of the Theme from Movement 4 *Intermezzo Interrotto* from Bartók's *Concerto for Orchestra*.²

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

The seven quaver time coupled with the longer note values used had the effect of slowing the music even though the quaver value equals the quaver of Fig.1.

Performances of this work were successful and encouraged further exploration in this direction so it was with enthusiasm that this project leading to a Master of Music began. It combines a passion for music education at the senior secondary level and beyond, with an appreciation of rhythmic inventiveness.

¹ Peter Sculthorpe. *Port Essington for Strings*. London: Faber Music, 1980.

² Béla Bartók. *Concerto for Orchestra*. London: Boosey and Hawkes, 1943

In this folio, my aim has been to explore rhythmic variety in works that could be performed by advanced student or amateur musicians. Compromises have been made so that the technical difficulties and the aural aspects are not beyond the musical capabilities and emotional understanding or instrumental - vocal techniques of such performers. Some compromises are explicitly discussed below.

In this exegesis I will illustrate, through discussion and musical excerpts taken from works in this folio, some of the rhythmic approaches that have been used. The main elements found within the instrumental works are discussed first, Parts A.3 – A.8 with Part A.9 devoted to elements of the choral work, *The Lost Coin* cantata.

A.3 Discussion of the instrumental works

The use of prime number meters

Movements or works that have inspired interest in the use of prime number meters have come from a wide range of repertoire and genres. A few of these works are, Tchaikovsky Symphony No 6 Movement 2,³ Bartok Concerto for Orchestra *Intermezzo Interrotto*,⁴ Dave Brubeck's *Unsquare Dance*⁵ and various folk songs including the New York Trader as sung by Ted Goffin, Catfield, Norfolk (E.J.M 1921) notated in *The Penguin Book of English Folk Songs* Edited by Ralph Vaughan Williams and A.L.Lloyd.

The New York Trader
Sung by Ted Goffin, Catfield, Norfolk (E.J.M. 1921)

To a New York trad-er I did be- long.. She was built for sea, both stout and strong, Well
5
rigged, well manned, well fit for sea; She was bound for New Your in Am - er - i - ky.

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

Although the time signature of 5/4 would be considered complex, the neat two bar phrases in two antecedent - consequent periods give a classical balance to this English folk song in the Dorian mode.

It was the obvious balance observed in melodies using prime number times that inspired further research. Prime number time signatures have been used throughout this folio, though not exclusively. The following give some examples of such use.

Violin I

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

³ Pyotr Il'yich Tchaikovsky. Symphonies 6 in B minor, Op. 74, *Pathétique*. Germany: Kalmus, 1893.

⁴ Béla Bartók. Concerto for Orchestra. Sz. 116, BB 123 London: Boosey and Hawkes, 1943

⁵ Dave Brubeck. Time Further Out *Unsquare Dance*. Dave Brubeck Quartet USA: Columbia, 1961 CK64668, Columbia, 1996

The grouping of the seven quavers in Fig 5. is clearly 3,2,2, however the two ties across bar lines work against the strong rhythmic accompaniment, as do the bow markings of the three quavers in the sequential figure bars 15 and 16. It was Debussy's *Prélude à l'après-midi d'un faune*⁶ that inspired the use of tied long notes for reducing the strength of the beats. This feature can also be seen in Fig. 32 the second theme from the String Quartet, *Opposites* (bars 22 – 30)

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

As in Fig.5, the Cello part in Fig.6 groups the seven crotchet pulses as 3,2,2. However the Viola is out of step by a quaver throughout this four bar Cello and Viola ground. The original quaver rest that began most bars in the viola part was replaced with a note in bars 5 and 7 to increase rhythmic certainty for players. Bar 9 shows a one bar extension. Worth noting is how the Viola part interacts with the rhythmically steady Cello. The extension is used four times in the movement and then features strongly in the coda. The tonality of the movement *Grace* is modal, in the dark Locrian mode. Each shift of tonal centre in this movement is by a min 3rd. The shifts have been used to structure the work.

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

The opening of *Opposites*, Fig.7 is played by Violin I then immediately answered in bar 3 by the Cello. Later this is varied by the addition of a passing note and a tonal transposition up a second, Fig.8.

⁶ Debussy, Claude. *Prélude à l'après-midi d'un faune*. New York, N.Y: Edwin F. Kalmus, [19..]



Fig. 8 *Opposites* (bars 7 – 8)



Fig. 9 *Opposites* (bars 74 – 77)

The Presto section from bar 74 of *Opposites* Fig.9 features a new melody of which this is the first phrase. Repeated pitches and the strong rhythm of the first and third bars are contrasted with the more graceful triplet crotchets. This short section remains entirely in this prime number meter and features regular four bar phrases.



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

This four bar bridge is from *Opposites*, Fig.10, and contrasts with the main material which has been largely in sevens. The prime of five quavers has been deliberately employed to decrease the time between the strong pulses at the start of each measure and has the effect of an increase in tension and apparent speed even though the quaver value is that of the earlier section in seven.

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

The opening introductory section of the Wind Trio *Lively Dance* is seen in Fig.11. Though this uses the prime number of five, the ties in the 2nd and 4th bars reduces the emphasis of the 3,2 grouping.



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

This Violin I phrase Fig.15 is the beginning of the second theme in *Bounce*. Note the rhythmic cadence. In addition the melodic movement seems slower through the use of the dotted crotchet replacing the three quavers, while the meter and speed remain unchanged. The tremolo bowing is used to alter the tone colour and not for any rhythmic consideration, though the change from *punta d'arco* to *ord.* means that the cadence figure of four crotchets is highlighted by a change of tone colour. The following phrase of this theme repeats these techniques.



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

At bar 115 of *Bounce*, Fig.16 a rhythmic variation of the main theme is heard, still using prime number meters, though this time five rather than seven. Notice that the phrase length is also a prime of seven bars and the rhythmic cadence is a bar of seven.

The image shows a musical score for a string quartet, specifically for bars 11 through 16 of the piece 'Opposites'. The score is presented in two systems. The first system includes parts for Violin I, Violin II, Viola, and Violoncello. The second system includes parts for Violin I, Violin II, Viola, and Violoncello. The music is written in 7/8 time, which changes to 4/4 time in the third measure of each system. The first system ends with a fermata over the final measure. Dynamics include *ff*, *ff*, *mp*, *mf*, and *f*. Articulations include *cresc.*, accents, slurs, and triplets. The score is a black and white image of a printed musical score.

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

Imitation is used in the bars of seven of *Opposites* for a cascade effect, Fig.17. Various approaches to the pitch of notes used and the placement of each entry was explored prior to settling on this harmonically simple and rhythmically logical version, with entries placed on strong beats according to the grouping pattern. On this occasion the phrase endings in common time conclude three bar phrases. The repetition from bar 17 presents the material with changes to the scoring, altering the tone colour and strengthening the restatement.

The image shows a musical score for a Woodwind Trio. It consists of two systems of staves. The first system includes Flute, Oboe, and Bassoon. The second system includes Flute (Fl.), Oboe (Ob.), and Bassoon (Bsn.). The music is in 6/8 time, with a key signature of one flat. Dynamics include piano (p) and forte (f). The time signature changes from 6/8 to 3/4 in the fourth bar and back to 6/8 in the fifth bar.

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

Lively Dance uses compound duple time at cadences as seen in Fig.18 in the fourth bar then in the following fifth bar, changing the phrase length from the expected four bars to five.

The image shows a musical score for a Flute. It is in 6/8 time and starts with a forte (f) dynamic. The music features a repeated pattern of three compound triple bars and one bar of compound duple.

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

The opening theme of *Excursion* features three compound triple bars and one bar of compound duple in a repeated pattern. The mode used is E natural minor.

The image shows a musical score for a Flute. It is in 7/8 time and starts with a forte (f) dynamic. The music features an unusually grouped eight quaver bar grouped 3,3,2.

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

Fig.20 shows the unusually grouped eight quaver bar grouped 3,3,2, as the rhythmic cadence to the phrase.

A.5 Changing times and alternate grouping

Included in the folio are experiments with alternate groupings within various time signatures and for various effects. Inspiration for the experimentation with alternate note groupings came in part from an examination of the Scherzo from Bartok's String Quartet No 5⁸, which groups nine quaver bars as 4,2,3. Early inspiration for changing meters came from a study of English folk songs⁹, and works such as *Les Noces*¹⁰ and *Histoire Du Soldat*¹¹ by Stravinsky. The following are a few examples of some of the successful experiments included in the folio.



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

The Presto section beginning at bar 112 of *Opposites* varies the opening theme by extending the motive with a bar of eight quavers grouped 3,3,2, see Fig.21. This begins a development section where the main compositional device used is rhythmic variation.

Fig. 22 String Quartet *Bounce* (bars 42 – 45)

⁸ Béla Bartók. *String Quartet No. 5*. Vienna. London: Universal, 1936.

⁹ Ralph Vaughan Williams, A.L.Lloyd Ed. *The Penguin Book of English Folk Songs*. Middlesex England: Penguin Books, 1971.

¹⁰ Igor Stravinsky. *Les Noces*. London: Chester, 1922.

¹¹ Igor Stravinsky. *Histoire Du Soldat*. UK: Chester Music, 1987.

The above extract, Fig.22 begins a short bridge in *Bounce*. Violin I and II interact rhythmically. The rest grouping of Violin I follows the grouping of the Violoncello, 2,2,2,2,2 quavers while the Violin II grouping is 3,3,2,2. The articulation indications on the parts are intended to highlight this rhythmic ambiguity in the performance while remaining readable for the individual instrumentalist.

Fig. 23 Woodwind Quartet, *Excursion* (bars 38 – 44)

The fragmented and slightly contrasting material of the second subject of *Excursion*, Fig.23 begins with alternate bars of compound quadruple and compound triple for the first two phrases and concludes with a three bar phrase also changing in meter. This construction makes a section of seven bars – a prime number.

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

Theme A, Fig. 24 of *Dance* uses alternating times of seven quavers, grouped 2,2,3, and three crotchets grouped 2,2,2. This melody is arranged to make four phrases, the first three phrases having two bars and the fourth extended by an additional bar of seven quavers.

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

Theme B of *Dance* Fig.25 is loosely related to Theme A through its rhythmic elements. It is contrasting by the use of some chromaticism in the first two simple triple bars. The fourth phrase is simply two bars of seven quavers, making an eight bar melody.

The image displays two systems of musical notation for a woodwind trio. The first system includes parts for Flute, Oboe, and Bassoon. The second system includes parts for Flute (Fl.), Oboe (Ob.), and Bassoon (Bsn.). The music is written in 3/8 time. The Flute part in the first system features a dance-like melody with eighth notes and some chromaticism. The Oboe and Bassoon parts provide a rhythmic accompaniment with eighth notes and rests. The second system continues the piece, with the Flute part playing a more active role, often mirroring or inverting the Oboe's melodic lines.

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

In the first four bars of this extract, Fig.26 from *Lively Dance* the flute has a dance melody. This is followed by two three bar phrases using imitation and inversion of the prime number oboe figure bar 15, the first bar of five quavers.

Probably the rhythmic experiment that caused the most issues with players was found in the first movement, *Searching*, of the Woodwind Trio. The difficulty related to the beat grouping of 3,2,2,2 against the grouping of 2,2,2,3 seen in the opening bars with the Oboe and Flute opposite to the Bassoon see Fig.27. This beat grouping has been reversed in places, see Fig.28 and Fig.29. In addition the beats have been grouped in rhythmic unison see Fig.30 and Fig.31. The role reversals allow contrasting tone colour combinations for example Fig.39 with the flute and bassoon working together in the opening bar and two bars later the oboe and bassoon repeating the motive to give a change of colour. The rhythmic unison seen in Fig.30 and Fig.31 has been used to strengthen the climaxes of the sections to which they belong.

Musical score for Flute, Oboe, and Bassoon, bars 1-7. The tempo is marked as quarter note = 260. The Flute part starts with a *mf* dynamic and features a melodic line with slurs and accents. The Oboe part has rests in the first two bars followed by a melodic entry in bar 3. The Bassoon part has a *mp* dynamic and plays a rhythmic accompaniment. The key signature has two flats and the time signature is 8/8.

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

Musical score for Flute, Oboe, and Bassoon, bars 17-19. The Flute part has a melodic line with slurs and accents. The Oboe part has a melodic line with slurs and accents. The Bassoon part has a melodic line with slurs and accents. The dynamic *f* is marked at the beginning of the section. The key signature has two flats and the time signature is 8/8.

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

Musical score for Flute, Oboe, and Bassoon, bars 22-25. The Flute part has a melodic line with slurs and accents, starting with a *mp* dynamic. The Oboe part has a melodic line with slurs and accents, starting with a *mf* dynamic. The Bassoon part has a melodic line with slurs and accents, starting with a *mp* dynamic. The dynamic *f* is marked in the Oboe part in bar 24. The key signature has two flats and the time signature is 8/8.

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

Musical score for a woodwind trio (Flute, Oboe, Bassoon) in the piece 'Searching' (bars 31-32). The score is written in treble clef for Flute and Oboe, and bass clef for Bassoon. The key signature has one sharp (F#). The Flute part features a melodic line with slurs and accents. The Oboe part has a similar melodic line with dynamic markings *f*, *ff*, and *mp*. The Bassoon part provides a rhythmic accompaniment with dynamic markings *ff* and *mp*.

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

Musical score for a woodwind trio (Flute, Oboe, Bassoon) in the piece 'Searching' (bar 50). The score is written in treble clef for Flute and Oboe, and bass clef for Bassoon. The key signature has one sharp (F#). The Flute part features a melodic line with slurs and accents. The Oboe part has a similar melodic line. The Bassoon part provides a rhythmic accompaniment.

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

A.6 The need for contrast

Not all moments of works are confined to the use of prime number times or unusual note groupings. Below are just a few examples of sections using a more 'normal' approach to rhythm. Other examples can be found in the movement *Hope* within the cantata *The Lost Coin*.

Musical score for Violoncello in the piece 'Opposites' (bars 22-30). The score is written in bass clef and 4/4 time. The key signature has one sharp (F#). The tempo/mood is marked *espress.* and the dynamic is *mf*. The score features several triplet markings (3) and a quintuplet marking (5) over the notes.

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

The second theme of *Opposites* Fig.32 is announced by the Cello. Triplets, ties and articulation against the beat are the rhythmic elements used to allow this theme to flow without making the common time pulse seem strong. This contrasts with the main motive, Fig.7 of the opening section.

Flute

Oboe

Clarinet in B \flat

Bassoon

mf *f* *mf* *f*

mp *mp* *mf* *mf*

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

This semiquaver figure from *Excursion* Fig.33 is used throughout in the transition sections both as rhythmic and modulatory bridge between the two main themes.

Flute

Oboe

Clarinet in B \flat

Bassoon

Fl.

Ob.

Cl.

Bsn.

mf *mf* *p* *p* *2* *2* *2* *2*

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

Fig.34 shows the opening (a section) of the second subject in G major of *Excursion*. The hemiola of three against two is a strong feature throughout this section. Although the hemiola and ties in the accompanying ostinato and appoggiaturas in the melody on beat 3 of first, second and fourth bars are intended to weaken the sense of four beats, the section still has a strong compound quadruple feel. This is a ternary form subject (a,a',b,a''). Alternating beat subdivisions between 2 and 3 within the accompaniment is aimed at improving a better aural understanding of the relationship and effect when played and heard together. This accompaniment is intended to afford the student or amateur player opportunity to practice this rhythmically challenging relationship. *Pastorale* from the Woodwind Trio is intended as an introduction to this rhythmic skill with the inclusion of unison crotchet triplets.

A.7 Metric modulation

In discussing Elliott Carter's First String Quartet David Schiff makes the following observations:-

*Carter built change into the musical structure through two procedures: metrical modulation and polyrhythmic form. Carter has come to prefer the term tempo modulation, since it is the tempo that changes, not the meter; but the changes in tempo themselves spring from a novel polyphony built out of lines of music moving at complex ratios of five against three or seven against four.*¹²

Several attempts were made to include metric modulations, or tempo modulations as Elliott Carter would prefer. Only those that changed note value in a less seamless manner than Elliott Carter's were sufficiently successful to be included in the folio. These are found in the fourth movement of the Woodwind Quartet, *Spirited* Fig.35, and the fifth movement of The Lost Coin Cantata, *Rejoicing* Fig.52. The difficulties encountered seemed to result from the prime number time signatures used and the groupings within times, as well as the need to keep rhythmic subdivisions fairly standard to ensure that the target audience might manage the changes.

¹² David Schiff. *The Music of Elliott Carter*. New Ed. London: Faber and Faber, 1998. (p. 23)

The image shows a musical score for a Woodwind Quartet, specifically the 'Spirited' section (bars 65-71). The score is divided into two systems. The first system (bars 65-71) features four staves: Flute, Oboe, Clarinet in Bb, and Bassoon. The time signature is 7/8. The second system (bars 72-77) features four staves: Flute, Oboe, Clarinet in Bb, and Bassoon. The time signature is 8/8. The second system includes dynamic markings: *mf* (mezzo-forte) and *mp* (mezzo-piano). The tempo is marked 'Spirited'.

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

Going from the section in seven quavers, grouped 2,2,3, to the section in eight quavers grouped 3,3,2, and at the same time making the crotchet equal a dotted crotchet provides an obviously contrasting slower and, with the legato indications, a smoother more cantabile section.

This is a concept that deserves further research. Whilst its use in this manner brings about a clear differentiation of sections, other questions are prompted such as, could Elliott Carter's approach be used to construct a rhythmically 'modulating' bridge in much the same way a change of key is prepared for, and could a more deliberate and concentrated use be made of metric modulations to formally structure a work in a similar manner to the structural key relationships of extended forms?

A.8 Compromises

Keeping the works at an amateur standard meant that a number of compromises were required. Some were made to reduce rehearsal time while others were aimed to reduce the required level of musical understanding and maturity necessary for a confident performance, and yet others aimed to increase player enjoyment during rehearsals and performances of the works, whilst also extending performers in the area of rhythmic accuracy through exposure to unfamiliar rhythmic concepts. The nature of some of these compromises will be briefly outlined below.

Compromises in scoring

The pitch range within the works has been limited to regions that can be performed with confidence by the advanced secondary and community musician. The most advanced scoring has been in the string quartet where the first violin part is occasionally scored quite high in the range. This has been a deliberate choice as many South Australian stage 2 Solo Performance or Performance Special Study violinists perform works for assessment in this range with excellent musicality, as do members of local community orchestras.

The rehearsals by the Adelaide Harmony Choir highlighted a range issue with the movement *Angels Rejoicing* for the sopranos. To overcome this observed issue, a second soprano line was added to the movement, and the soloist, who was contracted to perform this work, required alterations in the range, so the baritone part was rewritten. The performance was later cancelled. Both alterations did not change the concept of the work as a whole, but did ensure a better performance outcome for the future.

Compromises in structure

Fairly simple structures for movements with clearly structured melodies and figures have generally been used. The choice to keep these elements fairly simple and obvious has been made to balance the more demanding rhythmic elements. It is hoped that this enables the music to be accessible to amateur musicians. A range of forms has been used, such as sonata form, binary form, ground bass, rondo, variation form, and minuet and trio at the structural level, with binary or ternary form used at the melodic level, most with some variation or non standard approaches being included as necessary. Much repetition and development of obvious melodic and rhythmic elements have been used, thus avoiding the inclusion of too many ideas in single movements which might cause amateurs difficulty in musical understanding and performance.

Compromise in tonality

Although there is a good deal of modal writing in this folio that impacts on the musical effect from both the performers' and listeners' point of view, the works sound tonal and are without extensive chromaticism and are therefore accessible to a broad range of people. Generally the choice of keys has been conservative though in the string quartet there are some sections in more difficult keys, ones without open strings that help with left hand positioning. Modulations have been limited so that repeated gestures have frequently been kept in the same group of pitches for ease of playing.

Simple elements

The following open string accompanying ostinato figures Fig.36 and Fig.37 and the rhythmic use of repeated notes Fig.38 aim to give a strong basis for the more demanding melodic elements and thus improving accuracy while reducing rehearsal time.



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

Fig.36 accompanies the first announcement of the main theme that begins with the up beat to bar 10 of *Bounce*.

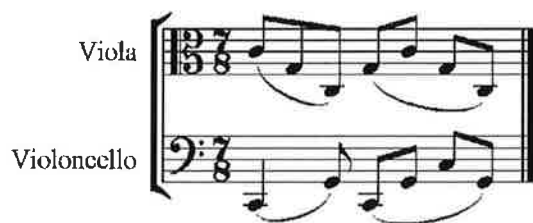


Fig. 37 String Quartet, *Opposites* (bar 74)

Fig.37 is the accompanying ostinato to the melody for *Opposites*, Fig. 9 above. The string crossing ostinato uses mainly open strings on both instruments making it simple to play.



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

The accompaniment Fig.38 to the opening motive of *Opposites* has the effect of generating a regular crotchet pulse. This pulse works against the seven quavers of the melodic figure making the opening somewhat ambiguous, but at the same time giving stability. The indication that the two quavers were to be played with one bow needed to be removed at the recording session of this movement.

Approach to the standard of parts

In writing all but the string quartet, the aim was to keep all parts to between a grade 4 – 6 ability level in pitch range and technical demands of parts and keys. However, since a few students begin the study of string instruments at a young age and achieve a high standard before moving from secondary school, and with many of these advanced students being found in amateur ensembles, I chose to write at least the first violin part of my quartet to a moderately high standard.

The least demanding work in this folio is the relatively simple *Pastorale* from the Woodwind Trio which was written with the intention of being an introduction to crotchet triplets, with the target players at an intermediate ability level; still the work should be satisfying for either a stage 1 or 2 ensemble.

A.9 Choral work

***The Lost Coin* - A Cantata for Choir, Strings and Baritone Solo.**

This cantata was written for the Adelaide Harmony Choir, an amateur choir that regularly presents oratorio-like works among a repertoire of lighter choral pieces and opera choruses. This is a large ensemble of keen singers. It should be noted that not all members read music or have had singing training. Demonstrated understanding of the limitations of the ensemble can be seen in the writing which is largely tonal, though modal at times, and employs interesting yet fairly straight forward rhythms, with some completely outside of some of the choristers' previous experience. This was to be performed in July 2011 but was cancelled, however all movements had been rehearsed sufficiently to report that whilst there were challenges, none seemed insurmountable.

Inspirations and comparisons

As a member of the Adelaide Harmony Choir, observations of previous repertoire have been made. Of particular interest were works that had challenging or unusual rhythms. A work of this nature presented to the choir was Peter Sculthorpe's *The Birthday of Thy King*¹³. So many members of the choir found this difficult that on its first presentation it was abandoned and not performed. It was subsequently performed after a slightly lengthier rehearsal period, reflecting that the choir was capable of performing non standard rhythms accurately. While under the direction of Richard Chew the choir rehearsed and performed his *Rites of Passage*¹⁴ quite successfully. This work included prime number meters, changing meters and the occasional bar of non-standard note grouping. Since completing my cantata the choir has successfully performed John Rutter's *Tomorrow Shall be My Dancing Day*¹⁵, a work which relies on unconventional rhythmic elements to supply the energy and drive, confirming that though some of the rhythms of my work are challenging, such challenges are able to be met provided the work is sufficiently rehearsed.

Observing the extremely positive audience reaction to the 2011 performance by the Philharmonic Chorus and Marryatville High school choir and orchestra of Karl Jenkins work *Stella Natalis*¹⁶,

¹³ Peter Sculthorpe. *The Birthday of Thy King*. London: Faber, 1988.

¹⁴ Richard Chew. *Rites of Passage*. Sheffield: 2004.

¹⁵ John Rutter. *Tomorrow Shall Be My Dancing Day*. Oxford: OUP, 1989.

¹⁶ Karl Jenkins. *Stella Natalis*. London: Boosey & Hawkes, 2010.

especially of movements in prime number meters indicated that non musicians are intrigued by complex and unusual rhythmic elements. This is encouragement for further research into complex, ambiguous rhythmic elements for choral works.

***The Lost Coin* – a discussion of the rhythmic elements**

Teaching – Baritone solo and Tenor and Bass from the choir with String accompaniment.

The rhythmic elements are fairly straight forward in this movement. The Baritone part has some freedom to deliver the solo sections, but when accompanied by the choral parts the rhythm is strict. Meters vary from simple quadruple to simple triple with the quaver value maintained. The contrast between the steady crotchet beats and the dotted crotchet beats of the simple triple meters heightens the sarcasm of the lyric setting in places such as ‘tax collectors’ and ‘they mocked him’.

♩ = 60 *Colla voce*

♩ = 60 *Tempo giusto*

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

The opening baritone solo accompanied by the male choristers in the second phrase Fig.39, indicating the freedom allowed for the lightly accompanied solo section, and the rhythmic strictness of the following phrase.

Baritone Solo

Tenor

Bass

Not with tax col-lec - tors, Oh, not with tax col-lec - tors

Not with tax col-lec - tors, Oh, not with tax col-lec - tors

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

The strong first beat in this Simple Triple setting was used to show the Pharisees' pompous determination that Jesus should not mix with the poor and outcast. Similarly the three quavers per bar seen in Fig.41 were used to achieve a 'mocking' tone.

Baritone Solo

Tenor

Bass

They mocked him, they mocked him, they mocked him.

They mocked him, they mocked him, they mocked him.

They mocked him, they mocked him, they mocked him.

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

Loss

After the initial four bars of the second movement, *Loss*, the introduction settles into groups of sevens, notated as a bar of simple quadruple followed by a bar of simple triple Fig.42. This continues a focus of this folio on the use of prime number meters, again not exclusively in this movement. Once the choir begins, the meter changes after several bars, with the movement featuring two, three and four beat bar sections of varying lengths, including choral sections that alternate the simple quadruple and simple triple of the introduction in two bar phrases. These changing meters were used to help tell the story and give clarity to the lyrics. The climax of 'broken' has each syllable sounded to the value of a dotted crotchet but within bars of simple triple meter. This breaking of the fairly regular crotchet pulse heard throughout the movement strengthens the emotional impact of the woman's loss.

Soprano *mp* Gloom - y, gloom - y, *mf* wind-ows way up high

Alto *mp* Gloom - y, gloom - y, *mf* wind-ows way up high

Tenor *mp* Gloom - y, gloom - y, *mf* wind-ows way up high

Bass *mp* The struc-ture gloom - y, gloom - y,
The struc-ture gloom - y, gloom - y,

Fig. 46 *The Lost Coin* Movement 3 *Despair* (bars 30 – 34)

The setting of this text Fig.46 uses word painting through the choice of tessitura and rhythm.

Soprano *mp* The dark-ness hides__ hides__ *mf* hides__ the coin__ that must be *f*
found. The dark - ness hides the coin that must be found.

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

The soprano line from the climactic phrase to end the contrasting middle section of *Despair* Fig.47 shows the almost constant change of meter, and even the second simple triple bar on the second line above could have a meter of six quavers. All changes have been made to emphasis the important lyrics.

Hope

Hope was deliberately written in simple quadruple meter to contrast with other movements with their more ambiguous rhythmic settings. The intention was to make the movement sound 'hopeful'. There are very minor ambiguities written with a change of meter; a bar of simple duple followed by a bar of compound duple with the main beats of both remaining equal Fig.48. In rehearsal this was questioned by choir members, since triplets could have been used to notate the rhythm instead. However the emphasis that was achieved by the choir exactly suited the lyrics.

Soprano

Alto

Tenor

Bass

The light gives hope. She reach-es for a broom the
The light gave hope. She found it with her broom up-

The light gives hope. She reach-es for a broom the
The light gave hope. She found it with her broom up-

The light gives hope. She reach-es for a broom the
The light gave hope. She found it with her broom up-

S.
A.
T.
B.

floor is co-vered ov-er with fresh hay
on the floor all cov-ered with fresh hay

floor is co-vered ov-er with fresh hay
on the floor all cov-ered with fresh hay

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

Rejoicing

The bright mood of this movement needed an exciting rhythm. The oscillation between compound duple and simple triple at a fast speed was chosen for the accompaniment Fig.49. Inspiration for this was taken in part from the song 'America' from Leonard Bernstein's *West Side Story*.¹⁷

¹⁷ Leonard Bernstein. *West Side Story*, Vocal Score. London, Chappell, 1959, c1957

Vivace ♩ = 120

Piano Reduction

Pno.

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

The first four bar phrase Fig.49 oscillates between compound duple and simple triple meter in a two bar pattern. This is not followed in the second phrase which only uses one bar of simple triple as a rhythmic cadence. Such a slightly unusual and complex rhythmic approach is balanced by a simpler approach to melody, harmony and phrase structure.

Soprano

mf

A mo - ment pass - es _____ then in ju - bi
la _____ tion then in ju - bi - la - tion

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

The sopranos' opening melody in *Rejoicing* continues this change of meters between compound duple and simple triple. After much thinking about the notation the decision to leave out the time signatures was made because the rhythm could be more easily read by the amateur singers without the extra information that would, to them, clutter the score. In rehearsal this was sung quite accurately and with the intended accents and enthusiasm.

Soprano

Then in ju _____ bi _____ la _____ tion

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

This phrase from *Rejoicing* Fig.51 was the one phrase that required the most rehearsing in the movement because of the augmented scale figures in the second and third bars, and not because of the changing meters or the prime number phrase length.

Cantabile *mp* ♩. = ♩

Soprano

the wo-man lifts her eyes in si-lent prayer;

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

Fig.52 shows a fairly simple example of metric modulation found at the middle prayer section. The resultant slower speed and the contrasting common time were chosen so that a more prayerful and calm mood could be achieved. In rehearsal this was well done and achieved the desired effect.

Meaning for Baritone solo, choir and strings.

Baritone Solo *mf*

Here Je-sus paused a mo-ment in his speech, of clear and sim-ple truths he'd tried to

teach, and looked a round the ga-thered crowd to find his in-flu-en-tial au-di-ence quite blind.

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

Meaning has a fairly straight forward rhythm using crotchet beats. The only rhythmic ambiguity comes from the occasional simple duple bar to end phrases of varying lengths, a feature that occurs in alternate bars where two bar phrases occur. These simple duple bars act as rhythmic cadential figures.

Angels Rejoice

There is a Turkish folk influence in this movement indirectly through Dave Brubeck's 'Blue Rondo A La Turk'¹⁸ which uses quavers grouped 2,2,2,3 with phrase endings grouped 3,3,3. The grouping used in this final movement though is 2,2,3 and 3,3,2 for the rhythmic cadences at ends of phrases.

¹⁸ Dave Brubeck. *Blue Rondo à La Turk for Piano*. San Francisco: Derry music Co., 1962

Piano Reduction

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

These opening bars of *Angels Rejoice* announce the main thematic material for this movement. Notice the strong rhythmic effect of the three bars of seven, grouped 2,2,3, followed by the single bar of eight quavers, grouped 3,3,2. Experimentation is continued by a change of meter at the ends of phrases. The whole choir sing lyrics to this melody in rhythmic unison in the middle of the movement. In rehearsal this lyric section was sung fairly accurately after a short time which confirmed that the accent pattern and rhythm of the passage matched the lyrics well.

Soprano

f marcato

An - gels re - joice when the
lost one is found.

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

The opening choral section is in rhythmic unison, indicated above, Fig.55 and notated with the soprano line only. The initial attempts to sing this section, as anticipated, were uncertain, but the conducting was sufficiently clear for this to sound in fairly confident unison at the second rehearsal.



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

Initially these two bars Fig.56 were used as a contrasting figure to the main theme. Note the alternate note grouping of 3,2,2. These two bars were inserted between the sections of rapid lyrics, bars 45 – 46 to allow breathing space so that the choral work would not degenerate in delivery strength and accuracy over the section from bar 37 to bar 55. In this they served well, as demonstrated by the choir in rehearsal. The rhythmic pattern notated in the treble Fig.56 was then found most suitable for the repeated phrase 'Angels rejoicing' in the coda and then inserted as a two bar bridge between the introduction and the entry of the choir, bars 17 - 18.

A.10 Conclusion

It is impossible to be fully conclusive about creative work that is ongoing. The creative work of a composer is on going and never finished. The conclusions here do not relate so much to the creative work but to the creative journey.

Within the limited nature of folio of just over an hour in length, there have been successful outcomes resulting from experimentation and research into rhythmic ambiguity and the use of prime number meters, alternate note grouping and changes of meter, including metric modulation. I have found that alternate note grouping and accent patterns are a natural occurrence in prime number meters, but that these can equally effectively be used within the more standard meters to enhance rhythmic interest. Where more standard meters have been incorporated the grouping has been varied mainly in a mixture of twos, threes and fours.

While composing these creative works, I have kept my target performers in mind and made deliberate choices to ensure that the parts are easily readable and, with rehearsal, performable, while at the same time musically challenging and enjoyable. Where I have incorporated unusual note groupings and rhythms that are not part of our Anglo-Germanic tradition and training, I have ensured that naturally accented melody notes exactly match the desired rhythmic subdivisions of the particular meters and grouping. My aim in doing this was to make my creative works more easily and accurately understood and performed.

As a result of working with the musicians in the recordings of my works for wind instruments, I have concluded that some rhythmic elements cause more difficulties than others for players. The major difficulties encountered by the wind instrument players were in sections where the combined rhythms of parts had no shared accented beats other than the first beat of some bars. The effect as a whole gave sufficient encouragement to persist for the recording; however I see the need for a more gradual introduction to the more ambiguous rhythmic elements.

Clearly some experiments were immediately successful in performance. In fast movements these tended to be those with a limited range of note values, regardless of the time signatures and beat groupings, provided that these were generally consistent across the ensemble. The slower sections or movements did not present problems to players regardless of the variety of note values and meters used or the ambiguous nature of the rhythmic elements. I determined that the speed gave players sufficient time to respond to the rhythmic notation accurately.

Much thought went into each work to ensure playability. Some of the compromises that were made to ensure that the works were not too challenging have been discussed in the body of this exegesis. Broadly these compromises aimed to reduce the challenges other than those of rhythm through compromises of tessitura, technical, musical and emotional demands, texture, structure and scoring.

Because of the fine direction of my supervisors I have undertaken much drafting, redrafting and revision for each work prior to considering them somewhat complete and passing them to potential performers. As a result only minor revisions have been necessary to suit performers' requirements. The observations I made from the rehearsals of *The Lost Coin* Cantata resulted in only very minor

revisions for practical reasons, none of which altered the main concept of the individual movements. The helpful insights given by the Australian String Quartet also resulted in minor revisions to *Bounce*.

No revisions were necessary as a result of the recording of the woodwind works, though the process did reveal the relative difficulties of each rhythmic challenge which will be used as a guide in the writing of future compositions. Also revealed was the demanding nature, from a player's point of view, of the first movement, *Excursion*, of the woodwind quartet. This movement was taxing to play because of its length and its lack of rests in some sections. This was most keenly felt and articulated by the Oboists. Fortunately the following slow movement, *Rest*, did give opportunities for lengthy silences from players.

Having completed this folio of original compositions I still hold intriguing possibilities for future research into rhythmic ambiguity and complexity. I feel that I have explored the use of complex meters, varied note groupings and accents along with changes of meters using a fairly conservative approach to note lengths and musical structures. Some of this conservatism has been deliberate in making suitable works for the amateur. Whilst success at this level is encouraging and has produced some works that I feel are ready for public study and performance, I am inspired to explore these elements at an even more complex level. I ponder what difference to my writing would result from using a more complex note value pallet?

Planning the incorporation of metrical modulations was not easy. Several more attempts to modulate in this manner were undertaken at the draft stage, but only those remaining seemed successful and even these are relatively simple explorations. Now that I have found some success, I am intrigued by the thought that metrical modulations could possibly be used to structure a movement or work in the same way that key centres structure works, possibly a direction for the future.

Whilst I had the intention of planning works with greatly varying phrase lengths and section lengths based on relatively complex number patterns at the macro level, the balance required between intriguing research and playability for the targeted performers largely resulted in a slightly conservative approach. So the question remains:- could I take these aspects further for more advanced performers and still be satisfied with the resultant compositions?

A Western Australian dance company director heard my string quartet and has choreographed a work for their repertoire that is accompanied by its three movements. Although I have yet to see the work I am assured that the changing times and rhythmic complexity is what inspired their dance. Collaboration at the planning stage for a future work may be yet another intriguing option.

Appendix

Appendix 1 The initial and penultimate drafts of *Bounce*.

Whilst the opening theme of *Bounce* existed among my sketches (see Appendix 1a) prior to the commencement of my Master of Music studies, the final six minute movement underwent several drafts during my candidature. Included here is an annotated copy of the penultimate version (Appendix 1b). You will note that this version is one minute longer than the final edited version that was then workshopped, slightly revised, performed and recorded by the Australian String Quartet.

The annotations indicate changes made mainly between this draft and the final version, though occasionally changes from earlier drafts have been highlighted to show changes that were made due to rhythmic considerations. Compromises that were made for playability are also indicated.

Vivace ♩ = 240

Bounce

47

Virginia Lakeman

Violin I

Violin II

Viola

Violoncello

Musical score for measures 1-4. The score is for Violin I, Violin II, Viola, and Violoncello. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The tempo is Vivace with a metronome marking of ♩ = 240. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and dynamic markings.

5

Musical score for measures 5-8. The score continues with the same instruments. Measure 5 starts with a dynamic marking of *mf*. Measure 6 has a dynamic marking of *mp*. Measure 7 has a dynamic marking of *f*. Measure 8 has dynamic markings of *f*, *mf*, and *mp*. The music includes a double bar line and a repeat sign in measure 7.

12

Musical score for measures 12-15. The score continues with the same instruments. Measure 12 has a dynamic marking of *mf*. Measure 13 has dynamic markings of *f* and *mf*. Measure 14 has a dynamic marking of *f*. Measure 15 has a dynamic marking of *f*. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and dynamic markings.

18

Musical score system 18-23. It consists of four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The first two staves have a melodic line with slurs and accents. The third staff has a piano accompaniment with slurs and accents. The fourth staff has a bass line with slurs and accents. Dynamics include *mp* and *mf*. There are crescendo and decrescendo hairpins.

24

Musical score system 24-29. It consists of four staves. The key signature is three sharps. The time signature changes from 2/4 to 7/8. The first two staves have a melodic line with slurs and accents. The third staff has a piano accompaniment with slurs and accents. The fourth staff has a bass line with slurs and accents. Dynamics include *mf* and *f*. There are crescendo and decrescendo hairpins.

30

Musical score system 30-34. It consists of four staves. The key signature is three sharps. The time signature changes from 7/8 to 2/4. The first two staves have a melodic line with slurs and accents. The third staff has a piano accompaniment with slurs and accents. The fourth staff has a bass line with slurs and accents. Dynamics include *f*. There are crescendo and decrescendo hairpins.

35

Musical score system 35-39. It consists of four staves. The key signature is three sharps. The time signature changes from 2/4 to 3/4. The first two staves have a melodic line with slurs and accents. The third staff has a piano accompaniment with slurs and accents. The fourth staff has a bass line with slurs and accents. Dynamics include *f*. There are crescendo and decrescendo hairpins.

Bounce

Penultimate Draft

This 7 minute long version was amended in several ways and its length was reduced to approximately 6 minutes playing time.

Bounce

Virginia Lakeman

The original register and range of the opening

Violin I

Violin II

Viola

Violoncello

to allow for future climactic use of this range.

5

mf

mp

f

mf

11

f

mf

f

simili

mp

simili

mp

Ties were added to give more rhythmic interest.

17 *simili* *mp* *p* *f* *mf*

23 *punta d'arco.* *pp* *pp*

29 *Ord.* *punta d'arco.* *Ord.* *p* *pp* *mp* *Ord.* *pp* *mp*

35

mf *mf* *f* *mf* *f*

pizz.

40

Scoring was altered to give a more open texture and interesting rhythmic effect to this four bar phrase.

A two bar bridge was inserted after this bar using material from the following bars.

pizz. pizz.

44

punta d'arco

p

arco

arco

mf *mf*

48

pizz.

To make this more playable an additional quaver was added to this 2nd violin figure.

pizz.

51

arco

pp arco

pp

arco

mf

55

Rit.

arco

pizz.

pizz.

pizz.

A Tempo

58

mf

mf

pizz.

pizz.

The semiquavers in this pizz passage were removed to make the passage playable.

Notes were added in this section to increase playability and rhythmic interest.

63

arco

mf *f*

68

A speed change added here to slow the tempo.

arco

arco

mf *mp* *mf*

74

arco

mf

poco accel for two bars

Tempo of bar 72

p *mf*

arco

mf *p*

82

mf

89

Musical score for measures 89-95. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes, often beamed together, with some notes tied across measures. There are several slurs and accents. The piece concludes with a double bar line and a key signature change to two sharps (D major).

96

Musical score for measures 96-101. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes, often beamed together, with some notes tied across measures. There are several slurs and accents. The piece concludes with a double bar line and a key signature change to two sharps (D major).

mf

Scoring modified to lead to bar 119.

Section until bar 118 omitted.

102

Musical score for measures 102-118. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature changes from one flat (B-flat) to two sharps (D major) at measure 102. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes tied across measures. There are several slurs and accents. The piece concludes with a double bar line and a key signature change to two sharps (D major).

mf

108

Musical score for measures 108-118. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has two sharps (D major). The music features a mix of eighth and sixteenth notes, often beamed together, with some notes tied across measures. There are several slurs and accents. The piece concludes with a double bar line and a key signature change to two sharps (D major).

116

mf

mf

f

pizz.

122

Key changed to 6 flats. An ASQ suggestion

pizz.

127

arco

f

f

134

arco

arco

arco

Bar removed.

141

pp

147

Violin II rescored to give more thematic unity to this section.

pp *pp*

153

mp
mf *pizz.*
f
mf

158

mp
mf

Changes to this join were made to smooth the transition. The bar of crotchets was omitted entirely.

162

mp *arco* *mp* *mp*

167

173

The ending from this point on was completely reworked.

179

187

mf

mf

pizz.

f

192

pizz. *mf*

mf

f pizz. *mf*

pizz.

198

f

arco *mf*

f

arco

mf

203

f

mf

208

Musical score for measures 208-214. The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat). The time signature changes from 2/4 to 7/8. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *arco*, *f*, *mf*, and *mp*. There are also *v* (accents) and *∩* (trapezoidal markings) above some notes.

215

Musical score for measures 215-220. The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat). The time signature is 7/8. The music continues with a complex rhythmic pattern. Dynamics include *mp*. There are *v* (accents) and *∩* (trapezoidal markings) above some notes.

221

Musical score for measures 221-226. The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat). The time signature changes from 7/8 to 2/4. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *mp*. There are *v* (accents) and *∩* (trapezoidal markings) above some notes.

227

Musical score for measures 227-232. The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat). The time signature changes from 2/4 to 7/8. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *mp*. There are *v* (accents) and *∩* (trapezoidal markings) above some notes. The score ends with a double bar line and repeat signs.

Appendix 2 Trio 2 sketch which became *Opposites*.

This has been included to show the growth of the String Quartet movement *Opposites* from a sketch of earlier ideas. *Opposites* and *Bounce* are the only works in my Masters folio that existed as sketches prior to commencing my candidature.

Though much of the opening of the final version of this movement can be clearly seen in this sketch, annotations point out the changes that have been made and give some insight as to the motivation for each change. Discussion of the musical elements and compositional techniques used in the final five minute movement are found in the body of this exegesis.

Trio 2

Musical score for Trio 2, measures 1-3. The score is in 7/8 time with a tempo of ♩ = 250. The instruments are Violin, Marimba, Percussion, and Guitar. The Violin part has a first ending bracket around measures 1 and 2. The Marimba part consists of two staves. The Percussion part is a single staff with a drum set icon. The Guitar part starts in measure 2 with a forte (f) dynamic. The key signature has one flat (B-flat).

1. The pitch of the notes were altered to D, C to reduce the insistance of the E's in all but the imitative section as discussed in 2.

Musical score for Trio 2, measures 4-6. The instruments are Vln., Mar., Perc., and Gtr. Measure 4 starts with a 4-measure rest for the Violin. The Marimba part consists of two staves. The Percussion part is a single staff with a drum set icon. The Guitar part continues from the previous page. The key signature has one flat (B-flat).

8

Vln.

Mar.

Perc.

Gtr.

cresc.

ff

ff

cresc.

ff

2. 63

2. Changes of octave and texture through the use of imitation were made to these elements.

2.

12

Vln.

Mar.

Perc.

Gtr.

mp

f

2.

7

16

Vln. *mf* *mp* *p* *pp*

Mar. *mp* *f* *mf* *ff* *mp* *p*

Perc.

Gtr.

3.

3. Slight elements of syncopation were added here to reduce the strength of the beat in preparation for the slower contrasting section.

4. The rhythm of the cello melody was altered from this original by the use of ties, appoggiaturas and other modifications whilst keeping the general shape of the melody.

21 $\text{♩} = 105$ - Altered to $\text{♩} = 100$

Vln. *pp*

Mar.

Perc.

Gtr. 4. 3.

25

Vln.

Mar.

Perc.

Gtr.

5. Considerable changes to the scoring of the accompaniment to account for the change in instrumentation, but also to reduce the strength of the beat a little.

28

Vln.

Mar.

Perc.

Gtr.

mf

mf

31

Vln.

Mar.

Perc.

Gtr.

31

3

pp

f

34

Vln.

Mar.

Perc.

Gtr.

34

3

3

36

Vln.

Mar.

Perc.

Gtr.

The musical score consists of four staves. The Violin staff (Vln.) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melodic line starting with a half note B-flat, followed by a triplet of eighth notes (A-flat, G, F), and then a quarter note E-flat. The Maracas staff (Mar.) is a grand staff with a treble clef on top and a bass clef on the bottom. The bass line contains a series of chords and notes, including a half note B-flat, a quarter note A-flat, and a quarter note G. The Percussion staff (Perc.) shows a single drum hit at the beginning of the first measure. The Guitar staff (Gtr.) is in treble clef with a key signature of one flat and a common time signature. It features a rhythmic pattern of eighth notes with stems pointing down, starting with a B-flat, followed by A-flat, G, and F. The score concludes with a double bar line at the end of the fourth measure.

Both of the main thematic ideas of *Opposites* are seen in this early sketch, but none of the exploration of either theme or the materials used to join the sections of the work.

Appendix 3 *Excursion* first draft

The idea of featuring hemiola, Fig.56 and later Fig.57, for the main accompanying figure first occurred when walking on the banks of the Murray with a friend who took three steps for my two. The walk was mainly in companionable silence enjoying the sounds of the bush. These sounds were stylised into the melodic and rhythmic figures heard above the hemiola. Though a moderately satisfying couple of minutes were produced with this as the basis the work was not interesting and was defying all attempts to extend it until a first subject was added, initially as an introduction, now bars 55 - 76. These bars featured the idea of including, at the ends of phrases, varying numbers of beats (2, 3 or 4) of material that had already been written. These act as cadences to the phrases. With this added the whole section that had been composed sounded more like a development than a logical work where material was presented and explored. Once that thought was followed to its logical conclusion a single melody for the first subject based on bars 55 – 76 was composed, but without the inclusion of the existing thematically derived interruptions, then a contrasting melody for the second subject based on elements that had been explored in the initial sketch and finally material and figures to join these together, thus beginning what was to become a movement loosely in sonata form. The result seemed pleasing. The first draft is included here to demonstrate the drafting, redrafting and editing processes used in completing this folio. Highlighted below is the subtle rhythmic changes made to the accompaniment.

The image shows a musical score for two instruments: Clarinet in Bb and Bassoon. The music is in 12/8 time and consists of four measures. The Clarinet part is written on a treble clef staff with a key signature of two sharps (F# and C#). It features a continuous eighth-note melody. The Bassoon part is written on a bass clef staff with a key signature of one sharp (F#). It features a rhythmic pattern of eighth notes, with some notes beamed together in pairs (marked with a '2') and others beamed in groups of three (marked with a '3').

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

Above is the original accompaniment, Fig.56, for what was to become the development section of the second subject. Though the inspiration for this idea came on the walk in which a friend took three steps for my two, the intention of its inclusion in the folio was to give opportunity for the less experienced player to practice playing two against three. This can be quite a difficult rhythmic skill to develop in itself so useful to include in a study of ambiguous rhythms, however the effect became tedious. The refinement seen below in Fig.57 extends the players by alternating between the subdivision of two and three with the addition of a tie.

Fig. 57 *Excursion* accompaniment (bar 72)

The final accompaniment Fig.57 maintains the hemiola and is musically more effective while offering the players more of a challenge and hopefully making the figure more interesting to play. The tie in the bassoon part has two functions, hiding the beat and giving a place to breath when needed in this ostinato section. The clarinettist should breath when needed but after a duplet.

Excursion for woodwind quartet – final structure

The structural analysis of this movement is given here so that a full understanding of the sketching and reworking processes can be understood.

Section	Bars	Material	Key and features
EXPOSITION	1 - 26	First Subject	E natural minor Compound triple & duple - Semiquaver figure
	27 - 30	Transition (Among the first material composed. See above.)	Accel. Repeated note and neighbour note figures
	31 – 49 (31 – 38 - a) (39 – 45 – b) (46 – 49 – a')	Second Subject	G major Compound quadruple relying more on crotchets, quavers and dotted quavers - 8 bars Mixed times of Compound quadruple and triple 7 bars Shortened and modified 4 bars
	50 - 54	Closing theme or codetta to the exposition.	Descending and ascending semiquaver figure featuring repetition and sequences
DEVELOPMENT	55 - 76	First and Second subjects (Second section composed	Second subject material of varying numbers of beats (2, 3 & 4) interrupts the first subject material at the

		see above.)	phrase endings.
	77 - 93	Second subject and transition material (First section composed see above.)	Short motives from the second subject are explored interrupted at bar 81 with transition material
	94 - 95	First subject	These two bars act as a transition
	96 - 105	Transition material and elements of the second subject.	B _b major
	106 - 120	Second subject and closing theme	D _b major
	121 - 125	Transition	Modulated to E major for the recapitulation
RECAPITULATION	126 - 140	Second subject	E major – the tonic major
	141 - 142	Transition	Elements of the first subject only
	143 - 168	First subject	E minor The decorative features on beat three have been altered for the recapitulation of this theme.
	169 - 177	Coda to the Recapitulation	Material from the closing section to the exposition. Note the use of elements of the first subject in the final three bars.

Excursion First Draft

71
Virginia Lakeman
2009

Andante ♩ = 40

The score consists of four systems of staves, each with four parts: Flute, Oboe, Clarinet in Bb, and Bassoon. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked 'Andante' with a quarter note equal to 40 beats per minute. The first system (measures 1-2) shows the Flute and Clarinet in Bb with a *mf* dynamic, while the Oboe and Bassoon play a rhythmic pattern with a *p* dynamic. The second system (measures 3-4) continues the patterns, with the Flute and Clarinet in Bb playing a triplet of eighth notes. The third system (measures 5-6) features a more complex rhythmic pattern with accents and slurs. The fourth system (measures 7-8) shows the Flute and Clarinet in Bb playing a rhythmic pattern with accents, while the Oboe and Bassoon play a rhythmic pattern with slurs.

9

Fl.
Ob.
Cl.
Bsn.

11

Fl.
Ob.
Cl.
Bsn.

14

Fl.
Ob.
Cl.
Bsn.

17

Fl.
Ob.
Cl.
Bsn.

20

Fl. *mf*

Ob. *p*

Cl. *mf*

Bsn. *p* 2 *mf* 2

Detailed description: This system contains measures 20 and 21. The Flute part has a melodic line starting in measure 20. The Oboe part has a rhythmic accompaniment of eighth notes. The Clarinet part has a melodic line with some rests. The Bassoon part has a melodic line with slurs and fingerings (2). Dynamics include *mf* for Flute and Clarinet, and *p* for Oboe and Bassoon.

22

Fl. *mf*

Ob. *p*

Cl. *mf*

Bsn. *p* 2 *mf* 2

The section from here was discarded.

Detailed description: This system contains measures 22 and 23. The instrumentation and dynamics are similar to the previous system. A bracketed section of the score is crossed out with a horizontal line, and the text "The section from here was discarded." is written below it.

24

Fl.

Ob.

Cl. 2 2 2 2

Bsn.

Detailed description: This system contains measures 24 and 25. The Flute and Oboe parts have melodic lines. The Clarinet part has a rhythmic accompaniment of eighth notes with slurs and fingerings (2). The Bassoon part has a melodic line. Dynamics are not explicitly marked in this system.

26

Fl.

Ob.

Cl.

Bsn. 2 2 2 2 2 2

Detailed description: This system contains measures 26 and 27. The Flute part has a melodic line. The Oboe part has a rhythmic accompaniment of eighth notes. The Clarinet part has a melodic line with slurs and fingerings (2). The Bassoon part has a rhythmic accompaniment of eighth notes with slurs and fingerings (2).

28

Fl.

Ob.

Cl.

Bsn.

30

Fl.

Ob.

Cl.

Bsn.

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String Quartet

In three movements:-

1. Bounce

2. Grace

3. Opposite

by

Virginia Lakeman

Approximate playing time 15 minutes

Copyright 2010

String Quartet

Program notes

1. Bounce
2. Grace
3. Opposites

Elements of 'Bounce' and 'Opposites' existed as short sketches for years prior to the writing of this work. These short melodic or rhythmic elements were drafted and redrafted into the larger movements. 'Bounce' and 'Grace' are intended to contrast in the same way that the two main ideas of 'Opposites' contrast. Both 'Bounce' and 'Opposites' begin with bars of seven quavers. 'Bounce' does not remain long in a constant time signature at any stage. There are patches towards the end of 'Opposites' that move through time signatures in a manner like the earlier movement but mostly this movement remains more faithfully to its two main times, seven quavers and four crotchets.

'Grace' uses a ground that is heard at the beginning and repeated throughout, though not at the same pitch. This movement is modal and moves keys by a minor third at each new section until the pitch of the opening returns for the last statement. Over the ground the two violins weave their graceful melodies.

The first performance of 'Bounce' was given by the Australian String Quartet at Elder Hall on Saturday August 22nd 2009 as part of a workshop program for new compositions. Their valuable advice has been included in some revisions.

Approximate playing time 15 minutes.

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Woodwind Trio

For

Flute, Oboe and Bassoon

- 1. Searching*
- 2. Pastorale*
- 3. Lively Dance*

by

Virginia Lakeman

Approximate playing time 9' 30" minutes

Copyright 2010

Wind Trio for Flute, Oboe and Bassoon

Program notes

1. Searching
2. Pastorale
3. Lively Dance

'Searching' is written using the whole tone scale and rhythmically features unusual note grouping. In the opening the Flute and Oboe use grouping of 3,2,2,2 while the bassoon is grouped 2,2,2,3. So the search is for rhythmic agreement and a tonal centre. It has a simple Binary form structure inspired by short works of J.S. Bach. 'Pastorale' is a work in C minor that is written in sonata form. After its short introductory flourish the two contrasting themes are stated, explored and restated. 'Lively Dance' is light and dance like but not intended to accompany dance. It explores, through rhythm, a variety of dance like melodies and figures.

Notes to the performers.

Total playing time approximately 9' 30"

These three short works could be performed singly or as a suite. The articulation, dynamic markings and rests should be observed in all three works to achieve the intended effect. The fun of 'Searching' and 'Lively Dance' should contrast with the more peaceful 'Pastorale', though even here there should be an obvious difference in the playing of the two main themes.

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Woodwind Quartet

For

Flute, Oboe, Clarinet in B \flat , and Bassoon

1. Excursion - Andantino

2. Rest - Moderato

3. Dance – Allegretto

4. Spirited - Presto

by

Virginia Lakeman

Approximate playing time 28 minutes

Copyright 2010

Wind Quartet for Flute, Oboe, B_♭ Clarinet, Bassoon.

Program notes

1. Excursion – Andantino
2. Rest – Moderato
3. Dance – Allegretto
4. Spirited – Presto

Elements of this work were conceived during a house boat holiday on the river Murray and influenced by a later excursion to Kangaroo Island. Whilst it is not a deliberately programmatic work it is intended as a celebration of the beauty and marvels that are seen in creation on land and from the water. Although the music is abstract each title can be used to guide the listener. Each movement has a distinctive approach to rhythm. All feature changing time signatures to reflect the more random and asymmetric features of the Australian landscape, flora and fauna.

Notes to the performers

Approximate playing time 28 minutes.

Each part is intended to be easily playable by the advanced secondary instrumentalist and to be equally pleasurable to play. Some sections require the ensemble to play with equal volume and intensity while others should be played so that the melodic line, which can be found fairly equally in all instrumental parts, is at the fore front. 'Rest' explores the tone colours that can be achieved by mixing these wind instruments in twos or threes in various combinations. This movement should be played quite freely and expressively and should contrast with the more precise approach to the rhythm of the other movements. Notes and rests have been grouped in all movements to indicate the accents or 'beats' within each bar. Maintaining the 'beats' will be particularly useful in the final two movements to achieve the life and vitality across the various time changes. Take care of the metric modulations in 'Spirited' as you move into and out of the sections beginning at bars 47 and 117. Above all have fun as you play together.

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The Lost Coin

A Cantata for
Baritone, Choir and String Orchestra
Full Score

Music by
Virginia Lakeman

Lyrics by Yr Ham & Virginia Lakeman
based on Luke 15

Approximate playing time 22 minutes

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The Lost Coin: A Cantata for choir, Baritone soloist and Strings.

Program notes

1. Teaching
2. Loss
3. Despair
4. Hope
5. Rejoicing
6. Meaning
7. Angels Rejoice

This is a modern cantata based on the Luke 15 parable where Jesus explains to his disciples that there is much rejoicing in heaven when the lost are found, by reminding them of the lengths we humans go to when something precious such as a coin, sheep or family member is lost, and of the rejoicing that follows when the lost is found.

Unlike the sacred cantatas of J.S. Bach the choir takes the major role in telling the story with the baritone soloist, joined by the men of the choir in movement one, setting the scene in which the story is told and later in movement six with the full choir, giving its meaning.

Originally the poems by Yr Ham, a tertiary lecturer in creative writing and poetry, were written as six sonnets. With her permission some were rearranged by the composer so that the music was not limited by the sonnet structure. Lyrics for a seventh movement, 'Angels Rejoicing' were also added. The cantata tells the story from the woman's perspective. She has lost one of the precious coins from her head piece which was her dowry and intended by her father for her personal security in the world of men. Movements two to five trace her emotional journey following the realisation of her loss, the despair she feels, the hope that comes when she begins her search and the rejoicing she shares when her coin is found.

The melodic and harmonic elements are largely tonal, using recognised scales and modes with only occasional chromaticism. Rhythmic inspiration has been drawn from many composers. The most obviously such inspired movements are 'Rejoicing' which has a similar approach to rhythm as 'America' by Leonard Bernstein in West Side story and, 'Angels Rejoicing' which was inspired in part by the unusual note grouping in Dave Brubeck's 'Blue Rondo A La Turk' which was inspired by a Turkish folk rhythm.

Conductor's notes

Approximate performance time:- 23 minutes

The string accompaniment was written so that the work could be performed with string quintet or chamber orchestra. If string players are not available then the performance could take place using the piano reduction played on a piano, a keyboard using a string sound or on an organ.

It was the intention of the composer to keep the writing well within the technical and musical abilities of the amateur choir and instrumentalists.

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The CDs must be listened to in the Music Library.