

## Register of postgraduate studies at The University of Melbourne, Faculty of Music, 1994

### Ph.D. theses passed in 1993:

McCull, S. *Kritisch bewegte Formen: Music in the Viennese press 1896-97.*

### Ph.D. theses in progress:

Barber, J.B. Neurological processes in music.  
Christoforidis, M. Nationalism and Neoclassicism in the works of Manuel de Falla.  
Dikmans, G. Woodwind performance practice in France, 1700-1740.  
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.  
Gustavson, R. Hans Ott's *Novum et insigne opus musicum* (RISM 1537<sup>1</sup>) and *Secundus tomus novi operis musici* (RISM 1538<sup>3</sup>), and the editing and transmission of the early sixteenth-century motet.  
Hill, J. Australian popular song, 1890-1939.  
Kasztelan, H. Compositions as games: a ludic perspective on Bartók's output 1908-20.  
Kouvaras, L. Three recent Australian operas: a comparative aesthetico-cultural analysis, from postmodern perspectives.  
O'Leary, M. Australian choral music for treble voice choirs.  
Patton, F.E. The life and works of Florence M. Ewart.  
Reiner, Th. A semiological model of musical time.  
Stockigt, J. The Vespers Psalms of Jan Dismas Zelenka (1679-1745) in the liturgy and life of the Dresden Catholic Court Church.  
van der Meulen, S. *Empfindsamkeit* in the music of the eighteenth century.  
Walker, R.H. Examination of significant theories defining greatness in Western art music.

### M.Mus. theses passed in 1993-1994:

Allison, D. Effectiveness of music in antenatal, labor and postnatal phases on mother and infant.  
Edwards, J. Neuropsychology of musical memory in Alzheimer's disease sufferers.  
Horowicz, D. Analysis of two works by Lutoslavski.  
Murray, K.J. Angel Barrios: Granada, the guitar and Manuel de Falla.  
O'Callaghan, C. Song writing in palliative care.  
Shaw, P. Analysis of the structural functions of the solo string instrument in concertos by Barry Conyngham.

### M.Mus. theses under examination:

Ceff, L.A. Timbral perception: A study in sound colour, with emphasis on the listener's perspective, and the work of Skryabin and Kandinsky.  
Greet, M.T. Tonal ambiguity in the late works of Benjamin Britten.  
Hindson, M.J. An analysis of *Red Lightning*.  
Thompson, L. The title *Toward the Shining Light* as an influencing factor on the basic form and structural components in Broadstock's first symphony.  
Tregear, P.J. The life and operas of Fritz Benicke Hart (1874-1949).

### M.Mus. theses in progress:

Acker, Y. The symphonic works of Antonio José.

- Appelt, C. An understanding of modality for the fifteenth-century musician: a comparison of Tinctorus and Ockeghem.
- Dixon-Lawrence, R.H. Early nineteenth century violin pedagogy.
- Farmer, E.-A. Performance practice of the organ works of César Franck.
- Hamilton, V. Performance practice of the Baroque period: Late seventeenth, early eighteenth century country France.
- Hawley, R. The influence of Debussy on Stravinsky's early works (1906-1914).
- Hogan, B. The effect of music therapy on pain in cancer patients.
- Jeffreys, C. Rhetoric and musical setting in the *Symphonia* of Hildegard of Bingen.
- Joseph, D.R. Richard Meale's *Viridian*.
- Kertesz, E. The critical reception of the operas of Ethel Smyth.
- Lem, A. Developing an EEG-assisted psycho-acoustic profile of the listener.
- Servadei, A. A critical edition and exploration of Percy Grainger's *The Warriors: Music to an Imaginary Ballet*.

**M.Mus. composition folios in progress:**

- Harvey, L. Computer music composition and performance.
- Armstrong, N. Computer-assisted compositional processes.

**M.Mus. performance studies in progress:**

- Bowman, C. The organ works of J.S. Bach.
- Morris, G. New music for guitar: Ohana, Dench, Ferneyhough, Dillon.
- Ogeil, J. The virtuoso harpsichord: A selection of styles and eras.
- Smolyar, T. The piano works of S. Rachmaninoff.