

# Abstracts

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## *O s'io potessi donna and Se pur ti guardo: A Survey of Accidental Usage in the Practical Sources for Two Sixteenth-Century Four-Part Songs*

Terry Clinton, MMus(Musicology), Conservatorium of Music,  
University of Sydney, 2001

One of the major problems for modern scholars interpreting the surviving sources of polyphonic vocal music has been an awareness that the staff notation of pitch was not entirely exact. This has been made clear by the study of theoretical and instructional writings from the sixteenth century and earlier, which discuss standards of consonance and acceptable dissonance with reference to the adjustments that should be made to vocal parts by performers to adhere to these conventions, practices modern scholars refer to as *musica ficta*. But, from the first decade of the sixteenth century, another species of practical source, the instrumental tablature, became commonly available in print. Tablatures for plucked string and keyboard instruments were designed to show players where to place their fingers on a fretboard or keyboard, and therefore unambiguously document pitches.

This study sets out to survey accidental usage in the printed intabulations of two secular four-part vocal works published in tablatures for plucked string instruments (the lute, vihuela and cittern). The selected vocal works are *O s'io potessi donna* by Giachet (Jacquet) Berchem, and *Se pur ti guardo* of uncertain authorship. The aim has been to choose works that were popular subjects for intabulation in several European regions over a period of several decades. Accidental use is assessed with an eye to national or generational variables, but the overarching purpose is to survey the decisions made by the instrumental arrangers and to sift out standard practices. These may assist performers and editors separated by centuries from the musicians who were trained in the musical system of the day and who knew these works well.

Even within the boundaries that had to be set on the project, traditions of performance practice have emerged for both selected works that could not have been inferred from the 'rules' of *musica ficta* alone. Where the evidence of the intabulations converges with whatever the example vocal editions can offer it is possible to confirm what were judged the most crucial of corrections and the most appropriate treatments for cadences, with the added dimension of being able to isolate expressive devices that were part and parcel of the way these works were performed over many decades.

The combined evidence from the intabulations and the example vocal editions of these two works represents a catalogue of choices from which the modern editor and performer can

choose. Some are essential items, some come highly recommended and some are optional extras. Score transcriptions in volume two provide a rough guide to these recommendations, gathering together the decisions of intabulators in a form that summarises their support for each accidental. While a performer or editor might grade the accidentals by weight and accept only those usages that were standard practices, there is also the potential for choices to be made based on an appreciation for the effect that the original user found appealing, even if they were apparently the only one to think so at the time. Identifying just what is the solid ground of consensus through the examination of a wide range of practical sources provides a home base from which such excursions can be made with a degree of confidence.

*Many Beads One String: A Study of Composition and Arrangement Techniques in Early Sacred Music and the Larger Role of Such Music Forms*

Kim Cunio, MCA(Music), University of Newcastle, 2002

What is the role of early sacred music in a contemporary culture, and what are the larger cultural beliefs that must be acknowledged and understood by the modern practitioner, when dealing with this repertoire? Specifically how are composers or arrangers expected to collate music that is often not thought of as entertainment or art, but as an aid to achieving a transformational experience? If different forms of early sacred music are used as the basis for new composition and realisation, what options are available to the composer/arranger to achieve a musical outcome that has a ring of 'authenticity,' without doing a disservice to the original system of belief.

The thesis examined some musical traditions, seeking to provide a larger context that can be readily understood. It also addressed the role of music within the confines of a spiritual or monastic tradition. Accompanying the thesis are four , all of which have an accompanying log book. The log books provide a commentary on each project and evaluate the artistic and creative processes undertaken. The thesis provided a framework for the scores to be interpreted and understood in their musical and cultural context. The thesis also included case studies on two traditions, the music of the Qumran sectarians, commonly known as the Essenes, and the music of Tibetan Buddhism. These traditions share a premise of seeing music as part of devotional worship and practice.

The final part of the thesis looks at some of the approaches that twentieth-century composers and arrangers have used with traditional and folk music, including the music of Vaughan Williams and his process of collecting and transcribing folk songs, as well as a comparison between my own work and the arrangements of Ladino music that Winsome Evans made for her ensemble The Renaissance Players.

The thesis does not to set out a definitive manner in which to explore early sacred music, but rather illuminates the larger landscape facing the composer and performer. It moves from a premise of realisation as opposed to reconstruction; taking the view that within the available historical and musical constraints there are surprisingly large areas open to interpretation and difference. To freeze oral music in time is to do it a potential disservice for future generations.

*Aspects of Australian Published Song, 1890–1914*

Jennifer Hill, PhD, University of Melbourne, 2002

The thesis examines an essentially unexplored repertoire of songs from a number of different viewpoints, set out in five core chapters. Each chapter contextualizes, in a different way, the songs within the society that produced them. I claim that the songs were a vital and important part of the fabric of cultural life for many Australians and generally a source of great enjoyment. Music-making in the home which embraced the singing of parlour song was, as elaborated in Chapter 2, 'Domestic Performance Contexts for Australian Song,' widespread in most classes in city and country Australia during this period. But generally public performance preceded the dissemination of Australian songs in published form and their use in the home. Most songs came to the attention of the public when heard in a rich variety of generally public entertainments—principally operettas, musical comedies, pantomimes, concerts and vaudeville—and, if enjoyed, were purchased for home use in the form of sheet music. In Chapter 1, 'Public Performance Contexts for Australian Song,' the thesis describes these performance contexts and identifies which were most accessible to Australian creators of song during this period, enabling them to reach potential song purchasers. Each extant published Australian song from the period mentioned in this and other chapters is included in an Appendix.

In Chapter 3, 'The Creators and their Songs,' the thesis identifies the principal song composers—and some of the lyricists—from this period, most of whom are relatively obscure. This is done with a view to elucidating their careers and making general observations about the various types of songs favoured by composers of different professional backgrounds. This chapter also includes brief descriptions of songs by important song composers. Thirty-six of these are reproduced in their entirety in an Appendix, as a more or less representative anthology of Australian published song. Chapter 4, 'Publication and Marketing: An Introduction,' looks at the songs as published artefacts, and provides a brief introduction to song publishing in Australia at this time. This chapter contextualizes the songs within a commercial setting and illustrates that it was often difficult to find a publisher and just as difficult to derive a reasonable income from either composing, publishing or retailing music. Chapter 5, 'Song Types and their Cultural Significance,' categorizes the songs, based mainly on their texts, and explores their cultural significance. Here I raise questions of whether the songs contribute to a sense of a national identity and consider whether any of them could possibly have influenced attitudes or even changed behaviour, or whether they merely reflect predominantly middle-class values and social mores.

*Investigating a Singing Voice in Diverse Genres and Styles: A Discussion of Context and Process*

Mina Kanaridis, MA(Hons), University of Western Sydney, 2002

The author investigates the voice in diverse genres and styles, documenting and interpreting vocal performance through a contextual analysis of specifically chosen repertoire. This repertoire is drawn from collaboration with two musical groups, the Renaissance Players and Coda and from the author's artistic direction and presentation of four diverse recitals: American

Songs, Italian Baroque, American Folk and Theatre and Nostalgia. Each recital is treated as a separate case study, in which the process of selecting, rehearsing and performing the repertoire is closely examined. Recordings and selected examples of scores are included to illustrate the findings. The discussion concludes with a synthesis of context and process within the framework of a global perspective celebrating diversity.

*The Sacred Road to Mozart: A Study of Early Music Techniques from East and West and the Transition to Baroque and Classical Period Repertoire*  
Heather Lee, MCA(Music), University of Newcastle, 2001

Is there a unified thread to the continuum of sacred and early music that can allow us to formulate a series of approaches suitable to repertoire ranging from the ancient (pre-notated music), medieval, baroque, and classical periods? If such didactic material is to be approached, what type of artistic and vocal strategies must be available to provide a consistent, informed, and reliable performance? Issues examined include the role of instrumentation, performance pitch, embellishment and ornamentation styles, performance practice or period style, as well as vocal-centred issues of temperament, technique, vowel shape and resonance and breath control.

The body of the thesis is concerned with musical and cultural contexts and the role of the singer in interpreting these. Case studies are presented of particular repertoire explored in the series of accompanying recitals for this candidature, as well as oral research in the form of interviews and questionnaires to relevant musical practitioners from eastern and western backgrounds. The case studies are of the Qumran sectarians (commonly called the Essenes), who are popularly known as the writers of the Dead Sea Scrolls; the music and stylistic output of Hildegard von Bingen (1098–1179), visionary, mystic, writer and composer; the Pergolesi *Stabat Mater* and Mozart's opera *Le Nozze di Figaro*. The most substantial of these studies is on the Dead Sea Scrolls material, as it is an entirely new repertoire.

For Classical and Baroque music interpretation can be applied to tempi, vocal and instrumental styles, dynamic range, and vocal nuance. For earlier music there is an almost limitless area available for different interpretations including the role of rhythm, tempi, dialect within language, the use of quarter and microtones, and the significant issue of how to even source musical information that is mostly not preserved in written form.

*Bruckner's Ninth Revisited: Towards the Re-Evaluation of a Four-Movement Symphony*

John A. Phillips, PhD, University of Adelaide, 2002

Ever since its first performance in 1903, the Ninth Symphony of Anton Bruckner (1824–1896) has been generally thought of as a symphony in three movements. Despite the publication in 1934 of the surviving materials for a fourth movement together with the known sketches and drafts for the first three, the existence of a highly advanced orchestral score for the Finale of this symphony was until recently largely ignored or dismissed as irrelevant. The author's research established the following:

1. that the surviving fragments of the orchestral score of the Finale constitute no mere draft but an *emergent autograph score*;
2. that Bruckner, by the time of his death, may have reached the end of the movement in its initial score phase; and
3. that material for the Finale has not survived the work's capricious transmission.

Endorsed by an examination of Bruckner's compositional techniques, these findings, firstly, made a Performing Version of the movement a more justifiable proposition, resulting in publication and performance of the version edited by Samale, Phillips, Cohrs and Mazzuca (Adelaide–Bremen 1992, 1996). Secondly, it brought about a decision by the Bruckner Complete Edition (Musikwissenschaftlicher Verlag, Vienna) to publish a reconstruction of the movement from the extant sources (1994, 1999), facsimile edition of relevant manuscripts (1996), and monograph (forthcoming). In 1999 and 2002, Musikwissenschaftlicher Verlag published a second performing version of the Finale, the *Dokumentation des Fragments*, based solely on the surviving fragments of the movement. The original project was expanded to encompass a new edition and critical report on the first three movements (2000, 2002), separate monographs on the sources for each movement and a text volume on the symphony's genesis and reception.

This thesis combines a detailed history of the Finale and its reception with an account of the author's philological research and commentaries on the resulting scores and publications—research which in time may assist musical opinion in re-evaluating this work more closely along the lines of its composer's original conception. It is divided into three sections. Part One, 'The Genesis and Subsequent History of the Ninth,' examines the biographical background surrounding the composition of the symphony, the transmission of its manuscripts and critical reception of both the torso of the first three movements and, in varying realisations, the Finale. Part Two, 'Bruckner as Theoretician and Composer,' examines the theoretical underpinnings of Bruckner's compositional technique, the insights into his compositional procedures to be gained from an understanding of his harmonic and structural thinking, and presents a model for better understanding the motivic processes of his music. Part Three, 'The Reconstruction of the Finale,' examines Bruckner's compositional method, the surviving manuscripts of the Finale, its compositional chronology and reconstruction. Included are critical reports on the reconstruction of Bruckner's autograph score, the Documentation and Performing Version of the Finale, and an account of the evolution and critical reception of the Finale to 2002.

Volume One concludes with six appendices of relevant texts and articles and a comprehensive bibliography. Volume Two comprises the tables, musical examples and manuscript facsimiles, a reproduction of relevant portions of Alfred Orel's 1934 publication, and the scores of the reconstructed autograph, documentation and performing version.

### *Percy Grainger and the Virtuoso Tradition: Case Studies in Grainger's Pianism*

Eleanor A.L. Tan, PhD, University of Queensland, 2002

Though he lived the vast majority of his life in the twentieth century, Percy Grainger (1882–1961) could be considered an inheritor of nineteenth-century traditions of pianism. Two composers of this period who influenced Grainger were Liszt and Grieg; Liszt because of his

particular hold over the virtuoso tradition of nineteenth-century pianism, and Grieg because of his personal connections with Grainger. This thesis explores Grainger's inheritance of these traditions through a number of case studies, based on Grainger's essays, editions, and performances of Liszt's *Hungarian Rhapsody*, No.12, Grieg's *Piano Concerto in A minor*, Op.16, and Grieg's *Norwegian Bridal Procession*, Op.19, No.2. The wealth of archival materials currently available, in print and from the Grainger Museum, allow for a closer examination of Grainger's assimilation of the virtuoso tradition.

The thesis is divided into six chapters. The first two chapters examine Grainger's placement as writer, teacher, pianist, and recording artist in his early American years (1914-22), and the virtuoso tradition that he inherited from Liszt and Grieg. The next three chapters are a series of case studies which systematically investigate the evidence of, and interrelation between, the different sources. Each chapter is constructed around the issues of fingering, pedalling, and broader musicianship such as phrasing, rhythm, articulation, dynamics, and tempo. The different source types draw different conclusions, as the interplay within each work is fundamentally different. Grainger's performances of these works, in particular, serve to comment on the congruency of his essays and editions, as well as his broader philosophies of music and music pedagogy. More pertinently, his choice of fingering, which stemmed from a personal idiosyncrasy, forged a muscular brand of pianism which defined his pianistic art. The sixth chapter assesses Grainger's pianism within the established tradition of Liszt and Grieg performances, and also situates Grainger within the context of such contemporaries as Walter Gieseking, Arthur De Greef, and Wilhelm Backhaus. This chapter comes to some conclusions about local and international standards, and Grainger's enduring reputation as a performer of Liszt's and Grieg's music.

Through this latitudinal study of Grainger's pianistic, pedagogical, and intellectual milieu, we can better appreciate his virtuosity and recognize that Grainger's phenomenon as virtuoso exists within the context of his own time. This thesis thus re-evaluates Grainger both in the historical and contemporary placement as a pianist, and in terms of aesthetic, cultural, and technical dimensions.