

**Register of postgraduate studies at  
The University of Melbourne, Faculty of Music, 1995.**

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**Ph.D. theses passed in 1994-95:**

Stockigt, J. The Vespers Psalms of Jan Dismas Zelenka (1679-1745) in the liturgy and life of the Dresden Catholic Court Church.

**Ph.D. theses under examination:**

Reiner, T. A semiological model of musical time.

Walker, R.H. In what is constituted musical meaning, significance, value and greatness.

**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. A phenomenological analysis of the experience of change for clients in guided imagery and music therapy compared with the therapist's perception of that change.

Gong, X.Q. The nature and meaning of music: towards relativity and universality of musicality. A study in East-West comparative aesthetics of music.

Greenbaum, S. Arvo Pärt's *Te Deum*: a compositional watershed.

Greet, M.T. Improvisation in contemporary music.

Gustavson, R. Hans Ott's *Novum et insigne opus musicum* (RISM 1537<sup>1</sup>) and *Secundus tomus novi operis musici* (RISM1538<sup>3</sup>), and the editing and transmission of the early sixteenth-century motet.

Hill, J. Aspects of Australian popular song 1890-1939.

Jeffreys, C. Rhetoric as the nexus between words and music in the *Symphonia* of Hildegard von Bingen.

Kasztelan, H. Tonal and atonal fusion in Bartók's studies Op. 18.

Kouvaras, L. Three recent Australian operas: a comparative aesthetico-cultural analysis, from postmodern perspectives.

O'Leary, M. Australian choral music for treble voice choirs.

Thompson, L. Australian symphonic film score composition during the 1950s and 1960s.

van der Meulen, S. *Empfindsamkeit* in the music of the eighteenth century.

**M.Mus. theses passed in 1994-95:**

Farmer, E.-A. The organ works of César Franck: performing traditions and their influence.

Greet, M.T. Tonal ambiguity in the late works of Benjamin Britten.

Hindson, M. An investigation into correlations between the poster design 'Red Lightning' by Ignaty Nivinsky and the eponymous string quartet by Michael Smetanin.

Segal, D. Fanny Hensel, a case study.

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. The life and operas of Fritz Bennicke Hart (1874-1949).

**M.Mus. theses under examination:**

Ceff, L. Timbral perception: A study in sound colour, with emphasis on the listener's perspective, and aspects of Skryabin and Kandinsky.

Lem, A. An integrated profile of brain-wave activity and structural variability of music in the study of music and imagery experiences in Vivo.

**M.Mus. theses in progress:**

Acker, Y. The symphonic works of Antonio José.

Davison, A. Music iconography: performance practice and social perceptions of nineteenth-century piano virtuosi.

Devers, D. Music as World War II propaganda in Australia.

Dixon-Lawrence, R. Early nineteenth century violin pedagogy.

Hamilton, V. The French cantata and French vocal performance of eighteenth-century France.

Hawley, R. The influence of Debussy on Stravinsky's early works (1906-14).

Hogan, B. The capacity of music therapy to decrease the amount of morphine analgesia required by cancer patients experiencing pain.

Kertesz, E. English critical reception of the Mass and operas of Ethel Smyth, focussing on the premieres.

Servadei, A. A critical edition and exploration of Percy Grainger's *The Warriors: Music to an Imaginary Ballet*.

**M.Mus. composition folios passed in  
1994-95:**

Finsterer, M.

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

Armstrong, N.

Harvey, L.

**M.Mus. performance studies passed in  
1994-95:**

Kent, L. harpsichord

Ogeil, J. harpsichord

Smolyar, T. piano

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

Bowman, C. organ

Catanach, A. baroque flute

Godfrey, I. baritone saxophone

Hall, R. flute

Hammill, C. 'cello

Howes, D. french horn

Jennings, L. clarinet

Kopke, C.R. violin

McGee, M. piano

Mehlig, S. piano

Morris, G. guitar

Mulcahy, K. flute

Robinson, K. flute

Sammut, T. piano

Shaw, V. flute

Sykes, I. organ

**Guidelines for contributors**

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1. i Postgraduate and undergraduate students should only submit contributions for publication after such contributions have been examined and approved by their supervisor or lecturer. Manuscripts are accepted for publication subject to stylistic editing. The editors' decision is final and no correspondence will be entered into.
- ii It is the author's responsibility to obtain any necessary copyright permissions, and to provide the editorial committee with the original copy of such permissions.
- iii Articles should preferably be between 2000 and 3000 words in length and should be submitted on disc (readable on Apple computers) or in typescript (double-spaced with margins of at least two centimetres) by the published deadline. If accepted, contributors who have not already done so will be required to submit their articles on disc.
- iv Compositions should be presented in portrait format on A4 size paper with a margin of two centimetres on all sides. They should be computer typeset or neatly hand written. The maximum number of pages for compositions is four.
- v Contributors of articles, compositions or reviews should submit a two-line biography for inclusion in the journal.
2. References should be set out according to the footnote system contained in the *MLA Handbook for Writers of Research Papers* (third edition). Footnote numbers should appear in the text immediately following the material which is borrowed or cited, not after the author's name (if it is mentioned).
3. Single quotation marks should be used in all cases, except in the instance of a quotation within a quotation, for example, 'Moreover, it is a sympathy "tempered with distaste" '.
4. The abbreviations used for editions, libraries and journals are those employed in *The New Grove Dictionary of Music and Musicians*.
5. Pitch notation should follow the Helmholtz system (with middle C as c').
6. All dates should be expressed in the following format: 25 July 1974.
7. Musical examples, tables and diagrams are to be set out with proper captions and with locations and sources of examples carefully indicated.
8. Glossy positive photographs (preferably black-and-white) should be supplied for all half-tone plates.