

Newsletter

of the



Musicological
SOCIETY OF AUSTRALIA

www.msa.org.au

No. 80 December 2018 – June 2019



Newsletter

No. 80 Dec. 2018 – June 2019

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National Executive 2018–2019 (as of mid-2019)

President: Jonathan McIntosh

Secretary: Frederic Kiernan

Treasurer: Stephanie Locke

Membership Secretary: Reuben Brown

General Elected Members

General Member: Vacant

Student Member: Vacant

Ex-Officio Members

IMS Representatives: Jane Hardie (Syd)

& John Griffiths (Vic) – shared

Past President: Alan Davison (Syd)

NZMS President: Gregory Camp

Ex-Officio Chapter Presidents

Hunter: Vacant

Queensland: Vacant

South Australia: Steven Knopoff

Sydney: Michael Hooper

Tasmania: Anne-Marie Forbes

Victoria: Paul Watt

Western Australia: Jonathan Paget

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From the MSA Executive.....

Deadline for Newsletter contributions

For No. 81, Dec. 2019 – June 2020 issue:

1 JUNE 2019

Editor, Newsletter

John A. Phillips

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

MUSICOLOGICAL SOCIETY OF AUSTRALIA

— ANNUAL GENERAL MEETING —

2:15pm Sunday 9 December 2018,
Western Australian Academy of Performing Arts,
Perth, Australia

INTERIM DRAFT MINUTES



Meeting opened at 2:15pm by MSA President, Alan Davison

1. Attendance and Apologies

Attendance (22)

Linda Barcan	Azariah Felton	John Phillips
Sally Blackwell	Anne Marie Forbes	Helen Rusak
Clint Bracknell	Talisha Goh	Iran Sanadzadeh
Megan Burslem	Benjamin Hillier	Brigitta Scarfe
Aaron Corn	Matthew Horsley	Philip Shields
Angharad Davis	Daniel Leech-Wilkinson	Anthea Skinner
Mara Davis	Anthony Linden Jones	
Alan Davison	Jonathan Paget	

Due to the loss of a page of the roll call, some attendees may have been omitted from this list. If you were present and your name does not appear here, please let us know – Ed.

Apologies (5)

Margaret Kartomi	Jonathan McIntosh	Paul Watt
Stephen Knopoff	Stephanie Rocke	

2. Minutes of the last AGM (see Newsletter No. 79, p. 3)

Jonathan Paget moved that the minutes be accepted as a true record of the meeting; seconded John Phillips.

3. Business arising from the 2017 minutes – none raised.

4. Society Reports

- President's Report (see hereinafter this Newsletter, p. 5). Alan Davison spoke to his tabled report.
Anne-Marie Forbes moved that the report be accepted; seconded by Brigitta Scarfe.
- Treasurer's Report (see p. 6)
Aaron Corn moved that the report be accepted; seconded Brigitta Scarfe.

- c. Membership Secretary's Report (see p. 9). Brigitta Scarfe spoke to her tabled report, noting that WA membership had increased by 100%.
Anne-Marie Forbes moved that the report be accepted; seconded by Anthea Skinner.
- d. Journal Editor's Report (see p. 9)
Clint Bracknell moved that the report be accepted; seconded Aaron Corn.
- e. Awards Committee Chair's Interim Report (updated version, see p. 12)
- f. Newsletter Editor's Report (see p. 12)
 - John Phillips spoke to both reports, advising that Linda Barwick had been awarded the 2018 Joan Squire Award at the conference opening ceremony, and that the Conference student prize winners would be announced later in the AGM.
- g. Thesis Register Manager's Report (forthcoming at the time of the AGM, later added, see p. 12). Stephanie Rocke was unable to attend the conference due to a family bereavement.
Alan Davison moved that these reports be accepted; seconded Ben Hillier.

5. Chapter Reports

- a. South Australia (see p. 12)
- b. Sydney (see p. 13)
- c. Tasmania (see p. 13)
- d. Victoria (see p. 14)
- e. Western Australia (see p. 14)

Anne-Marie Forbes moved that the Chapter Reports be accepted. Seconded John Phillips.

6. MSA Forums & Study Groups

- a. Gender and Sexuality Forum. (see p. 14) John Phillips advised that the Gender and Sexuality Forum is to be renamed Gender and Diversity Forum.
- b. National Recording Project for Indigenous Performance in Australia (NRPIPA) Forum, incorporating the former Indigenous Music Thinktank. Aaron Corn spoke to his tabled report (omitted from the 2018 AGM handout; see p. 14). New appointments: Peter Williams, Director; Brigitta Scarfe, Secretary. NRPIPA video recorded all presentations at the Indigenous Symposium affiliated with the 41st MSA National Conference and will discuss distribution possibilities with the MSA executive. Among other matters, Aaron Corn proposed a standing Access and Inclusion Officer

Reports were not received from: Opera Studies Group, Artistic Research in Music Study Group, Australian Music Study Group. Alan Davison reminded Study Groups that they should provide reports in future if they wish to retain their MSA study group status. MSA Executive to investigate feasibility of these Groups continuing.

7. Forthcoming National Conferences

- a) The 2019 MSA conference is to be held at Monash University. Brigitta Scarfe spoke on behalf of Victoria Chapter President, Paul Watt's behalf, confirming that the conference will be held at Monash University in Melbourne, Victoria in December, dates to be confirmed.
- b) Alan Davison advised that Kerry Murphy has shown early initial interest in a 2020 MSA Conference at the University of Melbourne, to celebrate the completion of their new building in Southbank.
- c) Tasmania Chapter submitted a verbal bid for the 2021 MSA conference.

8. National Committee Announcements and Appointments

The vacated positions of President and Membership Secretary received one nomination each, therefore the nominees for these positions are elected unopposed. No nominations were received for General Member or Student Member so these are currently declared vacant. A call for expressions of interest in these positions will be made in January. Accordingly, the National Committee for the 2018–19 year will be:

ELECTED MEMBERS

EXECUTIVE

President	Clint Bracknell (first year of first two-year term)
Secretary	Megan Burslem (second year of second two-year term)
Treasurer	Stephanie Rocke (second year of second two-year term)
Membership Secretary	Reuben Brown (first year of first two-year term)

GENERAL ELECTED MEMBERS

General Member	Vacant (one-year term)
Student Member	Vacant (one-year term)

EX OFFICIO MEMBERS

Chapter Presidents

Hunter	Vacant
QLD	Vacant
SA	Steven Knopoff
Sydney	Michael Hooper
Tasmania	Anne-Marie Forbes
Victoria	Paul Watt
WA	Jonathan Paget

IMS Representatives	Jane Hardie & John Griffiths
ICTM Representative	No eligible representative

Immediate Past President Alan Davison
NZMS President Gregory Camp

Alan Davison welcomed Clint Bracknell as incoming President.

9. Any other business

- a) The 2019 MSA conference is to be held at Monash University. Brigitta Scarfe spoke on behalf of Victoria Chapter President, Paul Watt's behalf, confirming that the conference will be held at Monash University in Melbourne, Victoria in December, dates to be confirmed.
- b) On behalf of the WA Chapter, Jonathan Paget thanked all those who contributed to the success of the 2018 National Conference, particularly the organising committee and organising staff, but also all attendees, WAAPA, ECU, student helpers, volunteers, presenters and supporters.
- c) Keynote presenters were thanked and gifts presented.
- d) Brigitta Scarfe thanked Alan Davison for his term as President of the MSA. Presentation of gift by Jonathan Paget.
- e) Aaron Corn conducted an indigenous welcome for Clint Bracknell as incoming President.

10. Prizes

John Phillip thanked the awards committee for their adjudication of Student Presentations and acknowledged all Student contributions. *For a full report on the 2018 awards and announcement of the prize winners, see the report by the Awards Chair, p. 9.*

Meeting closed 3:08pm



Members of the 2018 national executive, from left, Megan Burslem, Brigitta Scarfe and Alan Davison, at the Perth AGM

PRESIDENT'S REPORT 2018

2018 has been a tumultuous year in Australia for the Humanities, Arts and Social Sciences (HASS) sector generally, and the disciplines encompassed within musicology will no doubt face ongoing challenges. The need for our Society to remain active and vigilant in advocating and responding to adverse conditions at the national level was again highlighted. Thankfully, the Society itself remains in a healthy position in terms of membership and finances, so we are able to continue to support our mission. Nonetheless, there is much work to do, and increasing our base membership remains an important challenge so we are able to have greater capacity to influence public and academic debate on matters relevant to musicology.

As far as enhancing the value that the Society brings to its members, the executive has had many discussions about how this can be done. Two issues remain front of mind: professional development, and building collaboration between institutions. In regards to the former, we have trialed a "Professional Development Officer" role that is currently held by Andrew Cichy. Andrew may continue to work with members of the executive team to look at ways of offering support for members in their professional development. The matter of cross-university collaboration is an ongoing one that will require building trust and high-level relationships that can counter the negative consequences of institutional competition in a deregulated "marketplace".

Beyond our own domain, I believe that while global and external challenges to HASS generally and musicology in particular will continue, we should take the opportunity to look inwards and bring increased scrutiny to the rigour of our scholarship. Defending and advocating the value of music research to outsiders will be a much better proposition if we encourage internal debates on the integrity of musicology and its methods, and – as a consequence – its relevance to those questioning the current orthodoxies of academia within the HASS sector.

This is my last report as president, so it only remains to wish the incoming president all the best, and to thank my colleagues on the executive team: Megan Burslem (our recently appointed secretary), Stephanie Rocke (Treasurer), and Brigitta Scarfe. It's been a pleasure to work with you all.

*Alan Davison
MSA President*

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

FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2018
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 Roche
Honorary Treasurer

Dated 1 December 2017

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 2018. 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 2018 and the results of its operations for the year then ended.



Fiona Parkinson
26 November 2018

NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2018

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 234 members in the financial year ending 30 June 2018. Both numerically and in revenue terms, this represents a 9% reduction over the previous year. For current membership levels and further information, please refer to the Membership Secretary's report.

Category	Membership Year		Total Received This Financial Year		Previous Financial Year	
	2017-18	2018-19*	No.	\$		
Emeritus	9	0	9	\$360	14	\$560
Student Australia	71	11	82	\$3,280	77	\$3080
Student/Emeritus O'seas	0	0	0	\$0	3	\$150
Ordinary Australia	113	10	123	\$9,840	136	\$10,880
Ordinary O'Seas	8	1	9	\$810	11	\$990
Honorary/Life/Comp	11	0	11	0	11	0
TOTAL		8	234	\$14,290	252	\$15,660

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

FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2018

	2017-18	2016-17	2015-16
Income			
Membership Subscriptions	\$14,290	\$16,220	\$18,900
Journal Editorial Services (MA)	\$7,284	\$7,248	\$7,212
Journal Royalties (MA)	\$0	\$0	\$0
Donations	\$500	\$500	\$1,000
Other Income - Conference profits	\$3,403	\$0	\$54
Interest	\$1,326	\$1,779	\$658
	\$26,803	\$25,748	\$27,825
Expenses			
Website, Advertising & Sponsorship	\$3,561	\$1,471	\$2,396
Paypal & Bank Charges	\$791	\$932	\$936
Chapter Distributions	\$1,584	\$1,843	\$2,112
Conference Expenses	\$0	\$0	\$0
Journal production & distribution costs	\$5,082	\$5,995	\$5,882
Travel Expenses (Editor/Exec/Awards Chair)	\$2,772	\$726	\$816
Postage	\$0	\$0	\$0
Subscriptions	\$443	\$167	\$173
Student/Indigenous Performer travel grants	\$11,110	\$10,395	\$12,450
Prizes & Awards	\$1,400	\$1,250	\$1,000
Sundry Expenses	\$180	\$221	\$326
	\$26,923	\$23,000	\$26,091
Operating Surplus/(Deficit)	-\$120	\$2,747	\$1,734

MSA	OPERATING A/c	PayPal	LIFE	Term Deposit	Gift Fund	ALL
	4855 64567		9884 805752	9722-55622	401851295	2017-18
Changes in Net Equity						
Opening Bank - 30 June 2017	\$10,849.63		\$17,295.00	\$48,962.00	\$0.42	\$77,107
Bank Statement as at 30 June 2018	\$8,642.66	\$1,675.72	\$17,605.40	\$49,970.87	\$0.42	\$77,895
*Unpresented items	-\$908.00					-\$908
Closing Bank as per financial statements	\$7,734.66	\$1,675.72	\$17,605.40	\$49,970.87	\$0.42	\$76,987
Net Change in Equity	-\$3,114.97	\$1,675.72	\$310.40	\$1,008.87	\$0.00	-\$120

BALANCE SHEET AS AT 30 JUNE 2018

Assets: Bank Accounts	\$76,987
Liabilities:	NIL
Net Assets (Accumulated Funds)	\$76,987

TREASURER'S REPORT

FOR THE YEAR ENDING 30 JUNE 2018

The Society achieved a close to break-even position this year. Membership income once again showed a reduction, falling back to 2012–2014 levels. The income received from a 50% share of the South Australia and Auckland conference surpluses (\$2294 and \$1109 respectively), was allocated to sponsorship of MMAS (\$1344) and the Digital Age Conference in Sydney (\$1447). Travel expenses were higher this year due to costs associated with the conference being held in New Zealand. Higher than usual subscription costs reflect our taking up the offer of a discounted three-year IMS membership.

*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 \$49,971, with interest received \$1009)
- 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 and the Student Prize Committee Chair 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 2018

There are 217 financial members at 29 November 2018. This number comprises 114 ordinary members (including 8 overseas members), 81 student members (including 2 overseas members), 11 emeritus members and 11 life/honorary members. This represents a drop in all membership categories, and a drop of almost 10% in overall membership.

Despite both experiencing a decrease in membership, the most populous chapters are still Sydney (58) and Victoria (52). Due to the location of this year's national conference, WA has overtaken SA to take third place, with 38 members. For the

WA chapter, this represents growth in membership of more than 100% and demonstrates the importance of national conferences to boost participation in the activities of the MSA.

The membership secretary's report compiled for the 2017 AGM highlighted the ongoing trend of decreasing memberships within the MSA, as well as the high turnover of student members. In order to investigate these trends, I am compiling a survey in collaboration with the national committee for distribution among existing members in early 2019. The survey hopes to gauge member satisfaction with various elements of MSA organisation, including the membership renewal process, the efficacy of digital communications and the purpose of national conferences. In the meantime, members are reminded to make use of the MSA website to promote the activities of their chapter or study group. Members may contact the incoming membership secretary via email with information you would like to include on the website.

The 2018 AGM marks the end of my term as membership secretary. I would like to thank other members of the executive committee, Stephanie Rocke, Alan Davison, Daniel Bangert, Megan Burslem and Anthea Skinner for their support and friendship during this time.

Brigitta Scarfe
Membership Secretary

JOURNAL EDITOR'S REPORT 2018

Three peer-reviewed articles have been edited by me and submitted to Taylor & Francis for inclusion in vol. 40, no. 2 of *Musicology Australia*. These articles are 'Aboriginal Women's Song from Arrwek, Central Australia' (co-authored by Calista Yeoh and Myfany Turpin), 'Percy Grainger's Marching Song of Democracy: Reception and Attitudes' (authored by Philip Eames), and 'From Skyrim to Skellige: Fantasy Video Game Music within a Neo- Mediavalist Paradigm' (co-authored by Brendan Lamb and Barnabas Smith). These materials were 'due' on 26 October, but delays in some of the authors' final revisions meant that the three articles were not submitted (via e-mail, to production editor Kate Edmonds) until 14 November. Kate had been informed in advance that there would be a delay; she responded that this meant that hard copies of the issue would probably not be forthcoming before the end of the year but that on-line publishing would proceed as normal.

Jennie Shaw, the journal's reviews editor, informed Kate that she, too, would be late in submitting. Jennie also informed Kate that she had lately undergone some surgery. Kate advised Jennie that submission of reviews before the end of November would still be more or less 'okay'. Vol. 40, no. 1 of *Musicology Australia*, although dated 'July 2018', did not come out until early October of this year. In this case the delay was due to the fact, according to Kate, that Taylor & Francis's "typesetter took on a number of new journals from us and had some issues scaling up their business". In any case, the issue contained a review essay ('A Postmortem of a Pulped Book: Making Sense of the Missed Opportunities of Deadly Woman Blues', by Aaron Corn and Marcia Langton), a review by John Carmody of Michael Halliwell's book *National Identity in Contemporary Australian Opera: Myths Reconsidered*, and three peer-review articles ('"Less a New African Music than an African New Music?" A Close Musical Analysis of Bongani Ndodana-Breen's Emhlabeni', authored by Jeffrey Brukman; 'Sharing the Stage: Trends in Composition for Children's Choir and Orchestra', authored by Andrew Sutherland; and 'Improvisation, Thang, and Thai Musical Structure', coauthored by John Garzoli and Bussakorn Binson).

Submission of articles to the journal is slow but steady, and I notice that some of the articles submitted are chatty, non-scholarly things that really don't belong in any sort of academic journal at all. Also slow—and frustratingly unsteady—is the rate at which peer reviewers agree to take on and fulfil the responsibility of dealing with articles that do pass my initial review. I find myself, in my correspondence with authors, often apologising for delays. In any case, vol. 41, no. 1 of *Musicology Australia* will likely contain—as usual—three genuinely worthy articles. Onward and upward.

James Wierzbicki
Editor, *Musicology Australia*



Delegates listen raptly to the opening session of the conference

AWARDS COMMITTEE CHAIR'S REPORT 2018

An interim version of this report was prepared for the 2018 AGM, the Don and Joan Squire Award being announced at the opening ceremony of the conference and the winners of the Student Prize at the concluding AGM.

1. We were delighted this year to be able to award the **Don and Joan Squire Award for Voluntary Services to Australian Musicology**, in person, to **Professor Linda Barwick FAHA**, of the University of Sydney. Linda joins as recipient of the award her partner Professor Allan Marett FAHA, who received the DJS in 2012. No stranger to the MSA, Linda's many years of active service to the society have included the role of National Secretary, her initiation of important study groups, and her nurturing of indigenous music research and of the closer liaisons with indigenous collaborators we now enjoy and benefit from. The citation, prepared by David Larkin and Michael Hooper on behalf of the Sydney Chapter, reads as follows:

Professor Linda Barwick (University of Sydney) has been an enormous contributor to musicological and indeed musical life in Australia over the course of her rich career. Her contributions to research have been recognised in being awarded Fellow of the Australia Academy of Humanities

As a researcher, including in her role as Director of PARADISEC (Pacific and Regional Archive for Digital Sources in Endangered Cultures), she has been central to the preservation and repatriation of Indigenous music and languages. Under her stewardship, the important work of PARADISEC, which now has nearly 400 collections representing over 1030 languages, gained international recognition when it received a special commendation from the UK-based Digital Preservation Coalition in 2016.

More broadly, Linda's longstanding engagement with musicians and indigenous communities in Australia has resulted in several community music projects including CD collections and local digital repositories of traditional song as well as numerous publications, including Jurtbirrk Love Songs of Northwestern Arnhem Land (2005) and (as co-author) For the Sake of a Song: Wangga Songmen and their Repertoires (2013)

Linda has also devoted attention to the musical life of Italian immigrant communities here in Australia. One in twenty Australians has ancestral connections to Italy, connections that continue to be activated today through music as well as through language, food and sociality. As editor and contributor to Italy in Australia's Musical Landscape (2012), Linda acknowledges the debt Australian culture owes to its Italian immigrants.

In addition to working well beyond the requirements of her university appointment, including as an exemplary supervisor of numerous HDR students on topics focusing on the indigenous communities of the Australian continent and beyond, Linda has taken on several voluntary roles, particularly within the MSA. She was national secretary in 1988-89, and also served on the editorial board of Musicology Australia during the 1990s. She has served on the programming committee of several National conferences and has championed the inclusion of indigenous researchers and collaborators for many years, including through the initial indigenous think-tank meetings that took place as part of the MSA special strategic review process in 2001. Linda was also instrumental in discussions leading to the establishment of other study groups and special interest groups in areas such as music technology, artistic research and music and gender.

In recognition of Linda Barwick's years of service to the musicological community here in Australia, and as a tribute to her valuable work more generally, we have great pleasure in nominating her for the Don and Joan Squire Memorial Award.



Prof. Linda Barwick receives the 2018 DJS Award from MSA President Alan Davison

2. The **Student travel grants** to attend this conference were awarded to 13 students, a total of \$8,400, in comparison to the \$11,110 spent on travel grants to the Auckland conference last year; with spending on student travel assistance officially capped at \$10,000 annually, spending over the two years has remained within budget overall.

3. This year's **indigenous bursary** was awarded to Ms Inawinytji Williamson, co-presenter with Diana James, to cover her expenses of \$2,030. A further **two indigenous travel scholarships** to a maximum of \$2,830 were awarded to two co-presenters with Sally Treloyn, John Divilli and Pete O'Connor. Indigenous travel grants are capped at \$5000 annually. No indigenous travel grants were applied for last year.
4. **2018 student delegate prizes.**
I would firstly like to acknowledge the members of this year's Awards Committee, **Sarah Collins**, outgoing MSA President **Alan Davison**, conference convenor **Jonathan Paget**, and **Victoria Rogers**, and for their careful evaluation of the written submissions, and for session-hopping through the conference to see as many presentations as possible. Many thanks!

This year brought eleven, in themselves excellent entries, six of which the Awards Committee deemed especially worthy of distinction.

Three **Special Mentions** were awarded to (in alphabetical order):

- **Benjamin Hillier**, for his paper "Investigating the Australian Sound in Australian Extreme Metal A Review of the Literature";
- **Matthew Horsely**, for his paper "The politics of musical style: identity, community and solidarity amongst Irish Traveller pipers"; and
- **Iran Sanadzadeh**, for her paper "Computer-aided Musicology: Understanding the Resonances of the Japanese Koto using Finite-Element Analysis".



The three 'Special Mentions' of 2018, Iran Sanadzadeh, Matthew Horsely and Benjamin Hillier

The three **cash prizes** were awarded as follows:

- **Third prize (\$150)** to Sally **Blackwood**, for her paper "'Project Faust' Opera/Ballet: A critical analysis of the auteur creation";
- **Second Prize (\$250)** to **Mara Davis**, for her paper "'Isn't It Nice To Know That There's A Beach?': Ordinary Spirituality in Eddie Perfect's Songs from the Middle" (awarded in absentia); and
- **First Prize (\$500)** to **Angharad Davis**, for her paper "'Objects May Be Less Thrilling Than They Appear': Spectacle, Sensation, and the Failure of Ballet Mécanique".



Third and First Prize winners of 2018, Sally Blackwood and Angharad Davis

This year's conference also included the **17th Symposium for Indigenous Music and Dance (SIMD)**, for which a separately funded prize of \$350 was awarded for best presentation given by a postgraduate scholar. The judging panel for this award comprised symposium convenor **Aaron Corn** and incoming MSA President **Clint Bracknell**, who also awarded the prize winners.

- A **Special Mention** was awarded to **Jesse Hodgetts**, for his presentation "Traditional Australian Aboriginal Languages and Song Forms from Original Speakers and Singers in Western New South Wales".
- The **symposium First Prize (\$350)** went to **Andrew Dowding**, for his presentation "Hearing Histories: Thabi song traditions of the West Pilbara".



Symposium Prize winner Andrew Dowding, centre, with President elect Clint Bracknell, left, and symposium convenor Aaron Corn

Congratulations and best wishes to all prize winners, and thanks to all entrants – may you continue to make our task as difficult as possible. And warm thanks, as always, to **Steph Rocke** and **Brigitta Scarfe** for so meticulously handling the mechanics of webpages and finances for the grants and awards, to Jonathan Paget and Aaron Corn for their patient collaboration and planning, to this year's Awards Committee members for their judicious appraisal of the papers and presentations, and on behalf of all our students a huge thank you to the MSA, its members, executive and national committee, for the largesse and foresight that makes these very important awards and grants possible.

*John A Phillips
MSA Awards Chair*

NEWSLETTER EDITOR'S REPORT 2018

Newsletter No. 79 (December 2017 – June 2018) was uploaded to the web a few days ago and is available for download as a pdf from the society's Newsletter webpage. Its 22 pages cover the customary reportage of last year's conference, AGM documentation and conference photos, as well as a moving tribute by Nigel Westlake to the life of one of this country's greatest champions of music education, Richard Gill AO, who passed in October.

*John A Phillips
Newsletter Editor*

THESIS REGISTER MANAGER'S REPORT 2018

The thesis register was last updated in March 2018. From time to time, when I have not been in a position to update the register, I have been paying others to do so. While the register certainly stands as a testimony to the amount of music-related research being conducted in Australia, its usefulness as a research tool has been eroded by the increasing sophistication of search engines available to scholars through their universities. As I will be resigning from the position of Thesis Register Manager from 2019, in the event that there is no-one wishing to devote the approximately 30 hours annually to updating the register, it is recommended that the MSA consider whether it wishes to devote society resources to its ongoing upkeep.

*Stephanie Rocke
Thesis Register Manager*

— CHAPTER REPORTS —

SOUTH AUSTRALIA

With an emphasis this year on postgraduate research, the highlight of the Chapter's calendar was the 24 November MSA/SA Research Day, which included research of regular members as well as eight very strong postgraduate student presentations. The Chapter's 2018 Naomi Cumming Prize was awarded to Barnabas Smith for his paper, *Studying Open - World Game Music - Methodology and Findings*. A second award, the 2018 Elder Conservatorium Prize for Excellence in Postgraduate Research, was won by Guy Cundell for his paper, *Sweet or Hot?: The Role of the Hawaiian Steel Guitar in the Emergence of Western Swing*.

I wish to thank SA Committee members Peck Jin Gan (Secretary), Melanie Walters (Treasurer), Kimi Coaldrake, James Koehne, Graham Strahle, and Julia Szuster for their help over the year. I also wish to offer an appreciation of the good work of Vincent Plush, who has moved interstate and left the Committee. And we welcome Ph.D student Iran Sanadzadeh who has now joined the SA Chapter's Committee.

*Steven Knopoff
President, MSA SA Chapter*

SYDNEY

This year has been a relatively quiet one for the Sydney Chapter. We had our annual study day on 26 May at the University of New South Wales. The topic was 'The Archive' and we gathered a group of active and avid archivists, presenting the following papers:

- Michael Hooper – Welcome
- Kathryn Roberts Parker – 'Editorial transformations of vocal music in Shakespeare's *As You Like It*.'
- Dorottya Fabian – 'Roger Covell and Music at Kensington during the 1960s–1980s'
- Nicky Gluch – Speak to me: Questions surrounding documenting speech of non-native English speakers
- Matthew Lorenzon – Photography as Note-Taking and the Pocket Archive
- David Larkin – The physical archive in the age of digital reproduction
- Alan Maddox – Misgivings of an archivophile

This was followed by our AGM, and a book launch of *Diversity in Australia's Music*, ed. Dorottya Fabian and John Napier.

The AGM confirmed the following committee: Michael Hooper: convenor, Julia Donnelly: secretary, Kathryn Parker: treasurer, Kathleen Nelson: committee member and public officer, Philip Eames: committee member, David Larkin: committee member, Alan Maddox: committee member.

The chapter also supported the third annual Meter Symposium, which took place at the Sydney Conservatorium of Music, 24 – 25 November. We had planned a student day, but this had, unfortunately, to be cancelled due to a lack of papers..

*Michael Hooper
President, MSA Sydney Chapter*

TASMANIA

This year the MSA Tasmania chapter has organised or co-hosted a wide variety of public lectures encompassing the breadth of contemporary music research and performance-related activities. In April we hosted a well-attended presentation about a collaborative arts installation, *The Green Brain*, which had been featured earlier this year at MONA FOMA. This was the inaugural public lecture of the Australian Music and Art Research Group led by MSA Tas member Arabella Teniswood-Harvey, and the lecture was given jointly by the contributing artists: Michael Kieran Harvey (composer and keyboard player), Arjun von Caemmerer (writer and narrator (and Hobart-based medical practitioner) and Brigita Ozolins (installation designer). It was a great start to the year, tackling conceptual and practical issues and musical and visual puns in this work, and the supper discussion that followed was aided and abetted by some clever "green brain" cupcakes made by our talented cook and committee member, Abby Fraser.

With the growing area of teaching and research in Creative Arts and Health at the University of Tasmania and increased interest in the wider community we have been keen to get at least one speaker a year in this field. In May, Hobart-based registered music therapist, psychotherapist, clinical hypnotherapist and researcher, Stephanie Thompson, gave a public lecture on the role and benefits of music therapy, drawing on different case studies from her experience in clinical practice. Attendees included members of the Tasmanian Arts, Creativity and Wellbeing network, employees of the Tasmanian Health Service and students interested in pursuing postgraduate study in music therapy.

In August, Head of the Conservatorium, Maria Grenfell, gave a thought-provoking presentation on her research into the challenges faced by women composers, in particular, writing for orchestra and models for mentorship that could provide access to performances and future commissions. This prompted a fine discussion afterwards about strategies to assist young composers and musicians in career-building beyond the 'prize' pathway. In September, our recently appointed Adjunct Professor, Mary Finsterer, spoke to an attentive audience, including several aspiring young composers, about the musical delineation of narrative in her opera *Biographica*; a work that had been premiered with much acclaim at the 2017 Sydney Festival. Again, the discussion over supper was an indication of interest in this work, but also in the place of contemporary composition in Australian society.

There was an enthusiastic turnout for a presentation on 29 October by Matthew Ives about the early development of his Big Band, their successes and not-so successes and the strategies and practices that have led to the four-year residency they have enjoyed with Wrest Point Casino. The Tasmanian chapter is keen to engage with and support the increasing number

of postgraduate students undertaking musicological or practice-based research in jazz or popular music and such talks are key to raising awareness in the wider community.

In collaboration with the Australian Music Therapy Association, the Tasmanian chapter hosted a public lecture in November by their current president, Vicky Abad. An inspiring lecture, "Mapping landscapes of music making in early life and learning: affordances and constraints," highlighted research into the importance of mothers' singing to their babies for both infant cognitive development and strengthening of the maternal-child bond. The AGM of the Tasmania Chapter was held just prior to this event with election of the 2019 committee and discussion of plans for the year ahead, including some MSA Tas sponsored writing sessions for HDR candidates. Just two days later we hosted our last formal lecture for the year, from London-based violinist Susanna Ferrar, who gave a presentation that involved a screening of a short film, followed by an improvised violin performance. The film showed footage of Susanna improvising inside one of Robert Falcon Scott's huts in Antarctica (constructed during the 1901-4 Discovery expedition – her grandfather, HT Ferrar, was on that expedition). The event was well-attended and an engaging discussion followed about the role of music in Antarctica in the past and present, and about music's capacity to engage both performer and audience in the present moment.

During 2018 we have unfortunately had to farewell two members who have had to resign from committee positions for reasons of family and/or study. I would therefore like to extend my thanks to Brendan Lamb and Abby Fraser for their support and service to the chapter and wish them both very well, and I would also like to extend a warm welcome to Ben Hillier who has recently joined the chapter committee. My sincere thanks to the continuing 2018 chapter committee members, Carolyn Philpott, Heather Monkhouse and Shaunagh O'Neill, for their ongoing support and commitment and to Robert Rule for the assistance he has provided by through the Conservatorium of Music Concerts office in publicising chapter events. This past year has seen significant growth in the breadth of audiences for public lectures and the development of stronger links with other music organisations in the state. We believe that these advances will augur well for the growth of the chapter and its reach in the community in the coming years.

*Anne-Marie Forbes
President, MSA Tasmania Chapter*

VICTORIA

It has been a fairly quiet year for MSA Victoria but there are some activities worth noting for the year and to flag events coming in 2019. We commend the MSA Student Conference held at the University of Melbourne earlier this year. Sarah Kirby and her colleagues did a fantastic job of organising this event, and our thanks go to her and her colleagues. The MSA Victoria was also very pleased to support Kerry Murphy's conference on Louise Hanson Dyer as well as Jan Stockigt's surprise birthday party.

The chapter's annual conference took place on 21 November 2018 Old Warden's Lodge, Trinity College, University of Melbourne. The papers were as follows:

- Lorraine Granger-Brown, 'The Hallmark of European Approval: The Exodus of Australian Female Musicians to London and European Study Centres between 1890 and 1915'
- Jennifer Hanna, 'Gothic Impressions of Spanish Music in the 1920s: Lorca's Reimagining of Duende and Falla's Fascination with El Greco'
- Thalia Laughlin, 'The Relationship between Louise Hanson-Dyer and Yvonne Rokseth: A New Perspective'
- Julie Waters, 'Postwar Migrant Musicians and the Australian Press, 1947–53'
- Leighton Triplow, 'Orpheus Unleashed: Creative Interpretations and Renditions of Henry Purcell's Secular Songs'
- Elly Langford, 'Exhibiting and Problem-Solving: Combination Keyboards as Expressions of Technological Innovation in Early Modern Europe'
- Sophie Marcheff, 'The State of the Art: Electronic Music in Australia circa 1971'
- Nicholas Freer, 'The Seam between Function, Progression and Teleological Purpose in Selected a priori Harmonic Routines in Jazz'
- Michael Kellett, 'Dyadic and Hegemonic Afrological and Eurological Belief Systems: A Case for Austrological Practice'
- Stacey Low, 'Minimalism and Indeterminacy: An Examination of the van Veen Recordings of Canto Ostinato'
- Brigitta Scarfe, 'Furnishing Asylum Through Musicking at the Derby Country Music Club, Western Australia'
- Maurice Anthony Windleburn, 'The Interior–Exterior of Mike Hammer in John Zorn's Spillane (1987)'

We acknowledge the fantastic help given by Kerry Murphy and Peter Campbell who stepped in at the last minute to help make this conference happen.

The Chapter Annual General Meeting was held immediately after the conference. The following individuals were elected to the Chapter Committee for 2019: President: Paul Watt, Secretary: Brigitta Scarfe, Treasurer: Peter Campbell, Newsletter Editor: TBC

Next year MSA Victoria will (potentially) host two visitors: Martin Stokes (King's College, London) and Katherine Preston (College of William and Mary). Details will be announced in due course. In 2019, the chapter will also host the annual conference of the MSA. It will be held at Monash University, Clayton Campus, in the first week of December (dates TBC). Confirmed speakers are Laudan Nooshin (City University, London) and Margaret Kartomi (Monash).

*Jonathan McIntosh
MSA Victoria Chapter President*

WESTERN AUSTRALIA

At our July 2017 AGM, the WA Chapter elected the following officers: Jonathan Paget (President), Nicholas Bannan (Vice-President), Patricia Thorpe (Treasurer), and Talisha Goh (Secretary). Other committee members elected were Cecilia Sun, Helen Rusak, David Symons, and Paul Hopwood.

In September 2017 the committee met and agreed to bid for the 2018 conference, a request that was soon granted by the national executive. In November 2017 the committee met again to formulate a conference theme, arriving at the notion "Through the Looking Glass," and appointing a conference committee comprising Jonathan Paget (Convenor, WAAPA), Stewart Smith (WAAPA), Helen Rusak (WAAPA), Victoria Rogers (WAAPA), Nicholas Bannan (UWACon), Cecilia Sun (UWACon), Paul Hopwood (WAAPA), and Sarah Collins (UWACon). The conference committee was ratified at the December National Committee Meeting in Auckland and the call for papers was immediately made public on the MSA website.

The WA chapter was primarily occupied with conference business across 2018. Meetings were held early in the year to plan the shape of the conference further, and the key decision was made to create a unified conference that joined with the Symposium on Indigenous Music and Dance, as well as the Australasian Computer Music Conference. The conference committee had the vision that these separate streams could be largely managed within a unified conference structure, bringing together a broad church of scholars – with the view that this would aid in reinvigorated the MSA membership and would create a diverse and stimulating conference.

Regular conference committee meetings were held to peer-review MSA papers, to create a projected budget, to set the registration pricing, to book keynote presentations and plenary concerts. The committee also ratified the grouping of papers into coherent sessions, and the preliminary schedule. Working parties were also set up with in the Western Australian Academy of Performing Arts in order to advance various aspects of conference business.

Several joint meetings of the WA Chapter Committee and Conference Committee were held in October and November in order to oversee final arrangements. Further joint committee meeting will be held in mid-December in order to finalise conference finances and prepare a preliminary conference report.

The WA Chapter had their AGM on 30 November 2018, and the office-holders elected were Jonathan Paget (President), Sarah Collins (Vice-President), Helen Rusak (Treasurer), Talisha Goh (Secretary), and committee members Stewart Smith, Cecilia Sun, and Paul Hopwood.

The WA Chapter will be a collaborator with the academic symposia as part of ChoralFest Freo 2019, and members will also be intimately involved with the October ASME Conference. Several other WA Chapter study days and symposia are planned in 2019 in order to capitalise on the revitalised membership that has resulted from the 2018 conference.

*Jonathan Paget
President, MSA WA Chapter*

— MSA FORUMS AND STUDY GROUPS —

GENDER AND DIVERSITY FORUM

The 2018 meeting introduced a change of title for this study group, for which suggestion I'd like to thank conference convenor Jonathan Paget. The meeting brought a lively discussion on recent scholarly confrontations with these issues, their status within music research, and mainstream musicology's increasing embrace of diversity in regard to the writing of gender, sexuality and race.

*John A Phillips
Chair, Gender and Diversity Forum*



An appropriately arcadian setting for the NRPIPA study group meeting

NRPIPA STUDY GROUP AND INDIGENOUS THINK TANK ANNUAL REPORT 2018

Attendance: Linda Barwick, Clint Bracknell, Brydie-Leigh Bartleet, Aaron Corn (Chair/Director), Simone De Haan, Jean-Michel Maujean, Tos Mohoney, John Phillips, Robyn Ryan, Brigitta Scarfe (Secretary), Anthea Skinner, Sally Treloyn, Matthew Ward, Peter Williams (Director)

Section A

There are two existing options for the 18th Symposium on Indigenous Music and Dance in 2019:

1. The Monash University MSA National Conference in December,
2. ASA/ARANZ/ICA/PARABICA International Conference Adelaide, 21–25 October.

Organising Committees, to assist the Directors and Secretary, will need to be formed for whichever of these options are pursued.

Section B

These matters were raised in response to the initial 2001 MSA Indigenous Think Tank report tabled by Linda Barwick:

1. Unsupported Indigenous co-presenters add exceptional value to MSA National Conferences and attendance interest;
2. Unsupported Indigenous co-presenters are defined as those who are not employed in academic or cognate roles that would normally enable them to attend;
3. This conference, unsupported Indigenous co-presenters were funded by external university and grant funds in excess of \$50,000;
4. For future National Conferences, the unsupported Indigenous co-presenter funding co-cap should be increased to \$10,000 p. a.;
5. National Conference membership and registration fees should be waived for unsupported Indigenous co-presenters;
6. Unspent funds from previous years should be rolled over for use in following years;
7. The Study group has agreed to pursue an ARC LP to update the current NRPIPA protocols established in 2005, and;
8. We propose to publish a *Musicology Australia* volume of articles based presented during this year's Symposium.

Section C

Matters of broader concern to the MSA

1. Overall retention of members can be grown by encouraging ECR membership through non-cash prizes, publication opportunities and other incentives,
2. Government Concession Card holders should be entitled to concession membership and conference registration rates,
3. Associate membership and conference registration rates could be established for non-presenter and non-academic concession card holders,
4. The MSA should appoint a standing Access and Inclusion Officer.

Aaron Corn
Chair/Director NRPIPA
9 December 2018

— “THROUGH THE LOOKING GLASS” – 41ST NATIONAL CONFERENCE OF THE MUSICOLOGICAL SOCIETY OF AUSTRALIA — IN CONJUNCTION WITH THE 17TH SYMPOSIUM ON INDIGENOUS MUSIC AND DANCE (SIMD) AND THE AUSTRALASIAN COMPUTER MUSIC CONFERENCE, 6–9 December 2017, West Australian Academy Of Performing Arts, Edith Cowan University, Perth, Australia



CONFERENCE PROGRAM

Thursday 6th December				
08:00	REGISTRATIONS OPEN: Spiegeltent			
08:30	WELCOME: Music Auditorium, with Welcome to Country by Richard Walley			
	PLENARY: Music Auditorium Clint Bracknell with Wirloomin Noongar Language and Stories Inc., <i>The Fringe or the Heart of Things? Australian Musicology and Aboriginal Song</i> Chair: Aaron Corn			
10:00	MORNING TEA BREAK: Spiegeltent			
10:30	PARALLEL 1.1			
	A (ACMC): 10.131 Performance and AI Chair: Lindsay Vickery	B (MSA): 3.201 The Politics of Australian Music Chair: Kerry Murphy	C: (MSA) 1.110 (Music Auditorium) Music and Image; Music and Mimesis; Chair: Alan Davison	D (MSA): 1.225 The Mechanics of Music Performance; Chair: Louise Devenish
	Ryan Martin, <i>Digital Monkeys: How an Internet-Based Performance Can Reflect the Development of Rules in Society</i>	John Carmody, <i>That 'Great' War Never Ended: The Battle over the War Memorial Carillon at the University of Sydney in the 1920s</i>	Sarah Kirby, <i>The Actual Museum of Musical Works: Exhibiting Music at International Exhibitions in Nineteenth-Century Britain</i>	Jacinta Dennett, <i>Essential Gesture: A Performer's Analysis of a Visceral Approach to Helen Gifford's Fable (1967) for Solo Harp</i>
	Kai Ren Teo, Balamurali B.T, Teck Seng Ng, Jer-Ming Chen, <i>Exploring Dizi Performance Parameters with Machine Learning</i>	Julia Szuster, <i>An Inconvenient Truth: The University of Adelaide's Elder Conservatorium in WWI and Beyond</i>	Arabella Tenniswood-Harvey, <i>Images of Australian Musicians: Diversity, Identity, Status, Class</i>	Matthew Allen, <i>The Belt's Got Soul: An Investigation into the Vocal Characteristics of R&B/Soul Singing and the Production of the 'Belt Voice' within this Style</i>
	ACMC Concert No.1: Mimesis and Cymatics (Enright) • Cissi Tsang, <i>Water Study</i> • Jean-Michel Maujean, <i>Aguardente</i> • Ryan Burge, <i>I am Sitting in a Simulacra</i>	Mara Davis, <i>"Isn't It Nice To Know That There's A Beach?": Ordinary Spirituality in Eddie Perfect's Songs from the Middle</i> Anthony Linden Jones, <i>Australia and New Zealand, a Mirror Pair?: Post-colonial Engagement with Indigenous Music</i>	Robin Ryan, <i>'Beneath the Slender Gums He Sleeps': Mirroring Australian Environments in the Open-Air Caroling Movement</i>	Simon Thielke, <i>Modern Classical Guitar Technique and the Associated Application of the Right Hand</i>
			Matt Styles, Luke Hopper, and Jessica Watson, <i>Saxophone Injury Prevention and Rehabilitation</i>	Michael Walsh, <i>Layers of Meaning: The (Im)possibility of Translating Aboriginal Song Texts</i>
				Jeremy Rose, Nyilipidgi: <i>Exploring New Collaborative Archetypes in the Wilfred Brothers and Paul Grabowsky</i>
12:30	LUNCH: Spiegeltent			
01:15	CONCERT: Spiegeltent <i>Ripple Effect Band</i>			
02:00	PARALLEL 1.2			
	A (ACMC): 10.131 NIME: History & Issues Chair: Stuart James	B (MSA): 3.201 Panel Session: Computer-Aided Musicology: From First Principles to Analysis; Chair: Kimi Coaldrake	C (MSA): 1.110 (Music Auditorium) Panel Session: Music, Longing, and Belonging; Chair: Hugh de Ferranti	D (Indigenous): 3.101 The Sacred Chair: Aaron Corn
	Jean-Michel Maujean, <i>The Integration of Cymatics with Audio/Visual Composition Using the Hydrowoofers</i>	Kimi Coaldrake, <i>Computer-Aided Musicology: Demystifying the Sound of the Japanese Koto from First Principles</i>	Karl Neuenfeldt, <i>Australian Pearling Songs: Entertainment, History, and Community</i>	Philip Matthias and Toby Whaleboat, <i>Sacred Songs from the Eastern Torres Strait Islands</i>
	Roger Dean, <i>Deep Improviser: Turning a Machine Learning Partner against Mimesis</i>	Iran Sanadzadeh, <i>Computer-Aided Musicology: Understanding the Resonances of the Japanese Koto using Finite-Element Analysis</i>	Hugh de Ferranti, <i>Japanese Communities and Intercultural Experience through Music In Pre-war Australia</i>	Diana James and Inawinytji Williamson, <i>Kungkarangkappa Imma: Song and Dance Alive with the Power of Tjukurpa</i>
	Jonathan Maltman and Lindsay Vickery, <i>The Foundations of Speech Melody Composition and the Dawn of the Digital Music Era</i>	David Blackwell, <i>Computer-Aided Musicology: The Use of Statistical Analysis and Machine Learning in the Analysis of Grant Green's Improvisational Style</i>	Takako Inoue, <i>Musical Activities among South Indians around Tokyo</i>	Ros Dunlop, <i>Songs from the Ancestors: Have a Care, They May be Lulik</i>
03:30	AFTERNOON TEA BREAK: Spiegeltent			
04:00	PARALLEL 1.3			
	A (ACMC): Enright ACMC Concert No.2: Spatial Music	B (MSA): 3.201 Music on Film Chair: Helen Rusak	C (MSA): 1.225 Historical Performance and Pedagogy Chair: Daniel Leech-Wilkinson	D (MSA): 3.101 Music Reception Studies of the Early 20th Century; Chair: Sarah Collins
	• Daniel Blinkhorn, <i>Kibuyu</i> • David Hirst, <i>Imaginação de vise</i> • Michael Terren, <i>Siliceous</i>	Alison Bartlett, <i>Creative Liberties: Imagining Percy Grainger in Film, Fiction, and Poetry</i> Victoria Rogers, <i>The Celluloid Piano: At the Movies with Eileen Joyce</i>	Linda Barcan, <i>Pauline Viardot as Salonièr</i> Jonathan Paget, <i>What The Method Books Reveal: The Silent Revolution in American Guitar Playing, 1825-1925</i>	Michael Burden, <i>Ninette de Valois, Robert Helpmann, and Constant Lambert London's 'Purcell' Ballets of 1930s London</i> Carina Nandlal, <i>Vaudeville, Masks, and Mythology: Horses in the 1917 Ballet 'Parade'</i>
		James Wierzbicki, <i>How Frankenstein's Monster Became a Music Lover</i>	Zoltán Szabó, <i>Bach Reworked: The Nineteenth-Century Reception History of the String Solos</i>	Angharad Davis, <i>'Objects May Be Less Thrilling than They Appear': Spectacle, Sensation, and the Failure of Ballet Mécanique</i>
		Michael Halliwell, <i>Giovanni Lives: Kasper Holten's Opera Film, Juan</i>	Stewart Smith, <i>Performing the Organ Works of J.S. Bach in Nineteenth-Century England</i>	ICTM ANZ Regional Committee (6.00-7.15pm) Chair, Brigitta Scarfe
06:00	RECEPTION: WAAPA Foyer Sound Installation (Courtyard): Jesse Austin-Stewart, <i>8x5 Speaker Array</i>			
06:30	CONCERT: Music Auditorium <i>New Directions in Jazz: Tom O'Halloran, Niran Disaka, with Ben Vanderwal and Zac Grafton</i>			
07:30	CONCERT: Enright <i>The Music of Manuella Blackburn, acousmatic works, plus electroacoustic works with Tristen Parr and Louise Devenish</i>			
08:30	CLOSE			



The Welcome to Country by Richard Walley



Jonathan Paget opens the conference

Friday 7th December				
08:00	MSA National Committee Meeting: 1.139 (8.00-9.00am)			
08:30	REGISTRATIONS OPEN: Spiegeltent			
09:00	PARALLEL 2.1			
	A (ACMC)	B (MSA): 3.201	C (MSA): 1.110 (Music Auditorium)	D (MSA): 1.225
	Notation: Part One (10.131) Chair: Manuella Blackburn	Subversions Chair: Michael Halliwell	Rethinking HIP Chair: Jonathan Paget	Practice-Led Research in Music Chair: Matt Styles
	Cat Hope, Ryan Ross Smith, and Justin Yang, <i>Sol Le Witt in Animated Notation: A Study of Compositions by Smith, Yang, and Hope</i>	Laura Biemmi, 'Woman's Work' in <i>Opera: Taking a Marxist-Feminist Approach to Shostakovich's Lady Macbeth of the Mtsensk District (1934) and Berg's Lulu (1937)</i>	Tim White, <i>Drumming Up The Sun King: Three Hundred Years of Innovation</i>	Sally Blackwood, Project Faust <i>Opera/Ballet: A Critical Analysis of the Auteur Creation</i>
	Louise Devenish, <i>Shuffle Over: Aleatoric Electronic Scores for Percussion Notation Representing both Sound and Gesture</i>	Damien Ricketson, <i>Trauma and the Voice: Terror, Opera, and Feminism with The Howling Girls</i>	Megan Barbetti, <i>Style or Spirit: Historically Informed Performance in Cadenzas for Mozart's Flute Concerto in G Major</i>	Lyndall Adams and Emma Jayakumar, <i>Visualising Creative Research: Insights from a Practice-led Composition Project</i>
	Aaron Wyatt, Lindsay Vickery, and Stuart James, <i>Introducing the Decibel ScorePlayer 'Canvas Mode'</i>	Paul Smith, <i>A Queerdom of Our Own: New Opera Comes Out of the Closet</i>	Imogen Morris, <i>Too Many is Almost Enough: Practitioner's Influence on the Historical Narratives of Extant Recorders</i>	Adrian Kelly, <i>Maximising Practice: Journaling Methods for Musicians</i>
		Sam Girling, <i>From Persia to the Cherokee: Representations of the So-called 'Other' in British Domestic Music at the Turn of the Nineteenth Century</i>	Aidan Deasy, <i>The Lute: Anatomized and Transposed. Two Manuscripts of Pier Francesco Valentini (ca.1570-1654)</i>	Howard Morphy, <i>Moving Performances: Manikay in America</i>
11:00	MORNING TEA BREAK: Spiegeltent			
11:30	PLENARY: 3.201 Sally Treloyn, Rona Googinda Charles, and John Nyunjuma Divilli, <i>Applied Ethnomusicology and its Discontents: 'Making Junba Good' in the Kimberley</i> Chair: Clint Bracknell			
12:30	LUNCH: Spiegeltent			
01:15	CONCERT: Music Auditorium Ros Dunlop, <i>Audio-Visual Works of Martin Wesley-Smith: Musical Protagonist for the East Timorese and West Papuans</i>			
02:00	PARALLEL 2.2			
	A (ACMC): 10.131	B (MSA): 3.201	C (MSA): 1.110 (Music Auditorium)	D (Indigenous): 3.101
	Performance and the Voice; Speculative Mimesis Chair: Lindsay Vickery	Panel Session: Female Musical Voices in Private and Public Spheres Chair: Cecilia Sun	Panel Session: ICTM Part 1: The Politics of Music Revival Chair: Brigitta Scarfe	Roundtable: Revitalising the Thabi Song Tradition in the Pilbara Chair: Reuben Brown
	Donna Hewitt, <i>Reflections upon Composing for and Performing with Gestural Controllers</i>	Julia Nicholls, <i>Orchestration and Construction of Gender Identity in Recordings of King/Goffin's 'Will You Love Me Tomorrow'</i>	Jürgen Schöpf, <i>Women's Gong Playing and Emic Musicology of Tanga Moshauing in Northeast India: A Spy Glass to the Past?</i>	Andrew Dowding, David Stock, and Hilda Flan, <i>Hearing Histories: Thabi song traditions of the West Pilbara</i>
	Donna Hewitt and Mary Mainsbridge, <i>#Me Two: Approaches to Collaboration; Merging Two Performers and their Gesture Capture Systems, Voices, and Movement</i>	Kate Milligan, <i>Escaping the Identity Prison: Intersectionality and Multiplicity of Voice in Cat Hope's Speechless (2017)</i>	Katherine Ki Tak Wong, <i>Introducing Traditional Cantonese Opera into the Education System in Hong Kong Special Administrative Region (HKSAR)</i>	Patrick Churnside and David Walker, <i>Bingkawarni: Cultural Exchange and the Revitalisation of Thabi</i>
	Michael Terren, <i>Siliceous: Speculative Mimesis and the Grain of the Digital Audio Workstation</i>	Louise Devenish, <i>Transgressing Domesticity in Kate Neals' 'Never Tilt Your Chair Back' (2017)</i>	Ellan Alethia Lincoln-Hyde, <i>Chinese Youth and the 'Rejuvenation' of Traditional Chinese Music under President Xi Jinping and Premier Li Keqiang</i>	
03:30	AFTERNOON TEA BREAK: Spiegeltent			
04:00	PARALLEL 2.3			
	A (ACMC): Enright	B (MSA): 3.201	C (MSA): 1.139	D (MSA): 1.225
	ACMC Concert No.3: NIME (Enright)	Panel Session: Music and Political Liberalism; Chair: Sarah Collins	Music-Making in Colonial Australia Chair: Victoria Rogers	Explorations of Early Music Chair: Allan Badley
	<ul style="list-style-type: none"> Roger Dean, <i>Digging Deep</i> Donna Hewitt and Mary Mainsbridge, <i>#Me Two</i> Marcus Jackson, <i>Wet Dream II</i> Barry Moon, <i>Hex for Six Guitars with Electronics</i> 	Michael Hooper, 'Dear Cornelius' or 'The Limits of Music'	Helen Mitchell and Neal Peres da Costa, <i>Transforming Historical Performance through Experiential Learning</i>	Anthony Abouhamad, <i>Sensing Closure: Exploring Tonality and Cadence in Eighteenth-century Salzburg</i>
		David Larkin, <i>Progressive Politics and Musical Revolutions: the Zukunftsmusik Movement as a Mirror of Society?</i>	John Ralph, <i>Reflections of Home and a Mirror to the Future: An Exploration of the Music of the Swan River Colony Pioneers</i>	Denis Collins, <i>Fashioning Canon to Find Fame? Responses to Ockeghem's Missa Prolacionum in Willaert's Missa Mente tota</i>
	ACMA (1.219) Annual General Meeting	Sarah Collins, <i>Utility, Edmond Gurney, and the Pleasures of Musical Formalism</i>	Helen Rusak, <i>Follow Yvette: Music to Accompany the Murder of a Remittance Man at a 1920's Perth Ball</i>	Carol Williams, <i>Through Johannes de Grocheio's Looking-Glass: The Music of the Parisian 1270s</i>
		Opera Study Group (5.30-6.00pm) Chair, David Larkin	Gender and Diversity Study Group (5.30-6.00pm) Chair, John Phillips	Andrew Snedden, <i>Letter and Spirit: Cultural Exegesis as Methodology in Nineteenth-Century Historically Inspired Performance (HIP)</i>
06:00	CONCERT: Amphitheatre <i>Twilight Indigenous Performance</i>			
07:00	RECEPTION: WAAPA Foyer Sound Installations (Courtyard): Rodrigo Kendrick, Production//Re-Production			
07:30	CONCERT: Music Auditorium Geoffrey Lancaster & Friends, <i>Historic Piano Showcase</i>			
08:30	CLOSE			



One of several performances in the 'Spiegeltent'



The Twilight Indigenous Performance

Saturday 8th December				
08:30	REGISTRATIONS OPEN: Spiegeltent			
09:00	PLENARY: Music Auditorium Geoffrey Lancaster, <i>Through the Lens of Esoteric Thought: Joseph Haydn's The Seven Last Words of Christ on the Cross</i> Chair: David Tunley			
10:00	MORNING TEA BREAK: Spiegeltent			
10:30	PARALLEL 3.1			
A (ACMC)		B (MSA): 1.139	C (MSA): 1.110 (Music Auditorium)	D (MSA): 1.225
Notation: Part Two (10.131) Chair: Louise Devenish Ryan Smith, <i>Animated Notation Workshop</i>		Innovative Compositional Practice Chair: Natalie Williams Cissi Tsang, <i>Layered Histories: Using Facets of the Landscape as Compositional Elements to Reflect Lived Experience</i> Azariah Felton and Lindsay Vickery, <i>Exploring the Interaction between Postminimalist Music and Contemporary Dance</i>	Overcoming Barriers to Music Learning; Chair: Nicholas Bannan Anthea Skinner, <i>Disability Music in Australia: Education, Therapy, and Culture</i> Simon Perry and Denis Collins, <i>Undergraduate Musicianship and the Keyboard Lab: Issues in Researching and Evaluating a Pilot Project</i>	Music and Political Engagement Chair: David Larkin Josten Myburgh, <i>West Coast Underground: Documenting Emergent Alterities in Perth's Exploratory Music Scene</i> Paul Hopwood, <i>'Meow Meow Live!' as a Model for a Politically Engaged Musical Encounter</i>
E (Indigenous): Jazz Studio Roundtable: Solutions to Managing Records of Public Song Traditions; Chair: Linda Barwick Rupert Manmurulu, David Manmurulu, Jenny Manmurulu, Linda Barwick, Isabel O'Keefe, and Jamie Milpur, <i>West Arnhem Song Project</i> Nick Thieberger, Jared Kuvent, and Reuben Brown, <i>West Pilbara Song Project</i>				
ACMC Concert No.4: Tone List Explorations(Enright) <ul style="list-style-type: none"> Josten Myburgh, <i>The Silver Morning Shifts their Birds from Tree to Tree</i> Simon Charles, <i>Murrindini</i> Cat Hope and Stuart James, <i>Their Lives are Stripped of Meaning</i> Lindsay Vickery, <i>Takadanobaba</i> 		Pete O'Connor, Andrea Emberly, and Sally Treloyn, <i>Kimberley Song Project</i> Bert Crowfoot and Mary Ingham, <i>Digitizing the Ancestors</i>		
		Sam McAuliffe, <i>Performing Place, Creating Place</i>	Amanda Krause, Samantha Diekmann, and Jane Davidson, <i>What Would it Take to Re-Engage in Music Activity?</i>	Ros Dunlop, <i>Music as a Medium Advocating for Change: The Audio-Visual Pieces of Martin Wesley-Smith—a Musical Protagonist for the East Timorese and West Papuans</i>
12:30 LUNCH: Spiegeltent				
01:30	PARALLEL 3.2			
A (ACMC): 10.131		B (MSA): 1.110 (Music Auditorium)	C (MSA): 1.225	D (Indigenous): Jazz Studio
Production & Synthesis Chair: Michael Terren Tracy Redhead, <i>The Emerging Role of the Dynamic Music Producer</i>		Panel Session: ICTM Part II, Musial Style as Sonic Metaphor Chair: Jürgen Schöpf John Napier, <i>From Observation to Entrainment: Inter-community Engagement in Temple Festivals in a South Indian Village</i>	Panel Session: Music as Metaphor in Medieval and Early Modern Art; Chair: Arabella Tenniswood-Harvey Suzanne Wijsman, <i>'And All the People Saw the Voices': Sound and Image in Hebrew Illuminated Manuscripts of the Late Middle Ages</i>	The Linking and Revitalising Power of Song; Chair: Sally Treloyn Jodie Kell, Rachel Thomas, Tara Rostron, Rona Lawrence, and Marita Wilton, <i>The Ripple Effect: Musical Innovation amongst Women in Maningrida</i>
Scott Stickland, Rukshan Athauda, and Nathan Scott, <i>A Framework for Real-Time Online Collaboration in Sound Production</i>		Matthew Horsley, <i>The Politics of Musical Style: Identity, Community, and Solidarity amongst Irish Traveller Pipers</i>	Denis Collins, <i>Metaphors of Music and Musica in Albrecht Dürer's Melencolia I</i>	Lou Bennett, <i>Sovereign Language Repatriation (SLR): Retrieving, Reclaiming, and Regenerating Dja Dja Wurrung of the Jaara through Song</i>
		Brigitta Scarfe, <i>The Derby Sound: How 6DBY Larrkardi Radio Facilitates a Democratic Aesthetic in Derby, Western Australia</i>	Jason Stoessel, <i>Musical Canons in Passignano's Musical Angels and Kircher's Musurgia universalis: The Intersection of Art and Science in Early Seventeenth-Century Rome</i>	Myfany Turpin, Clint Bracknell, Shaune Angeles, and Felicity Meakins, <i>Wanji-wanji: The Past and Future of an Aboriginal Travelling Song</i>
03:00 AFTERNOON TEA BREAK: Spiegeltent				
Book Launch: Myfany Turpin and Felicity Meakins, <i>Songs of the Station Wajarra as Sung by Ronnie Wavehill Wirrpnga, Topxy Dodd Ngarnjal, and Dandy Danbayarri at Kalkaringi</i>				
03:30	PARALLEL 3.3			
A (ACMC)		B: (MSA) 1.139	C (MSA): 1.10 (Music Auditorium)	D: (MSA) 1.225
ACMC Concert No.5: Animated Notation (Decibel) (Enright) <ul style="list-style-type: none"> Stuart James, <i>Noise in the Clouds</i> Peter McNamara, <i>Amplitude</i> Jos Mulder, <i>Stolen Goods (Stocketus)</i> Lindsay Vickery, <i>Thalweg</i> Ryan Smith, <i>Study No. 55</i> 		Deconstructions Chair: James Wierzbicki Jonty Coy, <i>Scandal, Class Boundaries, and the Parisian Virtuoso: Demystifying the Monikers of Michel Blavet's Sonatas Op. 2 (1732)</i> Leighton Triplow, <i>Orpheus Unleashed: Character Realisation in Purcell's Domestic Secular Songs</i>	20th-Century Experimentalism Chair: Michael Hooper Kylie Constantine, <i>'As if a New Self Could Be Founded on Sound': Identity and Vocal Plurality in Milton Babbitt's Philomel</i>	Music of the Long 19th Century Chair: David Symons Philip Shields, <i>Through the Looking Glass of a Symphonic Poem by Malipiero: A Young Italian 'Turk' and Dante's Heroic Journey</i>
Composing with Technology (10.131) Chair: Donna Hewitt Peter McNamara, <i>Contrasting Approache: The Continued Relevance of Pre-recorded Live Electronic Music</i> David Hirst, <i>Hacking Music Notation in 'Max' with Bach and Cage</i>		Milos Zatkalik, <i>C, F-sharp, and E-flat: The Tragic, the Sublime, and the Oppressed (With C-Sharp as Nemesis)</i>	Natalie Williams, <i>Twentieth-Century Counterpoint: Defining Contemporary Interpretations of Contrapuntal Design</i>	Anne-Marie Forbes and Heather Monkhouse, <i>Reflections of Scottish Nationalism in Glasgow Orchestral Programs 1893-1913</i>
			Jamie Oehlert, <i>Developing a Median Melodic Tension Rating Tool for Jazz Analysis</i>	Nigel Nettheim, <i>Searching for Compositional 'Fingerprints'</i>
			Adam Pinto, <i>Through a Glass Darkly: Source and Process in the Music of Roger Smalley</i>	Talisha Goh, <i>The Microtonal Works of Elsie Hamilton as a Reflection of the Anthroposophical Movement</i>
05:30	PLENARY: Music Auditorium Daniel Leech-Wilkinson, <i>Jam Tomorrow?</i> Chair: Michael Burden			
06:30	BREAK: Travel to CBD			
07:00	CONFERENCE DINNER <i>The George, 216 St Georges Tce Perth</i>			



The conference dinner concluded Saturday's proceedings

Sunday 9th December					
08:00	REGISTRATIONS OPEN: Spiegeltent				
08:30	PARALLEL 4.1				
A (ACMC): 10.131 Spatial Music, Synthesis, and Gaming; Chair: Stuart James		B (MSA): 1.139 Performance and Reception Histories; Chair: Julia Szuster	C (MSA): 1.110 (Music Auditorium) Romantic HIP and Beyond Chair: Geoffrey Lancaster	D (MSA): 1.225 Popular Music Studies Chair: James Wierzbicki	E (Indigenous): 3.101 Community Activities Chair: Aaron Corn
Daniel Pitman, <i>Sounds in Space: A Folia for Analogue, Digital, and Binaural Synthesis</i>		Goetz Richter, <i>A Performer's Aesthetic: The Mystery of Alma Moodie</i>	Jasmine Middleton, <i>Reimagining Historical Sound: A Performer's Journey in Applying Nineteenth-Century Performance Practice to Tchaikovsky's Violin Concerto (1878)</i>	Olivia Lucas, <i>'Reverse-Engineering What Makes it Tick': Moshing, Analysis and the Music of Meshuggah</i>	Brydie-Leigh Bartleet, <i>Creative Barkly: Mapping Creative Practices in One of Australia's Remote Desert Regions</i>
Tom O'Halloran, <i>A Case for Innovation in Jazz through Integration of the Digital/Moving Image</i>		Kerry Murphy, <i>Henri Kowalski's Travels to America: "He ... Played Notes and Took Them."</i> (The New Music Review and Church Music Review, February, 1928)	Nicholas Williams, <i>Performance Practice in Liszt's Hungarian Rhapsodies: Approaches to Textual Alteration in Liszt's 'Hungarian-Gypsy National Epic'</i>	Benjamin Hillier, <i>Investigating the Australian Sound in Australian Extreme Metal: A Review of the Literature</i>	Matthew Ward, <i>Intercultural Song for Social Inclusion: A Report on the Vancouver Street Festival Noongar Song Project</i>
Thomas Studley, Jon Drummond, Nathan Scott, and Keith Nesbitt, <i>Designing for Stochastic Game-Based Composition with Max & Unity</i>		Julie Waters, <i>The Australian Press Portrayal of Postwar Migrant Musicians, 1947-53</i>	Tommy Seah, <i>Lost in Time: Revealing Approaches to Rubato and Dynamics in Recordings of Russian Pianists at the Turn of the Century</i>	Gemma Turner, <i>Dangerous Songs (1966) to Dangerous Song Blue (2016): From Word-Driven Songs to Songs Without Words; Which Tells the Story Better in the World of Climate Change?</i>	MSA Indigenous Think Tank and NRPIPA Steering Committee Meeting (9.30-10.30am), Chairs: Aaron Corn and David Manmurulu
Thomas Connell, <i>Game Music: What do we Gain?</i>		Jeffrey Brukman, <i>Black South African Experiences of Dispossession, Migration, and Translocation Expressed through the Lens of Safika, a Piano Quintet by Bongani Ndodana-Breen</i>	Nathan Fischer, <i>Lagu Gubahanku in John Duarte's Op. 241 for Guitar Solo</i>	Australian Music Study Group (10.00-10.30am) Chair: Michael Hooper	
10:30	MORNING TEA BREAK: Spiegeltent				
11:00	PLENARY: Music Auditorium Manuella Blackburn, <i>Mimesis, Sonic Illusions, and Micromontage</i> Chair: Cat Hope				
12:00	LUNCH: Spiegeltent				
12:45	PARALLEL 4.2				
A (ACMC): 10.131 Discussion Forums		B (MSA): 1.139 Music in Georgian England Chair: Anne-Marie Forbes	C (MSA): 1.110 (Music Auditorium) Jazz and Improvisation Chair: Jamie Oehlers	D (MSA): 3.101 Innovative Practice and Pedagogy Chair: Linda Barcan	E (MSA): 1.225 Discussion Forums
Animated Notation Forum (12.45-1.30pm) Chair: Lindsay Vickery		Gillian Dooley, <i>Marianne and Willoughby, Lucy and Colin: Betrayal, Suffering, Death, and the Poetic Image</i>	John Mackey, <i>Exploring the Application of Pentatonicism for Layered Chromaticism in Jazz Improvisation</i>	Evan Hopkins, <i>Arranging the Music of Radiohead for the Classical Guitar</i>	Postgraduate Students Discussion (12.45-1.30pm) Chair: Megan Burslem
		Allan Badley, <i>Storace's Collection of Original Harpsichord Music as a Harbinger of Modernity</i>	Tom O'Halloran, <i>Developing Approaches to Jazz Improvisation and Composition via Messiaen's Vingt regards sur l'enfant-Jésus</i>	Jeremy Greig, <i>A Twenty-First-Century Jazz-Inspired Approach to the Harmonisation of a Marco Bordogni Eighteenth-Century Vocalise for Trombone</i>	Artistic Research in Music Study Group (1.30-2.15pm) Chair: Cat Hope
		Jordan Proctor, <i>Potter's World: Three Piano Sonatas from 1818</i>	Kristian Borring, <i>How Do You Hear It? Complex Meter in Contemporary Jazz Composition and Improvisation Using Perception and Cognitive Theory</i>	Ibolya Mikajlo, <i>Lyndall Hendrickson's Perceptions of Lateralization for Teaching and Learning</i>	
02:15	MSA AGM: 1.110 (Music Auditorium) MSA Awards Ceremony	ACMC: Field Recording Adventure (Upper Foyer)			
03:00	CLOSE				

REPORTS ON THE 2018 CONFERENCE AND INDIGENOUS SYMPOSIUM

Just over a week has passed since the conference in Perth, but it has left a lingering strong impression. The conference represented a unique convergence of Australian and international music scholars, with more than 200 delegates, 151 papers, 21 peer-reviewed creative works, 5 keynotes, 5 plenary concerts, and multiple study group meetings. The quantity and quality of research shared was outstanding, and I felt privileged to host such a wonderful body of scholars. I would like to thank all presenters for sharing their research, and for making the extra effort to travel to Perth. We do hope you had a wonderful and enriching experience.

I would like to particularly thank Aaron Corn and Clint Bracknell as convenors of the Symposium on Indigenous Music and Dance. Their efforts and leadership, along with several others, enabled such a large community of scholars and Indigenous leaders to participate in the Symposium—which had a remarkable impact on the overall conference, reminding us all of the vital importance of the work to be done in this area and its significance to Australia. I would also like to thank Lindsay Vickery, convenor of the Australasian Computer Music Conference, for his similar efforts—revealing Perth and WAAPA to be a powerhouse of new music and computer music research. My particular thanks to our wonderful keynotes for their challenging and inspired thoughts: Clint Bracknell with Wirlomin Language & Stories Inc., Sally Treloyn with Rona Charles and John Divilli, and of course the remarkable Geoffrey Lancaster, Daniel Leech-Wilkinson, and Manuella Blackburn. My sincere gratitude also goes to the WA Chapter and Conference Committee, my many WAAPA colleagues who contributed, and the many helpers on the ground and behind the scenes. Organising a conference of this kind was a massive collaborative effort from local scholars across the WA Chapter across the Western Australian Academy of Performing Arts, Edith Cowan University, and the University of Western Australia Conservatorium of Music.

I look forward to be able to share more of the conference in the near future, including photographs and videos. In the meantime, I reiterate my thanks to everyone who participated, and I wish you a very happy Christmas and holiday season.

Jonathan Paget
Convenor, "Through the Looking Glass",
President, WA Chapter MSA

I've been asked to review the MSA conference, though I fear it may read more like a confession, since although the conference was stimulating, enjoyable, and very much worth attending, there are surely more diligent attendees who can, will, and should give a better perspective on the content of the papers across various sessions. Nevertheless, my time in the Art Gallery of WA was brief, and I spent almost all my time in and around the conference itself. I say 'in and around,' since the conference took place across several spaces at WAAPA, at the centre of which was a sunny courtyard between the Spiegeltent and the Grindhouse; like all good conferences, the best and most productive conversations involved food and coffee. Jonathan Paget, who convened the conference, and – further confession – was terrific at responding to late requests from delegates, is much to be lauded for securing such a wide-ranging set of presenters, and for running so smoothly such a large number of sessions.

The conference began with a keynote from Clint Bracknell and his collaborators, one of many collaborative presentations that took place. I guess this was a presentation as part of the 17th Symposium on Indigenous Music and Dance, which coincided with the MSA conference, though its categorisation as MSA or SIMD hardly matters. It was announced that the two events (MSA conferences, SIMD) will continue to coincide, which is wonderful news. The conference also coincided with the Australasian Computer Music Conference, which, looking back through the programme, I realise that I entirely neglected (further confession). But such is the nature of a multi-discipline conference with five parallel streams. Bracknell's paper was titled 'The Fringe or the Heart of Things? Australian Musicology and Aboriginal Song' which is a question that he circumlocuted, giving an introduction to his significant project with Wirlomin Noongar Language and Stories. The structure of the conference itself answered the 'Fringe or the Heart of Things?' question, since Aboriginal Song (and Dance) suffused the programme.

Ripple Effect Band performed after lunch on the first day, and their song 'Madjarndemed' continues to go around in my head. (It's really very catchy, and, as they reminded the audience several times, available to hear on Spotify.) They repeated their performance, alongside many others, on Friday night in the Amphitheatre. It was freezing cold. Not knowing that I was to write this review I neglected to note the names of the many different performers, though their performances were a highlight of the conference. I am pleased now to know something of the 'Thabi song traditions of the West Pilbara.'

Earlier in the day Sally Treloyn, Rona Googninda Charles, and John Nyunjuma Divilli gave their keynote titled 'Applied Ethnomusicology and its Discontents: "Making Junba Good" in the Kimberley.' It's hard to imagine a more productive undertaking than the Junba Project, and I'm sure (not least from the extensive applause) that others also found this presentation one of the conference's most impressive moments.

Having five parallel sessions does make it difficult to gain an overview of the whole, though it also opens up possibilities for moving across disciplines, and, perhaps most importantly, for hearing new speakers presenting new ideas. There were a large number of postgraduate scholars, all of whom were impressive. It also gives the opportunity to catch-up with the work being undertaken by old friends and familiar colleagues. As academic life is increasingly busy with busyness itself, so conferences such as this are increasingly vital as a place to share ideas, to disagree, and for convivial argument. And with that I'm back in the sunny courtyard. And also to the conference dinner, which so many attendees of the conference also attended.

Daniel Leech-Wilkinson's plenary session was programmed immediately prior to the conference dinner. Entitled 'Jam Tomorrow?' he advocated for what is – at least in the Australian musicological community – a widely shared position, about the need for change, difference, and variability in the performance of classical music.

Many thanks to those who attended my own paper in its session about Music and Political Liberalism (and many thanks to Sarah Collins for convening the panel), and also to those who attended the session that I chaired on twentieth-century experimentalism (also more or less the topic of my paper).

Michael Hooper

Having never been to an MSA conference (and having only a limited acquaintance with other conferences), I found myself in Perth for the 41st National Conference without much idea of what to expect. I was struck immediately by the vitality and diversity of the research presented and my only disappointment was that I could not be in two or more sessions at once.

The conference was run in conjunction with the 17th Symposium on Indigenous Music and Dance and the Australasian Computer Music Conference. This confluence was a opportune one. The breadth of research topics and approaches across the three streams was staggering, and the conference provided a forum in which participants and discussions could intermingle in a collegial and respectful atmosphere. The performances provided a demonstration of the strength and diversity of music practice in Australia and a further avenue for reflection on the concepts explored in the conference.

For me, the undoubted highlight was the numerous sessions I attended from the Symposium on Indigenous Music and Dance. It was deeply inspiring to hear from so many researchers whose work is intimately connected to community and place, and demonstrating positive impacts on the sustainability of music traditions and the lives of their participants. As a researcher it can be all too easy to remain in one's preferred ivory tower, but the work presented at the Symposium is a welcome reminder that music belongs first and foremost in communal spaces among the people who make it and listen to it.

I would like to extend my congratulations and thanks to Jonathan Paget and the other conference organisers as well as the staff at WAAPA and ECU. It is a remarkable testament to their efforts that somewhere over 150 presentations, a dozen performances, and numerous meetings and other events went off without so much as a hint of a technical malfunction or timetabling error. I am also extremely grateful to the MSA for providing student travel funding, an extremely welcome gesture that shows faith in the future of music research in Australia.

Matthew Horsely

What an amazing four days at the 17th Symposium on Indigenous Music and Dance, held in conjunction with the 2018 MSA National Conference. It really doesn't come any better than this.

- Keynotes by Clint Bracknell, Wirlomin Noongar Language and Stories, Rona Googninda Charles, John Nyunjuma Divilli and Sally Treloyn.
- The MSA D&J Squire Award received by Linda Barwick.
- Indigenous postgraduate prizes awarded to Andrew Dowding and Jesse Hodgetts.
- 64 presenters and 33 individual presentations including papers by Inawinytji Williamson and the Manmurulu family, as well as two concerts featuring the Ripple Effect Band and many other artists.
- The election of Clint Bracknell and Reuben Brown as MSA National President and Membership Secretary.
- Special thanks to Aaron Corn and Uncle Peter Williams for agreeing to serve as Directors of the NRPIPA with Brigitta Scarfe continuing as Secretary.

And thank-you to everyone who presented at and attended our Symposium, to Jonathan Paget and his team in Perth for being such wonderful hosts, and to Past National President Alan Davison and the MSA for their continuing support. All you lovely people are the best!

*Via Aaron Corn,
Chair/Director NRPIPA*

A CONFERENCE PHOTO ALBUM

Keynotes and papers...

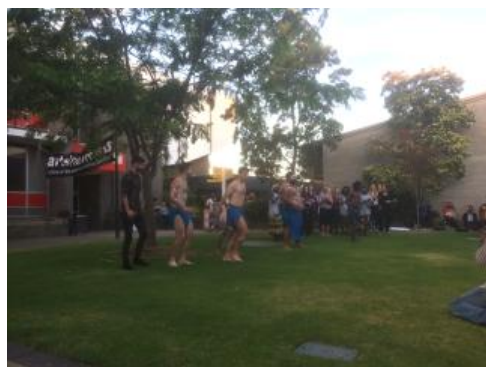


Indigenous Symposium sessions...



Songs of the Station book launch

The Indigenous Twilight Performance





*Gender equality anyone? From left:
Awards Chair John Phillips, Symposium Convenor Aaron Corn,
President Elect Clint Bracknell, Conference Convenor Jonathan Paget and
Past President Alan Davison*

— FROM THE MSA EXECUTIVE —

It has been a year of unexpected changes in the national executive. In March 2018, newly elected president Clint Bracknell, with great regret, tendered his resignation, citing personal reasons. Following the call for Eols for the position, Jonathan McIntosh was appointed to that role at the end of that month.

Following the departure of former national secretary Daniel Bangert for Germany in 2017, Megan Burslem had been appointed to the position in early August 2018. Due to work and academic pressures, she found herself unable to continue in this capacity past the 2018 AGM, and in June the executive appointed Frederic Kiernan to take over the role.

We warmly thank Megan and Clint for their services, and join in welcoming Jonathan and Frederic to their new roles.

*John Phillips
Newsletter editor*