

Virginia Kaye Lakeman

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 |

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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*.

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Thanks finally to David Wescomb-Downs for his careful editing of my exegesis.

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