

AN ANALYTICAL STUDY  
OF THE PIANO WORKS  
OF  
ROY AGNEW, MARGARET SUTHERLAND  
AND DULCIE HOLLAND,  
INCLUDING BIOGRAPHICAL MATERIAL

Volume I

by

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I certify that the substance of this thesis has not already been submitted for any degree and is not currently being submitted for any other degree or qualification.

I certify that any help received in preparing this thesis, and all sources used, have been acknowledged in this thesis.

A black rectangular redaction box covering a signature. A faint, light-colored scribble is visible below the redaction.



**This work is dedicated to**

**CECIL HILL**  
(1936-1990)

**for what you taught me**

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## INTRODUCTION

The purpose of this study is to investigate compositional methodology as it pertains to the piano writing of three Australian composers, Roy Agnew, Margaret Sutherland and Dulcie Holland. This study places those three composers within an historical framework, using extensive archival resources, and examines their various approaches to compositional methodology. This is achieved through the process of determining and analysing various compositional techniques as they occur in the majority of the piano works and then supplementing these findings by a detailed analysis of a further 26 works, selected as being the most significant of the composers' combined piano output. At the time of this research, no major comprehensive data had been collected arising out of an investigation of the entire piano works of these composers. Their combined output of more than 300 works extends over a time frame of some 80 years and forms a significant body of Australian piano music. Thus, this study also attempts to fulfil a primary objective of providing a further source of information dealing with the history and analysis of Australian piano music.

The methodology adopted in this study is designed to raise the following questions:

1. What influences have contributed towards each composer's personal approach to composition;
2. What compositional procedures are used by each of the three composers in the construction of their piano works;

3. What conclusions can be drawn from an analysis of their respective piano works.

In order to answer these questions and achieve the stated purpose of this study, it is divided into four main Parts as follows:

- Part I presents biographical material from a number of differing sources in order to determine the influence that family background, education and musical training have contributed towards the compositional approach of each composer.
- Part II identifies compositional methodology by examining the various techniques each composer has used in their respective piano works. This is achieved by extracting and analysing examples of those techniques and placing them into a number of different categories. A large number of works have been selected for inclusion in Part II, representing both early and mature compositions, as it is only through details gained by analysing large numbers that any significant findings can eventually be gleaned.
- Part III presents a detailed analysis of the most significant piano works of each composer. In both Parts II and III, primary source material is extensively used, and the analytical methodology is approached in a manner such that the musical content of each work determines the analytical approach.
- Part IV is a concluding section which draws together the findings of the previous three Parts.

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