

# Newsletter

of the



**Musicological**  
**SOCIETY OF AUSTRALIA**

[www.msa.org.au](http://www.msa.org.au)

**No. 78 December 2016 – June 2017**



# Newsletter

No. 77 Dec. 2015 – June 2016

ISSN 0155-0543

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President: Alan Davison

Secretary: Daniel Bangert

Treasurer: Stephanie Rocke

Membership Secretary: Brigitta Scarfe

## General Elected Members

General Member: Alan Maddox

Student Member: Rachel Campbell

## Ex-Officio Members

IMS Representative: Jane Hardie (Syd)

Past President: Aaron Corn (ACT)

NZMS President: David Cosper

## Ex-Officio Chapter Presidents

Hunter: Rosalind Halton

Queensland: Katherine Iddles

South Australia: Steven Knopoff

Sydney: David Larkin

Tasmania: Anne-Marie Forbes

Victoria: Jonathon McIntosh

Western Australia: Jonathan Paget

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## CONTENTS

### 2016 AGM and Reports

Draft Minutes .....	3
President's Report .....	6
Treasurer's Report .....	6
Membership Secretary's Report .....	9
Journal Editor's Report .....	10
Awards Committee Chair's Report .....	10
Newsletter Editor's Report .....	12
Thesis Register Manager's Report 2016 .....	12
IMS Report .....	12

### Chapter Reports

Queensland .....	13
South Australia .....	13
Sydney .....	14
Tasmania .....	14
Victoria .....	15
Western Australia .....	15

### MSA Forums and Study Groups

Gender and Sexuality Forum .....	17
Opera Studies Group .....	17

### 39th National Conference, Adelaide 2016

Program .....	18
Report .....	21
"Music and Ideas" – A Music-Philosophic Exchange .....	23
A Conference Photo Album .....	31

### Obituary

Dr G. Yunupingu .....	34
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## Deadline for Newsletter contributions

For No. 79, Dec. 2017 – June 2018 issue:

**1 JUNE 2018**

## Editor, Newsletter

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*Thanks to all contributors for their assistance in the production of this issue.*

# MUSICOLOGICAL SOCIETY OF AUSTRALIA

## — ANNUAL GENERAL MEETING —

4:00pm Friday, 2 December 2016, Macbeth Lecture Theatre,  
The University of Adelaide, Adelaide SA



## INTERIM DRAFT MINUTES

Meeting opened 4:08pm by MSA President, Alan Davison

### 1. Attendance and Apologies

#### Attendance (36)

Yolanda Acker  
Patricia Alessi  
Kirstie Asmussen  
Daniel Bangert  
Rachel Campbell  
John Carmody  
Melissa Cross  
Chris Coady  
Jane Davidson  
Alan Davison  
Cynthia Louise Dellit  
Joanna Drimatis

Prudence Dunstone  
Sabina Full  
Michael Halliwell  
Katherine Iddles  
Anthony Jones  
Elizabeth Kertesz  
Steven Knopoff  
David Larkin  
Michael Lea  
Alan Maddox  
Lawrence Mays  
Rachel Orzech

Jonathan Paget  
John Phillips  
Melanie Plesch  
Jacqueline Pugh-Kitingan  
Rosemary Richards  
Stephanie Rocke  
Huib Schippers  
James Wierzbicki  
Katherine Wong  
Stephen Wild  
Milos Zatkalik  
Kirsten Zuelicke

#### Apologies (23)

Andrew Alter  
Mark Carroll  
Rita Crews  
Michael Christoforidis  
Richard Divall  
Anne-Marie Forbes  
Lorraine Granger-Brown

Rosalind Halton  
Margaret Kartomi  
Roslyn Kay  
Linda Kouvaras  
Hans Kuhn  
Christine Mercer  
Simon Perry

Vincent Plush  
Salvatore Rossano  
Jenny Shaw  
Anthea Skinner  
Jan Stockigt  
Robert Stove  
Jula Szuster

**2. Minutes of the last AGM** (Appendix 1, see Newsletter No. 77)

- Incorrect location given under point 7a (*corrected*).

**Blake Parham moved that the minutes be accepted as a true record of the meeting; seconded Daniela Kaleva. Carried unanimously.**

**3. Business arising from the minutes** – none raised.

**4. Society Reports**

- President's report by Alan Davison (Appendix 2, see p. 6)  
**Steven Knopoff moved that the report be accepted; seconded Jason Stoessel. Carried unanimously.**
- Treasurer's Report by Stephanie Rocke (Appendix 3, see p. 6)  
**John Philips moved that the report be accepted; seconded John Carmody. Carried unanimously.**
- Membership Secretary's Report by Brigitta Scarfe (Appendix 4, see p. 9)  
**Blake Parham moved that report be accepted; seconded Steven Knopoff. Carried unanimously.**
- Journal Editor's Report (Appendix 5, see p. 10)  
**John Philips moved that report be accepted; seconded Aaron Corn. Carried unanimously.**
- Awards Committee Chair's Interim Report by John Phillips (Appendix 6, see p. 10)
  - Alan Davison presented Margaret Kartomi with the 2016 Don and Joan Squire Award for Voluntary Services to Musicology. The citation was read by John Phillips.
  - Student Prizes were presented to Anthony Linden Jones (special mention), Patrick MacDevitt (second prize) and Sam McAuliffe (first prize).**Aaron Corn moved that report be accepted; seconded Margaret Kartomi. Carried unanimously.**
- Newsletter Editor's Report (Appendix 7, see p. 12)  
**Craig De Wilde moved that report be accepted; seconded Daniela Kaleva. Carried unanimously.**
- Thesis Register Manager's Report (Appendix 8, see p. 12)  
**Alan Davison moved that report be accepted; seconded Simon Perry. Carried unanimously.**
- IMS Delegate's Report by Jane Hardie (Appendix 9, see p. 12)  
**Alan Davison moved that report be accepted; seconded Stephanie Rocke. Carried unanimously.**

**5. Chapter Reports**

- Hunter – a verbal report was given by Helen English
- Queensland (Appendix 10, see p. 13)
- South Australia (Appendix 11, see p. 13)
- Sydney (Appendix 12, see p. 14)
- Tasmania (Appendix 13, see p. 14)
- Victoria (Appendix 14, see p. 15)
- Western Australia (Appendix 15, see p. 15)

**Blake Parham moved that the Chapter Reports be accepted *en masse*. Seconded Steven Knopoff. Carried unanimously.**

**6. MSA Forums & Study Groups**

- Gender and Sexuality Forum Report (Appendix 16, see p. 17)
- Opera Studies Group (Appendix 17, see p. 17)
- Artistic Research in Music – an update was given by Jane Davidson. The group has held several meetings and is planning a conference on Artistic Research in Music at the Sydney Conservatorium.
- Australian Music Study Group
- Indigenous Think Tank – an update was given by Aaron Corn. The National Conference included an Indigenous music and dance stream (2 December). The Think Tank may move to formal Study Group status in the future.

**Anthea Skinner moved that the reports be accepted *en masse*. Seconded Catherine Grant. Carried unanimously.**

**7. National Conferences**

The 2017 National Conference will be a joint MSA/NZMS Conference in Auckland in early December. The conference theme will be "Performing History."

**8. General Business**

- Alan Davison discussed the MSA Professional Development Scheme, which was launched in 2016. To develop further activities for the PD scheme, Andrew Cichy has been appointed as MSA Professional Development Project Officer.

**9. National Committee**

The number of positions vacated equals the number of nominations received, therefore all positions are elected unopposed. Accordingly, the National Committee for the 2016–17 year is:

**ELECTED MEMBERS**

**Executive**

President	Alan Davison (first year of second two-year term)
Secretary	Daniel Bangert (second year of first two-year term)



Treasurer	Stephanie Rocke (second year of first two-year term)
Membership Secretary	Brigitta Scarfe (first year of second two-year term)

#### GENERAL ELECTED MEMBERS

General Member	Alan Maddox (one-year term)
Student Member	Rachel Campbell (one-year term)

#### EX OFFICIO MEMBERS

##### **Chapter Presidents**

Hunter	Rosalind Halton
QLD	Katherine Iddles
SA	Steven Knopoff
Sydney	David Larkin
Tasmania	Anne-Marie Forbes
Victoria	Jonathan McIntosh
WA	Jonathan Paget

IMS Representative	Jane Hardie
ICTM Representative	<i>Vacant</i>
Immediate Past President	Aaron Corn
NZMS President	David Cosper

#### 10. Any other business

- John Carmody moved thanks to the 2016 National Conference organisers.
- Alan Davison expressed thanks to the 2016 National Conference Committee and commended the conference convenors. Alan also thanked the MSA National Executive and Committee.
- Catherine Grant notified members of her role as Chair of the Australia/New Zealand Regional Committee of the ICTM. Members interested in regional activities can contact Catherine or Brigitta Scarfe (MSA Representative).

**Meeting closed 4.48pm**



*The 2016–17 national executive – Alan Davison (President), Stephanie Rocke (Treasurer), Brigitta Scarfe (Membership Secretary), Daniel Bangert (Secretary)*

## PRESIDENT'S REPORT 2016

As with 2015, the Society continues to attract and retain a healthy membership and hold a steady financial position. As such, we continue with a business-as-usual approach but also see in some changes and initiatives. 2016 saw the appointment of James Wierzbicki as Editor of *Musicology Australia*, taking over the reins of our flagship scholarly publication from Mark Carroll. I would like to take this opportunity to again thank Mark for his outstanding work as previous editor, and to congratulate James on his appointment. The Executive moved to establish a new position on the team of *Musicology Australia* – Editorial Associate – a role taken up in its first by Kirstie Asmussen. The intention behind this new role is to not only support the Editor, but also signal a move towards increased professional development opportunities and succession planning for the Society as a whole.

Through the Executive of the National Committee, we are continuing to explore ways in which the Society can bring greater support and professional development opportunities for its members, and advocate for issues of national importance that relate to our profession. The last few years has seen some challenging issues raised in institutional and policy contexts that directly or indirectly impact our profession. As I've already stated, as current President it is my view that the MSA should remain engaged and active in these matters as it sees appropriate, and have a genuinely peak-body profile and approach to engagement with various stakeholders.

Finally, I is again my pleasure to acknowledge the other members of the MSA Executive team who make the role of President as fulfilling as it is; Daniel Bangert (Secretary), Stephanie Rocke (Treasurer) and Brigitta Scarfe (Membership Secretary). Thanks to all your ongoing hard work and commitment to the Society.

*Alan Davison  
President*

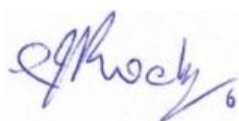
## TREASURER'S REPORT THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC. ABN: 79 159 245 591

### FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2016 STATEMENT BY THE BOARD OF MANAGEMENT

The elected Committee of the Society has determined that the association is not a reporting entity, and that this special purpose financial report has been prepared in accordance with the accounting policies shown in Note 1. In the opinion of the Committee, the financial statements herein present fairly the financial position of the Musicological Society of Australia Inc. as at 30 June 2016, and its performance for the period ended on that date, in accordance with the basis of accounting as described in Note 1 of the Financial Statements. This statement is signed for and on behalf of the Committee by:



*Alan Davison  
President*



*Stephanie Rocke  
Treasurer*

*Dated 1 December 2016*

## INDEPENDENT AUDIT REPORT TO THE MEMBERS OF THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC

I have audited the attached special purpose financial report for the period ended 30 June 2016. The Committee is responsible for the report and has determined that the accounting policies in Note 1 are consistent with the reporting requirements of the Constitution. I have conducted an independent audit of the financial report in order to express an opinion to the members of the Society. The financial report has been prepared to fulfil the Committee's reporting requirements. No responsibility is taken for reliance on this report for any purpose other than that for which it was prepared.

I have examined the accounting records of the Musicological Society of Australia. The procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the report, and have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with the accounting policies described in Note 1. These policies do not require the application of all Accounting Standards. The audit opinion expressed in this report has been formed on the above basis.

In my opinion, the financial report presents fairly in accordance with the basis of accounting described in Note 1 to the financial statements, the financial position of the Association as at 30 June 2016 and the results of its operations for the year then ended.



Fiona Parkinson  
19 November 2016

## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2016

### NOTES

#### 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The financial report has been prepared in accordance with the requirements of the *Associations Incorporation Act* (ACT) and the following Australian Accounting Standards:

AAS 1: Statement of Financial Performance

AAS 5: Materiality

AAS 6: Accounting Policies

AAS 36: Statement of Financial Position

**No other applicable Accounting Standards or pronouncements of the Australian Accounting Standards Board have been applied. The financial report has been prepared on a cash basis, except in the case of significant accounts payable. Monetary values are at historic cost.**

*The following is a summary of the significant accounting policies adopted by The Musicological Society of Australia Inc. in the preparation of the financial statements:*

**Revenue:** Revenue from subscriptions, sales of merchandise and projects is brought to account in the year in which it is received.

**Income Tax:** The Association is exempt for Income Tax under Section 50-5 of the Income Tax Assessment Act 1997.

**Goods and Services Tax:** The Society is not registered for GST and therefore all revenues, expenses and assets are recognised inclusive of the amount of GST.

#### 2. MEMBERSHIP SCHEDULE

Income was received from 313 members in the financial year ending 30 June 2016. In revenue terms, this represents a 6% increase over the previous year.

Category	Membership Year		Total Received This Financial Year		Previous Financial Year	
	2015–16	2016–17*	No.	\$		
Emeritus	13	1	14	\$560	12	\$480
Student Australia	112	9	121	\$4,840	107	\$4,280
Student/Emeritus O'seas	4	1	5	\$250	5	\$250
Ordinary Australia	134	8	142	\$11,360	137	\$10,960
Ordinary O'Seas	21	0	21	\$1,890	19	\$1,710
Honorary/Life/Comp	10	0	10	0	14	0
<b>TOTAL</b>		<b>19</b>	<b>313</b>	<b>\$18,900</b>	<b>294</b>	<b>\$17,680</b>

Members who pay dues between 1 April and 30 June are allocated to the next membership year.

## FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2016

	2015/16	2014/15	2013/14
<b>Income</b>			
Membership Subscriptions	<b>\$18,900</b>	\$17,680	\$13,960
Journal Editorial Services (MA)	<b>\$7,212</b>	\$7,176	\$7,105
Donations	<b>\$1,000</b>	\$1,240	\$1,000
Other Income	<b>\$54</b>	0	\$280
Interest	<b>\$658</b>	\$1,875	\$1,410
<b>TOTAL INCOME</b>	<b>\$27,825</b>	\$27,971	\$23,755
<b>Expenses</b>			
Website, Advertising & Promotion	<b>\$2,396</b>	\$1,641	\$4,215
PayPal & Bank Charges	<b>\$936</b>	\$898	\$637
Chapter Distributions	<b>\$2,112</b>	\$2,000	\$1,784
Conference Expenses	<b>0</b>	-\$183	-\$1,111
Journal production & distribution costs	<b>\$5,882</b>	\$5,665	\$4,675
Travel Expenses (Editor/Executive )	<b>\$816</b>	\$1,101	\$362
Postage	<b>0</b>	\$24	\$336
Subscriptions	<b>\$173</b>	\$177	\$148
Student/Indigenous travel grants & bursaries	<b>\$12,450</b>	\$9,028	\$15,198
Prizes	<b>\$1,000</b>	\$1,220	\$1,300
Sundry Expenses	<b>\$326</b>	\$220	\$159
<b>TOTAL EXPENSES</b>	<b>26,091</b>	\$21,791	\$27,703
<b>Operating Surplus/(Deficit)</b>	<b>\$1,734</b>	\$6,180	-\$3,948

## STATEMENT OF CHANGES IN EQUITY 2014–15

	Net	PayPal	LIFE	Term Deposit	V2Plus	Gift Fund	ALL	2014-15	2013/14
		9884 805752	9722-55622	8518-91577	401851295	2015-16			
<b>Changes in Net Equity</b>									
Opening Bank - 30 June 2015	\$15,188.87	\$0.00	\$10,859.25	\$46,880.64	\$54.42	\$1,241.00	\$74,224	\$68,044	\$71,992
Bank Statement as at 30 June 2016	\$16,277.68	\$1,054.36	\$10,980.22	\$47,402.88	\$0.00	\$1,295.42	\$77,011	\$76,673	
*Unpresented items	-\$1,052.80						-\$1,053	-\$2,449	-\$2,896
Closing Bank as per financial statements	\$15,224.88	\$1,054.36	\$10,980.22	\$47,402.88	\$0.00	\$1,295.42	\$75,958	\$74,224	\$68,044
<b>Net Change in Equity</b>	<b>\$36.01</b>	<b>\$1,054.36</b>	<b>\$120.97</b>	<b>\$522.24</b>	<b>-\$54.42</b>	<b>\$54.42</b>	<b>\$ 1,734</b>	<b>\$ 6,180</b>	<b>-\$3,948</b>

## BALANCE SHEET AS AT 30 JUNE 2016

Assets:	Bank Accounts	\$75,958
Liabilities:		NIL
Net Assets (Accumulated Funds)		\$75,958

## TREASURER'S REPORT

### FOR THE YEAR ENDING 30 JUNE 2016

There was a modest increase in the MSA's net equity of \$1,734, with both income and expenditure following the usual patterns during the 2015–16 financial year and generally adhering to the MSA Policies laid out in last year's report and included below. Items of note include:



- A small increase in membership income was offset by low interest returns. Interest was down due to historically very low rates being offered by the bank and the maturity dates of the term deposits falling just beyond 30 June this year. The larger Term Deposit received \$525 in July 2016.
- Website, Advertising and Promotions includes a \$2,000 grant to the inaugural Melbourne Music Analysis Summer School (MMASS).
- With 12 more students receiving travel grants than the previous year, costs were higher, although the total remains below the 2013–14 year. While a similar number of students received grants in 2013–14 as this year, the higher cost of discount economy flights to Brisbane in 2013 resulted in larger grant amounts per person than this year.
- Prizes granted were higher than interest received, which is contrary to MSA policy. While the maturity date of the Term Deposits contributed to this, Interest Rates currently offered are insufficient for the MSA to attain its objective of ensuring interest received covers prizes each year. While rates remain below 2%, the executive should monitor income and expenditure regularly to ensure that the MSA does not find itself eroding its income-bearing cash reserves in order to cover Prizes.

*Stephanie Rocke  
Treasurer*

### **MSA ONGOING FINANCIAL POLICIES**

- The Student Membership fee is 50% of Full Membership. The last increase in membership fees was approved at the 2008 AGM.
- Convenors of National Conferences are entitled to a \$500 advance, with the expectation that this amount will be returned from any surplus.
- The value of MSA Prizes awarded in any year should not exceed 66% of interest received on the MSA's larger Term Deposit (Current balance - \$46,881, with interest received \$1507)
- Over and above the large Term Deposit, MSA operating funds should not fall below \$10,000
- The honorary Journal Editor is entitled to reimbursement of travel and accommodation expenses related to attending the National Conference, and to any symposium or similar event arranged by Taylor & Francis that is deemed beneficial to the future of Musicology Australia.
- Members of the MSA Executive who are not otherwise supported by institutional funding are entitled to reimbursement of travel and accommodation expenses related to attending the AGM and any SGM.
- Student Travel Grants are capped at \$10,000 p/a. The amount awarded to each successful applicant equates to the amount of an advance purchase discount economy flight from the applicant's home city to the conference city unless this results in an aggregate amount totalling more than \$10,000, in which case, each awardee's amount should be reduced proportionately.
- The total combined amount awarded for the Indigenous Travel Grant and the Indigenous Bursary is capped at \$5,000 p/a.
- Chapter dues that are not banked by Chapters are accumulated and held on their behalf until the Chapter either dissolves or becomes functional again.

### **MEMBERSHIP SECRETARY'S REPORT 2016**

There were 237 financial members at 29 November 2016. This number comprises 123 ordinary members (including 9 overseas members), 91 student members (including 2 overseas members), 12 emeritus members (including recent approvals for Mark Smith and Rosalind Halton), and 11 life/honorary members. The most populous chapters are Sydney (67) and Victoria (62), followed by South Australia (32). Memberships at this date show a 12% decrease in financial members from the time of last year's AGM (2 October 2015). This decrease is most evident in ordinary memberships, which show a 20% decrease from 2015 numbers. Such membership fluctuations are not unusual and can often correlate with the location and timing of the annual conference. To put these numbers in perspective, memberships recorded at the end of the 2015–16 financial year (290 financial members) are consistent with the numbers recorded at the end of the 2014–15 financial year (294 financial members).

During the most recent call to renew, members were encouraged to update their contact details in the MSA database. This was to ensure that that future copies of Musicology Australia are delivered to members' current addresses after some issues with the dissemination of issue 37.2. In addition to these contact details, each member is encouraged to log in to their MSA account and update their personal details, particularly regarding their research interests. All members have access to the membership database and can search for people based on their research interests, among other classifications.

I also continue to encourage chapters and study groups to utilise the webpage platform for publicising forthcoming events and initiatives. Send an email to [mem@msa.org.au](mailto:mem@msa.org.au) if there is anything you would like to publish on the website.

*Brigitta Scarfe  
Membership Secretary*

## JOURNAL EDITOR'S REPORT 2016

### Report on *Musicology Australia*:

- E-mail correspondence with out-going editor Mark Carroll began on 11 February 2016. Along with discussions of procedures, the correspondence included Carroll's forwarding to me of five as yet unreviewed articles.
- Kirstie Asmussen, of Brisbane, was appointed editorial associate in mid April.
- A report from Kay Dreyfuss and Kerry Murphy (guest editors for *MA* 38/1) was offered on 16 March; this was read with interest and discussed with Carroll on 18 April. Discussion of the idea of 'special editions' (with 'special guest editors') continued with Jennie Shaw, Mark Carroll and Paul Watt in May.
- Heather Gibson, Melbourne-based Taylor & Francis production editor, announced her resignation on 1 July. Her replacement is Georgia Brookman.
- Asmussen posted an announcement of the contents of *MA* 3/1 to the AMS-listserve and MSA-listserve on 3 August. Since then Asmussen has been regularly checking the *MA* website and forwarding to me incoming submissions.
- Two of the five articles forwarded by Carroll passed review and will be published in *MA* 38/1. Another of those articles passed review but was revised too late for inclusion in *MA* 31/1. The third article to be included in 38/1 is one that was submitted in May.
- Since May, six more articles have been submitted. One of those has already passed review, so – with this and the above-mentioned – there already exists a backlog (two articles) for *MA* 39/1.
- Sometime around June Taylor & Francis (internationally) adopted a new on-line system for submissions, review, editing, etc. This new system is quite filled with 'bugs', and so the transition is a somewhat cobbled process. But it works nevertheless, and the professional copy-editing (provided by UK-based T&F employees) is very good.

The contents of *MA* 38/2 is as follows:

### Articles:

- James Leonard Mitchell (Khon Kaen University, Thailand), "Broadcasting the Past: The Monash Thai Music Collection"
- Chris van Rhyn (North-West University, Potchefstroom, South Africa), "The African Expatriate Composer as Diplomat"
- Mark Harvey (University of Saint Mary, USA), "Politics and Power in the Record Industry: The Beatles, the Beach Boys, and the Album as Art Form"

### Review articles:

- Denis Collins (University of Queensland), 'Discomfit them, O Lord, that Trust in their Own Multitude': A New Editorial Approach to the Tallis–Byrd *Cantiones sacrae*
- Sally Macarthur (University of Western Sydney), 'Renovating Music Analysis'

### Reviews:

- Denis Collins (University of Queensland), review of Mark Hijleh's *Towards a Global Music Theory: Practical Concepts and Methods for the Analysis of Music across Human Cultures*

James Wierzbicki  
Editor, *Musicology Australia*

## AWARDS COMMITTEE CHAIR'S REPORT

*An interim version of this report was prepared for the 2016 AGM with the expectation that the Don and Joan Squire Award and Student Prize Winners would be announced at the close of the conference. In the event, the closing ceremony was cancelled and the prizes awarded at the AGM held on Friday, 2 December.*

1. Instigated in 2008, the 2016 **Don and Joan Squire Award for Voluntary Contribution to Musicology in Australia** went to **Professor Margaret Kartomi**, AM FAHA Dr Phil, Professor of Music at Monash University, and accepted in person. The citation accompanying her nomination, prepared and submitted by Paul Watt on behalf of the Victorian Chapter, follows:

### CITATION

The Victorian Chapter of the MSA has the greatest pleasure in nominating **Margaret Kartomi** as this year's recipient of the Don and Joan Squire Award for Voluntary Services to Musicology in Australia.

Margaret needs no introduction. She has been on the staff at Monash University since 1968 – longer than some of us have been alive – and has been professor of music there for nearly twenty years. Her extraordinary achievements as a scholar are well documented: she is the world expert on the traditional music-cultures of Sumatra, represented in no small part by her book, *Musical Journeys in Sumatra*, published in 2012. She is also the author of a pioneering book on organology, *On Concepts and Classifications of Musical Instruments* (1990), which remains a mainstay of the literature. These two publications represent just two highlights among dozens of publications that are the hallmarks of Margaret's distinguished career.

This award is not necessarily to acknowledge Margaret's scholarship or her workaday job; it



recognises her voluntary services to musicology and seeks to acknowledge these achievements for posterity.

The Chapter also wishes to pay special tribute to Margaret on the occasion of this award for her lasting contributions to Australian musicology. The first is the lead role she played in bringing to Melbourne not one but two symposia of the International Musicological Society. The first symposium was held in 1988, the second in 2004. The first symposium was an Australian first and put Australian musicology on the map in a more emphatic way than any other single prior event. We also wish to pay tribute to Margaret for SIMS 2004. Though a smaller affair, it was no less important. These two events have passed into IMS history but remain significant moments in this nation's intellectual life in music research. Without Margaret's drive and enthusiasm these symposia would never have taken place.

Volunteers are also known for going out of their way and beyond the call of duty to help other people, a second area where Margaret's career has been profoundly influential but often gone unnoticed. We have witnessed first hand Margaret's determination to help promising postgraduates and cajole them into publishing and, at times, careers. Margaret has often stood up for people and causes in which others have not invested.

There are many other voluntary activities that Margaret has undertaken that are too numerous to mention, but one that must be noted: the development of MAMU, the Music Archive of Monash University. Once shoehorned into an awkward and airless space in the Performing Arts Building it now takes pride of place across five rooms on the fourth floor of the Menzies Building's south wing. It is expanding and growing by the month, due to Margaret's determination, vision and sense of legacy to us all. Much of the work Margaret does for MAMU is done in her own time. Five volunteers also work in MAMU and their level of commitment, inspired by Margaret, speaks volumes.

To the membership of the Musicological Society of Australia we commend Margaret Kartomi, a founding member of that Society, for this award with a deep sense of gratitude and our warmest congratulations.

*Paul Watt  
On behalf of the Victorian Chapter of MSA*



*Margaret Kartomi receives the 2016 Don and Joan Squire Award, 2 December 2016, with John Phillips, Award Chair, and Alan Davison, MSA President*

2. A total of 24 delegates applied for **MSA student travel grants** this year (Adelaide, 2016) with two applications for indigenous bursaries. This would have represented an outlay of \$12,290, but with four student withdrawals the final total, including bursaries, came to \$10,395. In comparison, the final total for the Sydney 2015 conference was \$12,450 for 30 student delegates and one bursary. Since 2015 the executive has operated with a policy of capping student travel grant outlay at \$10,000 and indigenous travel grant/bursary outlay at \$5,000. As always, huge thanks to the executive and especially to **Stephanie Rocke** for her great work in setting up the awards- and grants-relevant webpages and administering the grants, as well as to **Brigitta Scarfe** for her capable management of payments to delegates at the reception desk.
3. **2016 student delegate prizes.** The 2016 conference marks the introduction of a second cash prize for Best Student Presentation at a national MSA conference, to the value of \$250, the first prize remaining at \$500. That the executive and I feel we need to do so represents a positive development: the second prize is being offered due to the increasing number and quality of entries.

A total of 14 students applied for the prize this year (total entries last year was 16), deadline for papers having been 23 November. I would like to warmly thank this year's Awards Committee members, **Michael Burden**, **Alan Davison**, **Helen English** and **Simon Perry** for their energetic session-hopping and painstaking deliberation in assessing the entries.

There were again a number of very fine offerings this year, leaving the Committee compelled to award a special mention as well as the two monetary prizes. The special mention went to **Anthony Linden Jones**, for his paper 'Cowboys, Big Fish, Gum-Leaves, and Australian "Injuns": The Music of Zane Grey's Antipodean Films'. Second prize went to **Patrick MacDevitt**, for his paper 'Questions of Nationalism: Mona and "American" Opera before the Great

War,' while first prize was awarded to **Sam McAuliffe**, for his paper 'Studying the Australian environment to develop frameworks for improvisation'. Congratulations, Sam and Patrick, and all entrants for another round of great efforts this year.

*John Phillips  
Awards Chair  
Report revised 1 July 2017*



*The 2016 Awards for best student papers. Special mention, Antony Linden Jones (left), and first prize winner Sam McAuliffe (right), with John Phillips and Alan Davison*

## NEWSLETTER EDITOR'S REPORT

MSA Newsletter No. 77 belatedly went online earlier this month (I apologise again for the delay in posting). This substantial (30-page) issue provides a comprehensive summary of the 2015 national conference in Sydney, with the usual AGM reports, the conference program, reviews, and a new section entitled Society News – please feel free as members to contribute reports on newsworthy events. As usual, the issue features lots of pictures from the conference and Awards ceremony, for which latter I'd like to thank Michael Hooper. Many thanks, as always, to the executive, report and review writers, and all contributors. Next year's publication will, I hope, return to making its appearance rather closer to midyear.

*John A Phillips  
Newsletter Editor  
21 November 2016*

## THESIS REGISTER MANAGER'S REPORT 2016

Following the most recent update in October, the Thesis Register now contains 3922 records. There has been a large spike in Masters theses in the past several years; however, the majority of these have been short theses that constitute 50% or less of the degree requirements. Given this, to ensure the register's ongoing maintenance remains within reasonable parameters, where it can be determined that a Masters thesis does not comprise 100% of the degree requirement it will no longer be included in the Register.

Anyone interested in assisting with the Thesis Register is encouraged to contact me via [treas@msa.org.au](mailto:treas@msa.org.au)

*Stephanie Rocke  
Thesis Register Manager*

## IMS REPORT 2016

Several members of the MSA have taken/are taking leadership positions in the IMS. Here are some highlights.

Since the last report to the MSA two main IMS activities were the second ARLAC-IMS conference, which took place in Santiago, Chile, in January 2016, and the Intercongressional meeting in Stavanger, Norway, at which the next President-Elect Daniel Chua (Hong Kong) was elected by the Directorium. Daniel will take up his position at the Tokyo meeting in March 2017.

**Melanie Plesch** was Program committee Chair for ARLAC. At the same conference she also convened a panel on "Topical encounters" and gave a discussion paper at the Music and Narrativity group (this is an internal ARLAC group, chaired by Ilza Nogueira).

In her capacity as IMS representative on the RILM Commission mixte, Melanie attended a day-long board meeting in Rome last July. Besides the routine internal affairs, the RILM committee was introduced to the new full-text encyclopaedias project, including MGG (which has now been launched).



Melanie also attended the AMS-SMT conference in Vancouver in the first week of November, where she attended the RILM presentations and read a paper at a session dedicated to Alberto Ginastera (whose centenary is this year). Other Australians at that conference included **David Irving**.

### **Stavanger**

The Stavanger conference had a good Australian representation (**Daniela Kaleva, Michael Hooper** and **Dorottya Fabian**). Melanie Plesch chaired a session on salon music as a source for the history of folk music, in which she also read a paper.

### **Mentor Program**

Also at the Stavanger conference, the first public announcement was made of the new (being formed-in-progress) initiative of IMS, the Mentor Program. This is an initiative of **Jane Hardie**, who chairs the five-person Mentor Committee. The first announcement of this is now up on the web on the IMS pages. This leads to

### **Tokyo March 2017**

The next full Congress of the IMS will take place in Tokyo in March 2017. The lead up to this has been long and elaborate, it promises to be one of the best Congresses so far, and is in our region. **John Griffiths** is a member of the Program Committee, and fifteen Australians (I think a record number) are participating in various capacities.

The following (in no particular order) will be participating in Round Tables, Study Sessions, Free paper Sessions and Study Groups:

**Jason Stoessel, Melanie Plesch, John Griffiths, Jane Hardie, Alan Maddox, David Larkin, Zoltan Szabo, Michael Christoforides, Elizabeth Kertesz, Denis Collins, Catherine Jeffreys, Neal Peres Da Costa, Yolanda, Acker, Allan Marett and Linda Barwick.**

### **Mentor Program at Tokyo**

**Jane Hardie** (Chair of the Mentor Committee) will be chairing a Study Session on the Mentor program at Tokyo. There will be six people on the panel, representing a number of geographical areas. Between now and that Session, we will be putting up a list of research areas that we can cover at this point. So far we have 22 signed up Mentors (**Jane Hardie, Alan Davison, and John Griffiths** from Australia). So far Mentors have been included by invitation, but the committee would welcome volunteers to come forward to be considered for the list, particularly at this point in ethnomusicology. Please contact Jane Hardie ([jane.hardie@sydney.edu.au](mailto:jane.hardie@sydney.edu.au)) if you wish to know more. It is expected that at the Tokyo meeting other people will declare an interest, and formal invitations will be extended by the committee. This Study Session will be an opportunity for questions and discussion as we “unveil” what we believe to be an important new international initiative for the IMS.

*Jane Morlet Hardie  
IMS Director at Large*

## **— CHAPTER REPORTS —**

### **QUEENSLAND**

On 13 August 2016, the Musicological Society of Australia Queensland Chapter, in association with Musica Viva and The University of Queensland, commemorated the life of Dr Gordon Spearritt AM (1925–2016). The memorial event included a performance from the UQ Chamber Singers directed by Mr Graeme Morton, and a lecture from ethnomusicologist Professor Richard Moyle. The event was warmly welcomed. I would like to take this opportunity to thank Kirsty Gillespie, who took the lead on organising the event on behalf of the MSAQ, as well as those involved in planning the event from Musica Viva and The University of Queensland.

I wish to thank MSAQ Committee members Kirstie Asmussen (Secretary), Natasha Kornetova, Kirsty Gillespie and Toby Wren (Committee members) for their efforts throughout the year.

*Katherine Iddles  
MSAQ President*

### **SOUTH AUSTRALIA**

Given the work-related time constraints on most members of our small committee, the South Australia Chapter's sole focus in 2016 has been advance planning for the 39th National Conference to be held at the University of Adelaide over 3-1/2 days from 30 November. For reasons both schedule- and budget-related the Naomi Cumming Prize postgraduate research competition has been postponed until 2017. Time has been allocated, however, for postgraduate students who are presenting at the conference to practice their presentations in front of an audience beforehand.

If our focus has been on the end-of-year conference, the conference has proven a considerable draw for more than 10 local postgraduate student presenters as well as presenters from amongst Adelaide-based professional and independent scholars. A good number of undergraduate and postgraduate students have also involved themselves as members of the Conference registration/information and technical assistance support teams.

In the context of organising a national conference on a fully volunteer basis, those who have been involved in the planning have all played crucial roles, with all contributing in areas of personal strength and knowledge. Among the many thanks due I'd like to cite the work of the Program Committee, who efficiently dealt with a very large number of paper and panel submissions, comprising Julia Szuster (convener), Kimi Coaldrake, James Koehne, and Graham Strahle. Thanks also to the Concert Committee, who have canvassed and investigated many ideas for events and venues both within the conference



and for the post-conference event, comprising James Koehne (convenor), Vincent Plush, Graham Strahle, and Julia Szuster.

As Conference Co-Convener Daniela Kaleva has been a terrific partner-in-planning; a regular contributor of ideas and problem solving, a strong contributor in both independent and collaborative contexts, and someone who continuously looks for and takes up slack as needed. I would also like to thank Peck Jin Gan for her energetic and highly effective work in multiple areas: As Treasurer of both the SA Chapter the National Conference in particular; as the editor for nearly everything on the website and as chief correspondent with all submitters of papers to the conference.

Looking outside of our Planning Committee, Daniel Bangert and Steph Rocke have in their Secretary and Treasurer roles been very generous in provision of all manner of assistance in the lead up to the Conference. Special acknowledgement goes to John Phillips for organising the MSA's Prizes for Best Student Papers presented at the National Conference and for his ongoing work with the MSA Newsletter. Finally, a large thank you goes to all the reviewers who have spent time reading the papers, attending presentations and giving valuable feedback.

After four years in the role, Daniela Kaleva is stepping down from her role as SA Chapter Secretary. We wish her well and look forward to her continued contributions as a Chapter member. We welcome Peck Jin Gan in her new role as Chapter Secretary and welcome Melanie Walters onto the Committee as Treasurer.

I suspect that no one in the SA Chapter has thought much about 2017 yet, but it promises to be a good year for musicology in Adelaide. Whatever activities both new and revived we organise, it will be with the benefit of new contributors on the Chapter Committee, a lot more space and time in which to plan and run events, and a greatly enlarged membership base.

*Steven Knopoff*  
*President, MSA SA Chapter*  
*22 November 2016*

## SYDNEY

As in recent years, the official activities of the Sydney Chapter in 2016 centred around a Study Day and a Student Symposium, with many other lectures, colloquia and events of musicological interest taking place at Universities within Sydney also being advertised to the chapter members. On 4 June 2016, the Study Day was held at the University of New South Wales on the theme 'Theory and Method'. There were a number of presentations from senior members of the Chapter (academics and doctoral students at an advanced stage of their research), and a round-table discussion led by Dr Alan Maddox on Monique Scheer's 2012 article 'Are emotions a kind of practice?'

At the Chapter AGM held on 4 June 2016, a new committee was elected consisting of the following members: David Larkin (Convenor), Anthony Linden Jones (Treasurer), Daniel Bangert, Alan Maddox, Philip Eames, Ellen Winhall and Michael Galeazzi (Committee members). Subsequently, Jeremy Tatar was coopted onto the committee as Secretary. The previous committee was thanked for its service, with an especial tribute paid to the work of the outgoing Convenor, Daniel Bangert.

On 12 November 2016, the Student Symposium was held for the first time in recent memory at the Australian Institute of Music, thanks to the kindness of Dr Alistair Noble, Head of AIM Classical Performance. A small but select number of undergraduates and postgraduate students read papers on topics ranging from bisexual erasure in critical responses to the music of Lady Gaga to Romitelli's orchestral textures. The prize for the best undergraduate presentation was awarded to Julia Donnelly (BMus (Musicology), University of Sydney) for a paper entitled 'Stand-up comedy as intermediary in music and humour studies: A musicology student walks into a bar', and the postgraduate prize went to Suzanne Sherrington (DMA, University of Sydney) for a paper entitled 'Meale's *Mélisande*: an analysis of how Richard Meale creates the character of *Mélisande* in his work for solo flute'.

*David Larkin*  
*Convenor, MSA Sydney Chapter*

## TASMANIA

The Tasmania Chapter has continued to offer a regular program of invited speakers this year. Our program commenced with a lecture-recital in 2016 given jointly by Ralph Middenway and Michael Kieran Harvey. Ralph explained the genesis and musical construction of his piano 豊川 – *Toyokawa* – East River and Michael performed excerpts of the sonata in illustration. Attracting an enthusiastic audience, it was a great start to the year. In May, a past graduate of the Conservatorium, Brendan Conroy let us know at short notice that he was visiting Hobart from overseas where he is now teaching and performing. His presentation on "The Use of Live Video-conferencing in Instrumental Music Lessons – an Activity Theory Case Study" drew in additional members of the audience from among string teachers in Hobart. Just a few weeks later, musicologist and psychotherapist Judith Pickering visiting from Sydney spoke about some of her research on the pitched interactions between mothers and babies. Her paper, "Acoustic resonance from the dawn of life: how musical elements of speech convey emotion" attracted interest from local radio and prompted a great deal of discussion. The publicity attracted quite a few people who had never previously attended an MSA talk, but who asked to join the events mailing list.

In July, Tas chapter committee member, Abby Fraser, gave a fascinating account of the two years she had just spent in Hokkaido and her experience of the music/cultural environment and flute playing in Hokkaido. "Eat, Play Flute" was well attended and followed by a supper of sushi (thanks Abby!). In August a visit to UTAS Conservatorium of Music from Fred Allen of Stephen Austin University in Texas included a talk on the contributions to wind and band literature by a selection of major composers. As expected, this talk attracted interest from members of the various bands in Hobart and Fred's talk

prompted further discussions about recent developments in band literature in the United States. Our final talk this year was given in September by a visiting professor of Pianoforte from Prague, Božena Steinerová. Her entreaty to performance students, “Learn to think with your heart and feel with your head” was passionately delivered and considered a variety of European pedagogic styles of piano instruction. Her sentiments resonated with many of the performance teachers and students present and there was some lively discussion after her talk. A planned series of lectures at the end of October and early November by a visiting professor unfortunately had to be postponed when he was unable to make the journey from Switzerland but we hope that these will be able to be rescheduled in the program for 2017.

The 2016 MSA Tasmania Chapter Music Research Prize for the best student research essay was recently awarded to Anthony Stravinos for his essay on “The Manifestation of the Avant-Garde in Australian Opera Since 1980.” The committee were delighted by the number and quality of submissions and so this prize appears to be achieving its aim to foster interest in music research and in the MSA among students at the UTAS Conservatorium of Music.

Our chapter committee, Carolyn Philpott, Heather Monkhouse, Matthew Ives, Abby Fraser and Brendan Lamb, have done terrific work since the last AGM, and I would like to thank them all for their willingness to take on extra duties to cover for committee members overseas or on leave. I also note with regret the resignation from the committee of David Bollard. David has been on the chapter committee and involved with the production of the chapter newsletter for some years now and we have missed seeing him. The success of the chapter and its continuing growth and engagement with the music community in Tasmania is a reflection of a fantastic committee – thank you all for your support in 2016.

Anne-Marie Forbes  
Chapter President

## VICTORIA

The MSA Victoria Chapter held three events this year.

First, in collaboration with the Sir Zelman Cowen School of Music, Monash University, the chapter hosted an event on 11 December 2015 to celebrate Thérèse Radic’s 80<sup>th</sup> birthday. Kerry Murphy and Kay Dreyfus presented Thérèse with a special, dedicated issue of *Musicology Australia* to honour her pioneering contribution to the study of Australian music.

Second, in collaboration with the Monash Asia Institute and the Indian Council for Cultural Relations (ICCR), the chapter hosted a lecture by Dr Aneesh Pradhan as ICCR Chair at the Sir Zelman Cowen School of Music, Monash University. Entitled ‘Courtesans and Hereditary Musicians in a Colonial Setting: Practitioners of Hindustani Music in Bombay’, the lecture took place on 27 August at the Consulate General of India in Melbourne.

Finally, the chapter’s annual conference was held at Trinity College, The University of Melbourne, on 15 October. The papers were:

- Gay Breyley, “‘Not for Motrebs’: Who Owns “Morph-e sahar”?”
- Andrew Callaghan, ‘Realism and the ‘Inaudible’ Score for *Spotlight*
- Jessica Crowe, ‘Playing Games with Postmodernism: Investigating Matthew Hindson’s *Nintendo Music* (2005)’
- Timothy Daly, A Computer-assisted Analysis of the Early *L’homme armé* Polyphonic Mass: Some Preliminary Findings
- Brandon Jones, ‘A Newly Discovered Manuscript of Contest Music for Cornet by Léonce Cohen’
- Ellan A. Lincoln-Hyde, ‘Submitting them to an Earbashing: Marjorie Lawrence’s Troops Tours 1945–47’
- Patrick MacDevitt, ‘Questions of Nationalism: *Mona* and ‘American’ Opera before the Great War’
- Madeline Roycroft, ‘Une Année pour effacer l’Oubli: 1989 and the Reception of Dmitri Shostakovich in France’
- Hannah Spracklan-Holl, ‘Before Bach and Telemann: The Style and Structure of Unaccompanied Austro-German Works for Violin, 1674–1716’
- Robert J. Stove, ‘Post-Bach and Post-Mendelssohn: Samuel Sebastian Wesley’s Organ Compositions’
- Yvonne Teo, ‘A Synthesis of Schenkerian and Neo-Riemannian Theories: The First Movement of Paul Hindemith’s Piano Sonata No. 1 as a Case Study’
- David Tieri, ‘The Twelve-Tone Connection: A Comparative Analysis of Schoenberg’s *Klavierstück* Op. 23 No. 1 and J. S. Bach’s *Sinfonia* in F Minor, BWV 795’

The conference concluded with the awarding of the prize for best paper by an Honours, Masters or PhD student. This year the prize was awarded to Jessica Crowe, an honours student at The University of Melbourne. The judge, Joel Crotty (Monash University), praised Jessica’s paper for its clarity and depth of inquiry.

Jonathan McIntosh  
MSA Victoria Chapter President  
11 November 2016

## WESTERN AUSTRALIA

The MSA WA Chapter has been an effective conduit for bringing in a new era of collaboration and cross-campus networking within the WA musicological community. Events of particular note included the late 2015 launch of Dr David Symons book *Before and After Corroborree: The Music of John Antill*, and the early 2016 launch of Prof. Geoffrey Lancaster’s book *The First Fleet Piano: A Musician’s View*, among others. On 12 December 2015 a symposium was held by the WA Chapter on “Music Analysis and Performance,” hosted by the University of Western Australia School of Music. Twenty-four individual papers were presented across three parallel sessions, as well as two key-note talks, one by Emeritus Professor David Tunley, and the other by Prof. Geoffrey Lancaster (recently appointed at the Western Australian Academy of Performing Arts, Edith Cowan University). A call for papers went out subsequently in early 2016, and an editorial

committee (Jonathan Paget, Nicholas Bannan, and Victoria Rogers, and initially Makoto Takao) was formed to manage the peer-review process. Work has progressed towards the final editing stage with a view of publishing the papers before the close of business in 2016. The WA Chapter is overdue for our AGM, which is to be scheduled immanently, hopefully to coincide with the launch of the proceedings.

Jonathan Paget  
WA Chapter President

## — MSA FORUMS AND STUDY GROUPS —

### GENDER AND SEXUALITY FORUM

The 2016 meeting in Adelaide brought a dozen delegates together. Discussion focused on the roles played by race and culture in defining gender and sexual identity, their interaction with social and political concerns, and the ways in which we can best address them in our research writing.

John Phillips  
Chair, Gender and Sexuality Forum

### OPERA STUDIES GROUP REPORT

The Opera Studies Group met at the 2015 MSA conference to map out possibilities for an event during 2016. Prof Jane Davidson made the very generous offer of hosting an event at the University of Melbourne under the auspices of the ARC Centre of Excellence: The History of Emotions. This conference, "Opera: The Art of Emotions", was held between 30 September and 1 October.

The conference was preceded by a performance of Charpentier's *La décente d'Orphée aux enfers* (1686) on Thursday 29 September. There were 22 papers presented, speakers from Australia, New Zealand and The United States of America. The keynote was given by Professor Neil Zaslaw (Cornell University): "How do we feel about Opera?" The feedback was overwhelmingly positive and many thanks are due to Jane Davidson and Frederic Kiernan for their outstanding organization and warm hospitality. The program was as follows:

Michael Halliwell  
Convenor, Opera Studies Group  
25 November 2016

### OPERA: THE ART OF EMOTIONS

Friday, 30 September, Wyselaskie Auditorium, 29 College Crescent, Parkville

9am Welcome: Jane Davidson and Michael Halliwell

#### Session 1) 9:15–10:45am: *The Opera Singer* (Chair: Erin Helyard)

Margaret Medlyn (Victoria University of Wellington): 'If you've got it, flaunt it: Chest voice exposed!'  
Mark Shephard (University of Melbourne): "'All my emotions are concentrated in that heavenly song": The emotional life of the operatic castrato'  
Linda Barcan (Edith Cowan University): 'The affective performance practice of Pauline Viardot: A case study of the 1859 Berlioz revival of Gluck's *Orphée*'

#### Session 2) 11am–12:30pm: *Alternative Conceptual Approaches* (Chair: Alan Maddox)

John Carmody (University of Sydney): 'Emotion versus intellect: It's all in the same brain'  
Lawrence Mays (Australian National University): '*L'Eroe Minuscolo*: Documenting the process of writing a new Italian comic intermezzo'  
Carol Williams (Monash University): 'The expression of emotion in *Robin and Marion* by Adam de la Halle'

#### Lunch

#### Session 3) 1:30–3:30pm: *20th-century Opera* (Chair: Michael Halliwell)

Georgia Jamieson Emms (Victoria University of Wellington): 'The last romantic: Emotion, fantasy and melody of Erich Korngold'  
Michael Christoforidis (University of Melbourne): 'Cervantes, Picasso and the neoclassical framing of emotions in Manuel de Falla's *Master Peter's Puppet Show*'  
Elizabeth Kertesz (University of Melbourne): 'How Carmen found her heart: Transforming the emotional landscape of Bizet's *Carmen* in the age of verismo'  
Patrick MacDevitt (University of Melbourne): '*Mona*: Opera and fear of the women's vote in 1912 United States'

#### Session 4) 3:45–5:15pm: *Opera Beyond the Stage* (Chair: Linda Barcan)

Helen Rusak (Edith Cowan University): 'Opera miniseries: *Divorce: The soap opera*'  
Roger Hillman (Australian National University): 'Italian opera, world cinema'  
Emma Jayakumar (Edith Cowan University): 'Opera for young people: The potential for greater engagement'

#### Session 5) 5:30–6:30pm: Keynote Address (Chair: Jane Davidson)

Professor Neal Zaslaw (Cornell University): 'How do we feel about opera?'

**Saturday 1st October, Wyselaskie Auditorium, 29 College Crescent, Parkville**

**Session 6) 9–10.30am: *Issues in the seventeenth century* (Chair: David Irving)**

Emily Hagen (University of North Texas): 'A new methodology to define the relationship between music and emotion in early Venetian opera.'

Stephen Grant (University of Melbourne): 'Heinrich Schütz: Text, music and affective delivery.'

Daniela Kaleva (University of South Australia): 'Performing in *stile rappresentativo*: The case of 'Lamento d'Arianna.'

**Session 7) 10:45–11:45 *Eighteenth-century opera* (Chair: Emily Hagen)**

Alan Maddox (University of Sydney): 'Eighteenth-century opera and the history of emotions.'

Erin Helyard (University of Melbourne): 'The new attentiveness: Rethinking eighteenth-century audience behaviour at the opera.'

**Session 8) 12–2pm: *Contemporary productions, contemporary issues* (Chair: Daniela Kaleva)**

Michael Halliwell (University of Sydney): 'Faith as emotional expression: Jake Heggie's *The End of the Affair*.'

Paul Smith (University of New England): 'Queer practice and performativity: Exploring queer emotions through operatic performance and interpretation.'

Vincent Plush (University of Adelaide): 'The mystical communion of Voss and Laura in the opera *Voss*.'

Jane Davidson, Joseph Browning and Frederic Kiernan (University of Melbourne): 'From historical to contemporary emotions in *Voyage to the Moon*.'



*The River Torrens, University of Adelaide – Schultz Building, where the conference was held, in the background*



**— 39<sup>TH</sup> NATIONAL CONFERENCE OF THE MSA —**  
**‘SHIFTS AND TURNS,’ ADELAIDE, 30 NOVEMBER – 3 DECEMBER 2016**

## CONFERENCE PROGRAM

### WEDNESDAY 30 NOVEMBER

8:15am	Registration desk open @ <i>Madley Rehearsal Studio</i>			
9:30am	<b>WELCOME TO COUNTRY:</b> Stephen Gadlabarti Goldsmith, Kurna Community Elder and member of the Kurna Warra Pintyanthi language team at the University of Adelaide @ <i>Madley Rehearsal Studio</i>			
	<b>Macbeth Theatre</b>	<b>Madley B14</b>	<b>Madley B22</b>	<b>Schulz Level 5</b>
<b>Parallel Sessions 1</b>	<b>[1A] Sexuality and gender</b> Chair: Cat Hope	<b>[1B] Technology impact</b> Chair: Julia Szuster	<b>[1C] Music and media in 20th century</b> Chair: Helen Rusak	<b>[1D] Music and other art forms</b> Chair: Samantha Owens
10:00am	<i>"I Love My Body" Depictions of Sex and Romance in Disability Music Culture</i> Anthea Skinner	<i>Greater Than The Sum of Its Parts: Balinese Gamelan Instruments, Electronics and Composer-Performer Collaboration</i> Louise Devenish	<i>Reproducing Piano Rolls and Musicological Research</i> Peter Phillips	<i>Beyond Metaphor: Cubism in the work of Pablo Picasso, Igor Stravinsky and T.S. Eliot</i> Cameron McCormick
10:30am	<i>Writing the Wrongs of History: Discursive Constructions of Listening &amp; Gender in Electroacoustic Music</i> Michelle Stead	<i>The Impact of Technology on Music Practice and Performance</i> Donna Hewitt	<i>Cowboys, Big Fish, Gum-Leaves, and Australian 'Injuns': The Music of Zane Grey's Antipodean Films</i> Anthony Linden Jones	<i>The Role of Music in the Paintings of James Barry (1741-1806)</i> Alan Davison
11:00am		<i>The Developing Identity of Ludomusicology and its Role in Contemporary Musicology</i> Barnabas Smith	<i>Radio Enchains Music: The Control for the Airwaves During the 1940 ASCAP Radio War and Music Festival</i> Elisse La Barre	<i>Music and Masculinity in the Novels of Jane Austen</i> Gillian Dooley
11:30am	MORNING TEA @ <i>Madley Rehearsal Studio</i>			

	<b>Macbeth Theatre</b>	<b>Madley B14</b>	<b>Madley B22</b>	<b>Schulz Level 5</b>
<b>Parallel Sessions 2</b>	<b>[2A] Instrumental/Performance (Part 1)</b> Chair: Daniela Kaleva	<b>[2B] Australian music - contemporary</b> Chair: Simon Perry	<b>[2C] Early 20th century composers (Part 1)</b> Chair: David Larkin	<b>[2D] Australian music - late 20th century (Part 1)</b> Chair: Julia Szuster
12noon	<i>Finding the frame: A study of expert performers' interpretative decision-making</i> Sheila Guymer	<i>But Times Change and So Must I [We]!": A Proposal for the Recasting of Traditional Understandings and Approaches to Nationalism for 21st century Australian Popular Music</i> Cristiana Linthwaite-Gibbins	<i>Roman Palester's Requiem: A Symbol of Post-war Poland or A Nod to the Second Viennese School?</i> Blake Parham	<i>Performance, moving emotions and the capacity for enchantment: 'hidden thoughts' brought to musical life in three recent Australian compositions</i> Linda Kouvaras
12:30pm	<i>Divergence and convergence in Spanish classical and flamenco guitar traditions (1850-2016)</i> Aloysius Leeson	<i>Ghosts Only Move in A Straight Line': Chinese Philosophy and Non-Linearity in Liza Lim's Yuè Ling Jié (1997-9)</i> Talisha Goh & Helen Rusak	<i>The Twelve-Tone Connection: A Comparative Analysis of Schoenberg's Klavierstück Op. 23 No. 1 and Bach's Sinfonia in F Minor, BWV 795</i> David Tieri	<i>A Composer from Nowhere: Sven Libaek's place in Australian music</i> James Koehne
1:00pm	<i>Playing with/in time: Individual style of tempo fluctuation of select contemporary pianists</i> Danny Hui	<i>A Concise History of Australian Ecoacoustic Music</i> Jesse Budel		
1:30pm	LUNCH @ <i>Madley Rehearsal Studio</i>			
2:30pm	<b>KEYNOTE: KIMI COALDRAKE</b> <i>Shifts and Turns in the Development of a Multidisciplinary Analytical Method for the Study of the Sound and Sound Culture of the Japanese Koto</i> Chair: Steven Knopoff   @ <i>Macbeth Lecture Theatre, Badger Building Ground Floor</i>			
3:30pm	AFTERNOON TEA @ <i>Madley Rehearsal Studio</i>			
4:00pm	<b>ROGER COVELL: IN CONVERSATION WITH VINCENT PLUSH</b> @ <i>Macbeth Lecture Theatre, Badger Building Ground Floor</i>			
5:00pm	<b>ROGER COVELL: BOOK LAUNCH AND RECEPTION</b> Launched by Professor Jennie Shaw @ <i>Madley Rehearsal Studio</i>			
6:00pm	BREAK			
7:30pm	<b>SOUNDSTREAM EMERGING COMPOSERS FORUM CONCERT (EXTERNAL)</b> @ <i>ABC Studio 520 - ABC Collinswood Centre, 85 North East Road, Collinswood</i>			



## THURSDAY 1 DECEMBER

8:15am	Registration desk open @ Grassroots Cafe			
	<b>Macbeth Theatre</b>	<b>Madley B14</b>	<b>Madley B22</b>	<b>Schulz Level 5</b>
<b>Parallel Sessions 3</b>	<b>[3A] 19th century Western music</b> Chair: Alan Davison	<b>[3B] Panel: Early music - medieval</b> Chair: Kerry Murphy	<b>[3C] Opera in Australia</b> Chair: John Carmody	<b>[3D] Opera (Part 1)</b> Chair: Michael Burden
8:30am	<i>The 'Apostle of Colour': Samuel Coleridge-Taylor and the Politics of Style</i> Sandra Ridgewell	<i>A computer-assisted analysis of melodic process in the L'homme armé polyphonic mass</i> Tim Daly	<i>Marshall-Hall and the Sexual Politics of Wagnerism</i> Suzanne Robinson	<i>Podkolesin and Boris: A Dialogue of Musorgskian Antiheroes</i> Simon Perry
9:00am	<i>The hero's withdrawal: Liszt's future ambitions and present strategies</i> David Larkin	<i>Computer-assisted analysis of melodic design in fifteenth-century proportional canons</i> Jason Stoessel	<i>'Myths of National Identity' - some thoughts on contemporary Australian Opera</i> Michael Halliwell	<i>The Voice of Britten's Governess: Shifting gender perceptions in "The Turn of the Screw"</i> Kylie Constantine
9:30am			<i>Pecan Summer and Cloudstreet: Two parallel routes towards the creation of Australian opera</i> Steven Knopoff & Graham Strahle	<i>The Game is Afoot: Finally, England's 'Opera' Becomes Opera</i> Patricia Alessi
10:00am	MORNING TEA @ Grassroots Cafe			
<b>Parallel Sessions 4</b>	<b>[4A] Ethnomusicology (Part 1)</b> Chair: Suzanne Robinson	<b>[4B] Music and Ideas</b> Chair: John Phillips	<b>[4C] Early music (Part 1)</b> Chair: Jason Stoessel	
10:30am	<i>Refashioned identities in Music: Barney McKenna and the Tenor Banjo</i> Brendan Lamb	<i>Is art a moral activity? A reply to a telling question from a fine philosopher-musician</i> John Carmody	<i>The Princess Appeared as Diana: The Roles of Amateur and Professional Dancers in German Courtly Ballets, 1660–1690</i> Samantha Owens	
11:00am	<i>Motherhood and the Motherland in Urtiin Duu and Mongol Music in Alshaa, Inner Mongolia</i> Oyuna Weina	<i>Music and Techne</i> Goetz Richter	<i>Two Dresden Court Balls 1719 and 1738: The Dances and Dancers, the Music and Musicians</i> Janice Stockigt	
11:30am	<i>The Chinese pipa on the global stage: A comparative investigation of representations of the instrument by three elite performers</i> Lu Liu		<i>Rethinking Domenico Scarlatti's 'Spanish Style'</i> Luisa Morales	

12noon	Concert of Vietnamese Music featuring Dang Thao Nguyen with Ros Hewton @ Grassroots Cafe			
12:30pm	LUNCH @ Grassroots Cafe			
1:00pm	MSA Study Groups @ Hartley 108A & 108B   LUNCH @ Grassroots Cafe			
2:00pm	<b>KEYNOTE: Michael Burden</b> <i>Destablizing Opera: Metastasio as villain, or as 'our musical Shakespeare'?</i> Chair: Daniela Kaleva   @ Macbeth Lecture Theatre, Badger Building Ground Floor			
3:00pm	AFTERNOON TEA @ Grassroots Cafe			
	<b>Macbeth Theatre</b>	<b>Madley B14</b>	<b>Madley B22</b>	<b>Schulz Level 5</b>
<b>Parallel Sessions 5</b>	<b>[5A] Ethnomusicology (Part 2)</b> Chair: Kimi Coaldrake	<b>[5B] Women composers</b> Chair: Jeanell Carrigan	<b>[5C] Emotion</b> Chair: Julia Szuster	<b>[5D] Methodology and analysis / Late 20th century composer</b> Chair: Vincent Plush
3:30pm	<i>The Feminine Ideal, Agency and Self-censorship in Women's Musical Performances in the Riau Islands Province, Indonesia</i> Brigitta Scarfe	<i>The International Study of Women Composers: A new investigation into gender equity in music</i> Sally Macarthur, Cat Hope & Talisha Goh	<i>Modelling Emotion Trajectories: The Pitch-Dynamics Motion Microscope (PDMM)</i> Gerald Moshhammer	<i>Playing with Scrap: Intention, Expectation and the Hidden Aporia at the Heart of Keith Jarrett's Solo Concerts</i> Colin Spiers
4:00pm	<i>Beethoven and Papaya Salad: Western music in Asian countries</i> Alberto Firrincieli	<i>Falling Leaves and New Roots: An Exploration of the Sydney Conservatorium of Music's Chinese Music Ensemble</i> Nicholas Ng (co-authors: Lu Liu, Catherine Ingram)	<i>Affect and music in museums</i> Siobhan Motherway	<i>The Hunchback of Notre Dame [巴黎圣母院的敲钟人] (1992) by Shang Deyi - A Case Study of Performing Vocal Ornamentation in Chinese Contemporary Art Song</i> Lily Chang
4:30pm	<i>Music for the Buddha's Birthday: An Exploration of Form, Meaning and Experience in Contemporary Chinese Buddhist Ritual Music in Taiwan</i> Sylvia Huang		<i>Spectating Emotion in Opera</i> Jane Davidson & Frederic Kiernan	<i>Realising the elements of speech, vocalisations and extended performance techniques in Frederic Rzewski's Marriage</i> Ashley Hribar
5:00pm	<i>Traditional Mapuche Music: Moving towards non-Traditional Contexts</i> Javier Silva-Zurita		<i>Divorce: a Soap Opera</i> Helen Rusak	
5:30pm	RECEPTION FOR THE BURDEN COLLECTION OF 18TH CENTURY OPERATIC TEXTS @ Ira Raymond Room, Barr Smith Library			
6:30pm	BREAK			
7:00pm	FROM SPAIN TO SWEDEN: CONCERT OF BAROQUE MUSIC @ Hartley Concert Room			

## FRIDAY 2 DECEMBER

7:15am	ICTM ANZ Regional Committee Meeting @ <i>Cafe Brunelli, 187 Rundle Street, Adelaide</i> (All welcome!)			
8:15am	Registration desk open @ <i>Grassroots Cafe</i>			
	<b>Macbeth Theatre</b>	<b>Madley B14</b>	<b>Madley B22</b>	<b>Schulz Level 5</b>
<b>Parallel Sessions 6</b>	<b>[6A] 15th Symposium on Indigenous Music and Dance (Part 1)</b> Chair: Aaron Corn	<b>[6B] Ethnomusicology (festivals)</b> Chair: Julia Szuster	<b>[6C] Early music (Part 2)</b> Chair: Samantha Owens	
8:30am	<i>Ngurini (Searching): Responding to Australia's Nuclear Legacy</i> Luke Harrauld	<i>The Teej Festival: Social and Musical Implications for its Celebrations held in Kathmandu, Nepal and Christchurch, New Zealand</i> Wendy Eikaas-Lee	<i>The Declining Health of J.S. Bach, and its Relationship with his two Portraits by E.G. Haussmann</i> Mark M. Smith	
9:00am	<i>'Charting the Influence of Bob Marley's Reggae upon Aboriginal Music-making in Australia'</i> Grayson Rotumah	<i>Hear the Difference: Musical Performance, Ethnography, and the Notion of Cultural Affinity at Macau's Lusofonia Festival</i> Victor Vicente	<i>Bononcini and the early French cello school</i> Francis Yapp	
9:30am	<b>KEYNOTE: Witiyana Marika</b> <i>Songs and Meaning in Yolngu Culture</i> Chair: Aaron Corn   @ <i>Macbeth Lecture Theatre, Badger Building Ground Floor</i>			
10:30am	MORNING TEA @ <i>Grassroots Cafe</i>			
<b>Parallel Sessions 7</b>	<b>[7A] 15th Symposium on Indigenous Music and Dance (Part 2)</b> Chair: Aaron Corn	<b>[7B] New findings in music research</b> Chair: Helen English	<b>[7C] Improvisation</b> Chair: James Koehne	
11:00am	<i>Maayarapiny (voice-becoming): Releasing archival songs from the page</i> Clint Bracknell	<i>Louise Dyer: French-Australian Interactions between the Wars</i> Kerry Murphy	<i>And now you have swing! The Australian influence on swing in New Zealand</i> Aleisha Ward	
11:30am	<i>Reigniting Indigenous Song and Dance Traditions in New South Wales: A Model for Cultural Survival and Regeneration</i> Peter Williams	<i>Malipiero - Magician or Maverick</i> Philip Shields	<i>Studying the Australian environment to develop frameworks for improvisation</i> Sam McAuliffe	
12noon			<i>Shifts and Turns: Paul Hanmer's "Nachtroep"</i> Jeffrey Brukman	
12:30pm	LUNCH, including music from School of Chinese Music and Arts @ <i>Grassroots Cafe</i> 12.45 <i>National Committee Meeting, Level 6 Schulz Bldg</i>			
	MSA Indigenous Think Tank @ <i>Schulz Level 6</i>			

	<b>Macbeth Theatre</b>	<b>Madley B14</b>	<b>Madley B22</b>	<b>Schulz Level 5</b>
<b>Parallel Sessions 8</b>	<b>[8A] Australian music - 19th century</b> Chair: Julia Szuster	<b>[8B] Panel: Play, Like, Tweet, Repeat: How the Internet Affects Creativity, Criticism and Consumption</b> Chair: Helen Rusak	<b>[8C] Opera (Part 2)</b> Chair: Michael Burden	<b>[8D] Music education</b> Chair: Jane Davidson
1:30pm	<i>Back to the Future: The Proud Legacy of Colonial Women Composers</i> Johanna Selleck	<i>"You Think I Lost Fans Before?": Racism, Boundary-Marking and Fan/Artist Relationships Online</i> Dianne Rodger & Suzi Hutchings	<i>The Pedagogy and Performance Practice of Pauline Viardot: a Case Study of the 1859 Berlioz revival of Gluck's Orphée</i> Linda Barcan	<i>Researcher designed software: Expanding research techniques to investigate creative practices in piano pedagogy</i> Debra Andreacchio
2:00pm	<i>Establishing a connection to our musical heritage</i> Jeanell Carrigan	<i>'The Imperial March (Darth Vader's Theme)' Arranged for Five Voices, SSATB: Remediation, Social Media and the Renaissance of Folk Music</i> Claire Langsford	<i>Interdisciplinary solutions within compositional creative practice</i> Emma Jayakumar	<i>What do they really think? Creating change in music education through authentic collaboration with participants in music making</i> Susan West
2:30pm	<i>Nineteenth-Century mining community choirs in Newcastle: shifting perceptions of people seen as a 'race apart'</i> Helen English	<i>GearsLutz and Elektronauts: Online Communities of Cooperation and Consumption</i> Paul Chambers	<i>Questions of Nationalism: Mona and 'American' Opera before the Great War</i> Patrick MacDevitt	<i>Conducting and the Undergraduate Student</i> Ian Cook
3:00pm		<i>From Face-to-Face to the Internet: Changing Interactions with Music &amp; Culture</i> Briony Morrison		
3:30pm	AFTERNOON TEA @ <i>Braggs Lecture Theatre, The Braggs Building Ground Floor</i>			
4:00pm	MSA AGM @ <i>Macbeth Lecture Theatre, Badger Building Ground Floor</i>			
5:15pm	<b>KEYNOTE: Gao Ping</b> <i>A Chinese Musician in a World without Walls</i> Chair: Vincent Plush   @ <i>Braggs Lecture Theatre, The Braggs Building Ground Floor</i>			
6:15pm	BREAK			
7:00pm	<b>CONFERENCE DINNER</b> @ <i>T-Chow Chinese Restaurant, 68 Moonta Street, Adelaide Central Market</i>			

## SATURDAY 3 DECEMBER

8:15am	Registration desk open @ Grassroots Cafe			
	<b>Macbeth Theatre</b>	<b>Madley B14</b>	<b>Madley B22</b>	<b>Schulz Level 5</b>
<b>Parallel Sessions 9</b>	<b>[9A] Australian music - late 20th century (Part 2)</b> Chair: Johanna Selleck	<b>[9B] Pop music</b> Chair: Steven Knopoff	<b>[9C] Panel: Intermodulations - a presentation on the work of Roger Smalley</b> Chair: James Koehne	
8:30am	<i>'Composer-Prostitutes' and 'Fruitlessly Ugly Music': Australian Flute Music in the Late Twentieth Century</i> Melanie Walters	<i>Hearing is believing: towards a new method of analysis for vocal timbre in popular vocal song.</i> Kristal Spreadborough	<i>Zeitebenen: Realising Roger Smalley's European past in Australia</i> Cat Hope & Stuart James	
9:00am	<i>Messages for life in the music of Ross Edwards</i> Virginia Lakeman	<i>Authorship and the Disembodied Voice: Singing the Songs of the Singer-Songwriter:</i> Paul Smith	<i>Reconstruction and Performance of Roger Smalley's Transformation for piano with live electronic modulation (1968-69 rev. 1971)</i> Christopher Tonkin	
9:30am	<i>Peter Sculthorpe &amp; Patrick White: An Incomplete Collaboration</i> Vincent Plush		<i>Pushing the Envelope: multichannel tape, analog synthesis, and quadraphonic sound in Smalley's 'Dijeridu' (1974)</i> Cat Hope & Stuart James	
10:00am	<i>The appropriating prophet: The role of the curator in the revivification of the colonial piano</i> Gabriella Smart		<i>Integration of live electronics and fixed media in Roger Smalley's Zeitebenen [1973]</i> Stuart James (co-author: Lindsay Vickery)	
10:30am	MORNING TEA @ Grassroots Cafe			

	<b>Macbeth Theatre</b>	<b>Madley B14</b>	<b>Madley B22</b>	<b>Schulz Level 5</b>
<b>Parallel Sessions 10</b>	<b>[10A] Ethnomusicology (Part 3)</b> Chair: Kimi Coaldrake	<b>[10B] Instrumental/Performance (Part 2)</b> Chair: David Larkin		
11:00am	<i>Bulls, Balabel, Beyoncé: The Musical Aesthetics of South Sudanese Australians</i> Catherine Ingram & Mary Mamour	<i>The modern chamber musician's identity: Individual perspectives of the qualities and characteristics of contemporary ensemble musicians</i> Alana Blackburn		
11:30am	<i>Socioeconomic Concerns of Young Musicians of Traditional Genres in Cambodia: Implications for Music Sustainability</i> Catherine Grant	<i>Shifts between performing modern and historical instruments</i> Sally Walker		
12noon	<i>Shifts and Turns in Singing: Continuity and Change in Secular Songs among the Kadazan-Dusun of Sabah, Malaysia</i> Jacqueline Pugh-Kitingan			
12:30pm	<b>AWARDS AND CLOSING CEREMONY</b> @ Macbeth Lecture Theatre, Badger Building Ground Floor			
1:30pm	BREAK			
6:30pm	<b>Adelaide Symphony Orchestra "Fantastic Symphony - Master 9" Concert</b> @ Adelaide Town Hall, 128 King William Street, Adelaide			

The conference concluded earlier than expected as the last paper was cancelled, and there were no prize entries scheduled on the last day. As a result, the awards were transferred to the MSA AGM, 4pm, Friday, 2 December.

## A REPORT ON THE 2016 CONFERENCE

A refreshing breeze drifted through Rundle Mall, an invisible guide for delegates as they made their way to the commencement of the annual conference for the Musicological Society of Australia. MSA 2016, *Shifts and Turns: Moving Music, Musicians and Ideas*, was hosted by the Elder Conservatorium of the University of Adelaide, between Wednesday, 30 November and Saturday, 3 December.

Academics from across Australia and abroad were treated to a thought-provoking and exceptionally well-fed experience at MSA 2016. Anticipation buzzed in the air as delegates assembled at the Elder Conservatorium, conversing and remedying the effects of slumber with a hot cup of coffee. The conference opened with a brief address by Alan Davidson (MSA National President), Daniela Kaleva and Stephen Knopoff (Planning Committee Convenors). The Welcome to Country was presented by Stephen Gadlabarti Goldsmith on didgeridoo. Goldsmith is a Kaurna Community Elder and member of the Kaurna Warra Pintyanthi language team at the University of Adelaide.

The first session included panels on sexuality and gender, music technology, music and media, and music in other art forms. Donna Hewitt delivered a fascinating visual presentation on wearable musical interfaces. Barnabas Smith called our attention to the emerging field of *ludomusicology* (study of video game music), and discussed its role and importance in contemporary musicology. Session two included panels on instrumental music and performance, early 20<sup>th</sup>-century composers, and late 20<sup>th</sup>-century and contemporary Australian music. Linda Kouvara offered her research on postmodern

'New Topicality' works, and discussed shifts in post-postmodern approaches, commentary and emotive effect. Aloysius Leeson explored the emergence of 19<sup>th</sup>-century classical and flamenco guitar styles, and their convergence into the canon of Spanish guitar repertoire.

The first keynote for the conference was delivered by Kimi Coaldrake, Professor at the University of Adelaide. Coaldrake serenaded audiences with a masterful performance on the Japanese koto. She also provided an update on her current research into using Finite Element Analysis to examine the acoustic properties of the koto, and its relationship to the culture of sound in Japan. Coaldrake's keynote was followed by the book launch and reception for Roger Covell's *Australia's Music: Themes of a New Society*. Covell delighted attendees as he met with well-wishers and autographed copies of his updated text, complete with a new postscript. For those with stamina remaining, the Soundstream Emerging Composers Forum Concert was held in the evening. Soundstream hosted five world premieres from up-and-coming composers, accompanied by the voices of Deborah Kayser and Anthony Zatorski. Three talented (and very lucky!) composers received commissions of \$5000, the highest awards for emerging composers in Australia.

The opening sessions for day two made a clear shift towards traditional musicology with panels on early and medieval music, 19<sup>th</sup>-century Western music, and two panels on opera. Kylie Constantine impressed audiences with a rigorous examination of gender perceptions in Benjamin Britten's *The Turn of the Screw*. The 'Music and Ideas' panel in session two included papers by John Carmody (*Is Art a Moral Activity?*) and Goetz Richter (*Music and Techne*). The contrasting views (and friendly rivalry) between the two presenters was palpable during question time, producing a dynamic that became quite impassioned as other delegates were moved to put in their two cents worth. At midday, delegates were entertained by a concert of Vietnamese music hosted by Dang-Thao Nguyen and Ros Hewton. Delegates joined with their MSA study groups during lunch, whilst indulging in a Mediterranean feast of vegetables, cheeses, cold meat, and lots of cake. All things in moderation... including moderation!

The second keynote for the conference was given by Michael Burden, Fellow in Music at New College and Professor in Opera Studies at the University of Oxford. Burden guided delegates through a journey of 18<sup>th</sup>-century opera. Using London as a case study, he explored pasticcio, aria replacement, and the competing demands of personalities on the opera genre. Burden argued that without the librettist Metastasio the opera industry of 18<sup>th</sup>-century Europe would not have existed. Session three offered panels on ethnomusicology, women composers, emotion, and methodology and analysis techniques of late 20<sup>th</sup>-century composers. Brigitta Scarfe delivered an engaging presentation on the 'feminine ideal', agency and self-censorship in musical performances by women in the Riau Islands province in Indonesia. Thursday's evening events included a reception for Michael Burden's collection of 18<sup>th</sup>-century operatic texts, and *From Spain to Sweden: Concert of Baroque Music* performed by Luisa Morales (harpsichord), and Lucinda Moon (violin). Burden's collection was donated to the Adelaide Library and included an awe-inspiring display of historic manuscripts and liturgy music. At *From Spain to Sweden*, Morales courted the senses of audiences with five sonatas and a fandango by Domenico Scarlatti. Moon also presented evocative interpretations of fantasies by Georg Philipp Telemann, and an *assaggio* for violin by Johan Helmich Roman.

The 15<sup>th</sup> *Symposium on Indigenous Music and Dance* was held across sessions one and two on Friday. This symposium addressed themes of tradition, reclamation, and transformation in indigenous music, dance and ceremony. It also covered broader topics which relate to the aims of the *National Recording Project for Indigenous Performance in Australia*. Luke Harrauld's research explored the creation of digital art works *Ten Minutes to Midnight* and *Ngurini*, and investigated how they were created in response to the experiences of communities impacted by British nuclear tests conducted in South Australia during the 1950s and 1960s. Peter Williams provided insight into his compilation of new repertoire upon indigenous song and dance traditions in New South Wales. He discussed his compositional process as a model for cultural survival and regeneration. Between sessions, a keynote address was given by Witiyana Marika, Senior Singer and Ceremonial Leader of the Yolŋu community at Yirrkala, Northern Territory. In dialogue with Steven Knopoff, Marika deliberated on the ways the manikay (public ceremonial songs) shaped his life and those of his clan, the *Rirratjingu*, and the Yolŋu people. He offered examples in words and song, and through audio-visual recordings exhibited ways in which songs provide a basis for establishing connections and meaning.

During lunch, teachers from The School of Chinese Music and Arts gave a captivating performance of Chinese music. The third session included papers on 19<sup>th</sup>-century Australian music, opera, music education, as well as a specialist panel – 'Play, Like, Tweet, Repeat: How the Internet Affects Creativity, Criticism and Consumption'. Helen English provided a survey of mining community choirs in Newcastle during the 19<sup>th</sup> century. Dianne Rodger and Suzi Hutchings presented a thought-provoking examination of boundary marking in the exchanges between artists and fans, as well as the challenges posed by racism in online posts and comments. MSA awards and honours were announced during the AGM, with Margaret Kartomi receiving the Don and Joan Squire Award for Voluntary Services to Musicology in Australia. Congratulations also to the recipients of the 2016 *Conference Student Prize*, Sam McAuliffe (1<sup>st</sup> place), Patrick MacDevitt (2<sup>nd</sup> place), and a special mention to Anthony Linden Jones. Following the AGM, the final keynote for MSA 2016 was delivered by Gao Ping, Head of Composition at the Conservatory of Music – Capital Normal University, Beijing. He presented audio-video excerpts of his engagements with the Purple Forbidden City New Orchestra. He mesmerised audiences with the live performance of two original compositions, one for solo piano and the other for four hands. Ping's music draws its impetus from native Chinese folklore, ancient poetry and the oral traditional of story-telling from his childhood in Sichuan. His work also reveals the influence of Chopin and Shostakovich, blending with popular Chinese song and post-Mao revolutionary music.

A key highlight of MSA 2016 was the banquet at T-Chow Chinese restaurant in the Adelaide Central Market. Conference goers mingled around the tables, slipping easily into their cliques. Wine flowed freely and laughter echoed through the dining hall. The waiters offered delegates an assortment of dishes, in such abundance that the tables were brimming with deliciousness. We all ate as much as was humanly possible, and basked in comforting glow of full stomachs, good company and satiated thirst.



The final day of the conference held a panel on popular music studies, and a presentation on the work of Roger Smalley. Additional panels for late 20<sup>th</sup>-century Australian music, instrumental music and performance, and ethnomusicology were also included. Kristal Spreadborough provided a demonstration of an innovative method she has devised for analysing vocal timbre in popular vocal song. Alana Blackburn reflected on her experiences as a modern chamber musician. She also drew our attention to how music educators can better prepare students for a professional career as chamber ensemble musicians. The conference concluded following these sessions, and attendees (some feeling the effects of the night before~) farewelled each other and prepared for their journeys home. Delegates who remained in Adelaide until Saturday evening had the opportunity to attend the Adelaide Symphony Orchestra's performance of Messiaen's *Le Tombeau Resplendissant*, Sibelius' *Violin Concerto*, and Berlioz' *Symphonie Fantastique*.

On behalf of all delegates of MSA 2016, I would like to extend an immense thank-you to the planning committee, in particular Daniela Kaleva, Steven Knopoff, Peck Jin Gan (Treasurer), and John Phillips (MSA Awards Chair), as well as to the MSA National Committee, for organising a thoroughly enjoyable and academically invigorating conference.

I very much look forward to seeing you all again at the 2017 conference in New Zealand.

*Christiana Linthwaite-Gibbons*



*Christiana Linthwaite-Gibbons (left) with fellow conference delegates*

## **“MUSIC AND IDEAS” – A MUSIC-PHILOSOPHICAL EXCHANGE**

*The session “Music and Ideas” (Session 4b of the conference) brought an exchange between two music scholars with broad significance and relevance for our conceptualisation of everything that we do as musicians, whether as researchers or practitioners; the two fundamentally dissimilar approaches to the question of what music is reflect something of the broad(ening) divide within Australian cultural and political discourse in recent years. By permission of the two speakers at the session, John Carmody and Goetz Richter, the Newsletter brings reworked versions of their two conference papers.*

### **IS ART A MORAL ACTIVITY? A REPLY TO A TELLING QUESTION**

At the 2015 MSA conference in Sydney, the fine philosopher-musician, Dr Goetz Richter, challenged my assertion that art – and specifically music – is a “moral activity”. I suspect that I did not respond very satisfactorily then and I’m certain that I did not convince him.

Today, I want to make that argument more thoroughly and I hope to do that by more than merely my own assertion. Yet I realise that marshalling a list of eminent figures from the past (and *their* assertions) does not guarantee the truth. As a scientist, I certainly believe in objective truth and unequivocally recognise the serious limits of Hamlet’s credo, “Nothing is either good or bad but thinking makes it so”. However, like beginnings, truth (and our confidence in it) is a slippery business and, for all its appeal, *Argumentum ad verecundiam* (i.e. argument by appealing to authorities), is also a risky procedure.



Surely, though, when so many people devote so much time and effort to perfecting their art, or seriously analysing and teaching it, this industry and dedication are undertaken for more than simply ephemeral pleasure or evanescent satisfaction. We have so little time: *vita brevis est*; it seems futile to waste it on things of little value. Put directly: why are we all here at this conference? I argue that we engage in art and all of its dimensions because we believe that it has some profound worth. And, if that is true, is it another way of saying that we practise the art because of its *moral* quiddity and value? Furthermore, without some such philosophical nucleus, surely the work of an artist is somehow diminished?

Thus, conscious of the inherent intellectual risks, I *will* consider what some eminent thinkers have written about art in the hope that we might, in the end, agree on some tentative principles. So I will start in the conventional place, with those staples, the Bible, Plato and Aristotle.

As might be expected from a collection of lyric poetry of praise to Jehovah, which was intended to be sung to the accompaniment of the *psalterion*, the Psalms of the Old Testament contain powerful – and highly moral – musical references: the voice of the heavens (Ps. 19)<sup>1</sup> for instance; singing a hymn of thanksgiving in Ps. 26; the powerful voice of Yahweh in Ps. 29; “play the lyre for our God” (Ps 147); the song of Ps 149; and, most spectacularly, the array of musical imagery in Ps. 150 – trumpet, lyre, harp, drums, strings and reeds, and “clashing cymbals”.<sup>2</sup>

Plato certainly took music seriously. In *The Republic*, notably within the context of education, he reflected on music. He referred to “the training which we give to the mind and character”<sup>3</sup>, going on to emphasise the importance of stories in the process but “only those we think suitable... to mould the [children’s] minds and characters rather than their bodies”<sup>4</sup>. That is essentially a moral choice.

A little later – after a discussion of mode, metre and tune – he asserted, “Good literature and good music and beauty of form, generally, all depend on goodness of character... a character of real judgement and principle.”<sup>5</sup> Elsewhere, his language seems profoundly moral. For example the idea from *Ion*: “For the poet is a light and winged and holy thing...”; or this from *Timaeus*: “And harmony, which has motions akin to the revolutions of the soul within us, was given by the Muses to him who makes intelligent use of the Muses, not as an aid to irrational pleasure (as is now supposed), but as an auxiliary to the inner revolution of the soul, when it has lost its harmony, to assist in restoring it to order and concord with itself”.<sup>6</sup>

Aristotle acknowledged, that “it is not easy to determine the nature of music”<sup>7</sup> (and I might emphasise his point by reminding you all that it was not until its 7<sup>th</sup> edition [2001] that *Grove’s Dictionary of Music and Musicians* saw any need to define “music”; the task then necessitated 12 densely-argued pages by Bruno Nettl).<sup>8</sup> Aristotle went on to ruminate a little on that “musical nature” and “why anyone should have a knowledge of it”. One of those speculations was, “Shall we argue that music conduces to virtue, on the grounds that it can form our minds and habituate us to true pleasures, as our bodies are made by gymnastics to be of a certain character?”

But, curiously, he seems not to value *education* in music as greatly as that moral position might suggest and asserts that even the musically uneducated Lacedaemonians “can correctly judge of good and bad melodies”<sup>9</sup>; yet he did not consider what might constitute “goodness” and “badness” in those melodies or how (according to his insistence) these might be assessed, other than through some form of raw instinct. He simply posited the axiom that “all men agree that music is one of the pleasantest things, whether with or without song”<sup>10</sup>, quoting Musaeus of Athens, “Song is, to mortals, of all things the sweetest”.

“May (music) not also have some influence over the character and the soul?”, Aristotle asked and responded, “It must have such an influence if characters are affected by it”<sup>11</sup>. After some rumination on this question – such as the observation, “Enough has been said” (*i.e.* by other philosophers) “to show that music has the power of forming the character” – he ends section V of *Poetics* with the uplifting conclusion, “There seems in us a sort of affinity to musical modes and rhythms, which makes some philosophers say that the soul is a tuning, others, that it possesses tuning.”<sup>12</sup>

<sup>1</sup> Ps. 19, 1: “The heavens declare the Glory of God, the vault of Heaven proclaims his handiwork... no utterance at all, no speech, no sound that anyone can hear, yet their voice goes out through all the earth...”; Ps. 26 “I wash my hands in innocence and join the procession around your altar, singing a hymn of thanksgiving...”; Ps. 29: “The voice of Yahweh over the waters... the voice of Yahweh in power! The voice of Yahweh in splendour...”; Ps. “Sing to Yahweh in gratitude, play the lyre for our God...”; Ps. “Sing Yahweh a new song, let the congregation of the faithful sing his praise... playing to him on strings and drums...”; Ps. 150: “Let everything that breathes praise Yahweh.”

<sup>2</sup> Examples from *The Jerusalem Bible* (Alexander Jones, principal editor), Darton, Longman and Todd, 1966.

<sup>3</sup> Plato: *The Republic*, translated by HDP Lee (Penguin books) 1956, p. 114.

<sup>4</sup> *Ibid*, p. 115.

<sup>5</sup> *Ibid*, p. 141.

<sup>6</sup> Both cited (as preludes to Chapter 4, “Dionysius and Apollo”) by Lewis Rowell in *Thinking about Music: an introduction to the philosophy of music* (1983, University of Massachusetts Press), p. 37.

<sup>7</sup> MH Nahm: *Aristotle on the art of Poetry with a supplement: Aristotle on Music* (Liberal Arts Press, NY; 1956); the poetry section is from *Poetics* and the section on Music comes from “Politics” (Book VIII, chapters V–VII); p. 43.

<sup>8</sup> A recent paper in the *European Journal for Philosophy of Science* dealt with this problem rather “non-directively”: “Music is a complex and fascinating target of scientific inquiry. Nevertheless, theorists disagree on what music is—on how best to characterise or define it (see e.g. Davies 2012a; McKeown-Green 2014). We argue that although some of this disagreement should be retained, some should be resolved. That is, *contra* several attempts to provide a unitary definition of music (e.g. Kania 2011; Levinson 1990; Godt 2005), we advocate a form of conceptual pluralism – that is, there is no objective, definitive definition of music independent of some explanatory context; rather, there are multiple, non-equivalent, legitimate concepts of music. Our argument is based on an examination of musical science itself: it is plausible, given the range of questions and evidence which scientific investigation of music requires, that there is no unitary definition of music *simpliciter*.” [Adrian Currie & Anton Killin: “Musical pluralism and the science of music”, *European Journal for Philosophy of Science* (2016) 6, 9–30.]

<sup>9</sup> Nahm, p. 44.

<sup>10</sup> Nahm, p. 44.

<sup>11</sup> Nahm, p. 45.

<sup>12</sup> Nahm, p. 46.

So now to St Augustine, Bishop of Hippo (354–430). Though he is mostly remembered for spearheading the hostility of official Catholicism to human sexuality, he also wrote an important set of six essays called *De Musica* (387–389) which, though mostly about meter (and are hence as relevant to poetry as to music), have important things to say about music. Indeed, Augustine offered a worthwhile definition of music: “Ars bene modulandi”, or “How to make controlled variations of sound in the right way” – but he sternly added that this “excluded the cheap vulgarities of ‘musical hall singers’ and ‘actors’”. In other words, that word “bene” is important: it means more than “well” as connoting “accomplished”. “It is,” Augustine wrote, “a ‘liberal discipline’... so the morally bad may be excluded.”<sup>13</sup> Later he asserts that “the natural faculty of judgement never stops or ceases”<sup>14</sup>, which I take to mean rather more than *judgement* about artistic structure or taste, but also of musical *value*, in the widest sense of that term. In this section he also writes a good deal about the *anima*, the “psyche” or “soul;” which, in his understanding (and that of many others), is the essence of our being and, presumably, of our moral sense.

The next witness whom I want to call is the patrician “neo-Platonist” Boethius: Anicius Manlius Severinus Boëthius, who lived shortly after Augustine (c. 480–524). He had a profound influence on education by his formulation of the *Quadrivium*, the “fourfold path to excellence, nobility and wisdom”, as he called it (*i.e.* the *essences*, or the things which are unaffected by material substance). Those subjects were arithmetic, geometry, astronomy and music<sup>15</sup>. Thus, music was then considered a mathematical art. Boethius divided music into three categories: *first*: “musica mundana”, which is, “best observed in those things which one perceives in heaven itself, or in the structure of the elements, or in the diversity of the seasons”, such that “the year achieves a coherent unity”; *second*: “musica humana”, a “certain harmony which unites the incorporeal existence of the reason with the body”, or “what unites the parts of a man’s soul... which is composed of a rational and an irrational part”<sup>16</sup>; and the *third*: “musica instrumentalis”, which is “found in musical instruments”. This is an elevated – indeed, ethical or “moral” – way of thinking about music (performance was *not* his concern) and its relationship to the world, including ourselves.

Another who thought seriously about the quiddity of music was the later Florentine priest and philosopher, Marsilio Ficino (1433–1499), another “neo-Platonist”. He was an astonishingly versatile thinker and writer, but it is his philosophy of music that concerns us today.

In one of his letters<sup>17</sup>, he referred to the duties of the musician, amongst which is remembering “that harmony in the motions of the soul is far more needful than harmony in voices. For ill-proportioned and a stranger to the muses is the musician to whom, while voice and lyre sound harmoniously together, mind sounds discordantly. David<sup>18</sup> and Hermes Trismegistus<sup>19</sup> command that, as we are moved by God to sing, of God alone should we sing.” In another letter, Ficino wrote, “This age, like a Golden Age, has brought back to light those liberal disciplines that were practically extinguished: grammar, poetry, oratory, painting, sculpture, architecture, music and the ancient singing of songs to the Orphic lyre.”<sup>20</sup> The scholar Angela Voss quotes Ficino as saying about his singing “I have depicted the sublime upward soaring of the heavenly mind.”<sup>21</sup> For him, she says, “The maenads<sup>22</sup> of Dionysus have become the Muses of Apollo” and, thereby, the function of the musician becomes “imitating or reproducing the laws of the cosmos in sound”, thereby revealing “the true nature of the soul to itself.”<sup>23</sup>

Several centuries later, this fundamentally important point – about (on the one hand) the wild Dionysiac element of art and life, and (on the other) the reflective and disciplined Apollonian – became the creative basis of Nietzsche’s *The birth of Tragedy* (or more fully, “The birth of Tragedy from the Spirit of Music”) of 1872. He argued that we need both elements in art and our lives. On its own, the Apollonian is uncreative and over-analytical; it readily becomes smug and stultifying (Sarastro in *Die Zauberflöte* is an example); the creative spirit, the daring, is Dionysiac, but it is always dangerous and, unchecked, can lead to chaos: the Queen of the Night is a typical case. If we are to create worthwhile art (including music), then it is essential that we achieve the moral balance between these elements. As Nietzsche wrote, “For me [those Greek artistic deities, Apollo and Dionysus] are the vivid and concrete representations of two worlds of art, utterly different in their deepest essence and their highest aims”. To *me*, “deepest essence” and “highest aims” sound remarkably like references to moral qualities and aspirations.

Søren Kierkegaard (1813–1855) is another relevant modern philosopher. He called one of his works, *The musical erotic* and in it he listed Mozart and Don Juan (in fact, *Don Giovanni*) as amongst “those things which belong together.”<sup>24</sup> He wrote about Mozart’s music “filling my soul with wonder”, and of “bowing before it in humble admiration”, and reflecting on the

<sup>13</sup> Jackson Knight WF (editor), *St Augustine’s ‘De Musica’* (Encore Music Editions: Hyperion Press, 1949); pp. 11–12.

<sup>14</sup> *Ibid.*, p. 87.

<sup>15</sup> See Bower, CM: “Boethius’ *The Principles of Music*, an introduction, translation and commentary” (1966: PhD thesis, School of Music, George Peabody College for Teachers, Nashville); and Bower, C: “Boethius” in “The New Grove Dictionary of Music and Musicians” (vol.3); (Macmillan, 2001), pp. 784–786.

<sup>16</sup> This division could be considered as exactly the same dichotomy (see below) as Nietzsche wrote about in “The Birth of Tragedy”.

<sup>17</sup> Number 53, “Concerning duties” to Cherubino Quarquagli (in *The letters of Marsilio Ficino* (volume 2, a translation of *Liber III*), Shephard-Walwyn (1978), pp. 164–67.

<sup>18</sup> King David, the Psalmist.

<sup>19</sup> “Thrice-greatest Hermes”, the purported author of the [Hermetic Corpus](#), a series of sacred texts which are the foundation [Hermeticism](#). Voss (see note §15) wrote, “For Ficino, Orpheus was a venerable ancient theologian who learned the secrets of immortality from the Egyptian sage Hermes Trismegistus and passed them on to Pythagoras, and so to Plato and his Neoplatonic interpreters.” (p. 229).

<sup>20</sup> Cited in *Orpheus Redivivus: The musical magic of Marsilio Ficino*, by Angela Voss in *Marsilio Ficino: His theology, his philosophy, his legacy*, MJB Allen and V Rees (editors), Brill (2002), p. 227.

<sup>21</sup> Voss: p. 229.

<sup>22</sup> In [Greek mythology](#), maenads ([Ancient Greek](#): *μαῖνάδες* [*mai’ nades*]) were the female followers of [Dionysus](#) and the most significant members of the [Thiasus](#), the god’s retinue. Their name literally translates as “raving ones.” In [Roman mythology](#), the Maenads were known as Bassarids, Bacchae or Bacchantes, after the disposition of the equivalent Roman god, [Bacchus](#), to wear a bassaris or *fox-skin*.

<sup>23</sup> Voss, p. 231.

<sup>24</sup> S. Kierkegaard, *Either/Or – a fragment of life* (volume I, DF Swenson and LM Swenson, translators), Princeton University Press, 1946), p. 37

“happy Greek view” of the world as a “cosmos” which “manifests itself as a harmonious whole, a transparent and tasteful adornment for the Spirit which works in and through it”. When he talks of the “harmony of two forces, form and content”, he uses – in the Swenson translation at least – the word “transubstantiation”. Later, in this conflation of philosophy with musical delight, Kierkegaard describes the “sensual” as a “spiritual category”. He further emphasises that, while art is certainly capable of achieving great beauty, it can (and should) express far more than that: one “should not permit oneself to be disturbed by what it is incidentally capable of representing”. Thus the beauty is, in a sense, “incidental”. Kierkegaard makes this witty observation, “Man’s essential idea is spirit, and we must not permit ourselves to be confused by the fact that he is also able to walk on two legs.”<sup>25</sup>

I now want to refer briefly to a perverted inversion of my argument. In 1937, the National-Socialist régime in Germany mounted an exhibition in München which derided “modernist” art under the title of *Entartete Kunst* (“Decadent [or degenerate] Art”). This was an infamous instance of the Nazis’ general hostility to anything other than overtly representational painting and sculpture – it was mostly Jewish artists who were singled out for this hostility (though no modernist or abstract artist was excluded). Instead the government sought to promote works done in a “traditional” manner, notably those exalting “racial purity” and compliance with the approved “German spirit” – devotion to the Fatherland, national militarism, and suchlike characteristics.

In May of the following year, a complementary exhibition opened in Düsseldorf: *Entartete Musik*. In his opening speech, its curator [Hans Severus Ziegler](#) asserted that the decay of music was “due to the influence of Judaism and [capitalism](#)”; to him and his cronies, black Americans and their music were also a major part of the “problem”. Many composers were condemned: the list included [Arnold Schönberg](#), [Kurt Weill](#), [Paul Hindemith](#), [Berthold Goldschmidt](#), Franz Schreker, [Alban Berg](#), and Igor Stravinsky. Others – e.g. Béla Bartók – protested at their omission.<sup>26</sup> If art could be “degenerate”, the implication is that it can also be moral and spiritually purifying.

Some years after World War II, one of those “degenerate” composers, Paul Hindemith, gave a series of lectures under the auspices of the Chair of Poetry<sup>27</sup> at Harvard University in the USA.<sup>28</sup> He called them “a guide through the little universe which is the working place of the man who writes music.”<sup>29</sup> In the first chapter of the subsequent book (*A composer’s world*), he referred seriously to Augustine’s *De Musica* which, he said, “pronounced remarkable postulates concerning eternal musical values”. “Musical order, as recognised and evaluated by our mind,” Hindemith wrote, “is not an end in itself. It is an image of a higher order which we are permitted to perceive”. This eminent German composer went on to consider the importance of music in the “balance that tends towards the order of the heavens and towards the unification of our soul with the divine principle”.

In his great novel, *The Riders in the Chariot*, Patrick White wrote something comparable when describing the experience of the young Ruth Joyner in Ely Cathedral: “For the organ never stopped playing... She had never heard anything like this, and was at first frightened to accept what she was experiencing... And always the golden ladders rose, extended and extended, as if to reach the window of a fire... she herself climbed upon the heavenly scaffolding and placed still other ladders, to reach higher...”<sup>30</sup>

I wonder if Igor Stravinsky was alluding to this moral dimension – a capacity for compensating for our flaws and deficiencies – when he wrote in 1936: “Music is the sole domain in which man realises the present. By the imperfections of his nature, man is doomed to submit to the passage of time – to its categories of past and future – without ever being able to give substance, and therefore stability, to the category of the present”.<sup>31</sup>

Theologians constantly argue, I think, that in the infinity of Paradise, there is *no* time. If this is valid, is music an earthly aspect of that condition? In that case, surely nothing could be more profoundly and substantially *moral*.

The renowned English essayist and poet of the late 17<sup>th</sup> – early 18<sup>th</sup> century, Joseph Addison, seems to have precisely understood this possibility when he wrote:

*Music, the greatest good that mortals know,  
And all of Heaven we have below.*<sup>32</sup>

Or, if you would prefer something more modern, consider the closing couplet of “A Music Lesson” by the fine Australian poet and musician, Gwen Harwood:

*If God exists  
Then music is his love for me.*<sup>33</sup>

*John Carmody,  
Discipline of Physiology, University of Sydney  
February, 2017*

<sup>25</sup> S Kierkegaard, *op.cit.* p. 52.

<sup>26</sup> Levi, E. *Music in the Third Reich* (1994, Macmillan) provides a good overview of this period.

<sup>27</sup> This was significant because in Classical Greece no real distinction was made between poetry and music (hence, *inter alia*, the significance of St Augustine’s detailed attention, in *De Musica*, to poetic metre).

<sup>28</sup> Hindemith, P: *A composer’s world: horizons and limitations* (Anchor Books [Doubleday & Co.], 1952); pp. 3–5.

<sup>29</sup> *Ibid.* p. viii.

<sup>30</sup> White, PM: *Riders in the Chariot* (1961) p. 265.

<sup>31</sup> Stravinsky, Igor: *Chronicle of my life* (1936, Victor Gollancz), p. 92.

<sup>32</sup> Addison, Joseph (1672–1719): *Song for St Cecilia’s Day* (stanza 3 [1694]).

<sup>33</sup> Harwood, Gwen, *A Music Lesson in Australian Poetry since 1788* (edited by Geoffrey Lehmann and Robert Gray, UNSW Press, 2011), pp. 478–479.

## WHY MUSICIANS NEED PHILOSOPHY

Musicians need to know more than music. That seems already clear from the perplexity we feel when we ask what music is and what might authentically characterise a musician. If we are honest, we do not seem to have a ready answer to these two questions. We may need to look towards something like philosophy to help us. In the following, then, I will attempt to set out in a little more detail why and how in addition to their art, musicians need philosophy. Such an attempt is in a way not new: throughout history music has looked towards philosophy to resolve some of its fundamental ambivalences. Philosophy has also looked to music, incidentally, to transcend its inherent limitations of scholastic reflection and analysis.

My thinking will proceed in three steps: I start with a general discussion about the nature of philosophy and proceed to a consideration of central phenomena in music and music making. My conclusion in the form of five statements will draw both strands together and show some main reasons why musicians need philosophy. I accept that the list could in reality be a lot longer. As far as I am concerned, that could only be good news.

While our understanding of music and musicians might be problematic in theory but seemingly clear to those who practice it, an explanation what might be meant by philosophy will certainly be required at the start. In an obvious way we refer to philosophy as a body of thought, knowledge or writing classified as such by the history of ideas. In a more original sense we refer to it as a way of life, sustained by a love (*philia*) for wisdom (*sophia*). Socrates, the philosopher par excellence talks about “the examined life.”<sup>1</sup> It seems obvious, though, that when we talk about life and its examination, we need to respect what the philosopher Kierkegaard wrote in his diary in 1843:

It is perfectly true, as philosophers say, that life must be understood backwards. But they forget the other proposition, that it must be lived forwards. And if one thinks over that proposition it becomes more and more evident that life can never be understood in time simply because at no particular moment can I find the necessary resting-place from which to understand it- backwards (cited in Wollheim, 1)

Life is no stable object of examination and accordingly any examination of it informs in turn this life itself – an open dynamic performance of reflection and creativity through which we become who we are. A definition of *philosophia* as love of wisdom confronts us with further questions. For, neither the meaning of love nor the meaning of wisdom are straightforwardly clear. What we can say is that wisdom is a form of lived and evolving knowledge and that love reflects the attraction that directs such life and evolution. The classical conception distinguishes wisdom as a practical, living knowledge (*phronesis*) from scientific and theoretical knowledge (*episteme*). In the context of wisdom in relation to life we are certainly dealing with the former- a form of experience and understanding that is not only intensely personal but also constantly evolving and necessarily incomplete.

Some of the characteristics of such knowledge might be reflected in a view advanced by the philosopher Bertrand Russell that knowledge by acquaintance is very different from knowledge by description. Musicians, especially performing musicians and their teachers, deal with this difference continuously. It also resurfaces in the distinction outlined by Gilbert Ryle of “knowing how” and “knowing that”. “It is perfectly possible for people intelligently to perform some sorts of operations” writes Ryle, “when they are not yet able to consider any propositions enjoining how they should be performed.” (Ryle, 31)

The knowledge that is inherent in art, the “reasons of the heart” which the philosopher Pascal invokes and the conductor Nikolaus Harnoncourt reclaims<sup>2</sup> illustrates that all art and music in particular confront us with a challenging, scientifically intangible and subjective presence. Science aspires to descriptive, third person knowledge, where the creativity of art and music flourishes with personal acquaintance and the conviction of the person and her character. In their encounter lies a challenge: The philosopher Georg Picht reminds us that when science commences its probing work, an original, essential relationship to art has already been lost. (Picht, 1)

In looking for a clearer understanding of the relationship of wisdom to life, then, we can see that music and life have something essentially in common. Both do not allow an outside perspective, an objective, yet concurrent, authentic view, since both are essentially temporally incomplete processes, dependent on an individual, personal and living consciousness itself. Musicians live with this challenge gifted to them by the ontological definition of music as an art. It informs much of the agony they feel when explaining themselves and their art to those who have no direct, immediate, or first person knowledge of music making. Knowledge by acquaintance, first-person knowledge and reasons of the heart are difficult to justify, prove or substantiate by virtue of their enclosed, subjective perspective. Their significance and meaning is felt, intuited and experienced. Any reflective access to music can only be indirect and obtained through the traces and footprints left behind by processes of performance. The central essences of musical thinking and music making cannot be captured by scientific approaches or scientific methodology- they simply vanish at the moment where our gathering approaches the intuition that was already at work within an authentic musical experience.

These complexities make clear why I claimed above that neither the ideas of music nor the idea of the musician are uncontested and in themselves straight-forward. In fact, our world contains the broadest possible definitions of music and

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<sup>1</sup> Plato, Apology 38a “...examining myself and others is the greatest good to man, and [that] the unexamined life is not worth living...”

<sup>2</sup> “We humans have seemingly two levels in which we can and must think: the one is undoubtedly and indisputably logical, rational thought, reason (as one called it at the time of the enlightenment) – this way of thinking and speaking leads to “progress”, to technique and to technocracy, towards prosperity, performance, competition, science... but because morality and compassion are in principle estranged to it, also to murder and war, exploitation and subjugation. This is in essence only the titanic and logical development of those means that are also by the monkey who uses a stone to split a nut – it is in essence primitive. The other way of thinking is seemingly no real way of thinking. It follows the heart irrationally. Its main drivers are phantasy and love – it alludes description, because it does not follow logic: yes and no are not so sharply distinguished; beauty and truth are here almost identical... even science only becomes interesting because it is disturbed by imagination... through this thinking with the heart, art comes into existence. (Harnoncourt, 8/9)



the greatest plurality of musicians. Our sense of music covers a vast array of practices, traditions, sounding processes and tonal entities. Accordingly the person who makes music, the musician, is similarly diverse in skill and purpose. The diversity may hide that music harbours contradictory essential characteristics which may be occluded by variously exclusive practices. In response and for the sake of clarity, I will limit the conceptual view purposefully to the musician as composer and interpreter and to music as an art that involves notated composition and subsequent artistic interpretation in performance. I am fully aware that this limited conception only covers a portion of our current, rich musical practices and culture. However, for the purpose of my argument such a restriction is necessary to focus on some homogenous characteristics of music. It seems easier to broaden the view once some clarity has been achieved.

In restricting the view to composition and to the performative interpretation of music the focus remains on characteristics that have been traditionally central to musical Conservatories and to Western musical education. There is an indirect purpose to my discussion, i.e. to show that the conservation of the art of performative interpretation in particular may not simply be a historical coincidence but has roots in significant ideas, exemplifies modes of thinking and reflects achievements of history which may be surrendered where the excellence of the art is no longer maintained.

### **Music as art: Composition and interpretation**

There are many different ways to make- and hear music. The artistic composition of music by individual composers and the way in which such notated music is interpreted and performed constitutes a particular and special chapter in the history of music. What is particular and significant about this way of making music? How are musical listening and musical participation determined in this particular tradition? Art music separates ontological dimensions that determine music and our access to it. Most fundamentally, music is a temporal art. Our conception and perception of music through listening is determined by music as temporal form. In addition, music reflects back to us the nature of temporality. It exposes the ephemeral nature of time eluding our direct, objectifying grasp. St. Augustine's perplexity that time always already accompanies the disclosure of thought and reality while a direct concern for time itself may lead to confusion (Augustine, Confessions, XI, 14) is reflected in any consideration of music as form and performance. Subsequent attempts to deal with the puzzle of time are often unsatisfactory when it comes to explaining music as temporal form. Thus, Kant's answer that time is merely a "pure form of sense intuition" (Kant, KdV, § 4) and for this reason elusive to an empirical, scientific grasp fails to satisfy a desire for insight into the temporal form of music. After all music is not just in time - it also constitutes time. Time is in music.

The objective structures we find in music, melodic motifs, harmonic structures or rhythmic shapes, are abstractions and traces of an ongoing flux of musical formation which is achieved by a consciousness that makes music. In this sense, music making has direct relevance to reflections about time consciousness as we find them in Bergson or Husserl. Bergson's distinction between the qualitative experiences of time in *durée* and the quantitative, homogenous and measurable time (*temps espace*) transposes the dilemma of music as both temporal form and form of temporality, of music as determined by time and of music as determining time (Bergson, 2001). Husserl's analysis of the intentionality of internal time consciousness (Husserl, 1964) portrays the dynamic performance of a consciousness as it makes or listens to music. It emerges that listening to music is a unifying achievement of our consciousness in which retention (memory) and anticipation (protention) play constitutive roles as they do in the perception of time itself. The structures of music are also the dynamic structures that determine our consciousness. Music is a direct reflection of the formations of our subjectivity and gives us - with Hegel - a direct reflection of the nature and structure of the self<sup>3</sup>.

The question arises whether a congruence between music and consciousness is already given to us or if it is a direct achievement of music making itself. It is a fundamental question which reaches into the realm of ontology, and in particular towards the question whether a musical work is made or discovered. This becomes a pedagogical issue: is musical learning perhaps essentially recollection or remembrance? In Greek mythology the muses are daughters of Zeus and *Mnemosyne* (memory). This may hint at "recovery" as the essential characteristic of musical creation, learning and listening.

However, such a characterisation seems peculiarly ahead of more fundamental concerns. The ontology of music presupposed by modern analytical approaches mirroring the methods of science and logic (musicology) suggests that music can be understood through characteristics of works (*ergon*). Assuming that music is present to us in distinct works seemingly allows us to deal with music in an analytical way. Yet, given the ephemeral and temporal nature of musical experience and the correlated instability of any assumed musical work itself, a clear characterisation of what a musical work is would be required. Most appropriate here would seem a conception of the musical work as "intentional". In other words: music is never straightforwardly present and always subject to the directedness of consciousness<sup>4</sup>. Approaching music through intentionality suggests that music and musical form require the ongoing performance of human intent. What is present is the very intentionality itself, the directing and forming power of consciousness, the capacity to establish temporal form in creation and perception and the ability of our intuition and imagination to find musical form.

### **Interpretation and performance**

The understanding that temporality and its presence within human intentionality provides us with the essential characteristic of music, makes Eduard Hanslick's famous definition of music as "sounding forms in motion" (*tönend bewegte Formen*) possible (Hanslick, 1982). The abstract and ephemeral forms that are music are suggested to the intentionality of performers and listeners in the composer's notation. Aesthetic intuition and the contemplation of our imagination achieve a metaphorical link between abstract sounding, moving forms and character. A description of music in terms of character (rather than emotion) makes this view important for any discussions about interpretation. Musical interpretation collects and recollects such character.

<sup>3</sup> "The main task of music is thus to reflect not objectivity itself, but on the contrary the way and manner in which the inner self is moved in accordance with its subjectivity and ideal soul." (Hegel, 135)

<sup>4</sup> See for example Ingarden, 1986 and Scruton, 1999



How does a performing interpreter achieve this recollection and bring musical form to sounding presence? The score hints at possibilities, but in itself a musical score cannot be interpreted literally. Musicians (like Stravinsky) who have insisted on literalness and suggested that musicians must merely play what is in front of them neglect that musical symbols cannot contain literal references (Benson, 2003). Rather, the symbols of the score inspire the creative imagination of musicians whose metaphorical intuition imagines a significant sounding reality. Musical symbols themselves carry ambivalent, perhaps even incomplete references. A score contains “realms of indeterminacy” (Ingarden, 1986) which require determination in performance and which may indeed be interpreted differently from performance to performance. There are spheres of irrelevance (Ingarden, 1986) which do not require close or detailed definition and other areas of a score which require greater and careful determination. In addition musical symbols constitute structures whose gestural significance is interpreted intuitively and in advance of any detail. Schleiermacher’s early theory of interpretation is relevant here: Every textual interpretation has a psychological and a linguistic dimension (Schleiermacher, 1993). In music, an equivalent to a linguistic dimension reveals itself through careful and detailed consideration of symbolic structures. This does not mean music is a language (it lacks referential meaning) but it confirms that music is indeed symbolic- with Suzanne Langer, “music is an unconsummated symbol”. (Langer, 1957, 240) Schleiermacher’s psychological dimension is revealed in music through an intuition of *Stimmung* - a complex notion integrating several ontological levels of a musical work including simple tuning, harmony, psychological, existential or spiritual attunement. Intuition for *Stimmung* may be enhanced by considering historical, biographical and other hermeneutic contexts.

### Music and technique

Questions about the ontology and the interpretation of music lead us towards some essential determinations of music and music making. We approach music with an interest in establishing what music is and what this means in turn for musicians. There is a second direction our inquiry might take: it focuses on the question how music is made and longstanding question about musical Τέχνη. In today’s world the question about music and technique is a predominant question. Wherever we teach and learn music systematically, the learning of technique occupies a main, even exclusive place. Why is this so?

The technique and technology of modernity have emerged as the path on which the human being has elevated himself above nature. This fundamental development is reflected in music. Adorno’s *Philosophy of New Music* identifies the development of twelve-tone composition as a “musical domination of nature” (*musikalische Naturbeherrschung*). Its rules of composition are not arbitrary but emerge from the “historical force within its material”. They achieve a conscious command over a natural material which according to Adorno reflects two things: The “emancipation of the human being from natural musical determination and the submission of nature to human purposes” (Adorno 1997, 66). The music of modernity fulfils the demands of technology, namely, a complete rationality and organisation of music. Such a “domination of nature” is in essence fateful. It is the result of a recognition that mankind can either be threatened by nature or dominate it.

Twelve tone technique (*Zwölftonstimmigkeit*) which denies any musical meaning within the subject matter itself as an illusion, deals with music according to the schema of destiny (*Schicksal*). Domination of nature and destiny are not to be divided. This concept may have arisen from an experience of domination, arisen from the superior power of nature over man. What there is, is stronger. This has taught man to be stronger itself and to dominate nature, and in such a process destiny has reproduced itself. (Adorno 1997, 68)

Adorno links musical history and the development of new music directly with the advancing characteristics of technology as the central way in which the human being dominates nature. This development re-articulates destiny and in this sense it is not something one might work against- or seek to correct. The demise and alienation of the subject, which occurs as a result of socio-political transformations where all is tradeable in a market-place leads to a “madness of objectification”. For Adorno, the artistic, musical reflections of these cultural developments are the total rational organisation of a twelve tone technique and equally the parodic, grotesque and inauthentic style of Stravinsky. Both are the reflection of an absolute technicisation of our world.

The objectification of music is also reflected in the preoccupation of the performing interpreter with technique. Success in a commodified and globalised cultural marketplace requires from the modern performer organisation and security. Variable performance, particularly in relation to playing technique cannot sustain marketable consistency and branding. Accordingly, any objectification of music is always already prepared by a pre-occupation with technique as a realm of production. The 20<sup>th</sup> century philosopher Martin Heidegger has drawn our attention to this shift in our relationship to technique and technology in general.

According to Heidegger, technique and our relationship with it is a form of disclosure of being and world. Technique achieves presence and disclosure. Distinguishing our concept of technology from the classical concept of Τέχνη as mere coming-to-presence (“...a *poiesis*, it is something poetical...”) (Heidegger 1990, 15) Heidegger identifies the modern technique as a coming-to-presence through challenge (*Herausfordern*). The disclosure of being that modern technique achieves occurs as a result of a confrontation of nature in which organisation (*Steuerung*) and security (*Sicherung*) play a major role (Heidegger 1990, 20). The central concept here is a predominant concern with material availability (*Bestand*) and a human attitude which “frames” the available material into a useable resource base. Heidegger uses the peculiar term *Ge-stell* (frame) to indicate the static and confrontational nature of this conception of technology. Its central ontological features are the objective, visible endurance of the available material. “*Ge-stell* (frame) means the gathering of this confrontation (*Stellen*), which fixes the human being; that is challenges him to disclose the real in the form of exploiting a resource. *Ge-stell* refers to a mode of disclosure, which inheres in our modern technique and does not have itself anything technical” (Heidegger 1990, 24)

For Heidegger the exposition of the essential characteristic of technique or technology as *Ge-stell* is primarily no rallying cry against the modern form of cultural decline even though he exposes the danger that technique exhausts itself in the manipulation and exploitation of a world which is conceived as a useful resource. It is more importantly a way to expose fundamentally ambivalent features of technique which is in itself always also mysterious: “The essence of technique is in a high degree ambivalent. Such ambivalence points to the mystery of all disclosure, that is of all truth... the question of

technology is the question of the constellation in which disclosure and concealment, in which the essence of truth occurs.”(Heidegger 1990, 37)

The conception of technique as disclosure contradicts any instrumental understanding of technique: “As long as we conceive of technique in the instrumental sense, we get stuck in the desire to master it. We miss the essence of technique”. (Heidegger 1990, 36)

Technique is then a way of disclosure in Heidegger’s conception that relies in particular on challenging a world and its beings which are conceived as a resource for our use. Its ambivalence provides opportunities for a fundamental consideration which extends beyond the mere use or critique of technique. In a memorial address for the composer Conradin Kreutzer (Heidegger 1992), Heidegger outlines a way in which we can encounter the ambivalence of technique without alienation. The foundation of this encounter with technique is provided by a distinction between two types of thinking. Heidegger distinguishes calculative thinking (*rechnendes Denken*), which design, plans and strategises and thus advances the programs of technology from reflective thinking (*besinnliches Nachdenken*) which preserves a concern for meaning and questioning. Technique or technology are exposed in their characteristics and relevance only through reflective thought - not through calculative thought which remains at all times a servant of the utilitarian agendas, the framing of the technological challenge to exploit the world as a resource. The central term for this encounter, which both derives from - and preserves reflective thinking is *Gelassenheit* or letting-be. *Gelassenheit* is an approach towards technology that allows technique, its machines and its structures while it guards against a preoccupation, an absorption and domination of our existence and consciousness that would “pervert, confuse and finally erode” the essence of humanity. In *Gelassenheit* we say at once “yes” and “no” to the technological world:

If we, however, say in this way at the same time “yes” and “no” to the technical things, does our relationship with the technical world not become ambivalent and insecure? Quite to the contrary. Our relationship with the technical world becomes in a perplexing way simple and calm. We admit the things of technology into our everyday world and we exclude them at the same time, that is, as things who remain themselves things, are nothing absolute, but are themselves dependent on something higher. I would like to identify this attitude of a simultaneous yes and no towards the world of technology with an old term: *the letting-be (Gelassenheit) towards the things.* (Heidegger 1992, 23)

Heidegger’s thinking can provide musicians potentially with a differentiated and complex understanding of technique. Such an understanding can lead to methodological clarifications that respect the authentic values of music and art which seems otherwise threatened by demands for security and enhanced “exhibition value” (Benjamin 1974, 84) of the musical product. Central to such a clarification is the realisation that technique with its preoccupation for challenge and security occurs on the basis of an ontological framing that essentially denies characteristics of music outlined above. The dynamic which results from this turn towards inauthenticity is interestingly not challenged in turn, but met with *Gelassenheit*, ie. with an attitude of leisure. The performing interpreter returns to a focus of reflective, rather than calculative thinking to disclose the authentic possibilities of music and music making.

### Philosophy and Music

What are the implications of these thoughts about music and music making in particular for the musician and her reflection about music? I will propose some brief statements which can serve equally as stepping stones or arguments for anyone who wishes to connect them more obviously to the preceding discussion:

1. As artists, musicians must question the functionality and perfectibility of technique and the increasing dynamic of the exhibition of music in the market place that alienates them from the authentic ontology of music. Such a questioning occurs when we relate music in its varied history to the context of meaning that leads to its creation and that always requires the personal, particular and characterful intentionality of the individual, autonomous human being as listener, interpreter and artist.
2. The ontological determinations of music imply direct consequences for musical practice and pedagogy. Unreflected or thoughtless pedagogy which accelerates the fetishism in today’s musical culture will inevitably lead to a destruction of music and musicians. Conservatoria must maintain the authentic requirements of music and musicians which emerge in the first instance from the ontology of the art, secondly from the history of creation and only in the third instance from contingent practices. The pedagogy of interpretative artistic performance must in addition distinguish music from a practice that is in the main ritually or socially determined.
3. Artistic interpretation constitutes a particular activity which exercises the human mind and spirit in distinctive and essential ways. Clarity about the requirements and benefits of interpretation in relation to intellectual, intuitive and artistic competencies is vital for maintaining this defining capacity of humanity. Meaningful musical interpretation does not result from mere historical transposition but continues to require the development of analytic and “divining” capacities as outlined in Schleiermacher’s textual hermeneutic theory.
4. The capacities that allow human beings to gather wisdom in life are closely aligned to our music making capacities. Plato seems to allude to this in the music-making Socrates of the *Phaedo* whose interest in music signals the need for wisdom to connect with the intuitive, mysterious dimension of existence at the end of his life. In a world of pervasive functionalisation, wisdom and the mystery of life attract limited interest. Yet, the importance of wisdom and mystery will affirm themselves regardless whether humans attend to them or not.
5. The impact of technology on music is ultimately unfathomable – as it is on the remainder of our world. At the same time, music and technology remain connected. In the face of accelerating possibilities, *Gelassenheit* which is grounded in essential considerations for music can help us to conserve the authentic characteristics of music. However, this stance will require unprecedented integrity and strength from musicians. It is for this reason that musicians require more than ever before the engagement, power and inspiration of philosophy.

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July 2017

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## — OBITUARY —

### DR G. YUNUPIŊU

22 January 1971 – 25 July 2017

The music of Dr G. Yunupinju – who [died at the age of 46](#) from complications arising from a childhood illness – is steeped in the culture of his people, the Yolŋu of northeast Arnhem Land, and specifically in Manikay, the sacred song tradition performed by the Yolŋu when conducting public ceremonies.

Manikay is a medium through which the Yolŋu interpret reality, define their humanity, reckon their ancestral lineages, and evidence ownership of their hereditary homelands through their ability to sing [in the tradition of their ancestors](#).

Dr Yunupinju drew immense strength and inspiration from this tradition, and particularly from the Manikay repertoires of his own clan, the Gumatj, and his mother's clan, the Gälpu. Direct musical and lyrical quotations and references to ancestral themes drawn from Manikay repertoires are present throughout his original songs.

For example, both the melody and lyrics of the initial chorus of *I was Born Blind* (2008) stridently reference the strength that Dr Yunupinju drew from the eternal Gumatj saltwater crocodile ancestor, while the soulful lyrics of *Bakitju* (2011) echo sentiments of homesickness and loss found throughout Manikay repertoires.

In this way, Dr Yunupinju's music has made Yolŋu values, as expressed through the Manikay tradition, accessible to audiences all over the world. Simultaneously, it has extended a decades-old popular music scene in Arnhem Land that deliberately encourages local youths to follow their culture by [singing in their own languages](#).

Though born congenitally blind, Dr Yunupinju taught himself music from a young age and exhibited prodigious gifts. In his teens, he performed and toured the world with his family from Yirrkala in the band, Yothu Yindi, before returning to Galiwin'ku to form the Saltwater Band with his family there in the late 1990s. In 2008, his career as a solo singer and song-composer began.

During the late 1990s, around the time that Skinny Fish Music recorded the Saltwater Band's first album, *Gapu Damurrun'* (1998), I had the privilege of meeting Dr Yunupinju and spent considerable time in his midst. At the time, I was undertaking the first comprehensive study of Arnhem Land's contemporary popular music scene and, when we spoke about his music, he stressed the fundamental importance of music as a means of encouraging Yolŋu children to follow their culture.

The Saltwater Band's music was full of kinetic energy and youthful exuberance with fast and frenetic songs that blended ska rhythms with gospel harmonies commonly heard among church choirs on Elcho Island.

Yet also present were the seeds of the slower, more contemplative style for which Dr Yunupinju received international acclaim as a solo artist. In songs such as *I was Born Blind* and *Bakitju*, which Dr Yunupinju later recorded on his solo albums, the exceptional beauty of his voice rang true in a way that always left audiences completely enthralled.

Even before the Saltwater Band recorded its first album, Dr Yunupinju's songs were wildly popular among Indigenous communities with thousands of copied and re-copied tapes of the band's demos and live performances circulating throughout the Top End and Central Australia. Everywhere he went to perform on the regional circuit of Aboriginal festivals in Arnhem Land and beyond in the late 1990s, audiences would expectantly wait for him to appear on stage.

I can vividly recall the closing night of the Milinjibi Festival in November 1997, when the Saltwater Band was the final act to take the stage. Bands from Milinjibi and neighbouring towns played into the early hours of the morning and there had been whispers throughout the evening that Dr Yunupinju would indeed perform.

Entire families stayed outdoors in the cool post-midnight air to experience the catharsis of hearing him sing live and, when his performance finally brought the festival to close around 3am, the audience was utterly transfixed. His generous spirit shone through and his voice was nothing less than transcendent.

It was not until Dr Yunupinju's passing that I realised he and I were the same age, and now I wonder why it is that his life expectancy was cut so short. What systemic disadvantages could have been addressed to prevent him and so many others living in remote Indigenous communities from dying so young. And what, amid so many failed efforts past and present to improve health outcomes for Indigenous Australians, can yet be done to prevent others from unnecessarily dying so prematurely?

In remembering Dr Yunupinju, Australia celebrates the life of a man who overcame immense personal and social disadvantages to make the world a better place through his love of music. Yet it is also confronted by a clear and present need to do better in supporting the health and wellbeing of Indigenous people living in remote communities.

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