

# Music and Metamorphosis

MSA-NZMS CONFERENCE  
18-21 November 2013, Brisbane

**Conference Program**  
**Book of Abstracts**



Held in conjunction with 'Sustaining Music, Engaging Communities'  
5th World Forum on Music of the International Music Council, 21-24 Nov

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

Organising Committee: Dan Bendrups (Conference Convenor), Aaron Corn (MSA President), Inge van Rij (NZMS President), Stephanie Rocke (MSA Secretary), Kirsten Zemke (NZMS Secretary), Anthea Skinner (MSA Treasurer), Mel Cross (NZMS Treasurer), Lee-Anne Proberts (MSA Membership Secretary), Simon Perry (MSAQ President), Catherine Grant (MSAQ Member).



# WELCOME

On behalf of the organising committee, I am pleased to welcome you to Brisbane for the 2013 combined conference of the New Zealand Musicological Society and the Musicological Society of Australia, held in conjunction with the International Music Council's 5<sup>th</sup> World forum on Music. The MSA/NZMS conference has over 100 delegates, representing many diverse areas of music scholarship. This diversity and inclusivity is a strength of music research in our region and something to be supported and celebrated. I am particularly pleased to welcome many postgraduate students to the 2013 conference, including some who may not have previously had the opportunity to present their work in an international academic setting. To these delegates, I extend especially warm greetings and I hope you find your participation to be a stimulating and encouraging experience. The conference program also includes presenters with long-standing association to our societies, who have made life-long commitments to music research in Australasia, and their continuing contribution is duly appreciated.

The conference theme, Music and Metamorphosis, has been taken up by many presenters, and an undercurrent of transformation is apparent throughout the program, whether expressed in terms of compositional innovation, performance practice or the challenges posed by institutional change. The thematic description provided by the MSA/NZMS executive exemplifies this:

Music is integral to our humanity and the multifarious environments in which we live. Like the organic permutations on which our selves and our societies are built, our music and its reception are in a constant state of metamorphosis in response to myriad personal, economic, socio-cultural, and ecological factors. Sometimes slowly and imperceptibly, music and our responses to it are always shifting and changing — as are our attitudes and approaches to musical frameworks and norms, and our attempts to balance tradition and innovation in our musical interests and endeavours.

The Queensland Conservatorium, Griffith University, provides a stable and welcoming environment for this conference, and I sincerely hope that you find your stay with us in Brisbane to be an enjoyable one.

Sincerely,

A handwritten signature in black ink, appearing to read 'Dan Bendrups', with a long horizontal flourish extending to the right.

Dan Bendrups, Deputy Director (Research), Queensland Conservatorium Griffith University  
Convenor, 2013 MSA/NZMS Conference

## ACKNOWLEDGEMENTS

The 2013 MSA/NZMS conference has been supported by many individuals and institutions, and especially by the efforts of MSA Secretary Stephanie Rocke in brining the event to fruition. We would like to thank and acknowledge the following for their support:

Prof Scott Harrison	Director, Queensland Conservatorium
Prof Huib Schippers	Convenor of the IMC World Forum and Director, Queensland Conservatorium Research Centre
Dr Jodie Taylor	Queensland Conservatorium Research Centre
Academic and General staff of the Queensland Conservatorium	
Program Committee and Local Arrangements Committee of the IMC World Forum	

### **2013 MSA/NZMS Conference Committee**

Dan Bendrups (Conference Convenor)  
Aaron Corn (President, MSA)  
Mel Cross (Treasurer, NZMS)  
Catherine Grant (Member, MSAQ)  
Simon Perry (President, MSAQ)  
Lee-Anne Proberts (Membership Secretary, MSA)  
Stephanie Rocke (Secretary, MSA)  
Anthea Skinner (Treasurer, MSA)  
Inge van Rij (President, NZMS)  
Kirsten Zemke (Secretary, NZMS)

# IMPORTANT INFORMATION FOR DELEGATES

## ***Conference Venue Information***

The 2013 MSA/NZMS conference will be entirely contained within the Queensland Conservatorium main building (QCGU, building no. S01), located at 140 Grey St, South Brisbane. The Conservatorium's rooms are numbered sequentially by floor and room number (ie. a room starting with '2' indicates that it is on the second floor). The room allocations for the conference are as follows:

- All Keynotes and plenaries: 2.10 'Ian Hanger Recital Hall'
- All 'A' parallel sessions: 2.10 'Ian Hanger Recital Hall'
- All 'B' parallel sessions: 2.15
- All 'C' parallel sessions: 1.21
- Study groups and break-out meetings: 2.35 'training room'

## ***Getting there and getting around***

From the Airport, the [AirTrain](http://airtrain.com.au) (<http://airtrain.com.au>) runs regularly from both domestic and international airport terminals to Central Station and South Brisbane Station (for the Conservatorium, 2 minutes' walk). At peak times the train can be quicker than a taxi. Price is \$16 one-way (\$30 return). It is possible (but not necessary) to buy tickets online in advance. If the AirTrain is not an option for you, a taxi fare costs around \$50 one way.

For transport around Brisbane or to international or domestic airports metered taxis can be ordered by phoning either 131 008 (Black & White taxi company) or 13 1924 (Yellow Taxi company). For public transport, please check Translink ([www.translink.com.au](http://www.translink.com.au)) for specific travel times and departure points or bookmark their [journey planner](#) on your smart phone.

## ***Apps and weblinks for visitors***

There are a number of IOS and Android phone apps that will provide detailed transport times local navigation and tourist info.

### [TripGO](#) (free)

Compares transport modes to provide you with the most efficient, cost effective and quickest options. With access to over 10 different types of public, personal and private transport; trip planning just got a whole lot easier.



### [TransitTimes+](#) (paid)

Includes trip planner, Go Card balance check, service alerts, and real-time information for CityGlider and Logan City buses.



### [GoBrisbane](#) (paid)

Complete Brisbane public transport information in your hands.



### [South Bank Pocket Guide](#) (free)

The comprehensive South Bank Pocket Guide App is packed with the best information on what to do and where to go at South Bank, Brisbane.



### [QAGOMA](#) (free)

Use the QAGOMA app to find out what's on at the Queensland Art Gallery | Gallery of Modern Art in Brisbane, Australia and plan your visit to an exhibition, film screening or public program.



## **Conference venue Arrangements**

### ***Student volunteers***

On the ground support will be provided by a willing group of student volunteers who have been allocated to each of the main conference rooms. The student volunteers can help with room setup and are a direct conduit to the conference convenor should matters arise that require extra support. Volunteers are identifiable by the 'volunteer' badge they wear. While every effort will be made to accommodate conference delegates' needs, please remember that the students are giving freely of their time to support you, and should not be overburdened with requests. Any matter that student volunteers are unable to resolve should be immediately referred to the conference convenor.

### ***Security***

The Conservatorium building has on-site security with an office located in the main foyer. The standard opening hours for the building are listed at each entrance. Should you have any security concerns, security personnel may be located in the foyer or reached via in-room telephones.

### ***Audiovisual support***

Audiovisual support for the conference will be provided by Griffith University. There will be a student volunteer available to assist with loading your presentations on to computers prior to and during your scheduled session time. **You are strongly encouraged to check your presentations either before the beginning of the first session, at morning tea, lunch time or at afternoon tea time.** In each of the three conference rooms presenters have access to a PC which has the capability to load Powerpoint, Word documents, browse the internet, play DVDs or CDs and a data projector and screen which you may plug your own laptops into. **Mac users must supply their own A/V laptop adaptors.** While the A/V system available is comprehensive, it is sometimes the case that unexpected problems arise with pre-formatted presentations prepared elsewhere. In the event of a problem, presenters should be prepared to proceed with their paper within the allocated time, as the program is not able to accommodate delays resulting from unforeseen technical issues.

### ***Tea breaks and catering***

Registration includes daily catered morning and afternoon teas. A tea and coffee station will be set up for this purpose, with location to be advised at the commencement of the conference. Where possible, longer than usual lunch breaks have been structured into the program to allow delegates to take advantage of the plethora of lunch options available throughout the Southbank tourist precinct. Many local restaurants offer good value lunch specials. Additionally, the Conservatorium's Red Note Café offers a selection of lunch items at reasonable prices.

The Conservatorium foyer bar will be open on selected evenings, serving a selection of wine, beer, soft drink and juice at competitive prices.

### ***Wireless internet access and printing***

Wireless internet access will be available during the conference, with access details to be provided in your conference packs. Printing is available on an emergency basis only. If you require printing facilities or other services, please liaise with the student volunteers so that this may be brought to the attention of the conference convenor. Professional office services (Officeworks, etc.) are available nearby and in some hotels should these be required.

### ***Presentation timing***

In the standard parallel sessions, each presenter has been allocated 30mins in which to present their work. For a standard conference paper this is broken down into 20mins for presentation and 10mins for questions. Each panel is allocated 90mins, it is at the discretion of panelists as to how this time is to be divided between speakers. However, we urge you to allow plenty of time for questions and audience discussion. We do ask that you consider your fellow speakers by making sure your presentation does not run over time. Session chairs are allocated to assist in ensuring timeliness, and delegates are respectfully asked to adhere to any timing instructions delivered by the session chair.

### ***Conference dinner @ The Shore Tuesday 19 November at 7pm***

The conference dinner will be held at The Shore, in the Southbank riverside parklands, 5mins walk from the Conservatorium. This is a two-course dinner consisting of tapas and a plated main course. A cash bar will be operating should delegates wish to purchase drinks. The conference dinner is only available to those who pre-booked and paid for it when completing the online conference registration. We regret that we will be unable to accommodate anyone who hasn't done this prior to the commencement of the conference. The restaurant's details are as follows:

The Shore Restaurant & Bar  
26A Arbour View Cafes, South Bank Parklands, QLD, 4101  
(p) 07 3846 4036  
(e) [info@theshorerestaurant.com.au](mailto:info@theshorerestaurant.com.au)  
Website : [www.theshipinn.com.au](http://www.theshipinn.com.au)

### ***Other Brisbane events:***

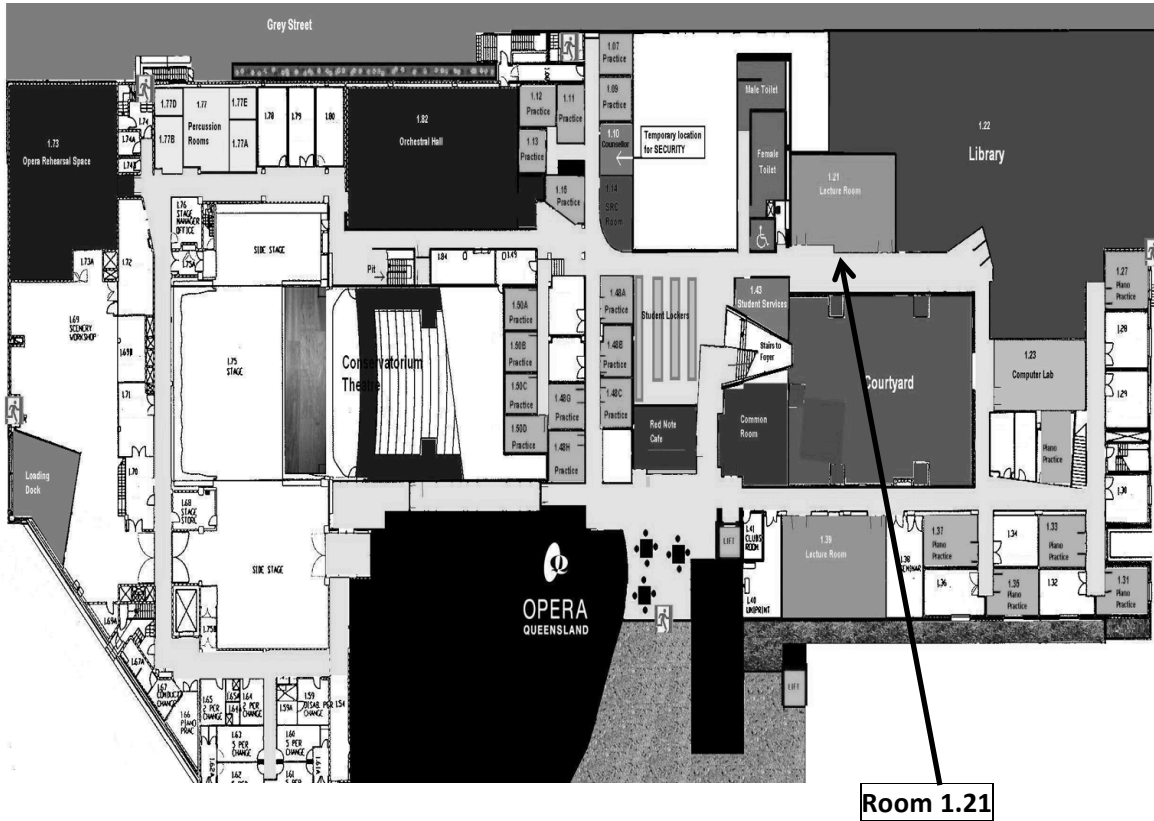
For those of you extending your stay in Brisbane, local gig guides and 'what's on' listings can be found at the following websites:

<http://www.coneevents.com.au/>  
<http://brisbane.concreteplayground.com.au/>  
<http://www.au.timeout.com/brisbane/>  
<http://www.scenemagazine.com.au/>  
<http://everguide.com.au/brisbane/music/gigs-and-festivals/>  
<http://everguide.com.au/brisbane/arts-and-culture/>

And, most importantly, the full schedule of the **IMC World Forum** can be found around the building for those who are staying on for other conferences and meetings.

# QUEENSLAND CONSERVATORIUM BUILDING MAP (1ST AND 2ND FLOOR)

## 1st (Ground) Floor:



## 2nd (Foyer) Floor:





# KEYNOTE SPEAKERS AND SPECIAL EVENTS

## KEYNOTES

**Michael Halliwell (Monday 18 November, 11.00, room 2.10)**

Sydney Conservatorium of Music, University of Sydney (michael.halliwell@sydney.edu.au)

### **The Grain of the Voice, or how I learned to love Peter Pears**

Voice is opera's raison d'être: the capacity of the actual sound and materiality of the human voice to ensnare and enthrall us, with, without, or even despite the semantic assistance of language. Roland Barthes' celebrated and over-used phrase, the 'grain of the voice', is a formulation intended to suggest the materiality in the actual sound of the voice as it 'rubs up' against language. Naturally voice is central to the effectiveness and ultimate meaning of opera, but has often all but been ignored in theoretical discussions. However, a metamorphosis in the way opera is studied is occurring; 'voice' in all its multiplicity of meanings has become more prominent. Out of these trends a particular question emerges: is it possible to draw attention to the materiality of voice in a fully-sung medium such as opera where the sonorous voice is omnipresent? The range of vocal deployment in opera is wide, and theorists describe a continuum from speech to the 'pure cry', ultimately ending in silence. As this is Britten's centenary year, I will investigate some of these ideas with reference to Britten's first great opera, *Peter Grimes*.

**Peter Tregear (Tuesday 19 November, 16.30, room 2.10)**

Australian National University

### **Enlightenment or Entitlement? The Politics and Ethics of Change in Australian Tertiary Music Education**

'Metamorphosis' could well be considered a reasonable description of the impact of the changes that were made to the staffing profile and curriculum of the ANU School of Music in 2012. The application of reason – particularly of a University's much-vaunted 'disinterested' kind – was not, however, a prominent feature of either the tone or content of the fierce public debate that accompanied those changes. This paper challenges us to consider why University music departments appear to be so adverse to change, and how we might find a more sustainable accommodation between the need for us to respond deftly to rapidly changing broader cultural and political circumstances, while defending and preserving what we consider to be the core values of our discipline. It notes that the challenges that the ANU sought to address (be they financial, cultural, or pedagogical) are neither unique to Canberra nor, ultimately, to tertiary music education. Ultimately, it suggests, if Universities across the nation are to re-affirm and re-commit (both financially and culturally) to higher education in music into the future there is an urgent need for us all to think again, as the ANU has been doing, not just about how, but also why, we teach music on campus.

## **STUDENT PRIZE WINNER PLENARY PRESENTATIONS (Tuesday 19 November, 13.30 – 16.00, room 2.10)**

**Celia Fitz-Walter**

University of Queensland (c.fitzwalter@uq.edu.au)

### **Which Reality? Uncovering Fact from Fiction in Steve Reich's *Different Trains*.**

Twenty-five years ago, Steve Reich (1936- ) composed *Different Trains* (1988) in response to the Holocaust. This hugely successful work has been continually praised for the way in which it deals with such a sensitive issue from a 'documentary' perspective by using recorded speech. In the CD liner notes to the work Reich states that *Different Trains* "presents both a documentary and a musical reality" and John Pymm has noted that "Reich has emphasised the documentary aspect of recorded voices as 'people bearing witness to their own lives. Their speech melody is the unpremeditated

organic expression of the events they lived through” (2004: 230). Recent research into the source material for *Different Trains*, however, indicates that this is a problematic and misleading way to view this work. Through analysis of the composer’s original working sketches and notes found at the *Paul Sacher Stiftung* in Basel, Switzerland, it can be seen that Reich’s focus for *Different Trains* lay predominantly with exploring new musical techniques and technology. The aim of this presentation is to uncover and discuss these recent findings which directly challenge the notion of Reich’s ‘documentary’ approach and that will very likely affect the attitudes and future responses of many listeners of this work.

**Anthea Skinner**

Sir Zelman Cowen School of Music, Monash University (anthea.skinner@monash.edu)

**Twentieth Century Child Soldier-Musicians in Britain and Australia**

To scholars of military music, drummer boys and boy musicians are a familiar part of British bands in the 19<sup>th</sup> century and earlier. However, the policy of training and recruiting musicians under 16 years of age continued in Britain well into the 20<sup>th</sup> century, and was adopted by the military of the newly federated Commonwealth of Australia in 1901. In Australia, this recruitment strategy lasted well into the 1950s and often specifically targeted residents of orphanages, taking advantage of the quality band programs in these institutions, and the fact that their residents were used to a harsh, institutionalised lifestyle. This paper will explore the recruiting, training and duties of these boys, and the long term effects these experiences had on their lives. It will also outline the British and Australian military’s changing attitudes to the use of child soldiers over the course of the 20<sup>th</sup> century. As well as relying on military records, this research uses interviews with former child soldier-musicians who began their military training between the ages of nine and 15. While some colluded with superior officers to lie about their age, most were recruited under a specific strategy aimed at attracting boys into the military. Of the men interviewed in my study, those that began their military careers prior to the age of 16 were more likely to stay in the military for their entire careers. Now in their 80s and 90s many continue to live within walking distance of the bases on which they served.

**PANEL (Monday 18 November, 17.15, room 2.10)**

**Kerry Murphy (Chair)**

University of Melbourne (kerryrm@unimelb.edu.au)

With Linda Barwick, Michael Halliwell, Simon Perry, Jenny Shaw, Peter Tregear

**The Future of Musicology in Australia and New Zealand**

Musicology in Australia is currently not in a good way. Retiring staff are not being replaced, positions are being cut, and entire sub disciplines formerly considered essential to the discipline are not being taught. Most of our postgraduate students in musicology/ethnomusicology are not getting an adequate training in Research methodology. Monash University has introduced coursework into their PhD programme, the Tasmanian Conservatorium has introduced a concurrent Graduate Certificate of Research. But most of us do not have the staff to cover all that needs to be covered. The European Language Group of the Academy of the Humanities is currently looking at joint offerings in the postgraduate area, across Australia, in particular a team taught course work Masters. There are problems with coursework degrees because of the lack of Commonwealth Government Supported places. Would it be possible to form a Musicology/ethnomusicology Research Network with subdivisions according to our areas of expertise? From within this network there would be a pool of supervisors and people with the expertise to teach the types of courses needed to give our students adequate training as musicologists. Through the Network we could set up co-operation between institutions at the PG level for grad courses/seminars and supervision. The network could be Australia based—or Australasian?

*Acknowledgments to Jane Hardie “Challenges in Musicology” Paper given to the Arts Section of the Australian Academy of the Humanities. University of Western Sydney, November 16, 2012.*

**CONCERT (Wednesday 20 November, 18.30, room 2.10)**

**Gui<sup>HANG</sup>tar, Rooted in Tradition, Molded by Innovation.**

Lê-Tuyên Nguyễn, The Australian National University  
Salil Sachdev, Bridgewater State University, USA  
ssachdev@bridgew.edu; le-tuyen.nguyen@anu.edu.au

Performance by Gui<sup>HANG</sup>tar, a guitar and percussion duo.

Gui<sup>HANG</sup>tar is reflective of the ongoing musical exploration occurring in the world. Gui<sup>HANG</sup>tar performs compositions and arrangements inspired by traditional Vietnamese music and culture. Traditional folk songs and melodic and rhythmic idioms from various regions of Vietnam are brought to life with a new voice through the use of an acoustic guitar and an array of percussive sounds from various parts of the world rather than traditional Vietnamese instruments. Hence, while the music itself depicts the mystical landscape of the Vietnamese highlands, tone color of Vietnamese gongs, traditional folk songs, the sounds and activities of the highland harvesters, and the ritual rhythms of a highland festival, the vehicle used to depict the tradition is the guitar (a western music instrument) and percussion instruments originating from various parts of the world. Gui<sup>HANG</sup>tar, in fact, started as a collaboration with the idea of incorporating the guitar and the Hang, a percussion instrument invented in Switzerland at the close of 20th century. Thus, Gui<sup>HANG</sup>tar is an expression of tradition, innovation, and global interaction.

**BOOK LAUNCH (Thursday 21 November, 14.00, room 2.10)**

**One Common Thread: The Musical World of Lament**

*Humanities Research*, Vol. xix, no. 2 (2013)

Editors: Stephen Wild, Di Roy, Aaron Corn, Ruth Lee Martin

Defined broadly as ‘the musical expression of loss and bereavement’, laments are part of the cultural history of a people, especially of oral cultures. Through the private or public outpouring of grief, a healing process is enacted, and positive memories and connections are evoked and passed on through generations in eulogies or panegyric forms. This volume represents a selection of papers delivered at a colloquium on laments sponsored by the International Council for Traditional Music (ICTM), The Australian National University (ANU), the National Folklore Conference (NFC) and the National Folk Festival (NFF) on 20–22 April 2011.

Launched by Professor Salwa El-Shawan Castelo-Branco, President of the ICTM

# DAILY SCHEDULE

- 9.30:** Registration open (Conservatorium Foyer)
- 10.30:** Opening address and welcome (room 2.10)
- 11.00-12.00:** Keynote 1: The Grain of the Voice, or how I learned to love Peter Pears  
Michael Halliwell (Chair: Kerry Murphy)
- 12.00-13.30:** Lunch  
**13.00:** Voice Study Group formation meeting (2.35)
- 13.30-15.00:** Session 1

<b>1A Opera I</b>		
<b>Rm 2.10</b>	<b>Chair:</b>	<b>Alan Maddox</b>
David	Irving	Others at the Opera: Emotional Responses of Non-Europeans to Music-Drama in Early Modern Opera
Caroline	Ellsmore	Caught in the Acts: Giuseppe Verdi's <i>La traviata</i> (1853) and transformation in nineteenth-century Italian opera
Matthew	Lorenzon	Anxiety, Superego, Courage and Justice: Four Concepts of the Subject in the Opera <i>L'Écharpe rouge</i> by Georges Aperghis and Alain Badiou

<b>1B Historically Informed Practice</b>		
<b>Rm 2.15</b>	<b>Chair:</b>	<b>Jan Stockigt</b>
Matthew	Manchester	Solmisation and the Cornetto: Applying theory to performance with historical wind instruments
Kate	Sullivan	A transmutation of the seventeenth-century French <i>air de cour</i> : from gold to lead?
Patricia	Alessi	Performing as one of the metamorphic '...King's Whore[s]': Translating the emotive performance practices of Mary "Moll" Davis

<b>1C New Ideas</b>		
<b>Rm 1.21</b>	<b>Chair:</b>	<b>Rob Tedesco</b>
Zubin	Kanga	'Not Music Yet': Graphic Notation as a Catalyst for Collaborative Experimentation
Caleb	Driver	Unpredictable Outcomes: Emergent Methodologies and the Systems Model of Creativity in Music Production
Joanne	Whitt	What is an original, anyway? The problem for composers and songwriters.

- 15.00-15.30:** Tea Break

**15.30-17.00: Session 2**

<b>2A 18th century</b>		
<b>Rm 2.10</b>	<b>Chair:</b>	<b>Francis Yapp</b>
Michael	O'Loughlin	'Being galant, in general, means seeking to please': how changing interpretation the metamorphosis of a galant sonata
Janice (Jan)	Stockigt	Transformation from Baroque Ensemble to Classical Orchestra: <i>A Te Deum</i> performance by members of the Dresden Court Orchestra, May 1733
Alan	Maddox	An unreported solo motet of the eighteenth century: A 'new' work by Nicolo Porpora?

<b>2B Audiences</b>		
<b>Rm 2.15</b>	<b>Chair:</b>	<b>Joanne Whitt</b>
Timothy	Harries	Programming Change: Concert Programs and their influence on Musical Experience
Rob	Tedesco	Why Beethoven? Auckland, Orchestras, and the meaning of "value"
Peter	Roennfeldt	Drawing a very long bow – Change and continuity across 100 years of chamber music in Queensland (1872-1972)

<b>2C 19th century interpretation and analysis</b>		
<b>Rm 1.21</b>	<b>Chair:</b>	<b>Simon Perry</b>
Maria	Welna	Elements of Pianistic and Interpretative Metamorphosis in Liszt's Organ Works
Koichi	Kato	Another look at Schubertian tonality

**17.15-18.30: Panel: The Future of Musicology in Australia and New Zealand**  
**Chair: Kerry Murphy**

**18.30: Other Meetings:**

**Gender and Sexuality Forum (2.35)**

**ICTM Regional Committee Meeting (2.15)**

## Tuesday 19 November

### 9.00-10.30: Session 3

<b>3A Australians I</b>		
<b>Rm 2.10</b>	<b>Chair:</b>	<b>Peter Roennfeldt</b>
Robert	Johnstone	Creating a Coral Symphony
Brent	Keogh	Travelling Ideas, Travelling Theory: Tracking Movement and Change in the discourse of World Music in Australia
Alan David	Maddox & Irving	Towards a Reflexive Paradigm for the Study of Music in Australian Colonial Societies

<b>3B Sacred</b>		
<b>Rm 2.15</b>	<b>Chair:</b>	<b>Eve Klein</b>
Roslyn	Kay	Commemorating a King: Requiems for Louis XVI
Gretchen	Foley	Genre Fusion in Carol Barnett's "The World Beloved: A Bluegrass Mass"
Stephanie	Rocke	Blending the Sacred and the Profane: Paul Chihara's Missa Carminum (1975)

<b>3C Music and the visual</b>		
<b>Rm 1.21</b>	<b>Chair:</b>	<b>Michael Halliwell</b>
Leon	Coward	Challenges in researching film music and presenting findings: Tim Burton's <i>Charlie and the Chocolate Factory</i>
Iain	Hart	Hard-boiled music: The case of <i>L.A. Noire</i>
David	Cosper	The All-Seeing Ear: Mastery, Subjectivity, and "How to Listen to Modern Jazz"

### 10.30-11.00: Tea Break

### 11.00-12.30: Session 4

<b>4A Early 20th Century</b>		
<b>Rm 2.10</b>	<b>Chair:</b>	<b>Anthea Skinner</b>
Katherine	Iddles	Anti-Romanticism in Action: Robert Schumann's <i>Carnaval</i> Op. 9 in London, 1920–37
Gerald	Ginther	From <i>Ilya Muromets</i> to <i>The Red Poppy</i> : The Metamorphosis of Reinhold Glière and the Bolshoi Ballet

**4B Baroque-Classical****Rm 2.15      Chair:      Daniel Bangert**

Marie-Claire      Taylor      The Hofkapellmeister and Topics of Death

Francis      Yapp      Virtuosity, Texture, and Structure in Early French Cello Sonatas

Georg      Corall      The Eloquent Hautboy: – Rhetorical Performance of the Music of the 18th Century

**4C  
Pacific****Rm 1.21      Chair:      Jacqueline Pugh-Kitingen**

Michelle      Williams      Transnational (Dis)connections: Constructing Koli Niue (Niue performance) in New Zealand

Richard      Moyle      Not what it was – melisma and the Tongan aesthetic

Brian      Diettrich      From the Archive to the Classroom: Listening and Learning Experiences with Ancestral Voices in the Pacific

**12.30-14.00:      Lunch****13.30: Formation Meeting: Religious Mystical Sacred Spiritual Study Group (2.35)****14.00-16.00:      Session 5****5A 20th Century      Including 2013 MSA Conference Student Prize Winner Plenaries****Rm 2.10      Chair:      Michael Hooper**Jocelyn      Ho      Metamorphosis as Movement: A Bodily-Based Gestural Analysis of Toru Takemitsu's *Rain Tree Sketch II*

Johanna      Selleck      Becoming: A composer explores ideas about connection, change, and creativity

Celia      Fitz-Walter      Which Reality? Uncovering Fact from Fiction in Steve Reich's *Different Trains*

Anthea      Skinner      Twentieth Century Child Soldier-Musicians in Britain and Australia

**5B Bach****Rm 2.15      Chair:      Georg Corall**

Daniel      Bangert      In two minds: Musical decision-making in Bach performance

Zoltán      Szabó      "An exceedingly careless scribe" – J. P. Kellner's Copy of the Bach String Solo Works

**16.00-16.30: Tea Break**

**16.30: Keynote 2: Enlightenment or Entitlement? The Politics and Ethics of Change in Australian Tertiary Music Education**  
**Peter Tregear (Chair: Aaron Corn)**

**17.30: Indigenous Think Tank (2.35)**

**19.00: Conference Dinner**

**Wednesday 20 November**

**9.00-10.30: Session 6**

<b>6A Australian II (Instruments)</b>		
<b>Rm 2.10</b>	<b>Chair:</b>	<b>Imogen Coward</b>
Louise	Devenish	Australian Contemporary Percussion: A History
Felicity	Clark	Shifting Sand – Placing taiko in Australia
Emma	Di Marco	The Ripple Effect: Ongoing Development of Australian Music for the Saxophone

<b>6B Identity through play</b>		
<b>Rm 2.15</b>	<b>Chair:</b>	<b>Daniela Kaleva</b>
Athena	Lill	The Cup Game: Musical play in Secondary Schools
Matthew	Holmes	Consuming sounds of childhood: Examining early recordings produced for Australian children
Javier	Silva Zurita	Music and the Promotion of Cultural Identity: An Indigenous Music Program Introduced to the Curriculum of a Mapuche School Community

**10.30-11.00: Tea Break**

**11.00-12.30: Session 7**

<b>7A Asia</b>		
<b>Rm 2.10</b>	<b>Chair:</b>	<b>Michelle Williams</b>
Lewis	Cornwell	'My Faraway Land': Temporality and Memory in the Music of Ifukube Akira.
Nadia	Widya-wati	Music for the dead among the Melanau people of Sarawak
Jacqueline	Pugh-Kitingan	Sources, Sounds and Meanings of Turali (Nose flute) Music in Dusunic Cultures of Sabah



**7B Early 20th-Century****Rm 2.15 Chair: Katherine Iddles**

Rachel Landgren The 'great awakening' on hearing Purcell: Gustav Holst and Early Music

Peter Tregear The Modernist's Mask: Metamorphosis in Grainger's Music

Christina Churchill The Evolution of Claude Debussy's Arcane Erudition

**7C Challenging Conventions****Rm 1.21 Chair: Gerald Ginther**

Eve Klein Post-Classical/ Alt-Classical/ Electro-Classical: Defining and Debating Transformation in Classical Musical Style

Taliésin Coward Shift Happens: A New Paradigm for the Discussion of Musical Interpretation

**12.30-14.00: Lunch****12.30: Formation Meeting: Australian Music Study Group (2.35)****12.30: MSA Queensland Chapter AGM (1.21)****13.30: Formation meeting: Opera Studies Group (2.35)****14.00-15.30: Session 8****8A Popular 2pm-3:30pm****Rm 2.10 Chair: David Larkin**Brett Wilson National Identity – the Finn brothers' *Everyone Is Here* – "What it is to be a New Zealander"

Bryce Allen Issues arising from heterogeneous groupings within the Adelaide metal music scene

Stephen Loy Dynamic and dramatic contrast in the creation of large-scale structure in Led Zeppelin's live sets

**8B Contemporary****Rm 2.15 Chair: Johanna Selleck**

Cameron McCormick 'Sculpting in Time': Remodernist Aesthetics in the Work of Giya Kancheli

Jane Hammond A Cuckoo in Tamworth: Eco-composition in Regional Australia

<b>8C Jazz</b>		
<b>Rm 1.21</b>	<b>Chair:</b>	<b>Peter Freeman</b>
Toby	Wren	Talking in tongues: Creating a collaborative space for intercultural music making
Aleisha	Ward	"Adventures in Sound to No Man's Land": Dave Brubeck's First New Zealand Tour and the Genesis of 'Maori Blues'
Nick	Tipping	Do you know what it means to miss New Orleans?: Talking and playing jazz in present-day Wellington, NZ

**15.30-16.00: Tea Break**

**16.00-17.00: Session 9**

<b>9A Wind</b>		
<b>Rm 2.10</b>	<b>Lecture-Interview</b>	
Mark Robin	Cain Ryan	The Cul-de-Sacs and Tangents of Wind Instrument Discovery: a Lecture-demonstration, followed by Robin Ryan in conversation with Mark Cain

<b>9B Strings</b>		
<b>Rm 2.15</b>	<b>Chair:</b>	<b>Nick Tipping</b>
Imogen	Coward	Reactions to change: Australian attitudes towards the ongoing editorial metamorphosis of the Suzuki Violin Method repertoire
Peter	Freeman	Strings in Jazz

<b>9C Evolving Performance</b>		
<b>Rm 1.21</b>	<b>Chair:</b>	<b>Celia Fitzwalter</b>
Kevin	Schattenkirk	Matthew Shepard, Music and Social Justice: Evolving Perspectives on the LGBTQ Community Through Performance
Jennifer Jane	Post Davidson	Musical Exhibitions and Evolving Views of Performance: A Multisite Exhibition on Music and Landscape in Eastern and Southern Africa

**17.00-18.00 MSA AGM (2.10)**

**NZMS AGM (1.21)**

**18.30: Concert: GuiHANGtar, rooted in tradition, molded by innovation (2.10)**  
**Salil Sachdev, Lê-Tuyên Nguyễn**

**Thursday 21 November**

**9.00-10.30: Session 10**

<b>10A Asia/Pacific</b>		
<b>Rm 2.10</b>	<b>Chair:</b>	<b>Sarah Weiss</b>
Lê-Tuyên	Nguyễn	'Nhạc Tài tử': A French Affair
Geoffroy	Colson	"Phoenix or Salamander?" A fresh approach to transculturation in contemporary music in French Polynesia
Ros	Dunlop	Identifying the elements which make up <i>Lulik</i> and the place of the traditional music of East Timor within its structure

<b>10B The rec(h)ord</b>		
<b>Rm 2.15</b>	<b>Chair:</b>	<b>Kirsten Zemke</b>
Pat	O'Grady	Brian Wilson and the Recording Studio
Samantha	Bennett	The Virtual Remixer: Mix Stems and Online Communities
David	Larkin	Mr. Bungle thinks it through: finding coherence in <i>California</i> (1999)

<b>10C mid-20th Century</b>		
<b>Rm 1.21</b>	<b>Chair:</b>	<b>Stephen Loy</b>
Blake	Parham	Sir Andrzej Panufnik; Defection and Compositional Development
Alexander	O'Sullivan	Does it change, or do we? Productions of Luigi Nono's <i>Intolleranza</i> 1960
Hooper	Michael	Four Technologies in David Lumsdaine's <i>Aria for Edward John Eyre</i>

**10.30-11.00: Tea Break**

**11.00-13.00: Session 11**

<b>11A Asia/Australia</b>		
<b>Rm 2.10</b>	<b>Chair:</b>	<b>Stephen Wild</b>
Clint	Bracknell	Ngallak wam-al walang: We sing about strangers
Lexine	Solomon	Reflections on Belonging, Identity and Gender by a Torres Strait Islander Woman Performer
Sarah	Weiss	Kroncong, Gamelan, and Beethoven: Music as Metaphor in Shackles (Belenggu) - a 1930's Nationalist Indonesian Novel
Linda	Kouvaras	Metamorphosing out of Postmodernism: Sound Art in the Altermodern

<b>11B Opera and Voice</b>		
<b>Rm 2.15</b>	<b>Chair:</b>	<b>Caroline Ellsmore</b>
Robert	Cook	Heterospecific Voices and Song: Crumb's <i>Vox Balaenae</i>
Ellen	Winhall	Outside the Cage: Performance Practice in <i>Aria</i>
Daniela	Kaleva	Louise Hanson-Dyer's Approach to Fostering Music Creativity: The Melbourne Premiere of Gustav Holst's Opera <i>Savitri</i>
Margaret	Medlyn	Embodying Kundry: Voice, Breath, Narrative and Metamorphosis

<b>11C Identity and Music</b>		
<b>Rm 1.21</b>	<b>Chair:</b>	<b>Dan Bendrups</b>
Melanie	Plesch	The metamorphosis of a national topos: the huella in Argentine art music from Alberto Williams to Carlos Guastavino
Hans	Kuhn	A nation invents and presents itself: Norwegian song-books for foreigners
Victor A	Vicente	"Here We Are Again Now" – The Immigrant Experience in Portuguese Popular Song
Kirsten	Zemke	"I'm a Taniwha": JGeeks and the metamorphosis of Maori pop

**13.00-14.00: Lunch**

**14.00-15.00: Clausura (with book launch, awards)**

# ABSTRACTS

Alphabetically, by Author

**Alessi, Patricia**

University of Western Australia; ARC Centre for the History of Emotions, 1100-1800  
(alessi.patricia@gmail.com)

## **Performing as One of the Metamorphic ‘...King’s Whore[s]’: Translating the Emotive Performance Practices of Mary “Moll” Davis**

Early English opera and its premiering female performers hold a unique position in operatic history. Their evolution of ‘opera’ occurred in a different way than their Italian, French or German counterparts, a metamorphosis which is problematic to today’s interpreters. Spanning the artistic genres – from opera to drama – these women not only sang but also acted a huge range of roles, encompassing a broad emotional palette. With such an exceptional past, how can we begin to translate the work of these women in establishing the early operatic roles and their emotional artistic repertoire for today’s operatic world – or, indeed, the artistic world in general? The purpose of this paper is to provide the first steps in translating these beguiling early English female performers and their corresponding emotional repertoire via one of the first early English female public performers, Mary “Moll” Davis. By unpacking her training, place in society and the influence of her gender, we can begin to understand her unique performance career. What is more, by offering the first complete artistic canon for this performer, we will begin to explore early English treatments of the female opera singer (or, rather, female artist/performer). Her canon will also help us to further delve into her voice and the music she sang as well as the role types she portrayed and the emotions assigned to them. This will help to bridge the conceptual gap for today’s female opera singer, providing the understanding and traditions necessary in order to approach singing this repertoire. Such a route may enable the contemporary operatic singer to reconnect to her preceding premiering Restoration female performers.

**Allen, Bryce A.**

University of Adelaide (bryce.allen@student.adelaide.edu.au)

## **Issues Arising from Heterogeneous Groupings within the Adelaide Metal Music Scene**

The Adelaide metal scene has existed for over 20 years. This empirical study uses data gathered from flyers for local gigs (2006-2013) supported by participant-observation, fieldwork and interviews with key insiders from the metal scene to investigate how the infrastructure and conceptualisation of the scene has been divided into smaller groupings of fans, bands, promoters and so on. A framework from Keith Kahn-Harris’ *Extreme Metal* was used to establish the existence of semi-autonomous “subscenes” that exist within the Adelaide metal scene. A case study of one of these subscenes was thus made and it was found to be focused around aesthetics and notions of “underground authenticity” that transcend genre, in contrast to the broader metal scene in that city, which is locality-focused and emphasises live performance. The heterogeneity of the Adelaide metal scene has led to a degree of alteration and decline. Drawing on research into the Philadelphia rave scene, the way different factors and demographic heterogeneity interact with one another was found to effect alteration, decline and the formation of subscenes of Adelaide metal music over time. The ultimate aim is to not only show the complexity of scenic structure in the metal music context, but also to discuss the problems heterogeneity can raise for a local scene.

**Bangert, Daniel**

University of New South Wales (danielbangert@gmail.com)

## **In Two Minds: Musical Decision-making in Bach Performance**

This paper examines the performance of solo works by J. S. Bach through an interview study of 18 Baroque violinists and cellists. Using Interpretative Phenomenological Analysis (IPA), broad themes

were found relating to influences on musical decisions and the processes by which decisions are made. Influences were grouped into seven super-ordinate themes: harmony, analysis, physical/technical, historical information, performance context, specific experiences, and repertoire and scores. Many of these themes revealed how performers learn and communicate their knowledge about style. For example, interviewees compared pieces with other Baroque repertoire, referred to historical treatises and different editions, drew on influential performance experiences, and talked about being familiar with the possibilities afforded by the bow and instrument. In the category processes of musical decision-making, most themes related to the meaning, nature, and role of what could be termed intuitive or deliberate processes. Intuitive processes were experienced as a “feeling,” “recognition,” or “sense” based on accumulated experience and knowledge. Deliberate decision-making was discussed in terms of having an awareness and control over a performance, leading to consistency and discipline in executing musical choices. The interview data reveals how performers attempt to balance competing priorities and themes are discussed in the context of recent psychological research on judgment and decision-making.

**Bennett, Samantha**

The Australian National University

**The Virtual Remixer: Mix Stems and Online Communities**

Traditionally, mixing and remixing practice[s] has been confined to the exclusive territory of experienced recordists, specialist technologies/ skill sets and acoustically treated workplace. In recent times, mix practice has proliferated amongst online music communities, with 'stem' remixing in competition contexts used to engage fans of mainstream, commercial artists. Here, the once private, professional domain of the recordist is opened to the music fan, allowing them access to a formerly hidden part of the music production process. This paper considers the popular music fan as virtual remixer; an online music community participant engaged with the technological and processual elements of popular music production. In making mix stems available in online community and competition contexts, the artist makes presumptions as to their fans' technology ownership and recording and production skill set[s]. Using examples from artists including William Orbit, Kanye West, Radiohead and Nine Inch Nails, this paper draws parallels between stem mixing in the professional mastering process and stem remix competitions as a marketing tool.

**Bracknell, Clint**

University of Western Australia (clint.bracknell@uwa.edu.au)

**Ngallak wam-al walang: We Sing About Strangers**

Oral accounts and archival records from the south coast of Western Australia (WA) highlight the prominence of vocal music in the local Aboriginal (Noongar) society. Accordingly, events and experiences associated with the gradual influx of Europeans along the south coast of WA have been encapsulated in Noongar song lyrics composed in the nineteenth and early twentieth centuries. Experimenting with perspective, vocabulary and metaphor, these songs offer insightful Aboriginal perspectives. Additionally, they indicate the readiness for Noongar singing traditions to undergo a degree of linguistic and semantic metamorphosis in response to social, economic and environmental change. By engaging with ancestral song texts, the paper explores how such resources may enhance contemporary community-driven Noongar language maintenance activities. Given the paucity of research pertaining to Indigenous musical practices in the southwest of WA, and the increasingly endangered state of traditional music knowledge in the region, the paper also suggests strategies toward cultural, linguistic and musical revitalisation.

**Cain, Mark, and Robin Ryan,**

Western Australian Academy of Performing Arts, Edith Cowan University (markbcain@bigpond.com; robinryan25@gmail.com)

**(i) The Cul-de-Sacs and Tangents of Wind Instrument Discovery: A Lecture-Demonstration by Mark Cain (40 minutes)**

Western Australian musician, instrument maker/inventor and composer Mark Cain (<http://www.markcain.com.au/bio>) possesses a wealth of practical knowledge of aerophones. In addition to a miscellany of saxophones, clarinets, flutes, and ethnic woodwinds, many instruments of Mark's own invention and design are featured on his largely solo CD *Reeds* (2004). Mark relishes in the simple, idiosyncratic discoveries that have dawned on instrument makers over the centuries as he makes connections between his love of world music and improvisation. Following a short performance, Mark debunks some of our preconceptions about music as he explains how exploring his chosen medium (PVC pipe) to its limits has resulted in exciting new discoveries and performance possibilities; how utilisation of the simplest of recycled materials creates extraordinary sounds (e.g. *the surgical glove bagpipes and the tripodophone*); how exotic scales and modes have influenced his instrument making; and how the timbres of instruments can broaden and enhance the listening experience.

**(ii) Robin Ryan in Conversation with Mark Cain (20 minutes)**

Mark's creative world is conceptualised through collaboration, community celebration, construction, and composition as Robin probes the artist's capacity to metamorphose musical norms:

Mark works with Radio 6 NR, sowing seeds of open musical vision in his programme *Pure and Fusion* (1978-85). His purchase of a one-pound flute in Portobello Rd, London morphs into a musical career in Perth's interconnected spheres of world music, experimental jazz, and free improvised genres. Mark's use of plumbing pipe in the band AC/PVC becomes the kernel for sound playground design. *Mr Plastic Fantastic's* work as a composer-in-the-classroom with Musica Viva and as a soloist in *World of PVC Music* with Nexus Arts Victoria inspires hundreds of children to explore their creativity. Mark writes for dance, theatre, short film, and recordings and explores Balkan/Klezmer and Arabic/Persian-inflected music at Kulcha Multicultural Arts WA. In strengthening Appadurai's (1986) notion that "[i]nstruments are social things with histories and careers ... not what they are made to be, but what they *become* as they circulate and mutate", Mark's humour and passion for musical discovery explodes some of the myths behind notions of musical sophistication.

**Churchill, Christina**

Griffith University (christinachurchill2002@yahoo.com)

**The Evolution of Claude Debussy's Arcane Erudition**

This paper will explore the nature of Claude Debussy's immersion in esoteric circles during the French occult revival and the extent to which these associations exposed him to arcane knowledge. Intrigue with the Occult Sciences that had swept Europe throughout the nineteenth century reached its zenith at the Fin-de-Siècle. This prolific period of esoteric activity witnessed the emergence of secret orders and occult networks, in addition to the publication of an extraordinary corpus of literature concerned with ancient, arcane, and transcendental wisdom. Occultists blended with the socio-cultural landscape of Paris attracting the attention of the Symbolist generation who were captivated by the rich symbolism and mysticism of these esoteric doctrines. This band of poets, writers, and painters met regularly with leading occult figures forming a network that operated under the stratosphere of Parisian society. Debussy's intimate alliance with this circle was assured by his enduring connection to the Symbolists and his innate predisposition toward the clandestine. The discussion will focus on the evolution of Debussy's arcane knowledge through his association with this elite group of occultists and avant-garde artists. It will argue the inevitability of esotericism's role in his musical aesthetic as predominant, based on the collection of substantial evidence linking his affinity for antiquity, enigma, and the mysterious, with his creative sensibilities.

**Clark, Felicity**

Sydney Conservatorium of Music, The University of Sydney (fel@felocirapture.com)

**Shifting Sand - Placing taiko in Australia**

In 2012, TaikOz released a DVD of its full-length production, *Shifting Sand*. Composed by TaikOz member Graham Hillgendorf while in Japan on a seven month trip, the work reflects aspects of Australia's ocean. Using Western and Japanese percussion instruments, flutes including shakuhachi, movement, musical clowning and considered costuming, it attempts to express an essential "Australianess" despite the medium of traditional Japanese drumming. One of the most striking adaptations of traditional drumming used is Yataibayashi: a reclined-seated style of *chudaiko* (mid-sized drum) playing from the night festival in Chichibu, Saitama Prefecture. This style was adopted and stylised by famous Japanese taiko troupe Ondekoza in the 1970s (a group that later reformed as Kodo). Due to Ondekoza's staging of the drumming style, and not due to popularity of the original festival, it has come to be a "standard" piece in taiko repertory the world over. It has been appropriated in various ways to suit many performance goals both amateur and professional. This presentation analyses ways that TaikOz adapts and repositions a pseudo-traditional genre within a contemporary Australian piece. Ways TaikOz contextualises voicings of Yataibayashi's rhythmic patterns will come into focus, looking at pastiche-like musical introduction, visual and aural cultural signifiers. I will discuss how TaikOz uses the performance format of film and how this mediator interferes with the transmitted materials. In doing so, the question of whether their abstraction of Japanese musical objects produces a successful contemporary art work will be addressed.

**Colson, Geoffroy**

Sydney Conservatorium of Music, The University of Sydney (gcol2316@uni.sydney.edu.au)

**Phoenix or Salamander? A Fresh Approach of Transculturation in Contemporary Music in French Polynesia**

Transculturation has been underway since the beginning of Western presence in French Polynesia, and it is now clear that hybridity and 'borrowing' practices were already present in the pre-contact Pacific. As the Kiribati scholar Teaiwa has written (2001), 'The native is hybrid. Hybridity is essential'. The global flow of culture has gradually intensified over time however, and there is a need to examine recent expressions resulting from such processes. Further, it is worthwhile attempting to ascertain what precisely is the role and condition of pre-contact material in contemporary creative life at the present time. This paper presents the outcomes of a fieldwork in Tahiti, French Polynesia. It employs contrasting analytical approaches to hybridity, cultural, structural and creative, while addressing the ways the concept of tradition has been called into question and analysed by anthropologists (Friedmann (2002), Saura (2008)) and ethnomusicologists, (Thomas (1981), Kaeppler (2004), Moulin (2011)). Further, it acknowledges the lateral thinking paths proposed by native scholars (Subramani, Wendt, Hereniko, Hau'ofa). Through the application of structural approaches (Chenoweth, Nattiez, Meeus, Arom), the study seeks to better understand the musical systems and compositional processes in operation in contemporary Islander music production, and to attempt to typify the cultural models of musical change (Nettl, Shiloah and Cohen, Sahlins, Stillman). Ultimately, the study intends to propose original approaches to the sustainability of tradition through creative composition and collaboration.

**Cook, Robert C.**

University of Iowa, USA (robert-c-cook@uiowa.edu)

**Heterospecific Voices and Song: Crumb's *Vox Balaenae***

In *Vox Balaenae* (1971), George Crumb seeks to represent the "powerful, impersonal forces of nature" without using recorded whale sounds or directing performers to imitate them. Still, the title speaks of the "voice of the whale." What, I ask in this paper, does it mean for a whale to have a voice, and for that voice to make a song? And then what does it mean for a human performer of *Vox Balaenae* to sing in the voice of a whale? I argue that whales must "sing" because—in the pre-



Enlightenment understanding of song—their sounds moves us, “set[ting] in motion complex psychophysiological relations between the human organism and the surrounding cosmos.” And how could it be otherwise, as an individual creature moves through the incomprehensible depths and distances of the ocean? Surely one would—must—give voice to self on such a journey. I argue further that we hear this voice *as a voice*, communicating both “the presence of an existent in flesh and bone” and “a reciprocal intention to listen,” because *we* wish to understand and be understood. My study shows that though *Vox Balaenae* shares—on a much shorter human scale— phrase rhythm and motivic development apparently identified in humpback whale song, the work nonetheless demonstrates the incommensurability of human and cetacean song. *Vox Balaenae* articulates the vast gulf between the songs humans sing and the songs we hope the non-human world sings to us.

**Corall, Georg**

University of Western Australia (Jordi.au@gmail.com)

### **The Eloquent Hautboy – Rhetorical Performance of the Music of the 18th Century**

Scholars have investigated ‘music as speech’ and the ‘weapons of rhetoric’ in musical execution in order to understand the importance of text in historically-informed performance practice (HIP). This has led into the current vocal practice of declamation in, for example, the cantatas of Johann Sebastian Bach, who communicated his emotional messages to the congregation in part through the careful selection of a suitable instrumental soundscape. Johann Mattheson (1681-1764) referred to the oboe as ‘der gleichsam redende Hautbois, Ital. Oboe’ (the eloquent hautboy, Italian oboe) and reckoned it to be one of the instruments to most closely resemble the human voice. The investigation of contemporary treatises that provide commentary on articulation and rhetoric, as well as documents dealing with the balance of the forces available for Bach’s own performances allow conclusions to be drawn on sound balance and transparency in the performance of Early Music on period instruments; however, it appears that many present-day habits in HIP may not withstand scrutiny. Currently much attention is given to the close focus on articulation and text delivery required by HIP singers, whereas Early Music instrumentalists are deemed to merely support the vocalist’s words. Decades of personal experience in aiming to reconstruct historical hautboy reeds, together with a thorough analysis of wind instrument treatises dating from the 17th and 18th centuries reveal that ‘articulation’ referred to the attack of notes as means to imitate text rather than merely defining the beginning and ending of a ‘vocal’ sound on an instrument.

**Cornwell, Lewis**

Sydney Conservatorium of Music, University of Sydney (lewis.cornwell@sydney.edu.au)

### **'My Faraway Land': Temporality and Memory in the Music of Ifukube Akira.**

Between 1934 and 1937 Alexander Tcherepnin spent time composing and performing in China and Japan. In keeping with his self-described 'Eurasian ideology', Tcherepnin encouraged composers to draw upon the traditional cultures of their region as a resource of 'eternal value', one which was for him 'a source of simplification and renewal'. Ifukube Akira (1914–2006) was one of several young Japanese composers for whom Tcherepnin's ideas were influential. His local cultures included those of the severely marginalised indigenous peoples of his birthplace Hokkaido, and elements of their music and traditions are explicitly referenced in his works. A component of Ifukube's own discourse about the traditional cultures of northern Japan is a theme of both temporal and spatial distance, as evidenced by the quote that appears in the title of this paper which is drawn from the dedication to Tcherepnin of Ifukube's *Triptyque Aborigène* (1937). While the remarkable individuality of Ifukube's earliest works gave way to a more international style in the 1940s, his works post-war are marked by a return to more overt form of hybridity. The composer describes his *Eclogues after Epos Among Ainu Races* (1956) as being based a ‘memory’ of Ainu song, heightening the sense of distance, and yet it is in this work that the traditional presence is most strongly evident in the musical substance. This paper traces the musical outcomes of Ifukube’s evolving personal stance in relation to the traditional cultures of northern Japan by comparing selected works of the 1930s and 1950s.

**Cosper, David**

New Zealand School of Music (david.cosper@nzsm.ac.nz)

**The All-Seeing Ear: Mastery, Subjectivity, and “How to Listen to Modern Jazz”**

This presentation is part of a larger project exploring supra-aural aspects of musical experience, focusing on the development of synesthetic models of subjectivity and their analytical implications. In *Narrative Discourse Revisited* (1988), Gerard Genette describes his seminal theorization of focalization, put forward some eighteen years earlier, as “purely visual, and hence overly narrow.” Indeed, his distinction between “who speaks” and “who sees,” while useful and intuitive in many literary contexts, soon becomes problematic in discussions of visual narrative media by virtue of its restriction to visual perception. I would like to suggest that, in the context of musical analysis—and perhaps particularly in jazz criticism—critics face a similar problem, in that received analytical approaches have historically been based too narrowly on aural experience. In this presentation, I explore the resonance and recurrence of visual metaphors in the discourse surrounding contemporary jazz composition and performance. I introduce the work of several recent composer-performers: Ben Allison, Jason Moran, Kevin Hays, and Ethan Iverson. I argue that the music of these composers often resists analytical approaches privileging cyclicality in form and relationships between pre-composed and improvised tonal language, and sharing a historiographical basis in narratives of stylistic progression. I argue that, as a recurrent conceptual glitch, these analytical approaches often focus exclusively on performative process rather than on listener experience and on strictly aural rather than synesthetic models of listener subjectivity. As an alternative, I suggest a cinematographic narrative approach based on theories of visual subjectivity and the composition of visual images. In this I draw on recent work in narrative theory, film theory, and disability studies, including the work of Marie-Laure Ryan (2006), Steven Shaviro (2010), and Rod Michalko (1998, 2001). I use these interdisciplinary theoretical borrowings as the basis for a supra-aural model of compositional and production processes that may help to shed light on the experiences of non-performing listeners.

**Coward, Imogen**

Independent Scholar (imogencoward@hotmail.com)

**Reactions to Change: Australian Attitudes towards the Ongoing Editorial Metamorphosis of the Suzuki Violin Method Repertoire.**

This paper presents findings from a recent study into the editorial practices of pedagogue and violinist Shinichi Suzuki, and the author’s ongoing participant-observer research into preferences in repertoire and edition choice within the Suzuki Method community. It considers the apparent shift in editorial thinking and values from the widely-known and used *Suzuki Violin Method* repertoire books compiled, edited and revised by Shinichi Suzuki from the 1940s to the 1970s, with the major contemporary re-editing of the repertoire commenced in 2007 by the International Suzuki Association Violin Committee. The 19th century influences and apparent sympathy of Suzuki’s own early editorial practices with what scholar James Grier identifies as an interpretative edition approach, is contrasted with the Historically Informed Performance influenced aims of the current revisions initiated by Suzuki and carried out by the Violin Committee. The reaction amongst teachers and students to the apparent changes, is discussed in relation to an Australia-wide survey of Suzuki Method violin teachers.

**Coward, Leon**

University of New England, Armidale NSW (leoncoward@hotmail.com)

**Challenges in Researching Film Music and Presenting Findings: Tim Burton’s *Charlie and the Chocolate Factory***

This paper discusses several of the challenges regarding adequate resources, an appropriate approach and mode of presenting findings, encountered during my Honour’s research project on the combined narrative and audiovisual design of director Tim Burton’s 2005 film *Charlie and the Chocolate Factory*, with music composed by Danny Elfman. Much of the research was influenced by

direct contact with more than thirty of *Charlie's* crew members, including key creative members, across a broad range of departments. When it comes to film music, Kathryn Kalinak, author of *Settling the Score*, notes that many of the resources that one might expect musicologists and other researchers would be able to rely upon - such as scores, representative soundtracks, original manuscripts, etc - may not exist or are inaccessible, or - as resources - may present difficulties within themselves. As well, there is the insistence that, as Andrew Ford observes in his book *The Sound of Pictures*, film music cannot be understood, as a musical structure, in isolation from the film context. By drawing upon my Honour's thesis, this paper demonstrates a variety of innovative solutions to researching film music and presenting the findings.

**Coward, Taliésin**

University of New England (talcoward@hotmail.com)

### **Shift Happens: A New Paradigm for the Discussion of Musical Interpretation**

The paper suggests that it is possible, and indeed desirable, to adapt the work carried out regarding interpretative process in Law to the understanding of interpretation in music. Amidst the raging debates on the validity of different interpretations, particularly within Historically Informed Performance, musicologists including Taruskin, and Tomlinson have flagged the need for dealing with the process and not just the outcomes of interpretation. Discussion to date on the issue of interpretative process, however, appears to have been somewhat limited. Although scholars such as Grier have dealt in depth with individual interpretative process, there appears to be a general lack of suitable framework and terminology to identify, categorise and discuss the *multitude* of interpretative processes (both historical and contemporary) evident within music. By drawing upon the established links between the disciplines of Law and Music as outlined, for example, by Levison and Balkin, this paper demonstrates how the clear and comprehensive framework and terminology for discussing interpretative process in Law as defined by eminent jurist Aharon Barak, may be modified and applied to the discussion of music. In doing so, the paper presents a new paradigm of significance for performers, teachers and scholars alike, involved in debates regarding interpretation in music.

**Devenish, Louise**

University of Western Australia (louisedevenish@gmail.com)

### **Australian Contemporary Percussion: A History**

Over the past forty years, contemporary percussion music has taken up an increasingly prominent role in Australian classical music performance and composition. Very limited research into this percussion activity has been undertaken, thus the current project aims to fill a gap in Australian musical history by addressing how and why this music emerged to occupy such a significant place. As will be explored, 'contemporary percussion' draws on influences from Western art music, world music, improvisation and visual arts from a Western classical perspective. The historical contexts that fostered the birth of an Australian percussion scene will be the focus of this presentation. The emergence of the percussion ensemble as a standard chamber ensemble was a major part of international percussion development and was key in the development of contemporary percussion practices in Australia in the 1970s. Specifically, how and why percussion activity emerged during this time, with an emphasis being placed on significant individuals, ensembles and educators in the field that affected change. An understanding of the genre's origin will enable current and future generations of Australian composers and percussionists to create new work from an informed perspective.

**Diettrich, Brian**

New Zealand School of Music, Victoria University of Wellington (Brian.diettrich@vuw.ac.nz)

### **From the Archive to the Classroom: Listening and Learning Experiences with Ancestral Voices in the Pacific**

Sound recordings maintain a significant place in the practice of ethnomusicology, but recent and forthcoming work about repatriation has begun to question the role of past voices in contemporary listening experiences (Gunderson and Woods, eds., Forthcoming). In this paper I explore sound experiences with recordings beyond the archive, in local listening contexts and within learning communities of the Federated States of Micronesia (FSM). The Micronesian islands of the FSM provide an ideal case study for critically examining the role of repatriated archival recordings. Various Islanders have performed for the microphones of colonial-derived research for over a century, and while today many of these recordings are held in a small archives in the islands (Diettrich 2007a, 2007b), what role do they play in the community? In this paper I explore examples of recordings through classroom learning at the College of Micronesia, where they have been significant for imparting cultural knowledge while sonically evoking the past. In this presentation I build on scholarship in ethnomusicology that has emphasized collaboratively based, community grounded, and 'applied' research practices (Landau and Fargion 2012; Harrison 2012; Harrison, Mackinlay, and Pettan 2010), as I question the role of historical recordings in connecting with the cultural and musical past, and particularly through the heard voices of specific and sometimes remembered individuals. Through a discussion of the FSM, and through my own teaching and learning, I argue for a metamorphosis in the notion of generalized and collected 'sound recordings' into personalized experiences with ancestors and the meanings they impart.

**Di Marco, Emma**

Queensland Conservatorium of Music, Griffith University (emmadimarco@live.com.au)

### **The Ripple Effect: Ongoing Development of Australian Music for the Saxophone**

Australian classical saxophonists are regularly engaging in the creation of new Australian music. Within this community, saxophonists describe a 'language' of Australian composers currently emerging in the repertoire. Taken from a larger investigation into classical saxophone performance, the ongoing development of new music for saxophone within the Australian classical music industry is a vital issue to practitioners with little knowledge available in the literature. Ultimately, the question to be asked is how are Australian saxophonists engaging with the creation of new music? And following this, how does the emerging "language" of Australian classical saxophone music pertain to the greater whole of classical saxophone repertoire? Drawing on data collected from interviews with leading Australian classical saxophonists, it has been revealed that the creation of new Australian music forms an essential part of their ethos as practicing musicians and they actively strive to create, promote and engage with new Australian music. The resulting relationships with composers and networking opportunities amongst the global classical saxophone community provide a sense of purpose and satisfaction to these musicians and create a strong ripple effect as Australian music disseminates in the global canon of classical saxophone music. The music itself then becomes a vehicle for collaboration, self-expression, and even promotes a sense of national identity as Australian musicians routinely engage with Australian music. Through the ongoing partnerships between composer and performer, Australian classical saxophone music is constantly evolving with the amalgamation of ideas from both parties creating a strand of innovative music.

**Driver, Caleb**

Vision College, Hamilton, New Zealand. (caleb.driver@visioncollege.ac.nz)

### **Unpredictable Outcomes: Emergent Methodologies and the Systems Model of Creativity in Music Production**

Mihaly Csikszentmihalyi's Systems Model of Creativity proposes that creative acts are produced by a system as opposed to the agency of individuals alone, with the work of the individual mediated by a

field of experts, who select which creative acts shall be included in the domain of works. Through the process of creating musical recordings, individuals will engage with a world of songwriters, producers, engineers, musicians and technology, all collaborating with the individual to create novelty. Matthew Bannister argues that as musicians we perform to realize possibilities, rather than intentions, and my own research of a practice-led nature reveals that the functioning of the system and the creative work produced by it cannot be described in terms of theoretical intensions on the part of the individual or even a foreseeable methodology, making the outcome of the system unpredictable. Estelle Barrett exposes the reality of emergent methodologies, with Martin Heidegger's notion of praxical knowledge providing a philosophical framework for understanding the acquisition of human knowledge as emergent. Supporting this notion of emergence is Pierre Bourdieu's notion of reflexivity, with circularity in cause and effect seen as an integral part of the practice-led approach to research. The analysis of a practice-led research experience of creating an alternative rock LP recording is an attempt to shed light on the nature of the unpredictable nature of creativity through the process of testing and experimentation, interacting with, indebted to and structured by the materials and cultural system the producer finds themselves within, through an emergent methodology.

**Dunlop, Roslyn**

University of Newcastle (rosdunlop@tekeemedia.com)

#### **Identifying the Elements which Make Up *Lulik* and the Place of the Traditional Music of East Timor within its Structure.**

When Timorese hear the word *Lulik* it immediately puts them in place for a moment, they pay full attention and revere it, they are afraid and obey without hesitation. *Lulik* is a Tetun word meaning, forbidden, holy or sacred. It is the fundamental core of East Timorese values and considered the spiritual root of all life and the cosmos. Ancestral worship is central to the belief system and governs all relationships in Traditional Timorese society. *Lulik* is more than a part of a religious belief system, it is a philosophy ensuring peace and tranquillity for society as a whole, achieved through a proper balance between different and opposing elements. Many components of East Timorese society, the physical and the metaphysical are *Lulik*. Some traditional music and instruments are easily identified as having a role within *Lulik* but others do not, some traditional music over the course of time has metamorphosed into music, or musical instruments now regarded as *Lulik*. East Timor is made up of many clans, each with variations of origin myths, *Lulik* and culture including traditional music. Musicians and cultural leaders throughout the island differ in opinion as to the role of traditional music and the musical instruments within their society. This paper identifies the elements of *Lulik* and examines the place of East Timorese traditional music within this structure.

**Ellsmore, Caroline**

University of Melbourne (ellsmore018@gmail.com)

#### **Caught in the Acts: Giuseppe Verdi's *La traviata* (1853) and Transformation in Nineteenth-century Italian Opera**

The role of Violetta in Verdi's *La traviata* encapsulates several transformations in a 'snapshot' of reform. As the dramatic narrative unfolds, a successful courtesan becomes a noble penitent. The singer of Violetta establishes herself as a lyric coloratura soprano, only to become a dramatic soprano, first deprived of virtuosity, then of voice itself. The flourishes of primo ottocento Italian opera fall away to reveal the emerging music drama of Verdi's later career. This paper discusses the vocal excesses of *La traviata*'s Act I Finale, emblematic both of early nineteenth-century Italian opera and the courtesan Violetta, and the nexus which can be made between the reform of courtesan, singer and music which emerges in Acts II and III. I take into account studies by Will Crutchfield and, more recently, by Priya Palekar, of recorded music, which reveal a resistance by sopranos to the more austere style characteristic of Verdi's later work. I note the agreement between Julian Budden and Gilles de Van as to Verdi's non-doctrinaire theatrical pragmatism, as well as his own late advice to 'look to the past' for an ideal vocality. In view of the unintended consequences demanding that

singers of Violetta have large, sometimes unwieldy voices, which Mark Elder cites as due to the imposition of louder instruments, larger venues and later repertoire, I ask whether the teleological perspective on Verdi's 'progress' should give way to a fourth metamorphosis. Perhaps it is not too late to change Violetta back to the way Verdi first envisaged her.

**Foley, Gretchen**

University of Nebraska–Lincoln (gfoley2@unl.edu)

### **Genre Fusion in Carol Barnett's "The World Beloved: A Bluegrass Mass"**

Musical examples abound from the practice of joining disparate styles to create new genres, such as found in Third Stream music (jazz with classical) and jazz fusion (jazz with rock). Yet Carol Barnett's "The World Beloved: A Bluegrass Mass" (2008) represents another path altogether in genre fusion. In this sophisticated work Barnett combines American bluegrass music with the venerable traditions of the Roman Catholic high mass. Barnett sets the five parts of the Ordinary of the mass for SATB choir. The choral music features mixed meters, complex rhythms, and highly chromatic melodies in a variety of textures. Concurrently, Barnett unfolds a complete folk ballad of four verses and refrain for singers and bluegrass band. However, the work is not a mere alternation of sacred mass movements and ballad verses. Rather, Barnett interweaves the two styles, obscuring conventional boundaries separating popular and art music. The five-piece band is the conduit here, its virtuosic music accompanying all sections of the work. Indeed, distinctive elements of bluegrass emerge throughout the mass parts, while the band's music is infused with the intricate rhythms and harmonies of the choral settings. The result is a masterful commixture that defies categorization. This paper will examine the music of this mass from its compositional, cultural, and historical perspectives. The analysis will be enhanced by listening to representative excerpts.

**Freeman, Peter**

School of Music, The University of Queensland (p.freeman@uq.edu.au)

### **Strings with Jazz**

The integration of strings with jazz offers immense sonic possibilities, yet apart from some well-designed classics such as John Lewis' "A Day in Dubrovnik" and Artie Shaw's "Interlude in Bb", few compelling strings-with-jazz standards have been produced to date. This paper presents new insights into the hybridisation of musical cultures—specifically the integration of classically trained string players within a jazz ensemble. It looks beyond the more obvious racial politics inherent in jazz culture to address a more subtle, yet significant, cultural division in jazz that has provoked adverse criticisms. For example the critical and cultural resistance to strings in jazz is evident in the writings of Francis Davis who refers to string sections as being "regarded with suspicion in jazz," saying that "the combination of jazz and strings has generally resulted in fusty romanticism or amateurish experimentation." Julia Bullard also highlights the historical "negative connotations previously associated with the term 'crossover'," the combination of classical and jazz styles. Many music education institutions providing training in jazz in Australia and overseas do not include string players, either as solo instrumentalists or in string sections. Some of the more obvious practical problems of integration, such as the lack of improvisational understanding and rhythmic feel amongst many string players and an occasional lack of musical literacy on behalf of jazz players, are addressed in this paper. The key feature of this approach is choice of repertoire, but there are many aspects and challenges that stem from this choice that require careful attention and a sympathetic understanding of individual capabilities and aspirations. This holistic approach results in a more comprehensive understanding of the idiosyncrasies inherent in this instrumental integration that not only provides a broader musical palette for jazz artists but also a dissolution of some of the cultural barriers that prevent the discoveries and rewards of an eclectic attitude towards music.

**Ginther, Gerald**

University of Canterbury (geraldg@paradise.net.nz)

**From *Ilya Muromets* to *The Red Poppy*: The Metamorphosis of Reinhold Glière and the Bolshoi Ballet**

This paper examines how Reinhold Glière, primarily known in Russia as the composer of the symphony *Ilya Muromets* (1912), transformed himself into a successful ballet composer with *The Red Poppy* in 1927. It also shows how ballet metamorphosed from Russian Classical ballet to Soviet ballet at the Bolshoi Theatre. This is a fascinating study of cultural politics which pits Zoya Gulinskaya's 1986 Glière biography (in Russian only) against Elizabeth Souritz's 1990 book on Soviet ballet in the 1920s. In August 1925 the Bolshoi Theatre announced a competition for a major new ballet but according to Gulinskaya, no entries were received. Apparently the plot of *The Red Poppy* and its Chinese setting was spontaneously improvised on the closing date, 26 February 1926, by art designer Mikhail Kurilko and accepted by the production committee. Souritz's account is rather different. This paper investigates the historical accounts of *The Red Poppy's* creation, challenging the inconsistencies between them and identifies the key factors which ultimately led to its success. The role of Glière in saving the ballet when its existence was threatened by internal tensions cannot be underestimated. *The Red Poppy* was the first Soviet ballet to remain in the permanent repertoire and undoubtedly influenced future works by Shostakovich, Prokofiev and Khachaturian in the genre. Glière's ability to liaise between the rival factions in the Bolshoi played a vital part in the metamorphosis of a conservative art form.

**Hammond, Jane**

Monash University (jane.hammond@monash.edu.au)

***A Cuckoo in Tamworth*: Eco-composition in Regional Australia**

Music does not express ideas, thoughts, or make statements in the same way language seemingly does. Nevertheless, composers can and do engage with, and comment on, contemporary social and political issues through their original compositions. Furthermore, music and the activities of music-making have the ability to initiate and inspire feelings of engagement and participation, a sense of belonging and a sense of place that can be exploited in a positive way by creative artists. In this paper I explore the activist role that artists can take through my own recent composition, *A Cuckoo in Tamworth*. Notions of place, the importance of community, and concerns about the environment are all part of the conception of this work that was composed for a particular group of brass players from regional NSW. This light-hearted and joyful brass quintet features musical motifs derived from the call of the Common or European Cuckoo (*Cuculus canorus*) and that of an Australian cuckoo, the Common Koel, or Cooeebird (*Eudynamys scolopacea*), combined with musical references to works by other composers. The call of the Common Cuckoo and its presence in the Western classical tradition from the medieval rota *Sumer is icumen in* to Mahler's *First Symphony* is well-known, but less well-known is that there are also cuckoos present in many parts of Australia laying their eggs in other birds' nests and performing their persistent and distinctive calls.

**Harries, Timothy**

Sydney Conservatorium of Music, University of Sydney (Timothy\_mh@yahoo.com)

**Programming Change: Concert Programs and their influence on Musical Experience**

Program notes are ubiquitous. There is an underlying assumption that paper programs enhance musical experience, but research has returned conflicting evidence for the value and utility of their content. This study aims to investigate audiences' actual reception of program notes, and programs' impact on musical listening. A series of interviews and questionnaires explored musicians' and music novices' understanding and conception of Western art music concert programs. Discussion centred on experiences, evaluations and efficacy of programs in the enhancement of music appreciation. Programs were universally considered essential in concert attendance, and functioned as either outline or in-depth guide to musical proceedings, according to listeners' musical exposure. They

changed the concert experience, aided interpretation, and facilitated understanding. Musician participants identified areas where alternatives to program notes (pre-concert lectures, multimodal presentations) were preferable. In a test of program notes' efficacy, listeners heard four musical excerpts with or without programs and rated their interest, understanding, liking, emotional response, and derivation of personal meaning. Listeners' responses indicated greater understanding and increased enjoyment with, rather than without, a program note. These findings suggest program notes are important. Concert attendees believe programs alter musical encounters, being beneficial for preparation, focus, and continuous engagement with performances. Listeners corroborate this transformative effect in their increased understanding and enjoyment ratings when listening with program notes. Future studies, informed by programs' strengths and weaknesses as identified here, will investigate increasing their positive influences on musical experience.

**Hart, Iain**

Sydney Conservatorium of Music (i.hart@sydney.edu.au)

### **Hard-boiled music: The case of *L.A. Noire***

A lot can change in six decades. *L.A. Noire* (Rockstar Games, 2011), a video game developed primarily by Sydney development studio Team Bondi, is set in Los Angeles in 1947. The game is ostensibly an interactive *film noir*, or at least a tribute to the *noir* aesthetic. But the style signified by the term '*film noir*' has developed over time, perhaps as much as the city of Los Angeles itself, and *L.A. Noire's* "*noire*" is noticeably different to the style at its 1940s inception. To a player familiar with classic *noir* the promise of becoming a modern-day Marlowe is on shaky ground. Comparing *L.A. Noire* to notable examples from film, television and literature, this paper discusses the game's explicit attempt to be an authentic *jeu noir* and its musical accompaniment to crime and justice in 1940s Los Angeles. By exploring the origins of the game's musical aesthetic, this paper determines *L.A. Noire's* relationship with the *noir* tradition. Although the game's strong links to late neo-*noir* film are unsurprising, *L.A. Noire's* nexus of period style and open-form gameplay connects the player to *film noir's* earliest influences, allowing exploration of both a constructed history and the notion of '*noir*' itself. Accordingly, *L.A. Noire* should be considered as a progression, rather than a derivation, of the *noir* tradition.

**Ho, Jocelyn**

Stony Brook University (jocelynhcho@gmail.com)

### **Metamorphosis as Movement: A Bodily-Based Gestural Analysis of Toru Takemitsu's *Rain Tree Sketch II***

The music of Takemitsu's *Rain Tree Sketch II* for piano entails a procession of discrete gestures that are delineated by still moments. Gestures, as recent scholarship such as that by Arnie Cox, Lawrence Zbikowski, and Marc Leman have addressed, could be construed as the meeting point between the physical and the musical. In this paper, I consider how these gestures, understood as embodied, bear upon the piece's structure. Drawing upon Merleau-Ponty's idea that "motility [is] basic intentionality," I take the performative gesture as a starting point for the analysis of *Rain Tree Sketch II*. The Laban dance system provides a framework with which to describe the intentionality of musical movement. The analysis reveals processes towards a climactic expansion of body and sound space, and of "time warp," where time is stretched and unfolded. These processes are played out in the gestural transformation of motifs, where motifs are metamorphosed in opposing ways: while one transforms into a "gathering" gesture, another goes towards a "scattering." The climax also sees the co-existence of paradoxes. These ideas resonate with Takemitsu's ideal of reconciling contradictory sounds as noted in his collection of essays, *Confronting Silence*. His essays also contain passages that point towards a phenomenological interpretation of the still moments, where a retentive prolongation and a protentive delaying are embodied. In a bodily-based analysis, the piece's structure is manifested in ways that exceed what a traditional analytical approach alone could provide.



**Holmes, Matthew**

University of Melbourne (mjholmes@student.unimelb.edu.au)

**Consuming Sounds of Childhood: Examining Early Recordings Produced for Australian Children.**

This paper intends to reveal previously overlooked and unacknowledged sounds of childhood, with an examination of pioneering early recordings produced specifically for Australian children. While Australian children's musical cultures have been examined within educational, ethnomusicological and folklore perspectives, scant attention has been paid to the broader material culture of sound recordings and those artists that crafted them. Questions explored will include: do home grown recordings have a distinctive aural 'Australian-ness'? How have these sounds formed the experience of a specific Australian childhood and characterised the consumption of children's music media beginning with the postwar years? And, how might we understand Australian children's music culture in relation to international influences? This paper will examine two 1960 recordings by Glen Tomasetti, one of Australia's earliest and original exponents of children's music. Both of these recordings feature similar musical material, and highlight a deliberate attempt to draw upon and repackage older oral traditions of musical pedagogy for the Australian child, as well as associate – more importantly – mass produced records featuring ubiquitous nursery rhymes with an oral tradition of parenting. How these recordings provide historical pointers to today's extremely diversified children's media marketplace will also be extrapolated. This paper will demonstrate the significance of early recordings as both useful research evidence and as a tool – when combined with a material culture perspective alongside a historical overview of consumption practices – that can reveal much about the sounds of Australian childhood.

**Hooper, Michael**

University of New South Wales (m.hooper@unsw.edu.au)

**Four Technologies in David Lumsdaine's *Aria for Edward John Eyre***

David Lumsdaine's *Aria for Edward John Eyre* features four distinct recording technologies: the diaries of Eyre, which are read by two male speakers throughout the piece; the pre-recorded and electronically manipulated voice of a soprano; the live distribution around the performance space of the sounds of musicians; the notated score. These technologies are used in a variety of ways to explore the idea of exploration, since the piece is concerned with new techniques for composition and with Eyre's journey to King George's Sound. His diaries of this expedition are brought together with the image of a tape tracing a labyrinthine path through electronic equipment. The Sound that is Eyre's destination (though the destination may not be of much significance) finds its way into an extended passage which is musically very different from the rest of the piece, and which is abruptly interrupted by silence (the tape ends, the horses leave the land). This section is prompted by Lumsdaine fragmentation of Eyre's text to produce 'sea-horses' (its homophone 'see-horses' is there too, part of a work's extensive wordplay), opening up not just the delirium of Eyre's journey, but also the role of the hippocampus for memory and navigation, which underlines the significance of changing recording technologies in the piece, and for a composer working with, and devising, new equipment. My paper will articulate some of the ways in which Lumsdaine's piece conceptualizes sound and soundscapes through its complex network of music, sound technologies and composition.

**Iddles, Katherine**

University of Queensland (k.iddles@uq.edu.au)

**Anti-Romanticism in Action: Robert Schumann's *Carnaval* Op. 9 in London, 1920–37**

It has been asserted by Reinhard Kapp (2007), that due to the "anti-Romantic mood" of the 1920s, a "breach" in the reception of Schumann's works occurred in this decade. Wayne Heisler Jr. (2011), however, has noted that while this may have been the case broadly, the so-called anti-Romantic mood did not cause a breach in the reception of *Carnaval* Op. 9 in its adapted ballet-form (and associated orchestral transcription). This paper investigates the effects of anti-Romanticism on the reception of *Carnaval*, in its original pianoforte guise, during the 1920s and the years leading up to

World War II, contrasting this with the reception of the orchestral transcription associated with the ballet adaptation. First, I will outline the general level of anti-Romantic sentiment in reviews of recitals featuring Schumann's pianoforte music, with a focus on performances given at London's leading venue, the Wigmore Hall. Second, reviews of recordings of the orchestral transcription of *Carnaval* will be compared and contrasted with contemporary reviews of the work as pianoforte solo. Comments made in *The Gramophone* relating to the orchestral transcription indicate that the interpretations in piano performances of the work were greatly influenced by the ballet adaptation. Finally, based on the preceding evidence, I discuss the possibility that there was little to no breach in reception of Schumann's pianoforte works (and specifically *Carnaval*) in London during the 1920s.

**Irving, David R. M.**

Australian National University (david.irving@anu.edu.au)

### **Others at the Opera: Emotional Responses of Non-Europeans to Music-Drama in Early Modern Opera**

Multiple studies of musical exoticism in Western art music have examined the ways in which Europe made musical, textual, and dramatic representations of the rest of the world. However, there has been almost no research into the reflexive process by which early modern Europe represented itself to the rest of the world, through performances enacted before non-European visitors. These visitors travelled to Europe from countries and regions including Turkey, Persia, Morocco, Japan, China, Siam, and Polynesia; they came from a variety of social backgrounds, ranging from ambassadors to traders, and from special guests to captives. Musical performances were arranged in their honour, and they were observed and questioned carefully, to gauge their emotional reactions to local artforms and their perspectives on European aesthetics. Exotic cross-cultural assessments were accorded a considerable level of authority by early modern European observers, who regarded 'outsiders' as objective judges of European mores and musical efficacy. At the same time there emerged a new European literary genre of reflexive cultural criticism, written as if voiced by foreign visitors; some characters are fictional, while others are based on real travellers. These writings, together with eyewitness reports, arguably subsumed the perceived objectivity of Others within new forms of subjective discourse that in fact reinforced essentialist and exceptionalist notions of Western art music. This paper analyses early modern accounts of Others at the Opera and critiques the reflexive writings they inspired.

**Irving, David R. M. and Alan Maddox**

Australian National University / University of Sydney (david.irving@anu.edu.au;  
alan.maddox@sydney.edu.au)

### **Towards a Reflexive Paradigm for the Study of Music in Australian Colonial Societies**

In 1985 *Musicology Australia* published an article by Richard Crawford, entitled 'Musicology and the Australian Bicentenary: a Methodological Prospectus from an American Viewpoint'. This paper, originally delivered at the MSA Annual Conference in 1984, interrogated the ways in which historical musicologists had approached the study of eighteenth- and nineteenth-century music histories in Australia and the United States, drawing parallels between these two spheres of research. Kay Dreyfus and Thérèse Radic revisited Crawford's article four years later in *Miscellanea Musicologica*, adding new layers of interpretation and raising crucial questions about the direction of Australian music studies at that time. These authors also highlighted the general lack of cultural and economic value assigned by individuals and organisations to local subject matter. Since the 'cultural turn' in musicology of the 1990s and 2000s, new paradigms in textual criticism and cultural critique have enriched and informed musicological studies of local narratives and the formation of local identity; a new wave of reflexive cultural analysis also surrounded the Centenary of Federation, but its ripples are still being felt in musicological circles. For the study of music in Australian colonial societies (1788–1900), it is vital that this process of metamorphosis continues and is developed further, to provide new paradigms that not only restore agency to marginalised peoples, but also to take into account – reflexively – the position of the researcher in postcolonial contexts. This paper examines

multiple methodological approaches appropriate to the study of Australian music history today and proposes some possible syntheses and ways forward.

**Johnstone, Robert**

School of Creative Arts, James Cook University (robert.johnstone@jcu.edu.au)

### **Creating a Coral Symphony**

There is a rich history of artists representing the visible world through imagery. What of the invisible? What if you could harness hidden voices of the natural environment? This paper describes the background and development of *Coral Symphony* - a Sound Art installation unveiling voices from the Great Barrier Reef, Australia. Installation constituent materials evolved from the sonification of ecological data over twenty years, supplemented with field recordings. Artistic sonification is an emerging artistic endeavour at the intersection of mathematics and music, which sees big data transformed into sound. The work exploits the power of electronic art to work as provocateur; highlighting ecological challenges and issues. It sonically manifests, accents and illuminates the natural environment. Can a radical transformation of nature positively impact on how we engage with our ecology? Can Sound Art function as an artistic lens through which to view ecological change?

**Kaleva, Daniela**

University of South Australia (Daniela.Kaleva@unisa.edu.au)

### **Louise Hanson-Dyer's Approach to Fostering Music Creativity: The Melbourne Premiere of Gustav Holst's Opera *Savitri***

Gustav Holst's chamber opera *Savitri* was premiered on 30 September 1926 in Melbourne, only ten years after its first performance in London. Organised as a fundraising event for the British Music Society Victorian Centre, the performance was not only a stark contrast to the opera repertoire in Melbourne at the time but an artistic and financial success that demonstrates an effective blend of entrepreneurship and collective creativity. This was due to the shrewd leadership of Louise Hanson-Dyer, known for her successful music publishing enterprise Éditions de l'Oiseau-Lyre established in Paris in 1932, and for her generous patronage, amongst others, of composer Gustav Holst. This paper is centred on Louise Hanson-Dyer's role as Secretary of the BMS Victorian Branch in the conception and realisation of *Savitri*'s premiere. The analysis is based on a widely used model of collective creativity by management scholars A. B. Hargadon and B. A. Becky, published in 2006, that enables insights into the social context of creative processes via a shift from product to process and from individual to collective activities. The paper uses a historiographical approach to examine the first production of Gustav Holst's *Savitri* in Australia according to four types of social interaction: help seeking, help giving, reflective reframing and reinforcing. Hargadon and Becky describe these four types as essential to collective creativity in organisations. The paper illuminates the factors and processes entailed in enabling social interactions and establishing structures that facilitate music creativity.

**Kanga, Zubin**

Royal Academy of Music, London (zrkanga@gmail.com)

### **'Not Music Yet': Graphic Notation as a Catalyst for Collaborative Experimentation**

In the past five years the collaborative relationship between composer and performer has emerged as an important field of enquiry. Challenging the assumptions of distinct roles and creativity in solitude, recent research publications by Östersjö, Roche, Clarke/Cook/Harrison/Thomas, Hayden/Windsor and Heyde/Fitch have examined their own creative practices to explore many different models of collaborative relationships. The author's doctoral research in this field examines the collaborations on ten innovative new works for solo piano, one of which is the graphically notated score, *Not Music Yet*, by Australian composer, David Young. This presentation explores how Young's use of graphic notation played a catalytic and transformative role in the collaborative

process, opening up a creative space where sonic and pianistic experimentation were necessary for interpretation, while also facilitating new perspectives on the conventional roles and responsibilities of composer and performer. In 2010, the author, a concert pianist, commissioned Young to compose a new work for solo piano. Young's decision to notate the score as a large watercolour painting served as both a point of resistance and a catalyst in the collaborative process. The paper examines Young's strategies of managing and manipulating the author's interpretation, while affording the author control over fundamental compositional decisions. The author's process of creating a performable realisation of the score, using a wide variety of extended techniques, is also examined. The paper positions these conclusions within the context of the author's doctoral research, which examines the effects of notational practices, imbalances of authority and external pressures on the collaborative process.

**Kato, Koichi**

Independent Scholar (kato\_piano@yahoo.co.jp)

### **Another Look at Schubertian Tonality**

The recent scholarship (Kramer, Fisk and Perrey) has been dedicated to reconsidering the romantic cycle as a concept distinct from an organic sonata-like structure. Adorno (1928) had previously argued for a 'circular wandering' structure, as manifested in the Impromptus and Moment Musicaux as well as the Sonatas. This is in opposition to a dialectical approach oriented towards a goal (in the manner of the Beethovenian heroic style) and requiring a complementary resolution in accordance with a polarized tonal structure. Adorno's idea is exemplified in Schubert's for Impromptus Op. 90, with its tonal structure in C minor-E $\flat$ -G $\flat$ -A $\flat$ . When compared with sonata form, such an organization raises issues of tonality and, more broadly, of analysis in general, reminiscent of Abbate's harsh criticism (1989) towards analysis (describing it as 'tautological' in 'conventional ways'). This paper will discuss the tonal structure of Op. 90, proposing an intersection with the Schubertian song cycle, especially Winterreise, permeated (like Op. 90) by a 'wandering' theme, while anticipating the 'sonata-like' structure of Schubert's later set of Impromptus Op. 142 (Schumann: 1838). It will combine Adornian concepts of dialectics and fragments with James Hepokoski's 'dialogic' idea to examine the interrelationship between song and piano cycles, assessing a genre 'cycle' and approach towards tonality. Ultimately, this paper challenges assumptions about tonality (notably those inherent in the 'sonata principle') and attempts a fresh view of tonal organization exploring Adorno's proposition of Schubert's 'circular wandering' and concerning hermeneutics, theory and tonal narration.

**Kay, Roslyn**

University of Queensland (roslyn.kay@uqconnect.edu.au)

### **Commemorating a King: Requiems for Louis XVI**

Following the restoration of the Bourbon monarchy in France in 1814, a law was enacted in which 21 January of each year was designated as a day of atonement, of expiation, a national *jour de repentir* for the executed Louis XVI. On this day of mourning, services were to be held in every church in France, and in place of the sermon, the last Will and Testament of Louis XVI was to be read. These annual commemorative ceremonies continued for the duration of the Bourbon monarchy, 1814-1830, and many of the Requiems performed at these services were specifically composed for, and dedicated to the memory of Louis XVI. In examining the features and structures of these works, this presentation will explore how the music served to reinforce the legitimacy and power of the restored monarchy, thus serving a political, as well as a liturgical function.

**Keogh, Brent**

Macquarie University (Brent.keogh@mq.edu.au)

### **Travelling Ideas, Travelling Theory: Tracking Movement and Change in the Discourse of World Music in Australia**

Both as a concept and series of contact zones, World Music has been an extremely contentious, albeit rather recent phenomenon in contemporary music studies. These tensions were exemplified in the polemical discourse of Erlman (1996) and Slobin (1993) the 1990's, and expressed eloquently in the works of Feld (2000; 2012) and Brusila (2003). While the discourse of World Music has often focused on the problematic perpetuation of Orientalist constructions of West and Rest, this paper considers World Music through the theoretical framework of Edward Said's notion of travelling theory, put forward in a collection of essays titled *The World, The Text, and the Critic* (1983). In this work, Said suggests a "sketchy and general" (Said 1983: 227) theoretical model by which we can trace the movements of ideas, theories and ideologies as they travel through and across space and place. Using Said's theoretical framework, here I consider the ways in which World Music as a concept is ascribed various origin points, moves according to the dialectic of acceptance and resistance, and changes as it is transplanted into new contexts. This paper draws on research concerning the discourse of World Music in contemporary Australia, in which a variety of texts are sourced from the Australian music industries, Government and musicians themselves, in order to critically analyse the potential effects of World Music on the contemporary Australian musical landscape.

**Klein, Eve**

University of New England (eklein3@une.edu.au)

### **Post-Classical/ Alt-Classical/ Electro-Classical: Defining and Debating Transformation in Classical Musical Style**

Since the early 2000s the term "post-classical" has been commandeered. Rather than referencing late twentieth century postmodern art music, the label "post-classical", and variations such as "alt-classical" and "electro-classical", have been used to signify a genre operating across both art and popular musics. Post-classical music amalgamates orchestral instrumentation with minimalist ambient electronic aesthetics. There is an implication that post-classical works utilise recording technologies as part of compositional texture and maintain a relationship to experimental processes, minimalism and melodic-centred styles of composition. This new breed of post-classical music foregrounds contemporary music modes and aesthetics of production in dialogue with art music aesthetic structures and performance techniques. Therefore, post-classical is a label applied to performer-composers operating from the modus of art music such as Max Richter, Jóhann Jóhannsson and Nico Muhly. However, there has been equal input and dialogue from performer-composers operating from the modus of contemporary electronic music such as Stars of the Lid, Soshima Yokoda and Murcof. Music of these artists is cinematic in scope and technologically engaged, but also maintains a connection with human acoustic instrumental performance. However, post-classical music's affinity to popular music aesthetics, artists and cultures has caused intense debate about its value, relevance and relationship to historical classical music repertory and practice. This paper seeks to define post-classical style with reference to works by key artists/ composers and to examine debates around how post-classical music is metamorphasising classical music in the present day.

**Kouvaras, Linda**

Melbourne Conservatorium of Music, The University of Melbourne (lindaik@unimelb.edu.au)

### **Metamorphosing out of Postmodernism: Sound Art in the Altermodern**

Hal Foster (1983) has proposed that 'modernism and postmodernism are engaged in a kind of temporal dance, where one or the other comes to the fore at different moments'. While this is a compelling account of an overall historical schema, I believe that subtle interplay *between* the 'dance

partners' can be perceived in current sound art – or post-digital-age experimentalism – practice. What is sound art's 'response' to *post-postmodernism*? I propose a development in sound art/noise practice that I will term *the altermodern*, a term applied to art by Nicolas Bourriaud and Tate Britain (2009) in a review of a 2009 Tate Gallery exhibition. Some altermodern sound art works pay homage to forbears, thus affording the paradoxical dimension of a 'tradition' status that can now be applied to experimentalism. Also occurring in altermodern sound art creation is the return to – or, for some, the unimpeded continuation of – the ethos of mid-C20th high modernism. This is embodied in particular through the expression of 'noise', celebrating formalist properties of the medium: volume, timbre, intensity of sound and glitch. I examine what the use of quotation of and references to the past means for such a hyper-modernist approach to music making as experimentalism was, where novelty, innovation, formalism and uniqueness were valorised, and how 'noise' is being reinterpreted in the current temporal 'dance' around wrestlings with the post/modernist project. I undertake this through examination of Australian sound art, the most heavily populated 'genre' of current music-making.

**Kuhn, Hans**

Australian National University, School of Language Studies (ehkuhn@netspeed.com.au)

### **A Nation Invents and Presents Itself: Norwegian Song-books for Foreigners**

In the era of nationalism in Europe, Norway had a problem of defining itself. For centuries part of the Kingdom of Denmark but cut off by the Napoleonic wars, the Norwegians aspired to independence but had to accept the King of Sweden as head of state after 1815. Politically, Norway wished to assert itself against Sweden, culturally, against Denmark, showing the world that it had a continuous tradition of separateness from the High Middle Ages. It also sought to match the increasing exchanges with the world – exports of minerals and dried fish, a successful merchant fleet, an increasing inflow of tourists from abroad – by making its cultural resources accessible to foreigners (especially English and German speakers), e.g. through songs expressing love for the region or nation. While 'folk song' of oral tradition had been collected by both Danish and Norwegian musicians, the bilingual editions that started coming out in 1885, often with pitiful translations, were commercial enterprises launched by the first Norwegian music publishers (all immigrated Germans), and the publications were often named after them (*Hals-Album*, *Warmuths Album*). They were partly led by the idea that the essence of a nation is found purest in the interior that has little outside contacts, while at the 'edges' it might be corrupted by foreign influences. So the picture of Norway projected by these songbooks intended for foreigners was one that was true only for a minority of its population, and the pictures used confirmed the idea of an archaic mountain country.

**Landgren, Rachel**

Melbourne Conservatorium of Music, The University of Melbourne (rachelandgren@gmail.com)

### **The 'Great Awakening' on hearing Purcell: Gustav Holst and Early Music**

At Louise Hanson-Dyer's 1927 Paris housewarming, Gustav Holst premiered his settings of 12 Humbert Wolfe songs. During rehearsal his 'soprano of choice' Dorothy Silk exclaimed, 'Gustav, oh! Why did you make them so difficult'. He answered, 'Dorothy, if I could have made them simply I should have been a great man' and went on to explain the artistry of Purcell. Holst is today often paired with Ralph Vaughan Williams, as a result of their long friendship and Imogen Holst's effort to align her father with the pastoral school. While his daughter successfully ensured the longevity of Holst's compositions, she tended to downplay his substantial interest in 'early music'. Holst considered Henry Purcell a 'master of every branch of musical technique' and 'a great dramatic composer'. As Music Director at Morley College (1904-1924) he devoted a large portion of the curriculum to Purcell's music. He supervised the transcription and performance of Purcell's semi-operas *King Arthur* and *The Fairy Queen*, gave public lectures on Byrd, Weelkes and Purcell and encouraged madrigal singing at soirees. He also built up an extensive early music collection, paying homage to Purcell in a number of works through dedications and text selection. This paper will examine Holst's considerable efforts in reviving early music and how this then forgotten repertoire

affected his musical ideas as an educator and composer. Holst's selection of Humbert Wolfe's poem *The Floral Bandit* where the questioning musician is 'forever trying toccatas Purcell might have fingered' captures his curiosity for this early repertoire.

**Larkin, David**

University of Sydney (david.larkin@sydney.edu.au)0

#### **Mr. Bungle Thinks it Through: Finding Coherence in *California* (1999)**

For the first-time listener, Mr. Bungle's *California* (1999) will probably feel like an exercise in stylistic eclecticism. Over the course of the album, and very often within individual songs, the experimental rock group references a bewildering medley of styles, ranging from metal and pop to Middle Eastern, circus and cabaret sounds. And yet, looking beyond the wildly variegated musical surface, there are some elements which give it a sense of coherence. Steve Huey has suggested that 'while the song structures are far from traditional, they're edging more in that direction', a factor which potentially can help rationalise the seemingly random juxtapositions. In this paper, I will suggest that the album 'makes sense' in a different way by exploring the harmonic palette used. In a number of songs the opening motives can be seen to influence the subsequent course of the music in a sophisticated fashion. For instance, in 'RetroVertigo', the alternation of major and augmented triads at the beginning is later transformed into a vertical juxtaposition, while the seventh chords that begin 'Sweet Charity' and 'None of them knew they were robots' undergo important metamorphoses later on. In the course of this paper, I will also investigate the so-called 'Mr. Bungle chord', variously described as an altered power chord, or as one featuring tritones or minor seconds. Groups such as Korn have acknowledged being influenced by this signature chord, suggesting that harmony may indeed be one of the more stable points of identity within this shape-shifting music.

**Lill, Athena**

Sydney Conservatorium of Music, University of Sydney (athenalill7@googlemail.com)

#### **The Cup Game: Musical Play in Secondary Schools**

Musical games and musical play are an integral part of the unique cultures of children and young people (Campbell, 2010; Marsh, 2008). Whilst a great deal of research has focussed on musical play amongst children at primary school (Bickford, 2011; Campbell, 2010; Dzansi, 2004; Marsh, 2008; Young, 2013), little attention has been paid to musical play that occurs amongst secondary school students. This paper will present findings drawn from two secondary schools, one in the UK and one in Australia, that demonstrate that musical play is alive, well and socially important in the secondary school context. Emblematic of this is the "Cup Game", a game that has had a resurgence in popularity following the release of the 2012 film *Pitch Perfect*. This paper will examine a variety of games played by secondary school students, exploring the social role that these games play within the localised peer culture, as well as the role of the internet in mediating and disseminating musical games to teens across the world. Using Young's (2009; 2012) multi-disciplinary framework of musical Childhood Studies, this paper will attempt to demonstrate the multi-faceted and complex role musical game-playing inhabits amongst the teenaged participants of this study through examining their games both socially and musically. Throughout, it will be illustrated by video-recorded observations that were collected as part of a larger, ethnographic study examining the musical lives and learning habits of children and teenagers.

**Lorenzon, Matthew**

Australian National University (Matthew.lorenzoni@gmail.com)

#### **Anxiety, Superego, Courage and Justice: Four Concepts of the Subject in the Opera *L'Écharpe rouge* by Georges Aperghis and Alain Badiou**

On 4 June, 1984, amidst the "quiet revolution" of the Mitterrand government and a decade into the compromises of the "common programme" uniting the French left, a militant opera on French Maoism opened at the Opéra national de Lyon. *L'Écharpe rouge* by Georges Aperghis on a text by the

philosopher Alain Badiou casts the archetypes of post-1968 French communism across the dramatic frame of Paul Claudel's epic play *Le Soulier de Satin* to abstract and reflect upon the movement's failures and achievements. This paper first outlines the opera's political, musical and philosophical contexts to show how reducing the opera to any of these three histories obscures the singular place the opera holds in Aperghis' and Badiou's careers. The method then adopted is to concretely trace lines of influence through the archival, score and interview material available. The paper shows how, as with Aperghis' two other operas on theoretical subjects (*Histoire de loups*, 1976 and *Tristes Tropiques*, 1996), Aperghis' engagement with the intellectual content of *L'Écharpe rouge* is filtered by the libretto's narrative. It is then shown how Badiou's four concepts of the subject "anxiety," "superego," "courage" and "justice" theorised in *Theory of the Subject* (written concurrently with *L'Écharpe rouge*) are embedded in the opera's text, providing the basis for a leitmotivic analysis of Aperghis' compositional techniques. Finally, the paper engages in some broader speculation on the role of musicology in shaping the philosophical connotations of composers and musical styles. While the opera provided Aperghis with a chance to reflect upon the legacies of opera and post-war serialism, his consideration of unity and fidelity in music is radically different to the chaos and fragmentation of Deleuze and Guattari with which musicologists have associated the composer over the past twenty years.

**Loy, Stephen**

Australian National University (Stephen.loy@anu.edu.au)

#### **Dramatic and Dynamic Contrast in the Creation of Large-scale Structure in Led Zeppelin's Live Sets**

That Led Zeppelin's approach to live performance made significant use of instrumental improvisation is well documented, as is their use of dynamic contrast, what guitarist Jimmy Page called "light and shade." Less well understood is Led Zeppelin's control of these elements within performances to produce large-scale structure across the length of their concerts. By analysing representative performances between 1969 and 1975, this paper examines Led Zeppelin's exploitation of contrasts between songs of differing dynamic qualities and improvisational approaches in the creation of large-scale form. The arrangement of loud electric songs with softer acoustic material enabled the creation of structure based on dynamic contrast. Simultaneously, the contrasting of abstract periods of instrumental improvisation with songs performed faithfully to the versions released on record, facilitated a dramatic structure exploiting the tension between the improvised and the familiar. Their repeated use of sets exhibiting these dual components of musical structure demonstrates the importance of large-scale form to Led Zeppelin's live sets. This paper also serves to broaden analytical considerations of structure in popular music. Popular music discourse, including the writings of Josephson, Macan and MacFarlane, has tended to focus on the overt application of structure in concept albums or progressive rock suites. Other writers on structure in popular music, including Covach and Capuzzo, have focused almost exclusively on individual song form. This study sits between these approaches, synthesising an understanding of large-scale structure with a consideration of the ways in which individual songs may be used in combination for dynamic and dramatic effect.

**Maddox, Alan**

University of Sydney (alan.maddox@sydney.edu.au)

#### **An Unreported Solo Motet of the Eighteenth Century: A 'New' Work by Nicola Porpora?**

This paper discusses a previously unreported manuscript motet for solo bass voice, strings and continuo which is held in the music archive of the Biblioteca Antoniana, at the Basilica of St Anthony of Padua. On the grounds of philology, archival context and musical style, it is likely to be the work of the influential Neapolitan composer and singing teacher Nicola Porpora (1686-1768). While Porpora was never employed at the Basilica of St Anthony, he spent several periods of his career in nearby Venice, where he composed a number of choral motets featuring female voices for the famous musical *ospedali* of the city. If authentic, this motet and its companion piece (with which it was mis-



catalogued) stand out as exceptional in Porpora's sacred output as his only solo motets for male voice, and provide interesting comparisons with his writing for bass voice in his operas and oratorios.

**Manchester, Matthew**

Sydney Conservatorium of Music (mman1159@uni.sydney.edu.au)

#### **Solmisation and the Cornetto: Applying Theory to Performance with Historical Wind Instruments.**

One of the most fascinating and enigmatic aspects of sixteenth and early seventeenth century music is the practice of solmisation. Originally a mnemonic for learning chant melody it evolved into a complex framework for expressive performance, as performer-researchers such as Anne Smith have shown in recent years. While knowledge of mnemonic properties have persisted in various modern permutations, its original expressive functions have been largely overlooked. Solmisation notes are described in contemporary treatises as being soft, medium or hard in quality or colour. In the case of the cornetto, utilising historically accurate mouthpieces, and voicing instruments in line with historical fingering charts, especially for forked fingerings, these variations in colour can clearly be heard. Most modern reconstructions of cornetti favour fingerings that give homogenous tone quality, in line with the musical norms of the 1970s when the cornetto was rediscovered. This paper will discuss the practical application of solmisation to cornetto in performances of continental European music. It will describe the very significant effects on phrase direction and melodic shape, and the consequent vertical outcomes. It will then discuss the application of these ideas to English music of the period, with its idiosyncratic solmisation system. The resulting performances are strikingly different from the norms of the early music movement and represent a fundamental shift in the way this music is approached by performers and audiences.

**McCormick, Cameron**

Independent Scholar (cammcc712@hotmail.com)

#### **'Sculpting in Time': Remodernist Aesthetics in the Work of Giya Kancheli**

The perceived decline and possible end of postmodernism has received increasing attention in recent years. Yet, if we are to accept that postmodernism is over, what comes next? One of the many possible artistic movements proposed to replace postmodernism is Remodernism: an anti-postmodern movement which began in the visual arts and has been gathering momentum and breadth throughout the last decade. Yet, whilst the remodernist aesthetic has been thoroughly explored in the visual arts (most notably painting and film), what remodernist music may sound like remains altogether unexplored. This paper will position the works of Georgian composer Giya Kancheli as representative of a form of remodernist music, focusing particularly on the subjective representation of time within the composer's works. Drawing on the film theory and praxis of Russian director Andrei Tarkovsky, one of the figureheads of the remodernist film movement, this paper will demonstrate the way in which both the composer and filmmaker employ similar aesthetic devices in creating works of art, both representing the subjective experience of time in their works through a technique of 'Sculpting in Time'.

**Medlyn, Margaret**

New Zealand School of Music (Margaret.medlyn@nzsm.ac.nz)

#### **Embodying Kundry: Voice, Breath, Narrative and Metamorphosis**

To sing a role – literally to embody it – is to unite a community of internal voices. Portraying the ambiguity of the conflicted 'Kundry' from Wagner's *Parsifal*, embodying her and making sense of the mercurial and changeable quality of her body and voice for the listener, tests the singing actor's capabilities. Ranging far beyond traditional operatic manifestations of simple emotions, the character metamorphoses from an animal-like creature, to sorceress, to a maternal and then seductive woman, and finally to a penitent similar to Mary Magdalene. Building on LeGuin's groundbreaking scholarship on the performing body, I will interrogate my own physical engagement in singing the role of 'Kundry' and describe my performance process. As a singer specialising in

nineteenth and twentieth-century operatic repertoire, I will investigate the mechanics of live operatic performance and, in the context of this role, articulate the complex ways in which a performer negotiates diverse narratives and controls the physical demands required. In particular I will illustrate the ways in which the forms of embodiment that a singer engages in for a bodily production of sound, in and through the breath, shape an interpretation of text and influences the sense of dramatic character. This is crucial for the vocal expression and creates intense operatic vocal experiences for singers and their listeners. Thus, I suggest that an examination of embodied vocal utterance from the singer's perspective illuminates the listener's experience of sound and narrative in performance, as well as the understanding of the nature of operatic texts as they unfold.

**Moyle, Richard**

University of Auckland and Queensland Conservatorium of Music (r.moyle@auckland.ac.nz)

### **Not What is Was: Melisma and the Tongan Aesthetic**

For more than half a century, one category of Tongan group song was characterised in part by regular periods of melismatic singing from a soloist performing the melody part. Such singing provoked widespread public acclaim and private admiration. By the 1980s, changes in singing practice in these songs – hiva kakala – were apparent and a decade later, changes in the song poetry were roundly criticised by some Tongan academics and musicians. By 2013, at least among Auckland's largest formal gathering of Tongan performers, melisma had gone from locally composed hiva kakala. So, how did it operate? What was its function? What aesthetic or cultural influences prevailed to make it decline and has anything now replaced it? Probably for linguistic reasons, very little Pacific ethnomusicology deals directly with the articulation of aesthetic values, but this paper draws on recordings of candid interviews (in Tongan) with prominent Tongan composers and singers in the 1970s, and also the materials provided to me as sole judge of two recent marathon choir competitions each involving a total of around a thousand singers performing live via radio stations in both New Zealand and Tonga. The perspectives of indigenous artists, academic analysis and "semi-insider" adjudicator are combined to suggest answers to such questions.

**Nguyễn, Lê-Tuyên**

The Australian National University (le-tuyen.nguyen@anu.edu.au)

### **Nhạc tài tử: A French Affair**

Emerging in the late nineteenth century and widely performed in the formal rituals and social gatherings, *Nhạc tài tử* still has a strong connection with people's lives in Southern Vietnam today. The author's earlier research demonstrated that *Nhạc Tài tử* was chosen to represent the musical culture of Indochina at the *Paris World Exposition* in 1900. The instrumental and vocal performance of *tài tử* music together with the dance of the French ballerina *Cléo de Mérode* at the *Théâtre Indo-Chinois* was a huge success and received much attention from French media. This paper discusses French writings on *tài tử* music; including Julien Tiersot's 113 years old music score *Danse de l'Indochine*, recently discovered by the author, in which Tiersot notated parts of *tài tử* music performed at this Exposition. Six years later, *Nhạc tài tử* was again chosen to be performed at the 1906 *Colonial Exposition* in Marseille. This paper will illustrate that the experience and inspirations drawn from the performances in France had an impact on the transformation of *Nhạc tài tử* from private performances to concert venues, starting in Mỹ Tho and later in Saigon. This paper hypothesizes that the emergence of *Ca ra bộ* (Sing with gestures), which later became *Cải Lương* (Reformed Theatre), had its roots and drew its inspiration from the integration of *tài tử* music and *Cléo de Mérode's* dance. Like the success at the 1900 Exposition, *Cải Lương* became one of the most popular genres of performing arts in Vietnam in the twentieth-century.

**O'Grady, Pat**

Macquarie University (pogmusic@gmail.com)

### **Brian Wilson and the Recording Studio**

The advent of significant advancements in recording technology have changed recording practice from a process that captures a live performance to a process that contributes structurally and aesthetically to the work itself. Théberge expresses this succinctly by stating that “sound recording has become *productive*, not simply reproductive.” (1997, p. 216) The origins of this go back, in popular music at least, to the 1960s with bands such as the Beach Boys. Cunningham, for example, describes the Beach Boys’ Brian Wilson as conceptualizing the studio as an instrument like a piano or guitar (1998, p. 75-76). Wilson’s work is an example of creative processes and resulting music aesthetics metamorphosing in response to technological advances and emerging cultural trends in record production. This paper will argue that as a result of the use of emerging recording technologies and greater engagement with existing technologies that the style metamorphosis is associated with a change in relative values of the recorded sound aesthetic. The paper will examine a change in the Beach Boys’ style from a Surf culture influenced sound featuring twangy electric guitars and seventh and extended chord vocal harmonies, to more complex instrumental arrangements, constructed on a macro and micro level through significant studio manipulations. This paper will provide a comparative textural analysis of excerpts of the Beach Boys’ early work and later work from the 1960s. The analysis will conceptualize the text as a recording - informed by Moore’s framework for musicological analysis of recordings and record production - and focus on difference of key compositional and record production elements.

**O’Loghlin Michael**

University of Queensland (m.ologhlin1@uq.edu.au)

### **‘Being Galant, in General, means Seeking to Please’: How Changing Interpretations of Voltaire’s Epigram are Reflected in the Metamorphosis of a Galant Sonata.**

As a descriptor of musical style, *galant* has the advantage that it existed contemporaneously with the music it describes. Many identifiers of *galant* music were used by eighteenth-century authors. Some were quite specific, often depicting musical features which distinguish the newer *galant* from the ‘learned’ or contrapuntal style. ‘Seeking to please’ is different: widely understood as an overarching aspiration of *galant* music, it transfers the focus from the music to the audience, and allows for a variety of readings. The music of the Berlin School and in particular the name Ludwig Christian Hesse have made an increasing appearance in recent recordings and printed music, partly stimulated by the rediscovery in 1999 of the long lost archive of the Berlin Sing-Akademie. The presence in this collection of the autograph of a virtuosic sonata for viola da gamba and continuo by J. G. Graun, together with a previously known radically rewritten variant of the work by Hesse, allows me to construct a narrative about the metamorphosis of the work in response to changing political and musical hegemonies. It seems that Graun provided one of the most technically difficult pieces in the repertory specifically to please Hesse, who was considered ‘incontestably the greatest gambist in Europe.’ When Hesse rearranged it for his employer Prince Friedrich Wilhelm, the prince’s pleasure required a very different texture and even a different formal structure. This paper integrates with a strong AU/NZ current of investigation into German Baroque music. This research has also informed a new edition of the work.

**O’Sullivan, Alexander**

Melbourne Conservatorium of Music, University of Melbourne (aosullivan@student.unimelb.edu.au)

### **Does it Change, or do We? Productions of Luigi Nono's *Intolleranza 1960***

In the fifty years following the premiere of Nono's first opera, *Intolleranza 1960*, there have been perhaps fifteen productions of the work in Europe and the US. In this paper I argue the ambiguous or confused nature of the opera's political aims has led to a tendency for later productions to pull the work out of history, transforming it into a mythological parable. I argue this confusion was never

intended by Nono, and is instead a result of changing institutional and political priorities as well as the difficult circumstances surrounding its premiere in 1961.

**Parham, Blake**

The University of Adelaide (blakeparham@gmail.com)

### **Sir Andrzej Panufnik; Defection and Compositional Development**

Throughout the course of history many people have chosen or were forced to leave their homeland due to political pressures. In the case of Polish emigration over the last two centuries; from the Three Partitions of Poland 1795-1918, to the more recent Communist Regime 1945-1989; emigration was prevalently dictated by political unrest. A large percentage of the forced emigration of this period comprised intellectual elites who repeatedly became the primary target of persecution, usually due to their patriotic affiliations. It was not uncommon for artists who were formerly acclaimed in their homeland to find themselves lost in their new environment, outsiders, whose art was in many cases unappreciated or simply ignored. Sir Andrzej Panufnik (1914-1991), one of Poland's most promising composers of the post war era, left Communist Poland in 1954 and defected to the United Kingdom. This presentation will explore how Panufnik's defection may have transformed his compositional style. It was not only the sheer act of defection which affected Panufnik's compositional development, but many interrelated circumstances. *Inter alia* a lack of media attention caused Panufnik's music to be largely ignored by the public and music broadcasters in his early years in Britain. Thus, he was forced to engage in other non-compositional work through which his compositional development stagnated. The turning point in his compositional development came initially in 1963 with the highly successful *Sinfonia Sacra* and more completely in 1969 when he composed the *Universal Prayer* and fashioned what he saw as his own completely individual compositional technique.

**Plesch, Melanie**

Melbourne Conservatorium of Music, The University of Melbourne (mplesch@unimelb.edu.au)

### **The Metamorphosis of a National *Topos*: The *Huella* in Argentine Art Music from Alberto Williams to Carlos Guastavino**

In his 1894 *El rancho abandonado* for piano, regarded as the founding moment of Argentine musical nationalism, Alberto Williams included a nine-bar sequence alluding to the characteristic harmonic pattern of the *huella*, a Pampean folk song and dance. Since then, the *huella* has become one of the most pervasive *topoi* of the rhetoric of Argentine musical nationalism and is found—as a marker of Argentineness—in numerous works, including Alberto Ginastera's *Cuyana* for piano, and Carlos Guastavino's art song *Pampamapa*. The *topos* alludes to the world of the gaucho, ideas of nostalgia and loss, and the Pampean landscape, all of which are enmeshed with Argentina's official myths of national identity. The theoretical framework for this study is my own adaptation of topic theory to musical nationalism. I regard the Argentine case as a musical-rhetorical system in which references to folk music—songs, dances, and instruments—constitute a topical network (Plesch 1996, 2008, 2009, 2012). Topic theory allows us to explain the rhetorical efficacy of the nationalist repertoire, especially in works where the references to traditional musics are fragmented and highly abstract. Topical awareness allows us to place a work within a specific expressive framework and affords more nuanced interpretations of the repertoire. The *topos* of the *huella* has two signifiers: an idiosyncratic chord progression (I, b♭I, III, V, I) and a rhythmic structure in 6/8 featuring a characteristic acephalous beginning in quavers and a hemiola in the second bar. I trace the metamorphosis of this *topos* from *El rancho abandonado* to *Pampamapa*, and conclude that early nationalist composers such as Williams, Aguirre and Boero exploited the characteristic harmonic sequence, whereas later composers such as Ginastera and Guastavino used the rhythmic pattern.

**Post, Jennifer and Jane Davidson**

University of Western Australia (Jennifer.post@uwa.edu.au)

### **Musical Exhibitions and Evolving Views of Performance: A Multisite Exhibition on Music and Landscape in Eastern and Southern Africa**

Museum exhibitions and other displays of information about musical performance, social landscapes, and materiality provide opportunities for sharing new and old data with diverse communities. A multisite musical exhibition offers interpretive musical and social scenes that visitors in different locations absorb, respond to, and to which they can potentially contribute new information. In November and December 2013, images, sounds, instruments, and manuscript data related to music and landscape in Eastern and Southern Africa, drawn from the John Blacking Collection housed at the University of Western Australia, will be on exhibit at UWA in Australia and soon after in Limpopo, South Africa. Selected materials from the exhibition will also be displayed on a public web site. Drawn from the field data of a distinguished ethnomusicologist, the musical information in manuscripts, transcriptions, media images and recordings will be shared across a wide geographic, cultural, and social range. This will provide opportunities for local individuals and communities (in Australia, South Africa, and on the internet) to learn from and respond to musical events and objects that reflect past practice, and to offer their views on relationships to contemporary performance. This paper will use this case study as a forum for sharing and discussing creative approaches to displaying musical information among scholars, musical communities, and exhibition visitors. The challenge is to offer each community specific knowledge and interactivity that demonstrates sensitivity to the needs of individuals and groups while sharing unified goals for the exhibition itself.

**Pugh-Kitingan, Jacqueline**

Universiti Malaysia Sabah (jacquie@ums.edu.my)

### **Sources, Sounds and Meanings of *Turali* (Noseflute) Music in Dusunic Cultures of Sabah**

The *turali* noseflute (also known as *turahi* among some of the Kadazan Dusun of Tambunan, and *tuahi* among the coastal Kadazan of Penampang) is traditionally played solo as a form of personal entertainment and expression among most of the indigenous Dusunic societies of Sabah, the east Malaysian state of northern Borneo. The instrument has the same basic structure and performance technique in all Dusunic communities where it is played, but can vary in length. In most cases, as among the Lotud Dusun and some of the Kadazan Dusun, its music expresses happiness and imitates the melodies of traditional songs. Among the Rungus, it can also be played by a novice priestess to help her memorise the melodies of ritual chants when practicing alone outside of the ritual context. Its soft sound is also considered soothing when played at night in the longhouse. For the Kadazan Dusun of the central part of Tambunan, however, *turali* music expresses melancholy and imitates the stylised crying of female mourners during a wake. It is not played during mourning, but months or years later to express sorrow for a departed relative. Drawing upon more than 30 years of research by the author among indigenous Sabahan communities, this paper compares and contrasts different examples of *turali* performance, discussing the sources, sounds and meanings of the music, and showing the metamorphosis of vocal motifs into melodies played with the *turali*.

**Rocke, Stephanie**

Monash University (stephanie.rocke@monash.edu)

### **Denying Secularity: Paul Chihara's Folksong Mass, *Missa Carminum***

The idea that humankind is innately religious has been an increasingly unpopular notion in the secularising societies of the West since the Enlightenment. However, the ongoing process of change in the idea of religion took a sharp metamorphic twist in the 1960s. While the secularists' challenge of the institutional shapers of religious experience was continued, free-thinkers took a new direction, questing for "something else" to replace the lack of any ultimate meaning in a secular life. For Japanese American composer Paul Seiko Chihara (b. 1938) this constituted a return to the idea of the innate religiosity of the human being. An energetic, engaging personality with an empathy bred from

post-war experiences of first virulent prejudice and then affirmative action policies, he says “(his) life has always been an attempt to reconcile opposites, usually violently conflicting opposites”. Accordingly, this paper draws on music analysis and personal interviews with the composer to consider how Chihara reconciles the profane with the sacred in *Missa Carminum* (1974). Inspired by the idea of Bernstein’s controversial Mass (1972), Chihara was nevertheless prompted to “do it better”. Whereas secular culture and religious ritual clash in *Mass*, Chihara strives for an empathetic blend of the two. Combining his love for humanity and popularised folk music with his Catholic education, there is little that separates the religious from the profane in *Missa Carminum*. Far from being a work of agape, however; for Chihara his admixture demonstrates how religion can become an inclusive realm, purifying the profane through eros.

**Roennfeldt, Peter**

Queensland Conservatorium Griffith University (p.roennfeldt@griffith.edu.au)

### **Drawing a Very Long Bow – Change and Continuity Across 100 Years of Chamber Music in Queensland (1872-1972)**

This paper examines the contexts in which Queensland’s chamber music activities developed across 100 years (1872-1972), from the arrival in Brisbane of R.T. Jefferies until the disbandment of Music da Camera. The latter was a presenting organisation which grew out of its namesake string quartet post-WWII, much like Musica Viva, whose national network extended to Queensland. The contribution of pioneering ventures such as Jefferies’ ‘Monday Popular Concerts’ (1872-92) and the Brisbane Chamber Music Society (1910-25), and also the impact of official sponsorship through the government-funded Queensland State String Quartet (1944-52), are also significant. Through sampling these and other case studies, the question is asked whether much, if anything, has changed over time.

Like most performance genres, the experience of chamber music mirrors its socio-cultural context. As a so-called ‘serious’ or ‘specialist’ genre relative to broader community activities, chamber music has occasionally been critiqued as a tangible benchmark of Queensland’s cultural development, in part because of its ‘educational’ value. While some repertoire is perennially popular, the inclusion of unfamiliar and/or contemporary works has fluctuated, according to performers’ and audiences’ preferences. Another consistent theme has been the perennial challenge of devising a sustainable business model, and also the quest for the ideal concert venue. This paper draws on research initially conducted around the 2012 ‘Crossbows’ Festival, and which has to date produced several articles, live performances and presentations, a critical edition, and several forthcoming publications. As this aspect of Queensland’s music-making has been largely overlooked until recently, this paper will assist further in filling a significant gap in local research.

**Selleck, Johanna**

University of Melbourne (johannas@unimelb.edu.au)

### ***Becoming: A Composer Explores Ideas about Connection, Change, and Creativity.***

My work as a composer has become increasingly concerned with exploring the connections between ourselves and the world around us and ideas about change. This is most strongly realised in *Becoming*, a work for soprano, countertenor, bass, shakuhachi and string quartet. *Becoming* incorporates haiku by composers from around the world dating from 900 AD to the present day and uses four languages (English, French, Japanese, and Tibetan). It is structured around the four seasons and represents the cycle of life and death. The images of haiku express shared feelings and perceptions that transcend cultural barriers. *Becoming* has itself gone through a process of metamorphosis since the first performance in 2006 and a performance in August this year at the Melbourne Recital Centre. The idea of metamorphosis has now become intrinsic to the work itself and my intention is that it will remain ‘fluid’, without ever achieving a final, concrete form, but will continue to respond to time and place by changing the languages and the *haiku* themselves according to where and when the work is performed. Drawing upon my previous work investigating the socio-cultural implications music, my paper will use *Becoming* to examine how art both reflects

and responds to change as well as its role in affecting social change. The discussion will be placed in the broader context of theories of creativity, including the work of authors such as Vera John-Steiner, Mihály Csikszentmihályi, and Robert Sternberg.

**Schattenkirk, Kevin C.**

University of Western Australia (kev.schatt@gmail.com)

#### **Matthew Shepard, Music and Social Justice: Evolving Perspectives on the LGBTQ Community Through Performance**

My work examines music and performances in two performative contexts (popular music and gay & lesbian choruses) about the 1998 murder of Matthew Shepard, an openly gay university student in Laramie, Wyoming. The implications of Shepard's murder pertain to the relationship between anti-gay rhetoric and homophobic violence. Music and performances related to the Shepard murder addresses these implications, and in many instances questions responsibility for such crimes against Lesbian, Gay, Bisexual, Transgender and Queer (LGBTQ) people. This paper focuses on Shepard-related performances by Gay and Lesbian Association of Choruses (GALA) in the United States. Such performances are designed to address contemporary LGBTQ issues, affecting audiences with accessible music while humanizing LGBTQ performers through emotional musical expression. As such, I will draw from my recent work with the San Francisco Gay Men's Chorus (SFGMC), which performed a concert for Shepard in Laramie, Wyoming in 2012. Most significantly, the preliminary findings of my work with SFGMC in 2013 address the necessity of performing music for and commemorating Shepard as a means of speaking to contemporary LGBTQ issues in the US.

**Silva, Javier**

Monash University (Javier.silva.zurita@gmail.com)

#### **Music and the Promotion of Cultural Identity: An Indigenous Music Program Introduced to the Curriculum of a Mapuche School Community**

This paper presents a case study that describes an ethnic music program within an indigenous educational setting and interrogates its potential effectiveness as a tool for the promotion of cultural identity. In order to do evaluate its potential two instruments were developed: *evaluative criteria for intercultural music-making activities* and *three outcomes for intercultural music-making activities*. These two instruments are based on the three facilitating factors for the analysis of multicultural policies in educational settings cited in several recent OREALC/UNESCO studies. The indigenous community involved in this research is part of the *Mapuche* ethnic group, specifically the sub-group called *Pewenche*. The *Pewenche* community of Trapa-Trapa Butalelbun which is the focus population for this study speaks a dialect called *Chedungun*. They are situated at the place called Alto Bio-Bio, in the Andes Mountains at the central-south of Chile. The findings from this research relate principally to *Mapuche-Pewenche* cultural activities, in which music is implicitly present and plays an important role. Moreover, the issues relating to the incorporation of *Pewenche* repertoire into the curriculum are explained, particularly those associated with the ownership and management of *Mapuche-Pewenche* traditional knowledge. Highlighting the metamorphosis of the traditional *Pewenche* music when included in the school curriculum, this paper shows the endeavour of the *Pewenche* community to deal with a non-traditional scenario, shifting and changing their own cultural codes to match the requirements of a systematized school program.

**Solomon, Lexine**

Deakin University (lexysol@hotmail.com)

#### **Reflections on Belonging, Identity and Gender by a Torres Strait Islander Woman Performer**

Music plays an important role for Torres Strait Islander women to express their identities and sing of their continuing resistance against oppression (Barney and Solomon 2010). In this paper, I reflect on how I, as a Torres Strait Islander woman performer use my music to express my connections to the Torres Strait Islands and find strength and resilience. Drawing on research from my current honours

thesis, I consider how identity, gender and resilience are embedded in my songs and my ongoing attempts to have my voice heard. Short performances of three of my contemporary songs are interwoven with critique of current literature on Indigenous Australian performance practices to weave a story about how I 'perform' my identity as a Torres Strait Islander woman, cope with adversity and connect generations of Indigenous Australian women through my song. Using current literature on resilience (Lemerle and Stewart 2004) and healing through music (Blacking 1973; Magowan 2005), I also reflect on the role of contemporary song in strengthening my own health and wellbeing and ways song has provided the metamorphosis for me as a Torres Strait Islander woman. I also reflect on the process of undertaking my honours thesis and the role of alternative dissemination (O'Sullivan 2009) through the inclusion of my songs within my thesis to demonstrate how my songs provide me with strength and a connection with the Torres Strait region. Conclusions will be drawn regarding the ways contemporary music functions in this context as a vehicle for resilience to empower myself and other Indigenous Australian women.

**Stockigt, Janice**

Faculty of the VCA and MCM, University of Melbourne (j.stockigt@unimelb.edu.au)

### **Transformation from Baroque Ensemble to Classical Orchestra: A *Te Deum* performance by members of the Dresden Court Orchestra, May 1733**

In 1733 a well-documented event shows that in that year the instrumental ensemble of the Dresden court had every appearance of being orchestra for which countless symphonies were to be written in the coming years. Following the death of August II on 1 February 1733, his son and successor – the new Elector of Saxony Friedrich August II – travelled to Bautzen in Eastern Saxony as part of a tour of homage. There, he entered the cathedral of St Petri where a *Te Deum* laudamus was performed by an elite group of musicians from Dresden, together with trumpet and timpani players from the court. Who were the twenty-one instrumentalists and nine vocalists who travelled for this event in the weeks before Bach submitted his *Missa* to this new elector? What was the disposition of the Dresden court orchestra and singers? And what led to the choice of this special group of performers from within the Dresden *Hofkapelle*? Answers to these questions demonstrate that the high quality of the patronage offered by Elector Friedrich August II at this moment in time. Furthermore, evidence of his direct involvement in the selection of musicians for his court ensemble in 1731 reveals that this patronage was largely responsible for the metamorphosis of the Baroque ensemble of Dresden's court into an orchestra of Classical proportions.

**Sullivan, Kate**

Monash University (kathrynsullivan@bigpond.com)

### **A Transmutation of the Seventeenth-century French *Air de Cour*: From Gold to Lead?**

What effect on intent, meaning and reception does translation have on song? The 1629 publication, *French court-aires, With their Ditties Englished*, compiled and translated by Edward Filmer, provides the context in which to explore responses to this question. The Filmer collection is a well-known document which has seemingly been dismissed by scholars of the seventeenth-century French *air de cour* for not being French enough, and English lute-song scholars for not being English enough. In this paper, I aim to provide a different perspective from which to view this unusual collection, by considering Filmer's motivations for undertaking his translatory endeavour, the influence this has on its content, and the possible outcomes for him and the intended audience. I first consider the intent of the composer and/or poets in creating the source *airs* and compare that to Filmer's in making his translation. Next I examine the extent to which meaning from the source text is preserved in the translation. Finally, I scan the available evidence on the likely reception of the source and translated *airs*. Each of these aspects of translation could occupy a paper in themselves, however, when viewed together they represent the beginning, middle and end points of both creation and translation – motivation, content, outcome. An examination of the whole process enables an illustration of the full impact of song translation, beyond just that of changing the language.



**Szabó, Zoltán**

University of Sydney (zoltansz@optusnet.com.au)

**“An Exceedingly Careless Scribe”: J. P. Kellner’s Copy of the Bach String Solo Works**

Johann Peter Kellner has long since been recognised as one of the most prolific copyists of J. S. Bach’s works. Copies of at least forty-six Bach compositions survive in Kellner’s hand, while many more have been lost. Most of his surviving copies were of organ and clavier compositions of Johann Sebastian, although there are some notable non-keyboard works amongst his copies as well. The best known of these are the two sets for solo string instruments: the six Cello Suites and the Violin Partitas and Sonatas. Kellner was a skilled organist and cantor but without prominent expertise in playing a string instrument; therefore the reasons behind his endeavour to make these copies are intriguing. According to handwriting studies, both sets of copies stem from the same period, yet internal evidence suggests that they seem to have been based on models of very different calibre. As neither of those models seem to have survived, any evidence to suggest *what* authorial script Kellner actually copied can only be circumstantial. Kellner’s dependability as a scribe has often been questioned in the past because of some of his obvious copying mistakes. However, a re-evaluation of the evidence suggests that the problem may have been not his copying but the quality of the exemplars he was working from. If that is true, then the authority of his copies may need to be significantly reassessed. This paper will take a fresh look at his work as mirrored in his copies of the Violin and Cellos Solos.

**Taylor, Marie-Claire**

University of Auckland (Marie-claire@taylor.co.nz)

**Hofkapellmeister and Topics of Death**

Georg Reutter (1708-1772), Florian Gassmann (1729-1774), Giuseppe Bonno (1711-1788) and Antonio Salieri (1750- 1825) served successively as Hofkapellmeister at the Viennese court from 1769 to 1825. Since each of these four composers wrote at least one Requiem, it might be argued that their works provide an ideal lens through which to examine the Requiem tradition on one particular location. This paper identifies and compares the use of topics in the Dies Irae of Reutter’s Requiem in g minor (composed 1753), Gassmann’s incomplete Requiem in c minor, Bonno’s Requiem in E flat major and Salieri’s Requiem in c minor (composed 1804). These include the majesty, lament, ombra and military topics, which have been written about briefly by Clive McClelland, Raymond Monelle and Leonard Ratner, as well as the hitherto unexplored topics of fire and trembling. This paper argues the possibility that a specific Hofkapelle style may exist and that this exerted an influence on composers working outside the milieu of the court.

**Tedesco, Rob**

University of Auckland (j.tedesco@auckland.ac.nz)

**Why Beethoven? Auckland, Orchestras, and the meaning of “value.”**

In this paper, I examine the process of professionalization of orchestral ensembles in Auckland and how this led to the formation of the Auckland Philharmonia (APO), with particular reference to the Auckland String Players and Symphonia of Auckland. Using data collected from ethnographic and archival sources, I examine how a group of semi-professional string players developed into a fully professional ensemble in the present day. By looking at the formation of these ensembles, I explain how it was that “in 1940 . . . a group of keen musicians who felt the need for an orchestral ensemble capable of giving public performances came together”, as explained by the Auckland String Players’ annual report in 1951. This venture became the Symphonia of Auckland, by 1975 a full-time symphony orchestra. By 1980, the orchestra was near insolvency; a lack of financial support from the Auckland community had effectively doomed the organization. Declaring bankruptcy, the orchestra was disbanded. By 1981, however, a new orchestra had been founded, soon known as the Auckland Philharmonia, as the players of the Symphonia felt the city needed an orchestra. This research focuses on the dynamics of cultural and economic “value” in the context of modern day

orchestral performance in Auckland, NZ. I will demonstrate how musicians and members of the community responded to a changing cultural and economic climate in the search for a stable structure for music production, a structure that other orchestras can emulate in the changing nature of orchestral ensembles in the twenty-first century.

**Tipping, Nick**

New Zealand School of Music (nick.tipping@gmail.com)

**Do you Know what it Means to Miss New Orleans? Talking and Playing Jazz in Present-day Wellington, NZ**

In its most widely accepted form, the “jazz tradition” consists of fundamental characteristics and practices derived from the innovations of a canon of largely African-American artists, between the 1920s and 1960s. It provides the framework around which jazz discourse is constructed, and against which jazz practice is tested. Playing jazz in present-day Wellington, New Zealand, raises issues of authenticity, meaning and recontextualisation, given the cultural and contextual difference between present-day New Zealand and the traditional sites of jazz innovation, such as New Orleans, New York and Philadelphia. Such issues are familiar to scholars of the “new jazz studies”. However, the resonance is less clear among members of the Wellington jazz scene, where the discourse focuses on performance.

The referential communication of spoken words can enhance, and be enhanced by, the gestural aspect of musical activities (Feld, 1984). Over the past 18 months, I have interviewed, played with, and observed Wellington jazz musicians at work. By engaging in these different methods of communication, I examine the discourse and practice of Wellington jazz musicians in relation to the “tradition”.

**Tregear, Peter**

Australian National University

**The Modernist's Mask: Metamorphosis in Grainger's Music**

This paper takes as its starting point an examination of Percy Grainger's setting of the Scottish folk song ‘Hard Hearted Barb'ra (H)ellen’. It opens in a relatively straight-forward manner, reminiscent of what we have since come to admire, as Grainger's quasi-ethnomusicological care to preserve the characteristic inflections of folk-song singing as he had actually heard it. The piano accompaniment's later musical ‘interventions’ into the unfolding folk-song, however, develop to the point of such extravagance that the listener cannot but acknowledge the presence of the composer as a self-conscious manipulator of, and commentator on, the original musical material and the narrative it conveys. In ‘Hard Hearted Barb'ra (H)ellen’, we can locate this musical extravagance principally in the ironic excess of expressive harmony he conjures (which is, arguably, an aspect of Grainger's compositional style from which much of its distinctive sound originates). The effect for the listener, however, seems far from the caustic kind of irony we might more readily associate with the music of Grainger's contemporaries like Stravinsky and Shostakovich (where music mask-wearing seems to help foreground a claim to musical objectivity or purposeful insincerity). Our emotional imagination, I argue, is able to be extended by the contradictions we hear in the transformative processes in his music, not cynically detached from it, despite our awareness of the historical condition of the rural culture he celebrates, and indeed tonal music itself, by the early twentieth century.

**Vicente, Victor A.**

The Chinese University of Hong Kong (vvicente@cuhk.edu.hk)

**“Here We Are Again Now”: The Immigrant Experience in Portuguese Popular Song**

Portugal's 1974 revolution marks a watershed period in the nation's eight centuries of history. The toppling of the ruling fascist regime and the subsequent decolonization of the empire's far-flung territories ushered in tremendous political, social, and cultural upheaval that would have lasting impact for generations. Immigration and displacement, in particular, came to define the lives of not

only the millions who fled to Europe and the Americas in the decade prior, but also of the *retornados* who came back from Africa and elsewhere in the years immediately after. This paper explores a subset of songs about the immigrant experience unique within the distinctive style of Portuguese popular music that emerged at the turn of the 1980s in the wake of this trauma of mass translocation. It analyzes the complex and ironic setting of sentiments like nostalgia, longing, and regret to simplistic, lively dance music. Unnamed and little studied, this awkward genre combines folkloristic features with what were already at the time somewhat outmoded disco and pop idioms. The paper demonstrates that the genre as a whole and the immigration songs in particular, however, merit serious consideration not only because of their enduring popularity among rural and diaspora communities, but also on account of their current revival following the 2010 economic crisis. Their capacity to simultaneously express anxiety and establish a place of belonging lends them well to a more complex theorization of music's significance in times of great change and uncertainty.

**Ward, Aleisha**

University of Auckland (aleisha.ward@gmail.com)

**"Adventures in Sound to No Man's Land": Dave Brubeck's First New Zealand Tour and the Genesis of 'Maori Blues'.**

On the evening of March 27 1960 the Dave Brubeck Quartet arrived at Whenuapai Airport, Auckland, New Zealand after a whirlwind tour of Australia. During the obligatory airport question and answer session, Brubeck stated that he was intending to look for new compositional material while in New Zealand and it was suggested that he examine translations of Maori poetry for ideas. This suggestion proved well timed as the next morning on arrival at Wellington Airport the Brubeck Quartet was given a Maori welcome performed by the Te Pataka Concert Party. This paper examines the 1960 tour of Auckland and Wellington by the Brubeck Quartet, and their interactions with New Zealand fans and musicians offstage in relation to the genesis and composition of the song 'Maori Blues'. Beginning with the Auckland and Wellington airport arrivals I will trace Brubeck's interactions with New Zealanders, and the contexts in which he and the other members of the Quartet were exposed to/interacted with Maori culture. I will then consider Brubeck's inspiration for 'Maori Blues', his compositional philosophies and methods, and the recording of 'Maori Blues', both for the album *Time Further Out* and the subsequent single release of 'Maori Blues' in 1965. From this I will draw conclusions about how Brubeck interpreted his experiences with Maori culture and music through the lens of jazz, and how this is portrayed through 'Maori Blues'.

**Weiss, Sarah**

Yale-NUS College, Singapore (sarah.weiss@yale-nus.edu.sg)

**Kroncong, Gamelan, and Beethoven: Music as Metaphor in Shackles (Belenggu) - a 1930's Nationalist Indonesian Novel**

Kroncong is an Indonesian popular music associated with the nationalist period of the 1920-50s. The prominent intellectual and novelist Armijn Pane argued that kroncong should become Indonesia's first national music, rather than a regional music like gamelan, since it made audible the hybridity of modern Indonesian culture itself. In his short novel *Shackles* (1938), Pane depicts the clash of cultures – local-traditional, upper class-lower class, Western-modern, hybrid-national – in terms of musical forms. The married life of Tono and Tini begins with Western art music and dissolves when Tono – in the search for his true, inner soul – discovers kroncong as sung by a former childhood neighbour who has become a kroncong singer, Siti Hayati. Unable to resist he reaches out to the sound, and secondarily to her, only to discover that his soul is moving to a future that contains neither his Beethoven-playing wife nor his kroncong-singing lover. All three characters find themselves in face-to-face encounters with an (musical) Other (i.e., each other, new "Indonesian" nation, the West). Each realizes that the Other, albeit in varied manifestations, is the cause but may also be the solution to his or her ontological crisis. In this short novel, music functions as a metaphor for shifting Indonesian national and individual identities in the 1930s.

**Welna, Maria**

University of Sydney / Sydney Conservatorium of Music (mwel8525@uni.sydney.edu.au)

### **Elements of Pianistic and Interpretative Metamorphosis in Liszt's Organ Works**

Modern performance imperatives dictate that a performer should strive to carry out the composer's intentions in order faithfully to portray a work (curbing any individualistic tendencies in favour of a literal, note-for-note rendition of the score). Such a work-focused (textual) performance tradition is characteristic of the modern performance style and can be heard on record from the 1930s onwards. Peres Da Costa, Philip, Brown and Hamilton discuss an earlier, highly expressive, performance tradition (observable in recordings before the 1930s) and point to a dramatic shift in playing style which resulted in the expunging of many nineteenth-century performing practices (great textual freedom, unnotated arpeggiation, dislocation, transcription, preluding, improvisation, individuality). Although a performer-centric culture was prevalent during the first half of the nineteenth century, Samson speaks of a dichotomy between virtuosity and the growing work-focused orientation. During the latter half of the century, this evolving reverence for the work is reflected in the composition and performance of 'serious' music, the formation of a so-called canon of repertory and a move away from earlier performer-centric practices, now deemed old-fashioned and/or irrelevant. My study of Liszt's substantial organ works serves to illustrate a number of these practices. In this paper I aim to examine Liszt's works through the lens of an earlier performance tradition, with a particular focus on elements of pianistic and interpretative 'metamorphosis'. This will be accomplished through an analysis of historical and modern recordings (including Latry's pedal-piano project), significant instruments as well as existing transcriptions of the works.

**Whitt, Joanne**

Vision College, ATC New Zealand (Joanne.w@visioncollege.ac.nz)

### **What is an Original, Anyway? The Problem for Composers and Songwriters.**

Long before music became an art it was a skill and craft; a working occupation. The composer was paid to produce music, usually to quite explicit orders from his employer, and so compositions were generally written for purely pragmatic or contextual reasons. With the emergence of the individual in the nineteenth century came an interest in the creative arts; the composer as hero (Beard & Gloag 2005). Robert Schick (1996) suggests that, in the twentieth century, the sign of the great composer was in the use of new effects; artistic culture began to value innovation. Leonard B. Meyer considers that the importance placed on originality led to a departure from conventional rules and the prestige given to self-expression stimulated change (1994). This is a view commonly held today, that the artist is an inspired and unique individual who communicates distinctive ideas through their creative work (Sawyer 2006). However, the creative artist is a product of the age, influenced both by history and contemporaries. What might be called "inspiration" and "invention" may be considered "an unconscious creative re-shaping of already existing materials in the tradition" (Cooke 2001). Because any musical work necessarily uses and transforms the prior work of others in some way, a vision of the composer creating a truly new musical work from their inner most being is both flawed and misleading. This paper examines the changing concepts of originality; suggesting that most popular songs and concert works are more derivative than original – presented in a musical language that engages listeners with material they are already familiar with and has been used by others before.

**Widyawati Binti Madzhi, Nadia**

Monash University, Australia (nadiawidyawati@yahoo.com)

### **Music for the Dead among the Melanau People of Sarawak**

Traditional customs (adat) are still highly valued among some of the Melanau people in Sarawak, Malaysia, the most complete attributes of which are found in the major traditional rituals surrounding death. The death rituals make reference to the spirits of nature (ipok) which are still venerated by the Animist Melanau (A-Likou). The Muslim majority reject these beliefs but the A-Likou and some Christians still wish to be buried according to the adat, including the playing of a

gong ensemble throughout the entire ceremony. The singing of poetic dirges (puisi dalam ratapan) by professional mourners was common in the past, however it is now on the verge of extinction as the Muslim Melanau and Christian Melanau no longer practice it. Taking an example of a death ceremony in Mukah, I shall describe and analyze both the musical arts and their functions in the Melanau community. This paper is research-in-progress representing a small part of my PhD thesis.

**Williams, Michelle Ladwig**

University of Auckland (mwil437@aucklanduni.ac.nz)

### **Transnational (Dis)connections: Constructing *Koli Niue* (Niue performance) in New Zealand**

The South Pacific nation of Niue's historic political association with New Zealand, and labour economy conditions that encourage migration, have led to the establishment of transnational Niue communities in Auckland ten times larger than the present population of Niue. In New Zealand, Niueans are demographically and politically grouped with other Pacific peoples in opposition to New Zealand Europeans, Maori, and Asians. At only 8% of a population of 230,000 Pacific people, Niueans are positioned in New Zealand as a "minority within a minority" and easily dominated in public Pacific discourses. The use of *Vagahau Niue* (Niue language) amongst young people has shifted to English both in New Zealand and Niue itself to a point that may be irreversible. These conditions have proved problematic for the construction of *koli Niue* (Niue performance) in New Zealand. Unlike Samoan, Tongan and Cook Island communities in New Zealand whose transnational flows around music and dance have an element of relative consistency, Niuean performance between Niue and New Zealand has noticeably diverged. This paper draws upon fieldwork in Auckland and Niue to examine the ways in which Niue performances are (dis)connected; and present debate within Niue communities about how *koli Niue* is idealized and valued. I argue that Niue communities' positioning in "Pacific" New Zealand and its youth-oriented performance culture encourage the development of a distinctive Niue performance aesthetic, through the re-appropriation of colonial tropes, multiple and shifting Pacific identities, and the embracing of hybridity.

**Wilson, Brett**

Vision College, ATC New Zealand (Brett.w@atc.ac.nz)

### **The Finn Brothers' *Everyone Is Here* – "What it is to be a New Zealander"**

Neil and Tim Finn released the album *Everyone Is Here* against New Zealand's political and cultural backdrop circa 2004. The album was received favourably both critically and commercially, achieving three times platinum status (over 45,000 copies sold). This presentation attempts to ascertain why the album generated such interest among New Zealand music consumers, with particular emphasis on the lyrical themes. This task necessitates a discussion of New Zealand's changing national identity, particularly the national traits of artistic identity and religious and socio-political trends. The basic assumption is that popular music is a product of its time. It is a culmination of political, religious and antecedent artistic achievements. The intersecting points of these achievements will be investigated in order to shed light on such notions as popularity and national identity.

**Winhall, Ellen**

University of New South Wales (e.winhall@student.unsw.edu.au)

### **Outside the Cage: Performance Practice in *Aria***

Singers embody knowledge that is neither notated in, nor dictated by, a score. This embodied knowledge is present in the individual decisions that each performer makes at the point of performance, performed through the specificity of a singer's own instrument. When these individual performers' idiosyncrasies can be mapped in more than one singer's performance, we can say that there is a discernible performance practice. This paper will explore the performance practices that exist in a number of performances of John Cage's *Aria*. Although there is plenty of material for investigation, very little work has been done to explore muscologically the existence of performance

practices for avant-garde vocal works. Specific performers may be mentioned in scholarship in passing, and some performers (such as Cathy Berberian) have been referred to as ‘co-creator’<sup>1</sup>, but the performer’s role (and their performances) usually is used to describe their influence on a composition, rather than as an idea worthy of investigation in itself. The score for *Aria* does not specify pitch classes, articulation, tessitura, rhythm, or how the performer moves from one note to another. Instead, the performer is given a visual ‘shape’ for each gesture, a colour, and text (as well as the composer’s preface). Emerging as common in a number of performances are choices of timbre, vocal register, and intervallic contours of pitch and rhythm. Given Cage’s graphic notation, I argue in this paper that these choices can be attributed to a performance practice, bringing new insight into the performance of *Aria*.

**Wren, Toby**

Queensland Conservatorium Griffith University (toby@tobywren.com)

**Talking in Tongues: On Creating a Collaborative Space for Intercultural Music Making**

Jazz practice has always been inclusive and its origin reveals a mixture of styles. Its evolution can be tracked through encounters with so many of the world's musical traditions. But, some musics seem to resist such assimilation or hybridisation, and on musical rather than political particulars. Like other jazz musicians, particularly in the last decade (Mahanthappa, Sherriff, Dimond, Iyer), the author encountered Carnatic music, the classical music of South India, and was motivated to reflect the encounter in his own compositions and improvisations. The Carnatic music tradition, characterised by improvisation, complex rhythmic structures, a repertoire of compositions and a diverse approach to melodic generation, would seem to lend itself well to jazz collaborations, but historically, attempts at hybridising the two have been problematic. This presentation problematises the hybrid compositional/improvisational space and its workarounds and proposes that an examination of omission is an important part of any critical definition of hybridity.

**Yapp, Francis**

University of Canterbury (francis.yapp@canterbury.ac.nz)

**Virtuosity, Texture, and Structure in Early French Cello Sonatas**

The cello experienced a growing popularity in Paris in the 1730s and 1740s. Previously considered an inarticulate, foreign rival to the viola da gamba, it was embraced by Parisians caught up in the craze for Italianate music in the mid-eighteenth century. This popularity is reflected in the rapid increase in cello sonatas published in France in these years, by French as well as foreign composers. Of the French who contributed to this growing œuvre, the most significant are Jean Barrière (1707–1747), François Martin (c.1727–1757), and Jean-Baptiste Masse (c.1700–c.1757). The sonatas of all these pre-date the set published in 1748 by Martin Berteau, the supposed ‘founder’ of the French cello school. These early French sonatas are stylistically distinct not only from Berteau’s sonatas, but also from the Italian cello sonatas published in Paris at this time. In particular, two characteristics are evident: the intense use of virtuosic devices (such as double stopping and elaborate string-crossing patterns), and the emphasis on textural contrasts through the ‘releasing’ of the continuo cello to play an independent inner line. This paper, argues that these technical and textural devices were strategically placed to emphasise structural points such as modulatory passages, pedal points, and rhyming phrases. It further posits that the virtuosic devices are in fact the basis of the motivic material in many of these movements. This use of technique both to provide motivic material and to highlight structure is a hallmark of the early French cello school, distinguishing it both from the Italian repertoire and the later– eighteenth century French school.

**Zemke, Kirsten**

University of Auckland (k.zemke@auckland.ac.nz)

**“I’m a *Taniwha*”: JGeeks and the Metamorphosis of Maori Pop**

Maori pop band JGeeks call their music “Metro-Maori electro”. Their pop songs blend dance, rap, rock and pop with occasional Maori elements. This paper explores how the music, lyrics, politics, identity and video imagery of this band highlight a dynamic metamorphosis of Maori music which constantly creates, re-works, and innovates. Like the tradition of *Kapa Haka*, adaptations in Maori music and dance are evidence of agency and ingenuity in the face of colonisation and globalisation processes. JGeeks’ performance in the finals of “NZ’s Got Talent” national television show was an eclectic mix of light show, dance, *kapa kaha*, *waiata*, rap and comedy; partially in the vein of the ‘chopped and screwed’ hip hop dance competition music mixes, but it also echoed the heterogeneous and dynamic concoctions of the Maori Showband repertoires of the 1970’s. Lyrics and imagery confirm this reflexive and purposeful mixing of past and present. The *taniwha* (mythical water creature) metaphor is used by JGeeks on a number of levels- to hearken to Maori myths and legends; to resonate with contemporary pop culture monsters; to represent power, masculinity, and ‘Other-ness’; to make a political gibe at the government; and to create a music genre which represents the “emergence, consolidation and mobilisation” (Ruwhiu 2009) of Maori pop musics.

## CONFERENCE NOTES







