

**THE ROLE OF TIMBRE AND MICROTONES IN THE MUSIC
OF PETER McNAMARA**

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STATEMENT OF ORIGINALITY

I declare that the dissertation presented here is my own original work and has not been submitted to any other institution for the award of a degree.

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ABSTRACT

This dissertation examines the role that timbre and microtones perform in my music and how these elements are intrinsically linked. Timbre and microtones are the two most important features behind my compositional approach to this point and are used to enhance the aesthetic expression in my works. This is demonstrated by the analysis of four works written between 2007-10 including: *Tensility-Vortex*, *The German Hills*, *The Styx* and *Zodiac Turbulence*. Each work uses one of a broad variety of subject areas as an influence, and incorporates various spectral harmonic techniques to assist the expression of these subject areas, as well as to metaphorically construct and vary the tone colour of these works. The development and consolidation of these techniques is also traced as my work incorporates a more controlled approach over the period these works were composed. The analysis of these works also demonstrates how the role of timbre and microtones is integrally linked to my compositional aesthetic.

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