

Register of theses at The University of Melbourne 1992

M.Mus. theses passed in 1991/1992

- Greenbaum, S. Pat Metheny's *The First Circle* (1984): Transcription and commentary.
Kildea, P. World War I and the British music industry.
Kouvaras, L. Aspects of the postmodern condition in *Southern Cross: Double Concerto*—a work by Barry Conyngham.
Nunn, P.J. [Composition folio.] The organ music of Ian Bonighton.
Raymond, E. The influence of Bach on Chopin's Preludes and Etudes.
-

PhD theses in progress

- Christoforidis, M. Nationalism and Neoclassicism in the works of Manuel de Falla.
Ekkel, G. Voice-leading and the church modes in Renaissance polyphony.
Erdonmez, D. Guided imagery and music.
Gong, X. Q. Comparative study of underlying philosophical theories of Western and Chinese music.
Grunstein, S. Bach keyboard Partitas.
Gustavson, R. Hans Ott's *Novum et insigne opus musicum* (RISM 1537¹) and *Secundus tomus novi operis musici* (RISM 1538³), and the editing and transmission of the early sixteenth-century motet.
Kasztelan, H. Tonal and atonal fusion in Bartok's *Studies* Op. 18.
Kildea, P. F. Sociological influences on the music of Benjamin Britten.
Kouvaras, L. I. Aspects of Postmodernism for recent contemporary Australian opera.
McColl, S. *Kritisch bewegte Formen*: Music in the Viennese press 1896-1897.
Patton, F. E. The life and works of Florence M. Ewart.
Reiner, Th. The concept of musical time.
Stockigt, J. Jan Dismas Zelenka: The complete Psalm settings.
Van der Meulen, S. *Empfindsamkeit* in eighteenth-century music.
Walker, R.H. In what is constituted musical meaning, significance and value.

MMus theses in progress

- Allison, D. Effectiveness of music in ante-natal, labor and postnatal phases on mother and infant.
Barlow, P. [Composition.]
Catanach, A. Eighteenth-century flute music: Aspects of performance on eighteenth-century and modern instruments.
Ceff, L. A. Investigation of sound color in the electronic music studio, including historical and analytical approaches.
Devers, D. Music and morale-boosting in Australia during World War II.
Dixon-Lawrence, R.H. Early nineteenth century violin pedagogy.
Duggan, E. [Computer aided composition.] Analysis of computer music by B. Conyngham.
Farmer, E.-A. Performance practice of the organ works of Cesar Franck with a focus on recorded performances of Franck's works by Charles Tournemire.
Finsterer, M. Investigation of major influences on Australian contemporary composition.
Furman, A. Haydn's London visits 1791-1795: Impact on his keyboard style.
Greet, M. Analysis of Benjamin Britten's String Quartet no. 3.
Hindson, M.J. [Composition.] Analysis of *Red Lightning* by Michael Smetanin and *Lace* by Gerard Brophy.
Joseph, D. [Composition.]
Murray, K.J. Manuel de Falla and Angel Barrios.
Prohasky, G.S. Brahms's transcription for bassoon and analysis.

- Segal, D. Fanny Hensel.
 Thompson, L. A study of the micro and macro structures in the first three symphonies of Brenton Broadstock, and their relation to light as referred to in their respective titles.
 Todzy, J. [Composition: 4 works]. Analysis: Indeterminacy in the works of Bruno Maderna.
 Tregear, P. The life and operas of Fritz Bennicke Hart.

M.Mus. theses under examination

- Edwards, J. The effect of musical experience, level of cognitive functioning and cues on the known song recall ability of older adults who have some form of dementia.
 Hamilton, V. Performance practice of the Baroque period: Late seventeenth-, early eighteenth-century country France.
 Horowicz, D. [Composition: Quintet for nine instrumental players and voice; work for solo guitar; work for voice and chamber ensemble; work for string orchestra.] Analysis of two works by Lutoslawski—a comparative dissertation.
 Perry, S. Multiple meaning in Dmitri Shostakovich's Eighth String Quartet, op. 110.
 Purcell, K.J. *La Bohème*: an analysis of the opera's musical and dramatic congruence as evident through its structural proportionality.
 Shaw, P. Metaphor as a compositional determinant in the String Concertos by Barry Conyngham.
 van Pinxteren, W. Musical style in selected Fantasias and Preludes of Joachim van den Hove.