



PROGRAMME

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B L O O M S B U R Y





THE CHARISMA OF DISSONANCE

Dissonance is integral to human experience. Awesome, beautiful, and terrifying, it occurs in nature in the form of thunderstorms, tsunamis, and earth tremors - and music is created in their honour. At the root of communal human tragedies, dissonance leads to war, bloody revolution, and terrorism, and music is performed for relief. Soul destroying and depressive, dissonance occurs in interpersonal relationships through intimidation, unrequited love, and death, and music is received as cathartic. Vicariously, we are charmed by the theatrical villain whose dissonant behaviour encapsulates an intoxicating freedom that resonates with the ego. Although typically considered undesirable - something to avoid, escape or be freed from – without dissonance there is no contrasting time of peace or joy. No need for music. From acts of dissonance arise creative solutions, new technologies, new sounds, and new ways of being. Without dissonance there can be no heroes and no history to record or analyse. An essential component of musical creation, as both sound object and programme material, the charisma of dissonance is inescapable.

The Charisma of Dissonance

37th National Conference of the
Musicological Society of Australia

29 November – 2 December 2014

Wyselaskie Auditorium and Centre for Theology and Ministry (CTM) Lecture Rooms,
29 College Crescent Parkville, Melbourne.

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WELCOME

Welcome to the 37th National Conference of the Musicological Society of Australia. It is with pleasure that we host this gathering and acknowledge the Elders, families and descendants of the Wurundjeri people who have been and are the custodians of these lands. We acknowledge that the land in which we meet was the place of age-old ceremonies of celebration, initiation and renewal and that the local Aboriginal peoples continue to have a unique role in the life of these lands. On behalf of the organising committee and volunteers, without whom this conference would not have eventuated, and to our invited speakers, guests, international visitors and delegates, a warm welcome.

Over half of the abstracts have included the conference theme “The Charisma of Dissonance” and the organising committee believe it to be an appropriate topic during this monumental centenary of the First World War (1914-1918). For millions of men, women and children — survivors and wounded — the war changed a life of idyllic charisma to one of unbearable dissonance. In the aftermath of war, composers, including Ralph Vaughan Williams, Arnold Schoenberg and Maurice Ravel, wrote more emotional music than previously, due to the sights and sounds they witnessed, but they were still able to compose. Both Carl Orff and Fritz Kreisler were injured, whereas Arthur Bliss, Ernest John Moeran and Ivor Gurney were permanently affected. Tragically, George Butterworth, Ernest Farrar and Frederick Septimus Kelly were killed during active service. Our conference statement explains the need for dissonance, because without it, there is no contrasting charisma of peace and joy — no heroes, nor history to record and analyse.

We thank the generosity of the Pilgrim Theological College and University of Divinity for making the venue available at a very reasonable cost and the MSA Student and Indigenous Travel Grants Scheme for their ongoing support of student presenters and indigenous performers. Special acknowledgement goes to Stephanie Rocke for her management of the entire programme of events, who has been meticulous with her efforts. We hope your visit to Melbourne is enjoyable and that you all enjoy the camaraderie of colleagues and friends throughout the conference.

A handwritten signature in dark ink, reading "Christine Mercer". The script is fluid and cursive, with the first name "Christine" written in a larger, more prominent hand than the surname "Mercer".

Christine Mercer

Independent Scholar and Convenor 2014 MSA National Conference

SUMMARY SCHEDULE OF EVENTS

Refer to separate insert for the full schedule

Saturday

8:30am	Registrations
9:15am	Welcome to Country by Aunty Di & Welcome to Conference by Convenor, Christine Mercer, Wyselaskie Auditorium
9:45am	Break
10:00am	Parallel Sessions 1 – various rooms
11:30am	Morning Tea in Foyer
12:00 noon	Plenary – Vincent Plush, Wyselaskie Auditorium
1:00pm	Lunch at Queens College, Nicholas Laboratories
2:00pm	Parallel Sessions 2 – various rooms
3:30pm	Afternoon tea in Foyer
4:00pm	Concert “Crip the Light Fantastic”, Wyselaskie Auditorium
5:15pm	Opera Study Group
6:00pm	Concert “Sounds of the Bengal Renaissance” Village Roadshow Theatre, State Library

Sunday

9:15am	Registrations
9:30am	Parallel Sessions 3 – various rooms
11:00am	Morning Tea
11:30am	Parallel Sessions 4 – various rooms
1:00pm	Lunch – Queens College, Nicholas Laboratories
2:00pm	Plenary – John Griffiths “The Scholars Compass”, Wyselaskie Auditorium
3:00pm	Afternoon Tea
3:30pm	Parallel Sessions 5 & Gender Forum with Nava Ensemble – various rooms
5:00pm	Australian Music Study Group – Room G1
6:00pm	Nava Ensemble pre-concert function in Foyer (must have pre-booked to attend)
7:00pm	Nava Ensemble Concert, Wyselaskie Auditorium

Monday

8:45am	Registrations
9:00am	Parallel Sessions 6 – various rooms
10:30am	Morning Tea in Foyer
11:00am	Parallel Sessions 7
1:00pm	Lunch at Queens College, Nicholas Laboratories
2:00pm	Parallel Sessions 8 – various rooms
3:30pm	Afternoon Tea in foyer
4:00pm	Concert: Charisma Clarinet Trio, “The Road to Dissonance – Charisma” Wyselaskie Auditorium
5:00pm	MSA AGM, room G2
7:30pm	Conference Dinner – Dimattina’s Restaurant, 306 Lygon Street, Carlton (must have pre-booked to attend)

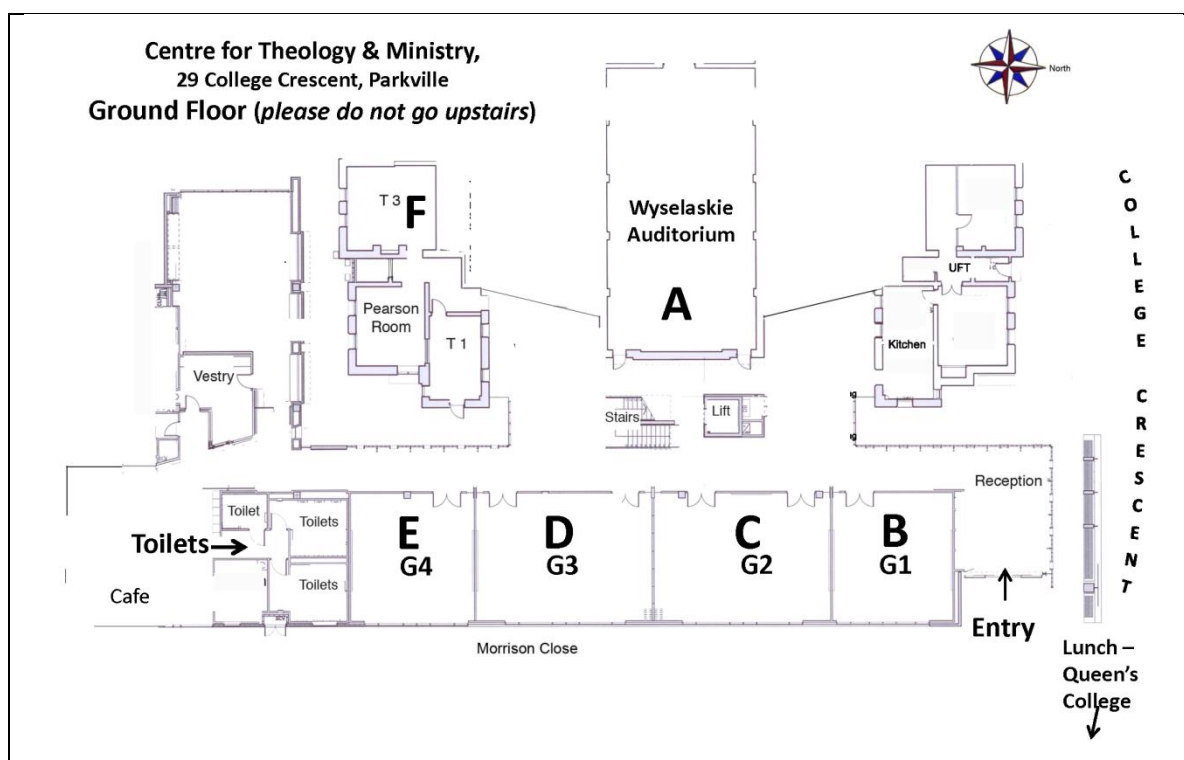
Tuesday

8:45am	Registrations
9:00am	Parallel Sessions including panel “ <i>In tempore belli</i> ” – various rooms
10:30am	Morning Tea in Foyer
11:00am	Parallel Sessions 10 – various rooms
12:30pm	Lunch at Queens College, Nicholas Laboratories
1:30pm	Plenary - Bruce Johnson “Not as bad as it sounds”, Wyselaskie Auditorium
2:40pm	Parallel Sessions 11 – various rooms
4:10pm	Afternoon Tea in foyer
4:30pm	Closing Plenary featuring “Men in Suits” Choir and MSA Awards Ceremony

INFORMATION FOR DELEGATES

CONFERENCE VENUE INFORMATION

The conference will be entirely contained within the ground floor of the Centre for Theology and Ministry, located at 29 College Crescent, Parkville. The CTM's lecture rooms are numbered sequentially with G1 being closest to reception and G4 closest to the café. The Café itself will not usually be open for business except on Tuesday and you are welcome to sit there at any time. Tutorial rooms will be allocated for small group gatherings. These are situated down a short corridor just beyond the Wyselaskie Auditorium. The Wyselaskie Auditorium will be used for plenary sessions, concerts, and some parallel sessions. The relevant room number for each session is included in the programme schedule.



CONFERENCE VENUE ARRANGEMENTS

Support Team

Conference ground support is provided by a team of helpers wearing blue lanyards led by Chiara Minestrelli. Please feel free to ask them for help at any time regarding conference matters. In addition to the advertised times, the registration desk will be staffed 15 minutes prior to sessions and during morning and afternoon teas. The Centre's receptionist will also

be present on weekdays; however, she is not affiliated with the conference so please direct your enquiries to the support staff, not to the receptionist.

Security

Access to the venue is through the main entry closest to College Crescent. Once registered, attendees should be aware that they will need to be wearing their name tag to enter the building. The building will be locked on Saturday and Sunday at lunchtime, and at all times before 8:30am and after 5pm. If you need access at these times, please ring the doorbell.

Concerts

All concerts are free to registered delegates. Please ensure you are wearing your conference name tag to gain entry.

Bookseller



Saraband Music is Australia's early music specialist, publishing, importing and retailing quality facsimiles, modern editions and gut strings for early instruments. Patrice Connelly will be operating a stall in the conference foyer at morning and afternoon tea times on Saturday and Sunday. <http://www.saraband.com.au/>

PRESENTER INSTRUCTIONS AND ADVICE

Audio-visual Support

The CTM does not provide audiovisual support; however, each session will have a room monitor present 15 minutes prior to the session beginning. **Presenters must also arrive 15 minutes before the session.** The room monitor will test each element of each presenter's audio-visual requirements at this time. **You are reminded that all presenters have been asked to bring their files in a single folder on a USB. Mac users must have tested that their files are compatible with PCs prior to arrival at the conference.** If, despite these precautions, technical problems occur, presenters should be prepared to proceed with their paper within the allocated time, as the program is not able to accommodate delays.

Presentation Timing

In the standard parallel sessions, each presentation has been allocated 30 minutes. 1 minute is allocated to the Chair's introduction of the speaker, 20 minutes to the presenter's paper, 8 minutes for questions, and 1 minute for changeover of presenters. Please consider your fellow speakers by making sure your presentation does not run over time. Session

Chairs will be ensuring the timeliness of the session, and delegates are respectfully asked to adhere to any timing instructions delivered by the session chair.

CATERING & FUNCTIONS

Morning and Afternoon Teas

Registration includes daily morning and afternoon teas which will be provided in the foyer adjacent to the Wyelaskie Auditorium.

Lunch

Registration includes lunch, which will be served at the advertised times in the Nicholson Laboratories, Queens College, 1-17 College Crescent. Turn left out of the main entrance of the CTM, proceed down the driveway and turn right at College Crescent. Walk past St Hilda's College. The next College is Queens. Enter through the imposing central arch and walk straight ahead down the path to Nicholson Laboratories.

Nava Ensemble Pre-concert Function

The Nava Ensemble pre-concert function must have been booked and paid for in advance of the commencement of the conference. Fingerfood and wine will be provided in the foyer adjacent to the Wyelaskie Auditorium from 6pm until 6:55pm on Sunday 30 November.

Conference Dinner

The Conference Dinner must have been booked and paid for in advance by Monday 24 November. We have chosen an excellent Italian restaurant, Dimattina's, which is located in the heart of the renowned Lygon Street precinct at 306 Lygon Street, Carlton. A fixed menu of 3 courses with a variety of options is provided to each table. Drinks at bar prices, with a first drink of beer, wine, juice or soft drink included in the prepaid price of the dinner.

PLENARY SESSIONS

WYSELASKIE AUDITORIUM

Invited Speakers

Concerts

Invited Speakers

VINCENT PLUSH

12 NOON SATURDAY 28 NOVEMBER

The University of Adelaide

vincentplush@msn.com

PATRICK WHITE: Composer *manqué*

Always something of a frustrated painter, and a composer *manqué*, I wanted to give (Voss) the textures of music, the sensuousness of paint, to convey through the theme and characters of Voss what Delacroix and Blake might have seen, what Mahler and Liszt might have heard.

Patrick White, in *Australian Letters*, volume 3, 1957.

For virtually his entire life, music played an important part in the life of Patrick White (1912-1990), best known as Australia's only Nobel Laureate in Literature. Patrick White was an ardent and vocal proponent of Australian literature, drama, film, art and social issues. Less well known was his interest in music – initially in European opera and symphonies, later chamber music, and, quite late in life, in music by contemporary Australian composers. This presentation surveys Patrick White's sometimes tempestuous relationships with Australian composers notably the late Peter Sculthorpe. It also suggests that, had he had the technical means, White, a veritable auteur, might have dispensed with composers altogether, composing the sounds in his highly developed musical imagination for his plays, poetry and opera librettos, real and imagined. Fuelled by oral histories and the living memories of many friends, colleagues and associates, Patrick White's archives in Canberra, Sydney and elsewhere exemplify the 'dissonances' between the charismatic public reputation of its subject and the realities of his life. Plush has long aimed to bring music into the national debate about our culture. He hopes that his investigation of a little known dimension of Australia's leading writer will lead to a wider appreciation of the role of music in the experiences and imaginations of our leading creative figures.

For over 40 years, Vincent Plush has pursued a professional career in Australia, North America and, more recently, in Asia as composer, writer, commentator, critic, broadcaster, educator, festival director and conductor, each dimension animated by a passion for Australian music history and research. For ten years he curated the acclaimed ENCOUNTERS series of mini-festivals at the Queensland Conservatorium that explored the cultural connections between Australia and our neighbours. He is also known for his interest in contemporary American music, which is informed by two decades in North America. Living and working in some fifteen cities, Vincent Plush combined teaching with composing, researching and working in broadcasting and journalism. Upon his return to Australia in 1999, he was based at the University of Melbourne as Visiting MacGeorge Professor before moving to Brisbane where he taught at the Queensland Conservatorium and became an on-air voice of ABC Classic FM broadcasts from Brisbane, as well as a music commentator for several publications, including The Australian. He was also the Australian correspondent for several international publications, including The Gramophone, The Japan Times and The Washington Post. In February 2007, he joined the National Film and Sound Archive in Canberra as the Head of National Cultural Programmes and then its Head of Research. In this capacity, he created a wide variety of ideas-driven events in Canberra, notably The Voss Journey, a four-day exploration of the cultural legacy of the novel by Patrick White, which drew together an historic collaboration involving fifteen national institutions. Drawing on this experience, in late 2013, Vincent Plush returned to his hometown of Adelaide to commence a long postponed doctorate that focuses particularly upon White's relationship with music. Earlier in the same year, his fourth orchestral piece, Secret Geometries, written for the Centenary of Canberra, had been premiered by the Canberra Symphony Orchestra conducted by Geoffrey Simon.

JOHN GRIFFITHS

2PM SUNDAY 29 NOVEMBER

Monash University; The University of Melbourne;
Centre d'Études Supérieures de la Renaissance, Tours
jagrif@me.com

The Scholar's Compass: Finding true north on the sea of evolving dissonance

During the last half century, Musicology has undergone significant changes. From a robust position as a service industry to the music profession it has moved to a more ephemeral location at the fringe of the galaxy. Some might argue that it is close to becoming eternally lost in space. Forty years ago, when I entered the profession, Musicology had clearly defined functions that emanated from the need to have reliable editions of Western art music. Alongside this principal function, the progressive sub-discipline of ethnomusicology was a window on the musics of the rest of the world, still very much rooted in the scientific endeavour born in the Enlightenment. So, when I began my career, the field of Western musicology revolved around editing, cataloguing, describing and analysing the notated music of the high end of Western civilisation. These days, these traditional activities are now only a small part of the totality of musicological activity. To some degree, the expansion of the discipline derives from the fulfilment of its own initial objectives, while other new areas have emerged as a result of broader social changes that include the liberalisation of sexuality and lifestyle options, the development of a more pluralist society that encourages the definition of minorities and the study of their identities, the postmodernist democratisation of art, the legitimisation of popular culture, the recognition of the potency of cinema as an art form, and the onset of the computer age. Flowing from this extraordinary expansion, it is healthy to question the extent to which Musicology leads or follows social trends, and to consider the social relevance of the discipline. Am I nothing more than a cultural irrelevance in the society in which I live? This paper, therefore, provides the opportunity to reflect on change within the discipline of Musicology and to examine critically the way that my own musicological research has evolved over time in response to the evolution of the discipline over the last four decades.

*John Griffiths' work in musicology has primarily centred around music in Spain and Italy during the Renaissance and Middle Ages, most notably the Spanish vihuela and sixteenth-century instrumental practice. His work has traversed many areas from source studies to digital humanities, including specialised work on musical style, social history, biography, renaissance music pedagogy, organology, music printing, music in urban society, and links between written and oral traditions. His interests in renaissance instrumental music and Hispanic culture developed during studies at Monash University (BA 1974, PhD 1983), and his doctoral thesis of the vihuela fantasia remains the standard work on the subject. He also holds the degree of Doctor of Music from the University of Melbourne where he taught musicology and directed early music studies from 1980 to 2011, and was Professor of Music from 1994. Relinquishing his teaching position in 2011, he is now a Professorial Fellow in the School of Languages at the University of Melbourne, Adjunct Professor of Music at Monash University, and a research associate at the Centre d'Études Supérieures de la Renaissance in Tours. He retains an active career as a performer and his most recent CD *Intimate Vihuela* was released internationally on the Contrastes label in October. He served as MSA President (2007-2009), is a Fellow of the Australian Academy of the Humanities, a Corresponding Member of the American Musicological Society, and an Officer of the Orden de Isabel la Católica for his contribution to Spanish culture.*

'Not as bad as it sounds': the dissonance of musical experience.

Not 'dissonance in musical experience', though that is contingent upon the dissonance of musical experience. The statement by Edgar Wilson Nye, 'I'm told that Wagner's music is not as bad as it sounds', wittily implies two ways of 'knowing' music that are out of tune with each other. One is sensuous, by the ear: how it 'sounds'. The other is cognitively mediated: 'I'm told', cognate with the declaration by the musicologist Andre Pirro, 'I never go to concerts any more. Why listen to music? To read it is enough'. This is knowledge 'by the eye', or by the mind, a different and evidently conflicting form of knowledge. This dissonance goes back to the ancients, in the contrasting approaches taken by Aristoxenian and Pythagorean writers on music, but resurfaces vigorously in the efflorescence of theory in the late seventeenth century, significantly in conjunction with the Royal Society. The tension reappears in the comment often heard from jazz audiences in the 1950s and 1960s: 'I like jazz but I don't understand it'. Adorno danced to the music which he disdained in his writings.

Drill down far enough into this tension and, yes, we come to the body/mind binary. In all these dissonances, the body and the mind are at odds over what constitutes musical pleasure. Referring to music and its discourses from the ancients, through the scientific revolution and to the twentieth century, this paper explores that tension, arguing first, that the body is the primary site of the formation of music affect, but, second, that the body itself is a site of cognition, and the study of sonic experience tells us that the distinction made between mind and body which has underpinned the study of cultural practices is untenable.

Formerly Professor in English, Bruce Johnson is now Adjunct Professor, Contemporary Music, Media, Communications, Cultural Studies, Macquarie University; Visiting Professor, Music, University of Glasgow; Docent and Visiting Professor, Cultural History, University of Turku. His research lies in acoustic cultural history and the role of sound in the emergence of modernity. His authored and edited publications include The Oxford Companion to Australian Jazz, Dark Side of the Tune: Popular Music and Violence (with Martin Cloonan); Earogenous Zones: Sound, Sexuality and Cinema. A jazz musician, broadcaster, record producer and arts policy advisor, he was prime mover in the establishment of the government funded Australian Jazz Archives, and co-founder of the International Institute for Popular Culture based in Turku, Finland.

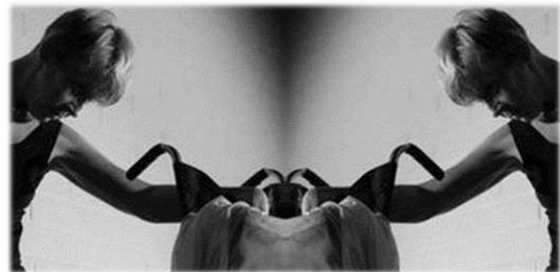
Concerts

Crip the Light Fantastic

4pm Saturday 29 November

Forget everything you thought you knew about disability. *Crip the Light Fantastic* is a showcase of some of Melbourne's best disabled musicians and dancers and there won't be a therapist in sight. The performers in *Crip the Light Fantastic* are all professional musicians and dancers who use the differences in their brains and bodies to create unique artworks. They are members of Melbourne's thriving disability subculture, sometimes known as crip culture, in a reappropriation of the word cripple. So join us for *Crip the Light Fantastic*, and get a glimpse into Melbourne's underground Crip Culture Scene.

Dancer, Melinda Smith is currently a member of Melbourne's Weave Movement theatre, and has performed across Victoria and toured to Sweden and India. In 2012 Melinda was awarded Arts Access Australia's "Cultivate" grant. Working with choreographer Dianne Reid, Melinda used the grant to develop her dance practice, focusing on skills of balance, improvisation, vocalisation, physical comedy and humour. Melinda and Dianne are currently developing a full-length performance for the Melbourne Fringe 2014.



Melinda Smith



Bearbrass Asylum Orchestra

Crip-folk trio the Bearbrass Asylum Orchestra are the rebels of Australia's disability music scene. They originally formed as the backing band for an amputee strip-tease artist and are the house band for Quippings, the only regular queer/disabled cabaret night in the country. Their performances are aimed at proving that people with disabilities are just as capable of promiscuity, drug abuse and debauchery as anyone else. Their debut film clip, *Welcome* won the judge's choice award at the Nova Focus on Ability Short Film Competition and will be featured in the Other Film Festival in Melbourne in December.

One of Australia's most unique indie rock acts, Rudely Interrupted have been touring and releasing their brand of pitch perfect indie/rock/love/pop anthems across the Globe since 2007. This remarkable contemporary group of unlikely rockers have carved out a sonic signature all their own and have performed in the USA, Canada, United Kingdom, Germany, Singapore, New Zealand, China and Italy. They are currently working on their next album, *I am Alive*.



Rudely Interrupted

Proudly supported by



Nava Ensemble

7pm Sunday 30 November

Pouria Aryan: Tar
 Mahzad Fard: Daf
 Rahim Nikzad: Tar
 Maryam Parsi: Vocal
 Shiva Rouholfeda: Santour
 Parastoo Vessal: Tonbak



Nava is an exciting, vital and highly virtuosic musical ensemble which endeavours to introduce audiences to Persian Classical Music and its wide repertoire of musical styles. It also draws inspiration from the various regional folk musics of Iran, and its spirited and energetic performances celebrate the centuries-old spiritual and mystic poetry of Persia. Nava was founded in 2010 by a group of accomplished Persian musicians living in Adelaide, all of whom have undertaken many years of musical training with renowned musicians in Iran. Their passion for their musical heritage brought them together, as did a mutual aspiration - to connect with Australian audiences through the medium of traditional Persian classical music. Nava has presented many successful performances in South Australia in collaboration with the Persian Cultural Association of SA. Highlights include the World Music Series at Nexus Multicultural Art Centre, Songs of Journey Concert at the Adelaide Festival Centre, The Nowruz Festival, the SA Medieval Festival and sell-out concert s at the Prospect Town Hall and the Elder Hall, Adelaide University. They have been supported by the Australian government's DSCP Multicultural Arts and Festival Grants.

Charisma Clarinet Trio

4pm Monday 1 December



Charisma was founded by Roslyn Dunlop and Julia Ryder in 1995 to explore and develop music for clarinet and cello. The duo premiered many works and enjoys an international reputation for lively and virtuosic music-making, receiving critical acclaim for tours in Australasia and Europe. David Miller, pianist joined Charisma in 2003. As a trio they have played many concerts, with pieces spanning four centuries and four continents. Many pieces have been written especially for them by composers from Australia, New Zealand, USA, Britain and Germany. As part of their commitment to the performance of Australian Music they have commissioned many works and given innumerable first performances. Charisma enjoys lively music making and has been complimented by audiences as an engaging trio presenting interesting and eclectic programmes in an informative way.

"The Road to Dissonance – Charisma"

Trio in D minor, Op.3	Alexander Zemlinsky
Clarinet Trio op 11.1910	Johan Lauritz Walbom
Amberg Trio in D Minor	John Ireland [1913/14]

Ros Dunlop: Clarinet
 Julia Ryder: Cello
 David Miller: Piano

When the Eiffel Tower was constructed it became an icon for the beginning of a new era that would see the most remarkable changes in the world. Music from this period was becoming increasingly chromatic paving the path for more dissonant harmony. Charisma ensemble offers to perform the three clarinet trios as examples of this road that led to the dissonance of music and the advent of the first world war.

Men in Suits

4:30pm Tuesday 2 December

Having burst onto Melbourne's music scene with an uninvited debut performance at the BMW Edge in 2007, Men in Suits has continued to surprise and delight audiences in south-east Australia with its repertoire of deadpan originals, revolutionary anthems, Georgian lullabies and classic pop songs (with twist). Its 20-plus members sing unaccompanied and unabashed in a style of their own. The group is currently promoting a second CD during their 'Aspirational National Two-Year Tour', taking in booked and impromptu performances at festivals and concerts from Melbourne to places beyond. With the drawn-out launch of the "we are here to help you" CD, Men in Suits continues to connect audiences with the inner suited man. With tender harmonies and a full range of mantones, they turn heads but never stomachs.



Yes it's a choir - but not what you'd expect! Current musical co-directors Joseph Jordania & Chris Blain have continued the choir's quirky but well-dressed style developed under its original suitmeister, Stephen Taberner (of The Spooky Men's Chorale). From runner-up at the National Folk Festival's 'Motown' competition in 2010, to the streets and foyers of Melbourne, to the boardrooms of the corporately established - Men in Suits will enliven, surprise, astonish and perhaps even disturb those in their presence.

Sound of the Bengal Renaissance

The music
of Raja
Sourindro
Mohan
Tagore



For the first time ever in Australia, an ensemble of internationally renowned Indian and Western musicians will bring Raja Sourindro Mohun Tagore's (1840-1914) music to life. Don't miss these free special concerts which revisit unique and highly charged music from the Bengal Renaissance.

In the late 1870s, Sourindro Mohun Tagore sent a collection of books, scores and musical instruments from Calcutta to Melbourne for display at the Melbourne International Exhibition of 1880-81. These books are now part of the State Library's collection, along with his correspondence. A selection of tunes from these books will be given new life by this exciting improvisatory virtuosic ensemble.

These performances are the result of a 2013 Creative Fellowship by Dr. Adrian McNeil. Adrian is a senior lecturer in ethnomusicology at Monash University, who trained on the sarod in the guru shishya parampara of Hindustani music for more than 25 years.

The Tagore ensemble

Michael Galeazzi (double bass)
Adrian McNeil (sarod)
Vinod Prasanna (bansuri)
Bobby Singh (tabla)
Damian Wright (flamenco guitar)



More information and bookings
Phone: 03 8664 7099
Email: inquiries@slv.vic.gov.au
Book online: slv.vic.gov.au/event/concert-sourindro-mohun-tagore-songs

FORUM & PANEL SESSIONS

WOMEN IN PERSIAN MUSIC

Presentation to the Gender and Sexuality Forum of the MSA,
Wyselaskie Auditorium, 3.30–5.30pm Sunday, 30 November

Persia – present-day Iran – possesses a very ancient and celebrated cultural history that extends back centuries before Islam, and reflects both vibrant musical traditions as well as the historically high status accorded to women. Modern-day Iran, a nation evolving from the often conflicting political and social extremes of the post-1925 Pahlavi regime and post-1979 Islamic Republic, presents a complex picture in regard to women's rights and social roles, which the West, with an often blinkered and stereotypical view of the status of women in Islamic societies, tends to view within a narrative of patriarchal oppression and social marginalisation.

Secondly, and remarkably – the performance of traditional Persian music in Iran, far from representing a stagnant or even senescent “museum culture” like so many national musical cultures around the world, remains a mainstream cultural pursuit of great relevance and cultural value to the Iranian people and is widely recognised as a vital component of Iranian national identity. This underscores the fact that, given traditional Islamic dictates against women as performers, the involvement of women in musical performance in Iran, and especially in its traditional music, represents a significant ‘locus of dissonance’, encapsulating the complex and often deeply contested convergence between: a. women's evolving rights and social roles, b. the cultural and social functions of traditional music, and c. the application of (or negotiation with) Islamic teachings concerning music – in itself, a further fascinating and often paradoxical site of ‘dissonance’. Through the embodied knowledge of the members of the Adelaide-based Nava Ensemble, this forum will attempt to portray a more nuanced understanding of women's evolving roles in Persian musical culture as well as the wider context of modern Iranian society.

Chair: John Phillips

John A. Phillips is a freelance musicologist based in Adelaide. His PhD was awarded by the University of Adelaide in 2002 for a thesis entitled "Bruckner's Ninth Revisited: Towards the Re-evaluation of a Four-Movement Symphony", and he has authored two performing editions of the Finale of that symphony, widely performed and recorded internationally, most recently by the Berlin Philharmonic under Simon Rattle, voted Best Orchestral Recording of 2012 in the UK. He is a contributing editor of the Anton Bruckner Complete Edition with a four-volume series on the Ninth Symphony, as well as authoring articles and book chapters in both English and German publications, and works extensively for the Tokyo-based recording company Camerata Tokyo. He has been Secretary of the SA Chapter of the MSA and National Secretary, edits its Newsletter, and chairs both its Gender and Sexuality Forum and Awards Committee.

japhillips1896@gmail.com

Co-Chair: David Irving

David R. M. Irving is Lecturer in Music at The Australian National University. He researches the role of music in intercultural exchange, colonialism, and globalisation, c.1500-c.1900, with a particular focus on Southeast Asia. He is the author of Colonial Counterpoint: Music in Early Modern Manila (Oxford University Press, 2010) and co-editor with Tara Alberts of Intercultural Exchange in Southeast Asia: History and Society in the Early Modern World (I.B. Tauris, 2013). He has just been awarded a 2015 Discovery Grant by the Australian Research Council for the project "Malay Music and Dance from the Cocos (Keeling) Islands and Christmas Island".

david.irving@anu.edu.au

Nava Ensemble members:

Pouria Aryan: Tar

Mahzad Fard: Daf

Rahim Nikzad: Tar

Shiva Rouholfada: Santour

Parastoo Vessal: Tonbak

Maryam Parsi: Vocal

Respondent: Linda Kouvaras

Linda Kouvaras, Associate Professor at the Melbourne Conservatorium of Music, is a musicologist, composer and pianist. She is a represented composer at the Australian Music Centre. Recently, the CD The Sky is Melting, recorded by Rothschild-Riddle Duo (Move Records, 2014), was launched and features two of her works for violin and piano, Bundanon Sonata and The Sky is Melting. She is also resident Faculty Coordinator and Tutor in Music at Ormond College, a piano examiner for the Australian Music Examinations Board, and she maintains a robust piano teaching studio. Her monograph, Loading the Silence: Australian Sound Art in the Post-Digital Age (2013) is published by Ashgate and her most recent review article appears in Musicology Australia vol. 36 (2014).

lindaik@unimelb.edu.au

IN TEMPORE BELLI:
MUSIC, LIFE AND MIND
THROUGH THE PRISM OF THE GREAT WAR

Panel Discussion, Wyselaskie Auditorium, 9 -10:30AM Tuesday 2 December

JENNIE SHAW, UNIVERSITY OF ADELAIDE

MARK CARROLL, UNIVERSITY OF ADELAIDE

MICHAEL HALLIWELL, UNIVERSITY OF SYDNEY

DAVID MILLER, UNIVERSITY OF SYDNEY

This panel will examine the lives and music of seminal early twentieth-century composers through the prism of the Great War of 1914-18. Using socio-historical and musicological critiques, it will situate the composers, their daily lives, fears and aspirations, frustrations and successes, and the music composed by them during the period against a fine-grained account of prosecution of the war that, in the words of Wilfred Owen, consumed 'half the seed of Europe, one by one'.

The intention is to pursue selected case studies, drawn from Claude Debussy (France) and Edward Elgar (England) as representatives of the Allied side, and Arnold Schönberg (Austria) and Béla Bartók (Hungary) from the Central Powers. Eschewing the 'music and war' paradigm that has informed much scholarship in the area, the panel will be concerned with shedding light on the way that the ideologies—which were many and varied—held by the opposing sides, and the everyday trials and tribulations of life on a war footing, impacted on the composers personally, and on their music in particular.

Presenters will employ historical and political analysis, sociological critique, philosophical enquiry and aesthetic evaluation through collaborative presentations that combine musical performance, reading of letters, diaries and popular media and musical discussion and analysis against a backdrop of events that shaped the Great War. An overarching theme and outcome of the panel discussion is to shed light on the impact of cataclysmic events on the creative psyche.

Jennie Shaw is Professor and Executive Dean of the Faculty of Humanities and Social Sciences, including the Elder Conservatorium of Music, at the University of Adelaide, and a member of the J M Coetzee Centre for Creative Practice at the University of Adelaide. She has previously held positions in Australia at the University of New England, the Sydney Conservatorium at The University of Sydney, and the University of Melbourne. Her musicological research interests cover the Second Viennese School, opera, copyright and moral rights in performance, and creative practice as research. A long-time member of the Musicological Society of Australia, she has held several executive roles in the Society and is currently the Reviews Editor of *Musicology Australia*.

jennie.shaw@adelaide.edu.au

Mark Carroll has extensive experience as both a scholar and classical and pop music performer. His research activities range from music and politics to Percy Grainger to studies in contemporary popular music. He is currently Editor of *Musicology Australia* and was Series Editor for the four-volume Ashgate Library of Essays on Music, Politics and Society (2012). Mark has also written about Sartre's use of music, the quotidian in Graeme Koehne's music, and Helen Gifford's *Regarding Faustus*. He works closely with the Australian Ballet and was CI for a large ARC Linkage project centring on visits to Australia by the Ballet Russes. Mark edited and contributed to *The Ballet Russes in Australian and Beyond* (Wakefield 2011).

mark.carroll@adelaide.edu.au

Michael Halliwell studied music and literature at the University of the Witwatersrand in Johannesburg, and at the London Opera Centre, as well as with Tito Gobbi in Florence. He was principal baritone for many years with the Netherlands Opera, the Nürnberg Municipal Opera, and the Hamburg State Opera, singing over fifty major operatic roles. He is Vice President and Editorial Board Member of The International Association for Word and Music Studies (WMA). His book, *Opera and the Novel*, was published by Rodopi Press (Amsterdam/New York, 2005); forthcoming: *Myths of National Identity in Contemporary Australian Opera* (Ashgate, 2015). He has served as Chair of Vocal Studies and Opera, Head of School, and Associate Dean (Research) at the Sydney Conservatorium.

michael.halliwell@sydney.edu.au

David Miller is widely recognized as one of Australia's leading pianists, chamber musicians and vocal accompanists. He is also highly regarded as a mentor for young ensemble pianists and répétiteurs. He has been appointed as a member of the Order of Australia for his service to music. David's distinguished career has included partnerships with many internationally renowned singers and instrumentalists, and he has been a member of a number of Australian chamber music ensembles. He is a founding member of the acclaimed Grevillea Ensemble and pianist in the innovative Charisma Trio. He has toured and recorded regularly for the ABC and 2MBS-FM.

david.miller@sydney.edu.au

PARALLEL SESSION ABSTRACTS
&
PRESENTER INFORMATION

Listed alphabetically

Communication of dissonance in Shostakovich's Prelude Op. 34 No. 1: a pedagogical approach.

Dissonance is integral to human experience and an essential component of music creation. Dmitri Shostakovich, who exploited the expressive possibilities of dissonance throughout his works, experienced first-hand the turmoil of war-torn Russia in the second decade of the twentieth century. His Preludes Op. 34 (1932-1933) could be seen to be a creative form of escape through fantasy from those difficult times. Since the experiences of Shostakovich's world are far removed from those of most students, the teacher is challenged to help students understand and engage with the music as an important part of developing personal expression and interpretation. Indeed, literature relating particularly to school-aged students reports that instrumental music teaching frequently ignores the expressive aspects of a work, but places a greater emphasis on note learning and playing from the beginning to the end of a score. This paper discusses the teaching and learning of three dimensions of dissonance evident in Shostakovich's Prelude Op. 34 No. 1 with particular focus on expressive aspects. It draws from research undertaken as part of a PhD study that critically examines the impact of the piano pedagogical approach of Eleonora Sivan (b.1941) as applied to the teaching of a selection of Preludes from Shostakovich's Op. 34 to school-aged students from different studio piano teachers. It is argued that Sivan's approach not only provides creative strategies for understanding, in this context, dissonance, but that it also establishes foundations for personal engagement and imaginative interpretation of the score that facilitate the student's musical communication.

Debra Andreacchio is a PhD candidate in piano pedagogy at The University of Adelaide. Debra is an experienced studio piano teacher, her students receiving prestigious prizes from many organizations. She has presented at Postgraduate Music Research Days in Adelaide and Pedagogy Conferences around Australia. In 2012 she presented at the World Piano Teachers' Conference in Serbia. Debra convened two Music Teachers' Association (MTASA) Summer Schools (2009 and 2011) that explored approaches to imagination and musical communication in instrumental teaching. She is a tutor at the University of South Australia, an examiner for the Australian Music Examinations Board and a committee member of the Australasian Piano Pedagogy Conference Association. She was President of the MTASA from 2009 to 2013.

Emotion Expression in the Classical Singing Voice

The ability of the Classical singing voice to express heightened emotion has been recognised since the time of the Florence camerata in the 16th century. Speech studies of emotional expression from the past 20 years provide a potential model and methodology for similar studies of the singing voice. These studies have focussed on two main acoustic parameters: frequency and amplitude. The perceptual equivalents of these, pitch and loudness, have been shown to correspond to emotions of both positive and negative valence. In the case of a sung tone, the fundamental frequency is largely determined by the musical score. Amplitude is indicated by the composer and is associated with the accompaniment and with pitch height. Therefore pitch and amplitude alone cannot account for sung emotional expression. We must therefore turn to characteristics of *timbre* to explore how the Classical singer effectively conveys a particular emotional state. The study which forms the basis of this paper aims to determine whether it is possible to detect changes in timbre in the singing voice relating to a change of emotional intention, and whether listener-judges can evaluate a vocal sample according to positive and negative valence pairs such as courage and fear, joy and sadness, hatred and love. Listener-judges were asked to evaluate seven recorded samples of a single vocalise performed by a single subject. The judges were asked to evaluate whether the vocal samples contained emotional content, and to identify perceived emotions by means of a rating scale.

Linda Barcan holds Vocal Pedagogy degrees from the Sydney Conservatorium of Music and the National Institute of Dramatic Art. Linda has taught voice at the Sydney Conservatorium of Music Open Academy, the Australian Institute of Music, the University of New South Wales and the Wesley Institute for Ministry and the Performing Arts. She is currently Lecturer in Voice at the Western Australian Academy of Performing Arts (WAAPA). A classically-trained mezzo-soprano, Linda has performed in concert and productions for festivals, orchestras and opera companies, including Opéra de Lyon and Opera Australia, in France, South-East Asia and Australia. She has featured on recordings and in broadcasts for Virgin, Decca, Warner, ABC TV and Radio, Radio France and Radio France Outre-Mer.

“All the Earth Let Us Sing”: Narrative Theology and Transnational Routes of Australian Christian Congregational Music.

Despite significant research on global Pentecostalism over the last 20 years, Australian case studies are limited and lack discussion on the construction, performance and maintenance of narrative theology in congregational singing. This paper seeks to address the gap by analyzing *Shout to the Lord* (1993)—composed by Darlene Zschech and first recorded by the Hillsong Church band from Australia's largest Pentecostal congregation—employing the methods of narrative theology whereby the intersection of belief (orthodoxy), practice (orthopraxy) and experience (orthopathy) are used to understand the characteristics of religious groups. Three performances of the song in different contexts are then compared to demonstrate how religious beliefs are embedded in lyrical text and how varying performance practices and experiences embody theological meaning. The song has now been performed in sacred and secular contexts all over the world, thus making the lyric “All the Earth let us sing” a reality. The research points to how future studies may examine the role of congregational music in discussing Australian Pentecostal identities and how theological narratives are transmitted through songs that move along transnational routes crossing cultural, geographical, denominational, technological and musical borders.

Nathan became interested in Ethnomusicology as an undergraduate student in 1999. Since then he has completed Honours and a Masters degree in Ethnomusicology. His research interests include the theology of Christian songs and popular culture in church music. Nathan presented a paper at the 2013 Christian Congregational Music Conference in Oxford. He is currently working on a PhD in Ethnomusicology at the University of Adelaide.

Adornian Mode: Dissonance and Pleasure in 20th Century Musical Modernism

The emancipation of dissonance during the early 20th century marked the final stage of the disintegration of tonality; Schoenberg's celebrated achievement (the release of musical material from the long-required reconciliation of dissonance into resolution) transformed the modern aural environment. Amongst Schoenberg's most ardent admirers was philosopher Theodor Adorno, who heard in the new music the capacity for bringing suffering into the domain of aesthetic experience and thus knowledge. Adorno argued that the dissonant works of the second Viennese school exploded the semblance of reconciliation that tonal works projected, giving full musical voice to fundamental aporias of aesthetic modernity. This paper considers the role of dissonance, ugliness and pleasure in Adorno's aesthetics. By framing modernist dissonance through the categories (inherited from Kant) of beauty, pleasure and the sublime, this paper explores the philosophical foundations that led Adorno to imbue dissonant modernist soundscapes with emancipatory potential. Given the centrality of dissonance and ugliness to the modernist musical aesthetic, such concepts remain curiously under-theorised in musicological literature. This paper rejects the musicological consensus that regards both modernist music and Adorno's thinking as tainted by a fetishisation of the intellect and a denial of sensuality, proposing instead that we listen to modernist music in an Adornian mode. By rejecting the oppositions between sense and intellect, feeling and understanding, work and pleasure, that mark the contemporary cultural landscape, this paper gives a speculative Adornian account of the cerebral *and* sensual pleasures of dissonant modernist music.

Sophie Boyd-Hurrell is a PhD candidate at the Melbourne Conservatorium of Music at the University of Melbourne. Her dissertation, Adornian Mode: Pleasure and Asceticism in Twentieth Century Musical Modernism, explores musical modernism through the prism of philosopher Theodor W Adorno's aesthetic categories. Through both philosophical exegesis and three 'Adornian' musical analyses, Adornian Mode argues for the enduring relevance of Adorno's approach, which continues to generate new paths for music analysis and interpretation.

From Dissonance to Consonance – ageing, the body-self, singing and transformative phenomena.

This paper draws on my doctoral research with a group of elderly Jewish people who live in an Australian residential care facility, who participate in a choir. Dissonance and consonance is discussed through case studies of three women, two with dementia and one with pain and illness due to physical decline. All of the women participated in the choir. Subjective experiences associated with the ageing body, beyond incremental decline of physical capacity and cognitive function, include self-perceptions of diminishing value in an ageist society, and the invisibility linked to physical and social marginalisation. These dimensions of ageing are conceptualised in my research as states of dissonance. Shifts in states of consciousness during the choir are experienced individually, and as a collective. Enabled through a transcendence of the everyday, the phenomenon of collective unification, or *communitas*, occurs through group synchronisation, or attunement. A phenomenological interpretation emphasises multi-sensorial aspects of subjective experience and demonstrates a coalescence of elements that form an entire experiential field. People are seen as, become and experience themselves as 'other than' their clinically-based and socially-endorsed classifications. The idea of consonance is linked firstly to transcendence of the everyday world, and secondly to transformations through unification associated with *communitas*. Consonance is described as a powerful act of individual emergence and continuity. Its possibility is always present requiring only a set of circumstances for its emergence.

Dr Pamela Bruder has worked in the aged care sector for over fifteen years. Maintaining identity integrity and emotional wellbeing through active engagement in the expressive arts drives the design and implementation of a variety of her programs. She coordinates the Lifestyle and Life Enrichment Project at Emmy Monash Aged Care. Her doctoral research in anthropology focused on the music program and community choir she runs at Emmy Monash. Pamela has produced several short documentary films that highlight the transformative power of self-expression through the creative arts for older people. Various components of the Life Enrichment Project have received three Better Practice Awards, and an award for excellence in Creative Ageing at the 2013 International Arts and Health Conference.

European heritage, colonialism and early South African Art Music with specific reference to the music of Cromwell Everson

During the early 1940s South African art music evidenced an emerging coming of age, as a group of composers surfaced who could lay claim to some form of international recognition. Principally based on an ability to technically command and sensitively manipulate the compositional resources and materials of western art music, the reputations of these composers were a credit to the thorough training received at the hands of European composers who settled in South Africa during the first half of the twentieth century. Despite being geographically and socially displaced from the European musical tradition, these composers encapsulated the essence of that tradition, with an international western style apparent in their works. In their compositions "White" Africa is frequently referred to principally through use of the Afrikaans language and Afrikaner social mores and history, with the music of Africa and approaches inherent in black African musicianship largely ignored. Cromwell Everson's (1925-1991) representative oeuvre demonstrates a connection to Africa from a white Afrikaner perspective, mainly disregarding the unfolding socio-political framework. Much of Everson's music reveals a dislocation from the social and political reality of the vast majority of South Africa's population, and possibly has a corollary within white society which, to a large extent, existed in a vacuum, cocooned from the reality that surrounded them. Examples from Everson's oeuvre will show the dominance of a Eurocentric compositional perspective allied to "European" white South Africa during this time frame.

A graduate of the University of South Africa, Jeffrey Brukman's Doctorate in Musicology deals with the life and music of South African composer, Cromwell Everson. As an academic his articles have been published locally and in the United States. He has served several terms as editor of the accredited journal South African Music Studies (SAMUS) including a special edition dealing with aspects of South African jazz. Currently Senior Lecturer in Music Theory at Rhodes University, Jeffrey served as Head of Department for an extended period of time. A past National President of the South African Society of Music Teachers, Jeffrey serves on the executive committee for the South African Society for Research in Music and the UNISA Committee for Music Examinations.

The Hero's Battle: Dissonance and Nietzschean Struggle in Richard Strauss's *Ein Heldenleben*

Nietzsche influenced Strauss throughout the composer's mature career, from *Also sprach Zarathustra*, Op. 30 (1896), which shares the same name as the treatise by Nietzsche, to *Eine Alpensinfonie*, Op. 64 (1911-15), which first bore the title *Der Antichrist*, after Nietzsche's essay of 1888. Nietzsche, through Zarathustra, stresses the idea of the *Übermensch*, which proposes that the human occupies the stratum between the primal and the super-human. The *Übermensch* is not, however, the zenith for a man. The goal for a man is rather his journey toward self-overcoming, his struggle within himself. Likewise in Nietzsche's *Der Antichrist*, the philosopher advocates the transcendence of the all-too-human. *Ein Heldenleben* (A Hero's Life, 1898) is often viewed as programmatically autobiographical. But the hero might not be Strauss himself, but a generic abstraction. The highly dissonant music in section IV emulates a battlefield through musical onomatopoeia. This battle can be interpreted as taking place within the self. The "Hero" and "Companion" themes from previous sections, together with new themes, are presented in the manner of a collage, a stream of consciousness. The cacophony urges and heightens the peaceful state of the next section. Like the recurrences that define life itself, the dissonant passage returns near the end, followed by the peaceful "Companion" theme of section III. The course of the tone poem, I argue, traces that of Nietzsche's principle of self-overcoming, the transition to the condition of the *Übermensch*.

Ampai Buranaprapuk is currently teaching at the College of Music, Mahidol University, Thailand, where she completed her Ph.D. in musicology in 2013. She was awarded a Fulbright Junior Research Scholarship during her Ph.D. study and that enabled her to work on her dissertation at Princeton University, USA, as a visiting student research collaborator during the 2012 academic year. Her previous music studies include a Bachelor of Music Performance (2004) and Postgraduate Diploma in Music Performance (2005) from the Victorian College of the Arts, and a Master of Music Studies (2006) from the Conservatorium of Music, the University of Melbourne.

The Articulation of Performance and Character through Music in the Films of James Dean

Shortly after James Dean's death, François Truffaut wrote that Dean's acting in his three feature films 'flies in the face of fifty years of filmmaking; each gesture, attitude, each mimicry is a slap at the psychological tradition. Dean acts *something beyond* what he is saying.' Rather than being purely ineffable, this 'something beyond' is articulated by the music that accompanies Dean's performances in these films. In *East of Eden* (Elia Kazan, 1955) and *Rebel Without a Cause* (Nicholas Ray, 1955) the actor's stylised and radically new performances are aided in their communication with the audience by Leonard Rosenman's scores, which draw equally from modernist concert music and traditional Hollywood film scoring practices and, I argue, help to negotiate the gap between Dean's characters on the screen and his audience in the cinema. The dissonance in the music ironically becomes consonant with the dissonance displayed by Dean in his characterisations. In *Giant* (George Stevens, 1956), on the other hand, Dean's performance as the inarticulate oil man Jett Rink is betrayed by Dimitri Tiomkin's traditional 'Western' score, so at odds with the performance on screen that the music acts as a barrier between audience and character, musical consonance resulting in a dissonant audiovisual experience. Through an analysis of these three performances and scores, this paper will join the ever-burgeoning field of film music studies by demonstrating the importance of music in articulating character and performance in narrative film.

Dr. Gregory Camp has been a lecturer in music at the University of Auckland since 2013, where he teaches music history, theory, and musicianship. He was awarded his DPhil by The Queen's College, Oxford University, in 2012, studying the performance and reception history of Claudio Monteverdi's operas in the twentieth century. Originally from Denver, Colorado, he graduated summa cum laude from The George Washington University with a double major in International Affairs and Music. He then went to Oxford for an MSt in Musicology, studying the modern reception history of Monteverdi's 1610 Vespers. In early 2013 he was an adjunct instructor of music at Metropolitan State University of Denver. His areas of research specialization include early opera and film music.

Sydney Conservatorium of Music/The University of Sydney
Ccar5403@uni.sydney.edu.au

'Barock' or Baroque?: Knowledge and knower dissonance in senior secondary Music education

Over the past 50 years, classroom music education has undergone significant change, particularly at the senior secondary level. In addition to broader content encompassing jazz, popular and non-Western idioms, a parallel shift has occurred away from the traditional *knowledge* often associated with the study of Western art music, to cultivating the *knower* both in syllabus documents and in pedagogic orientation. In order to examine the effect of this shift, a research project was devised to explore a spectrum of learning and pedagogy, which currently characterises the New South Wales senior secondary music classroom. To this end, two separate curricular streams – the Music 2 course which maintains a more traditional content focus, and the newer and more highly popular Music 1 course – were integrated. The site for research was my own classroom, where 30 students with diverse learning backgrounds, musical interests and various degrees of prior knowledge worked together on a 10-week unit of learning. With an investigation of Baroque music as the content framework, the unit was designed to progress students through three distinct phases that would allow them to experience different kinds of learning and knowledge exchange. Emerging from recent social realist critiques within the sociology of education, Legitimation Code Theory (LCT) was used in the interpretation of qualitative data emerging from the study. The results reveal that while different kinds of knowers are notionally provided for in recent syllabus additions, access to higher levels of knowledge are currently reserved for students displaying an elite code, that is, a specialised kind of knower with specialised musical knowledge and skills. As well as exposing this flaw and inequity, the study re-examines current perceptions surrounding traditional knowledge as having the potential to generate a 'powerful knowledge' synthesis between both social and epistemic dimensions of student learning.

Christine Carroll is a PhD student currently studying music education at the Sydney Conservatorium of Music/The University of Sydney. Christine's research stems from her specific interests in senior secondary curriculum and pedagogy fostered through over 20 years' experience in both DET and Independent schools, and additionally through tertiary mentoring and lecturing opportunities in both music and music education. Christine's research utilizes social realist perspectives to address the complex issue of learning and knowledge legitimisation and more broadly, to the development of effective pedagogies for popular music learning in the classroom. Christine presented at the 2013 ASME conference in Canberra and was published in conference proceedings. She has also published in the 2014 issue of Musicworks, the peer-reviewed journal of the Australian National Council of Orff Schulwerk (ANCOS).

Subcontinental Dissonance: Popular Music and Culture in Delhi

Indians describe the population of India as comprising two related but distinct cultures. The term *India* describes a moneyed, western-educated and western-leaning, urban, English-speaking India, whereas the term *bhārat* describes a traditional subcontinental culture, Hindi-speaking, rural-dwelling. The division is not precise, and many individuals have an element of both. The cultural representation and products of these cultures is discrete. As a representation of culture, the popular music marketed to *India* and *bhārat* is also distinct yet related. The traditional popular music of India is the music of Indian film, commonly known as 'Bollywood' music. Bollywood has a long tradition of marketing and consumption by a broad cross-section of Indian society, and few Indians, from the rich and elite to slum-dwellers are unaware of this popular music form. In many ways, it is the dominant popular music of India. However, it is characterised by features that would be considered *bhārat*, including language (Hindi), tradition and consumption and performance practice. Indian Rock, a genre that has largely emerged in the last twenty years and which is a mixture of western rock and local practices, however, is characterised by features more aligned with India, including language (English), target demographic, consumption and performance. This paper contrasts the performance, production and consumption of *Indian* Rock and *bhārat* Bollywood music in Delhi. It discusses the relationships and distinctions between the two and investigates how the music is consumed. Data is drawn from interviews with Indian musicians and consumers based in Delhi and undertaken in late 2013.

David Cashman is a Senior Lecturer in music within the School of Education and the Arts at Central Queensland University. His research track record is around the areas of music and place, particularly the nature of music and touristic representation, and popular music in India. As well as ongoing research in music and tourism, he is undertaking an ethnographic and social research project into English-language popular music in Delhi.

In Search of Atlantis: Global Turmoil, Creative Dissonance and Manuel de Falla's Unfinished Scenic Cantata

Manuel de Falla had begun work on the scenic cantata *Atlántida* in 1927 basing it on a vast 19th-century poem by Mosén Jacinto Verdaguer, *L'Atlántida* (1879). This epic poem, one of the literary masterpieces of the Catalan Renaixença, sought to reinterpret the Greek foundation myths of Barcelona and the Iberian Peninsula in relation to the classical myth of Atlantis, and to juxtapose these with Columbus' discovery and evangelization of the New World. The political turmoil of the 1930s and 1940s (which for Falla included the vicissitudes of the Spanish Republic, the ensuing Civil War, exile, World War II and alarm at the prospect of nuclear annihilation) shaped *Atlántida* and contributed to the composer's creative impasse, with sections of the work still incomplete upon his death in 1946.

This paper will explore the creative dissonance that resulted from Falla's attempts over two decades to reconcile his work on *Atlántida* with the tumultuous external circumstances. This resulted in a number of tensions within the work, including the exploration of different musical styles (ranging from Stravinskian Monumentalism to the assimilation of religious polyphonic writing) and the evolving emphasis on different religious or nationalist parameters included in the librettos. One of Falla's last tasks was the completion of *Atlántida*'s opening, the apocalyptic vision of the submerged Atlantis, a passage that closely paralleled his vision of humanity at the close of his life.

Michael Christoforidis lectures in musicology at the University of Melbourne. He has published extensively on Manuel de Falla and aspects of 20th-century Hispanic music, with a volume of essays on the composer currently in production for Ashgate. He is also completing a monograph for Oxford University Press with Elizabeth Kertesz on Carmen and the Staging of Spain (1875–1940) and is researching Picasso's musical legacy and the rise of the modern guitar.

TaikOz - More than Muscles in the Media

TaikOz, Australia's premier 'Japanese drumming' ensemble, are dissatisfied by ways they are presented in the media with regards to artistry, race, gender and cultural function. Facing undesirable assumptions about authenticity, ownership and athleticism, they want perceptions to change. TaikOz's dispute is with the associations formed about their performance culture. In this paper I explore why the musicians want their form to be considered learned, elite, foreign and niche and yet how these designations conflict with superficial interpretations. Several narratives in taiko discourse have perpetuated misleading readings of contemporary taiko both within Japan and elsewhere. As TaikOz stage musical performances incorporating taiko, these readings have resulted in a politicisation of their work and mission, partly by marking TaikOz as 'other' to the various cultures in which they concurrently participate. Rather than being judged according to inappropriate aesthetic criteria and be found wanting, TaikOz wish to be judged on terms they devise. This presentation demonstrates that the processes of communication in practice, performance, reception, criticism, academia and other discursive engagements shape the resultant meaning and value of knowledge created and thus any claims to ultimate truth or reality are merely interpretative: epistemology matters. Following an exhaustive study of TaikOz's presence in print media and in light of interviews conducted with TaikOz members, I consider how the desired perception of their work and the actual reception of it as exotic, physical spectacle could have negative repercussions for ongoing sustainability of their business.

Felicity studied recorder performance at UQ, transferring to Sydney Conservatorium part-way through her Bachelor degree. She undertook a Masters in shakuhachi (Japanese Zen flute) with Riley Lee and is now completing a PhD about Australian taiko group, TaikOz. Felicity also sings: she's made several recordings and toured the world as a chorister. These days she teaches for Sydney Children's Choirs. Felicity is president of the Australian Shakuhachi Society. When she's not nose down in cultural theory or throwing herself at giant Japanese drums, Felicity's hanging from the ceilings at aerial circus, specialising in tissue. She works for independent street magazine RealTime that focuses on hybridisation in contemporary Australian arts. RealTime covers dance, theatre, performance, music, visual and digital arts, film and a range of arts issues - particularly education. Oh, and Felicity teaches eight or more alignment-based yoga classes per week. Ask her how to fix those niggling neck pains and she'll have you standing on your hands in no time.

Embracing Life in the Face of Death: Singing as Review and Catharsis

'Predeath grief', or 'anticipatory grief', the feelings of loss associated with death before its occurrence, is common among caregivers of the terminally ill or aged. In addition, the ill or aged themselves who are living in expectation of their own future death may experience 'preparatory' grief as they cope with the dying process. Music can play a vital role in both coming to terms with impending death, and in celebrating life. Singing in particular, can provide both joy and a sense of companionship for those dealing with grief prior to the loss of their own lives or that of a loved one. This paper examines the impact of singing activities involving the elderly, patients with dementia, and their carers. Motivations for musical engagement and the effect of the groups on the health and wellbeing of participants are discussed. Results indicate that many participants benefit from the chance to embrace new experiences and meet new companions, as well as the spiritual comfort that singing affords in the face of their fast approaching deaths.

Jane Davidson is Deputy Director of the Australian Research Council's Centre of Excellence for the History of Emotions and Professor of Creative and Performing Arts (Music) at The University of Melbourne. Prior to this, she was Callaway/Tunley Chair of Music at The University of Western Australia and before that, Professor of Music Performance Studies at the University of Sheffield. She has published extensively, particularly in the area of psychology of music, and secured a range of research grants. As a practitioner, she has worked as an opera singer and a music theatre director, collaborating with groups such as Opera North in UK, and the West Australian Opera Company. She is a past President of the Musicological Society of Australia.

A Model View: Achievement, Recreation and Adult Beginning Violin**Instruction**

This paper summarises historical content analysis of beginning violin adult instructional texts from the seventeenth to the twenty-first centuries published in America. The study was undertaken in order to determine what changes occurred in violin instruction over the course of two centuries and what effect those changes have had on today's beginning adult violin student. Despite a growing body of research on adults and music, particularly the piano, there is little research focusing on adults and violin playing. The majority of music education research relates to children and music in schools. The paper argues two distinct types or models of violin instruction gradually merged into a standardized, achievement focused approach used today. The first model is a structured- approach, with a clearly defined pace and set of outcomes; the second is exemplified by self-instructing texts for adult amateurs having an informal learning process with the pace set by the learner. The research mode was qualitative and historical using the technique of discourse analysis to help formulate the two models used as a framework for the analysis. Making sense of the significant number of historical texts required a diverse range of methods and the need for a broad sweep of secondary literature on a variety of related subjects. This paper does not promote the efficacy of one method over another; rather it provides a context for viewing current attitudes towards adult violin instruction and provides suggestions, based on that contextual view, for possible change.

Lauren Davis received her Bachelor of Music from the Oberlin College Conservatory, her Master of Music from Louisiana State University, and her PhD in Violin Pedagogy from The Australian National University. She has played with numerous orchestras in the United States including the Canton Symphony, Baton Rouge Symphony, Louisiana Philharmonic, Louisiana Sinfonietta, Acadiana Symphony, and the Woodstock Chamber Orchestra. She is currently the leader of the Riverina Chamber Orchestra and a member of the Canberra Symphony Orchestra. A teacher at the Riverina Conservatorium in Wagga Wagga,, Lauren has been teaching violin both privately and in institutions for a number of years.

Sweet dissonance: Creativity and critical thinking in Australian improvisation in the 21st century.

The construct of Jazz in Australia represents an ad-hoc assimilation of languages of origin. However, contemporary improvisors have re-constructed both the influence of the canonical historical tradition and the innovative concepts that leading practitioners have cast upon the music. Contemporary improvising musicians have repositioned this master narrative and hegemony of authority, absorbing, subverting and reconfiguring elements of influence in establishing their own unique personal and collective voice. Such enacting of critical thinking, combined within a unique musical and socio-political landscape has enabled a traversing of the boundaries of improvised music, creating vibrant musical communities that explore new musical dialogues, vocabularies, collaborations and ensemble practice and discourse in Australian music. This phenomenological study examines a number of leading contemporary Australian improvising musicians, analyzing views and insights into their creative processes and idea generation. This research further extrapolates on the author's work in cognitive processes and idea generation in improvising musicians, as well as a phenomenological study on the learning, teaching, performing and identity issues of a number of leading Australian jazz and improvising musicians. This study can enlighten musicologists, researchers and educators into knowing and understanding musicians' concepts of musical and collaborative dissonances, idiosyncratic problem-solving strategies and the drivers that inspire creativity in musicians, and what may propel it in the future.

Leon de Bruin is an educator, performer and researcher in improvised and composed music. He performs Baroque to contemporary repertoire for trumpet and collaborates with numerous creative improvisors throughout Australasia. He is a PhD candidate in the Faculty of Education, Monash University, and his dissertation interests include the teaching and learning of improvisation, creativity and collaborative learning processes and techniques for improvisors and musician identity.

***“Things That Go Bump in the Night”*: accenting, auditory biography and communication**

The suggestion of a close association between music and emotion has received support from an extensive body of research both historical and contemporary. More recent work indicates a significant contribution made by performative expressive deviance within the chain of emotional communication. Elements of mystification continue to surround artistic personae and interpretive powers of performing musicians. Attempts to quantify elements of performative expression have at times evoked resistance from sections of the performance/teaching community. It is posited that a more explicit pedagogy of artistry could benefit students. My current research contributes to a process of artistic "demystification" by trialling/analysing in the area of interpretive accenting. Accent, which continues to elude a generally accepted music-theoretic definition, will be presented as a multi-dimensional phenomenon, occupying an augmented expressive space involving multiple auditory cues including tempo, sound level, timing, intonation, articulation, timbre, vibrato, tone attacks/decays, and pauses. This work positions accenting as one of the major elements of expressive deviance and emotional communication with support drawn from diverse research areas including musicology, artificial intelligence, cognitive/neuro-science, and music psychology. The paper will also communicate results of data analysis from my novel research trial currently exploring the question "does *auditory biography* (personal listening history) influence a musician's perception of patterns of accenting in live music performance?" Trial findings may potentially contribute to informed music performance syllabus development in areas such as instrumental ensemble programs and applied studio teaching practice.

Cynthia-Louise Dellit has had an extensive academic career spanning more than 20 years with tenured appointments as: Senior Lecturer in Flute, Chamber Music, Head of Woodwind at Elder Conservatorium of Music, University of Adelaide; CAE Faculty of Performing Arts South Australia; Queensland Conservatorium of Music. She was a permanent member of the Sydney Symphony Orchestra, studied for seven years in Germany on an academic scholarship, worked with symphony orchestras including Berlin, Shanghai, ACO, Melbourne, Queensland, performed in numerous international music festivals including Montreux, Lucerne, Linze, Salzburg, Hong Kong, Manila, Shanghai, Adelaide, Sydney Spring, Barossa Chamber Music and London Proms. Recently, Cynthia-Louise was a performance teacher at Sydney Conservatorium Music; 3MinuteThesis finalist UoN; President, FluteSocietyNSW; and consults as an artist mentor.

Going full circle: Chinese folk songs to new Australian composition

The creation and performance of new works that are representative of the fusion of Chinese and Australian musical cultures that has been part of my lived experience was the aim of a recent collaboration between myself, composer, Maria Grenfell, and my father, Wei Deng. The new work composed by Grenfell was based on and inspired by five Chinese folksongs which I transcribed from the closed collection of folk songs from the Institute of Chinese Musicology in Beijing. The resultant composition, *Five Songs from the East*, was written for the unusual combination of pipa (Chinese lute) and pianoforte. The work has subsequently been recorded for ABC broadcast and a recording has been commercially released with Wei Deng (pipa) and Shan Deng (pianoforte). In this paper, I will draw upon the experience of these performances to reflect upon the challenges of performing pianoforte and pipa together as a duo ensemble, considering three specific areas of creative and performance practice that are highlighted in performance of Grenfell's *Five Songs from the East*. Firstly I will examine the methodology used to rehearse and perform the improvisation elements that are demanded in the work; secondly I will investigate the different approaches to rhythmic practices between Western and Eastern musicians and the effect in performance; and thirdly I will assess the adjustments that need to be made to tone production for satisfactory balance and blend when pianoforte and pipa are performed together.

Winner of the Sydney International Piano Competition's Best Australian Pianist Prize, Shan Deng is a well-known Australian-Chinese pianist now working in Hobart, Tasmania. She is a Churchill and Fulbright fellow and currently holds two Masters of Music in Performance. Shan is currently Lecturer in piano and co-ordinator of keyboard at the University of Tasmania. In 2014, Shan was awarded the Australian Council for the Arts International Pathway grant and travelled to China for a concert tour. Her programme included the world premiere of a newly-commissioned solo piece "Choro" by Maria Grenfell. She was also invited to be part of the adjudicating panel of the Second Australian International Chopin Competition.

Dissonance as the poetic enigma: Debussy's Transformational Strategy in *Prélude à l'après-midi d'un faune*

One of the most noted traits of *Prélude à l'après-midi d'un faune* is the simultaneity of its stasis and dynamics. The aberrant writing of the well-discussed opening flute theme, which stubbornly recurs eight times throughout the piece, with characteristic changes each time, is aesthetically so subversive in this regard that Boulez once claimed that "the flute of the faun brought new breath to the art of music." However, most analysts today read the work as tonally and formally complying with traditional prototypes, despite some apparent abnormalities. In this paper, starting with identifying a transformational model of transposition-by-a-semitone-down (T-1) between two restatements of the flute theme, I rethink the tonal and formal structures of the *Prélude* as embodying the simultaneity in question. I contend that Debussy's deployment of this T-1 transformational model with its various manifestations in the *Prélude* creates what one might call a "transformational dissonance," a conflicting hearing resulting from the process of defamiliarizing musical ideas, which not only provides the static piece with much needed forward drive, but also depicts symbolically the faun's confusion, the enigma in Mallarmé's poem of whether the sensual delight and happy time the faun had with the nymphs came from a reminiscence of his real experience, or just a dream.

Hong Ding has recently completed his PhD in Music Theory at the Chinese University of Hong Kong, with a thesis on analysing Debussy's music from the approach of transformational theory. He also holds degrees in clarinet performance from Shanghai Conservatory of Music (BA) and the Hartt School, University of Hartford (MM). His research interests include the music of Debussy, contemporary Chinese art music, and the comparative study of traditional Chinese music and Western art music, in both their aesthetics and practice. He is currently a lecturer in music at the Chinese University of Hong Kong.

University of Sydney, Sydney Conservatorium of Music
joanna.drimatis@sydney.edu.au

Raymond Hanson and *The Immortal Touch* - Part Two

The Immortal Touch by Raymond Hanson (1913-1976) with text by Rabindranath Tagore is an important and fascinating work that should be recognised as a significant contribution to Australian choral music. The oratorio is in two parts with Part 1 completed in 1952 and Part 2 in 1976 just prior to Hanson's death. Whilst Part 1 received several performances, due to the late completion of Part 2 there has been no discussion of the work to date. The purpose of this paper is to present an overview of the *Immortal Touch* Part 2 with attention to the structure through the melodic and harmonic features of the score and to Hanson's innovative and reverent treatment of Tagore's poetry. In Part 2, we see the development of Hanson's musical idiom from his earlier preoccupation with distinctive melodies and complex chord relationships to an approach that incorporates the tritone in all its forms, motoric rhythms, inimitable atonal melodies and unconventional harmonic relationships. Therefore, did Hanson in Part 2 transform his approach to 'keep up' with the modernist ideals evident in Australian composition of the 1960s/1970s or is this composition a true representation of his work as a mature composer? This investigation intends to give valuable insight into the evolution of Hanson's compositional approach, providing a deeper understanding of an important Australian composition and thus contribute to preserving and promoting Australia's musical heritage.

Joanna Drimatis is a part-time academic and Honorary Research Affiliate at the Sydney Conservatorium of Music. She has worked as a conductor, violinist/violist and string teacher in Australia, New Zealand and the USA. In 2009, Joanna earned her PhD in Musicology from the Elder Conservatorium of Music. Her PhD thesis titled, 'A Hidden Treasure: Symphony No.1 by Robert Hughes', was awarded the University of Adelaide's Inaugural Doctoral Research Medal. In 2012 Joanna conducted a broadcast recording of Hughes' Symphony No. 1 with the Sydney Youth Orchestra for ABC Classic FM's Music Makers program. In addition, Joanna has held a Creative Fellowship at the State Library of Victoria and is currently Publications Specialist with the Australia Ensemble at UNSW.

East Timor an island of harmony – dissonance – peace - dissonance and resolution.

The structure of East Timorese society is based on complementary dualism, at its centre is *lulik* (sacred, forbidden, wild) and its opposite *midar* (sweet, tame). The elements of *Lulik* and *midar* were used to maintain harmony and balance in East Timorese society, the arbitrators being their ancestral spirits. The Portuguese occupied East Timor for 550 years and the relationship between both groups was arguably dissonant. The quelling of rebellions led by *liurai* (traditional East Timorese leaders) by the Portuguese in the early twentieth century left the East Timorese with little choice but to accept the authority of the occupier so both groups could coexist. The Portuguese had little interest in the cultural traditions of the East Timorese. In 1975 Portugal pulled out of East Timor and in December of that year Indonesia invaded, displacing East Timorese society and destroying most of its infrastructure. The practice of most traditional customs, including music was banned. East Timorese who defied Indonesian decree did so at their mortal peril. Traditional music suffered terribly and many musical instruments were destroyed. Silencing the practices of traditional culture and its music was designed to crush the spirit of the Timorese. However their indomitable spirit was driven by the power of *lulik*, which they used to fortify themselves in their resistance to Indonesian occupation. Traditional music was an expression of life to the East Timorese, it was born with them, a gift from ancestors. So what would come out of this silent void that the Indonesians were determined to impose? Would there be a form of music that could still be an expression of life to the East Timorese in the face of such adversity?

Ros Dunlop is a clarinetist and an advocate of new music for the clarinet and in that role has given solo recitals in many parts of the world. She was on staff at Sydney Conservatorium of Music for 26 years teaching clarinet. One of her more unusual concert tours took her to East Timor in 2002. In 2003 she began recording the traditional music of East Timor with the aim of preserving it for future generations. This resulted in the publication of her award winning book Sounds of the Soul in 2012, in 2013 the book won the Australian Government's Arts in Asia award for Music. She is enrolled as a PHD candidate at the University of Newcastle, her research topic is the traditional music of East Timor.

'Und ich bin so allein voll Pein!' — Schumann's *Sechs Gesänge*, Op. 107

Schumann's move to Düsseldorf marks the last phase of his career. Whilst it was a very productive period of composition for Schumann, it was also a time of dissonance regarding his relationships with concert management and performers. This dissonance manifests itself in the *Sechs Gesänge*, Op. 107, composed in 1851-1852. These are songs in which the central characters experience some form of isolation and dissonance with their environment or in their relationships: Ophelia drowning alone; a forsaken lover; a gardener who can only admire a beautiful girl from a distance; a girl who works at her spinning wheel for a trousseau but has no suitor; a wanderer who sees pairings of creatures in the wood, but is himself alone; and finally an evening song in which the protagonist tries to shake off the sickness in his heart amidst the beauty of the evening. Whilst Schumann had already experienced some manifestations of his final illness, the late Lieder are far from being the products of a diseased mind, as has sometimes been suggested. They are rather the work of a composer who expresses his innermost feelings through his songs. This analysis takes a performer's perspective, examining the circumstances surrounding the composition of the opus, the choice and setting of the texts, and the use of expressive and illustrative motifs. The study follows on from previous research into the late Lieder of Schumann, which have arguably suffered some neglect from performers and scholars alike.

Prudence Dunstone performed as a principal with companies including the State Opera of South Australia and the Australian Opera. Highlights have been Handel's Ariodante (title role), Katisha in The Mikado and Ulrica in Un Ballo in Maschera. She has broadcast for the ABC, and performed as a soloist with Adelaide Chamber, ABC and Christchurch Symphony orchestras. She has performed solo recitals in Sydney, Canberra and Adelaide. Prudence studied at Adelaide's Elder Conservatorium, later studying singing in London and New York. She has a PhD in musical research from the University of Newcastle. She has taught singing privately and at undergraduate and postgraduate level, and also music theory and aural studies at undergraduate level at the Wesley Institute, Sydney.

Dissonance in the Texture of Percy Grainger's Music

The music of Australian-born composer Percy Grainger (1882-1961) has at its core the concept of texture. With the outstanding richness of dissonance and what he termed 'democratic polyphony,' individual lines weave and clash in extraordinary dense polyphony, resulting in a distinctive fingerprint that provided the foundations on which his later innovations were to be built. An unusually melodically oriented composer in an era obsessed with rhythmic, harmonic and structural development, Grainger explained in a 1916 letter to biographer D.C. Parker: ... *Where my partwriting produces dischords and collisions it is not because my mind is so centered on polyphony that I ignore the harmonic results, on the contrary, I instinctively choose partwriting that will result in a harmonic clash, because that is what my ear yearns for, & yearns for harmonically.* [sic] Engaging with the challenges Malcolm Gillies posed recently, this paper will present Grainger's music in a new light, with an emphasis on his earlier, developing works and the points at which he developed and achieved these uniquely dissonant textures. It gives a special focus to the 1901 sketches of Grainger's Marching Song of Democracy, drawing comparisons to his Free Music over three decades later. It utilizes the application of a specially developed system of intervallic analysis, a process that puts to the forefront the behaviours and characteristics of Grainger's complex, discordant 'fingerprint.' This in turn allows the conclusion to be drawn that through his use of texture, Grainger reimaged an effectively archaic style at the turn of the 20th century, while simultaneously anticipating his own compositional future in what was perhaps his most idiosyncratic and pervasive, if understated innovation.

Australian pianist, composer and Grainger enthusiast Philip Eames is currently a PhD candidate at the Sydney Conservatorium, under the supervision of Anne Boyd. Philip holds two Master of Music degrees with Distinction from the Royal Northern College of Music in Manchester and the Queensland Conservatorium of Music, also having been awarded the Bachelor of Music in Advanced Performance with First Class Honours from the latter institution. He studied piano with Stephen Savage and Max Olding. As a composer he was announced the winner of the 2013 Tagore Composition Competition, the ASKM Composers Competition, and has had his compositions performed internationally, including in New York and Edinburgh. As a soloist and avid chamber musician he has performed with major Australian and international orchestras and festivals, including with the World Event Young Artists, the Ligetti Academy, and the 2010 ABC Young Performers Awards.

How dissonant is the hard sound of black and death metal music?

Black and death metal are among some of the most extreme and popular musical currents of the 20th and 21st centuries. The loudness, the extremely heavy distortion of the electrical guitar, the dissonance and the noisy singing are, among others, some of the characteristics of this kind of music. Although there are some music scientific publications which tackle the lyrics and the sociological aspects of black and death metal, there are virtually no music analytical studies of these musical currents. The interpreters of this music themselves, do not like it at all when people try to analyse their music from a music analytical perspective. This presentation aims at describing the phenomenon that is black and death metal from a music analytical point of view. There are no popular music styles which sound as "dissonant" to the ears of the public as these two. Which chords and tone sequences are typical for this music? Do dissonances constantly appear, or are there normal powerchords which sound dissonant through very heavy distortions? If there are actually bands which sound dissonant on purpose, what kind of chords do they use in order to make their sound heavier? Are there atonal chords, like for example in the atonal phase of the German composer Schönberg, or are there primarily simultaneously sounding powerchords (chords in fifths) which appear in various interval distances?

Ph.D on Mozart Symphonies, senior lecturer and senior scientist at the Music University of Graz (Austria), publications among others on Heavy Metal, R. Wagner, A. Honegger and W. A. Mozart.

Music as a Resource for World Building in the Hunter Valley: identifying a theoretical framework

This paper investigates the constitutive role of music in the creation of a working-class settler community in colonial Australia. In particular, it seeks to uncover what music afforded to these communities in terms of world-building. Ongoing research into nineteenth century mining communities in the Hunter Valley, New South Wales, has revealed many working-class musical practices. Analysis of archival sources indicates the calculated use of music, for instance to claim territory at miners' demonstrations. Cutting across such specific uses is the sense of a working-class public sphere being created and publicised through concerts that were advertised and reviewed in local newspapers, one of which, the *Miners' Advocate*, provides detailed reporting from a working-class perspective. The role of music in past communities has been explored via sociological concepts and thematics such as taste and class formation, production of identity, and creation of social space. A framework for a systematic analysis of the interaction of communities and music has been lacking but can be found in contemporary sociological studies, notably in the work of Tia DeNora. DeNora uses the concept of 'affordance', in the sociological sense of providing a vehicle for action, meaning and world-building, to analyse the use of music in everyday life. The usefulness of the concept of affordance is here investigated when applied historically in order to develop a framework for understanding music-based world-building in a settler community.

Helen English's recent research is into music-making in Newcastle, NSW, in the nineteenth century, with a specific focus on social reconstruction. This was the topic of "Music Making in the Colonial City: Benefit Concerts in Newcastle, NSW, in the 1870s", which appears in the 2014 edition of Musicology Australia. Her creative work includes "Forgotten Composers of the Hunter Valley" (2012), a performance with soundscape. She currently holds an Equity Research Fellowship at the University of Newcastle. In 2015 she has been invited to be part of a panel to present her research on the concept of miscellany in Newcastle's township concerts at the American Society for Eighteenth Century Studies in Los Angeles.

From World War II to the War on Terror: Steve Reich's Response to 9/11

This paper explores the compositional materials and method behind *WTC 9/11* (2010), Steve Reich's musical response to the September 11 terrorist attacks in America in 2001. The materials of this work only became available at the Paul Sacher Stiftung in Basel, Switzerland in late 2013 and they provide a remarkable insight into the compositional process and ideas behind the music. *WTC 9/11* is a composition that harks back to Reich's landmark work *Different Trains* (1988), his response to the Holocaust, and while the two works share a number of similarities, the sources for *WTC 9/11* show an evolution of the composer's approach to incorporating recorded speech with music that, while consistent with technological developments, does not reflect the composer's original and continuing notions about the validity of his 'documentary' approach. There is a much higher level of authorial intervention in *WTC 9/11*, with the composer sometimes prescribing certain statements to be read and the manner in which they should be delivered. This paper builds on a previous MSA presentation concerning Reich's *Different Trains*, and raises important questions about the role of authorial intervention and the representation of individuals in music. It should be of interest to the wider MSA community with regards to more general issues raised such as responding to traumatic events in music.

Celia Fitz-Walter is currently undertaking her doctorate in Musicology at the University of Queensland, Australia, where she graduated with First Class Honours in Musicology after completing her dissertation, which investigated the music of Erik Satie and aspects of his contribution to Conceptual Art. Her PhD dissertation focuses on Steve Reich's recorded speech works, and she has made a number of visits to the Paul Sacher Stiftung in Basel, Switzerland to complete archival research. Celia has also presented at a number of conferences both nationally and internationally.

Spiritual dissonance in modern Japanese sacred choral composition

Many twentieth-century Japanese choral composers have composed settings of the sacred Latin Christian texts that for centuries have been the mainstay of the Western choral tradition. For many Western composers the setting of sacred Latin texts is not necessarily indicative of the composer's religious allegiance but represents a more complex spirituality or acknowledgement of the weight of Western cultural history. In Japan however, setting these same texts is inherently dissonant where practicing Christians make up a small minority of the population and the history of Christianity in Japan was marked by violence and martyrdom. Christianity was introduced to Japan by missionaries in the mid-sixteenth century but less than 100 years later the threat Roman Catholicism posed to the feudal power of the Shōgunate resulted in violent, sustained suppression. In spite of the torture and massacres of Christians, however, there were communities of *Kakure kirishitan* (hidden Christians) that continued their worship in secret, preserving for almost 200 years altered versions of the Western chants that the missionaries had brought with them. This paper will consider three choral works of Hideki Chihara (b. 1957) representing his response to this East-West dissonance. His *Orasho, Kirishitan Ten-Chi Hazimari No Koto* and *Doctrina Christam* specifically reference the history of clandestine Christianity in Japan. The paper posits that Chihara's incorporation of the *Kakure kirishitan* texts and chants into a Western choral framework symbolically and musically seeks a resolution of the spiritual and historical dissonance between modern Japan and Christianity.

Anne-Marie Forbes is a musicologist at the University of Tasmania Conservatorium of Music. She has published numerous journal articles and book chapters on British and Australian music in the early twentieth century, is a contributor to Grove Online, and co-editor with Paul Watt of Joseph Holbrooke: Composer, Critic and Musical Patriot (forthcoming with Rowman and Littlefield). Anne-Marie has published three major editions of the songs and choral works of Anglo-Australian composer, Fritz Hart, and as a singer and choral director she has a particular research interest in aspects of performativity and in the expression of spirituality in sacred choral music, leading a recent performance-based project focussed on works of Antonio Lotti.

Solitary Music among Finnish Migrants in Australia

Music is a dynamic element in the migration experience, iconic of past and future, nostalgia and hope. Whilst music-making can facilitate and enrich social connection, solitary musical activity affords solace, personal satisfaction and therapy. The decision to migrate is a radical act. Whether forced or voluntary, for refuge or work, for trade or culture, migration is a major life stressor; every individual migrant must find ways to cope at a personal level with inevitable physical, mental, emotional, sensual and cultural challenges. For some, support is sought among those of like mind and experience; others spurn these connections, seeking to immerse themselves in the new environment. In addition to managing by social means, solo activities of many kinds serve a useful role in the effort to maintain a sense of wellbeing during the process of change.

Finnish culture encourages respect for individual privacy and solitude, qualities underpinned by a unique relationship Finns have with silence. Finnish migrants therefore present a unique opportunity for the study of solitary music activity in transition. Drawing on the literature of D.W.Winnicott, Andrew Killick and my own research among Finns in Australia, this paper describes how solitary music-making can serve a unique role by connecting the individual migrant to the past and the future, while helping to negotiate the present.

Ian Forward is a Phd. candidate specialising in ethnomusicology at the Melbourne Conservatorium of Music, University of Melbourne. He is interested in the musical practices of Finnish migrants in Australia. In 1997 he completed a Masters thesis, a study of the music of Finnish migrants in Canberra and Melbourne. More specifically, this current research project focuses on the solitary musical activity of Finnish migrants, and the effects modernity and migration have on these practices. Scholars have generally accepted Alan Merriam's axiom that music is an activity "by people for other people". Forward's current research accepts Andrew Killick's invitation to explore the ubiquitous practice of people making music for themselves. Exploration of solitary music practices among Finnish migrants will enable examination of the phenomenon in transition.

Melbourne Conservatorium of Music, The University of Melbourne
a.frampton@student.unimelb.edu.au

A Copyist of Bach and Zelenka: identifying the scribe of GB-Ob MS Tenbury 749

The scribes of a number of non-autograph copies of mass settings by J.S. Bach's contemporary in Dresden, Jan Dismas Zelenka (1679–1745), remain unidentified. One of these is a manuscript copy of *Missa Paschalis* (ZWV 7), now located at the Bodleian Library in Oxford under the shelfmark GB-Ob MS Tenbury 749. A close examination of this manuscript, however, reveals a number of similarities with several Bach sources in the hand of Johann Friedrich Agricola (1720–1774), a pupil of J.S. Bach who later became *Hofkomponist* at the court of Frederick the Great in Berlin. By comparing the handwriting in his Bach copies with MS Tenbury 749, I propose that the scribe of this manuscript can be positively identified as Agricola. Together with a copy of another mass kept in Berlin, this marks the first time that Agricola has been formally recognised as a Zelenka scribe. Furthermore, by tracing the chronology of this handwriting, supplemented by biographical evidence and analysis of other manuscript sources, I not only seek to suggest a likely dating but also a probable filiation and transmission history for MS Tenbury 749.

Andrew Frampton is a Research Assistant and Master of Music candidate in musicology at the Melbourne Conservatorium of Music, The University of Melbourne, working under the supervision of Dr. Janice B. Stockigt. His research focuses on manuscript sources of German music from the time of Johann Sebastian Bach, especially the sacred music of Jan Dismas Zelenka. His critical edition of Zelenka's Missa Paschalis was awarded the Melbourne Conservatorium of Music undergraduate thesis prize, and he was also the recipient of the Musicological Society of Australia (Victorian Chapter) Student Prize in 2013. Andrew also maintains an active concert profile as a piano soloist, chamber musician and accompanist. He currently studies with Benjamin Martin and also plays the harpsichord and pipe organ.

From Sufism to Messiaen: An Analysis of Selected Works by Johan

Awang OTHMAN (b.1969)

Growing up in multicultural Malaysia with a Malay-Chinese background, Johan Awang Othman (b.1969) was exposed to a wide spectrum of religious, philosophical, cultural and musical ideas. An analytic survey of Othman's work reveals that the composer draws inspiration from eclectic sources ranging from Sufism, Einstein, Indian *tala* to Messiaen and beyond. Among these sources of inspiration, the idea of circularity is found in most of his compositions. During his career as a composer, Othman has also developed a special interest in epic cultural works, including Attar's *The Conference of the Birds* and the great Sanskrit epic *Mahabharata*, to create music. This paper investigates the ways in which Othman embeds events from the epics and the idea of circularity into selected works. It analyses Othman's compositional approaches to incorporating cyclic structures, symbolism and the layering of sound into his music. It argues that Othman has effectively absorbed many of the inspirational sources, giving them a personal imprint through his sophisticated musical aesthetic, which is elegantly simple but nevertheless successfully expresses his own deeply spiritual philosophy of life.

Peck Jin Gan was born in Malaysia and received a Bachelor of Music Studies (First Class Honours) from The University of Adelaide in 2011. Peck Jin is conducting ethnographic and music-analytic research on the works of several contemporary Malaysian composers. She was awarded the Elder Conservatorium Prize for Excellence in Postgraduate Research in 2012 and again in 2013.

Phleng Thai Doem and the Myth of 7-tet: The story of Thai Tuning

It is widely accepted that Thai classical music (*Phleng Thai Doem*) is based on a tempered tuning system comprised of 7 proportionally equal intervals within the octave. This 'equidistant' scale has become known as 7-tet. This tuning theory is problematic because of the tentative way in which it was first formulated and lingering uncertainty about the extent to which it reflects how Thai instruments are tuned and played. In this paper I explore the origins of the theory of 7-tet, the process by which it became established and the work of scholars who have corroborated or rejected the theory. The notion of 7-tet developed solely on the basis of observations of tuned percussion instruments. It fails to account for a range of other tuning factors, including alternative tuning concepts and practices that are preferred by other Thai instrumentalists and singers. I argue that the theory of 7-tet emerged as a result of an incomplete understanding of Thai music, thereby creating dissonance between academic thought and musical practice. Beliefs about tuning are influenced by a range of musical and cultural factors and its properties are contested amongst Thais. I challenge the conventional theory of Thai 7-tet and propose a more comprehensive and critical perspective that recognises the musical and social complexity of Thai tuning.

John Garzoli has recently completed his PhD in ethnomusicology at Monash University. His thesis investigates the musical and cultural factors involved in combining disparate musical systems. His research deals with traditional and contemporary Thai music. He was awarded the Prime Ministers Asia Endeavour Award in 2011 and completed the Asialink Leaders Program in 2013. He holds adjunct positions at Monash and Chulalongkorn Universities and lectures in jazz pedagogy at Monash. He will take up an 'International scholar in residence position' at Khon kaen University in 2015.

The Charisma of Dissonance - Myaskovsky's First World War Symphonies

Often called the father of the Soviet symphony, Nikolai Myaskovsky (1881-1950) completed a total of 27 symphonies during his lifetime. Two of these symphonies were essentially written when the composer was serving as a Russian Army officer in the First World War. Using semiotic analysis, this paper examines the Fourth Symphony in E minor (1917) and the Fifth in D major (1918). This analysis superimposed with the historical events of a major battle of the war - the Siege of Przemyśl (1914) when the composer was fighting in the front line against the Austrian Army, will prove that the two symphonies are contrasting works. If the Fourth was reflective of Myaskovsky's personal agonies during the siege, when he suffered shell shock, the Fifth was more descriptive of happier times and the Galician countryside and its music appears in the symphony. Taruskin refers to the work as: rawboned, peasant heroism and notes that is often described as the first Soviet symphony. David Fanning thought the Fifth was a more memorable and classically balanced work than the Fourth. The two sides of war as realised in Myaskovsky's symphonic diptych are more reflected in the different characters of Shostakovich's later war symphonies (numbers 8 and 9) rather than the more famous Shostakovich Seventh Symphony (Leningrad) which was dedicated to the victims of the Siege of Leningrad in World War 2. Thus the Myaskovsky and Shostakovich works offer illuminating parallels in music composed during wartime.

A specialist in Russian and Soviet music, Gerald is currently completing his PhD at the University of Canterbury with the title : 'Music in Transition: a Political and Cultural History of Reinhold Glière'. He holds an FTCL (Flute) as well as a B.Mus (First Class Honours), MA (Merit) (Russian) from the University of Canterbury and is editing his father's book 'China Sea' for imminent publication.

When the dissonance is within. How synaesthesia influences musical creation.

"I don't know if you realise: the colour purple and G major create an absolutely horrible dissonance!" This edifying direct quotation from French composer Olivier Messiaen perfectly illustrates the difficulty often experienced by people with synaesthesia (synesthetes), and solicits the question: for synesthetes, in what way does synaesthesia affect musical composition? Synaesthesia is a rare neurological condition in which the stimulation of one sense modality or cognitive pathway automatically and involuntarily triggers a sensorial or cognitive perception in another modality, and this in the absence of any direct stimulation of this second modality. One of the defining characteristics of synaesthesia is that it is emotional, and for synesthetes, tasks that relate to their synesthetic percepts may be highly emotionally charged, either in an agreeable or disagreeable way. No two synesthetes experience the same synesthetic percepts, and while for a non-synesthete each percept may seem as unusual as the next, for the synesthetes themselves exterior correspondences that do not concord with their own synesthetic correspondences can shock and even scandalise them, often leading to uncomfortable physical reactions. This dissonance, between what they interiorly perceive, and what is exteriorly projected, can be difficult for the synesthete to endure, but can also be used as a tool to gauge problem areas in their particular art. This paper will investigate examples of how composers cope with and harness synesthetic dissonance, drawing from historical examples, as well as from interviews conducted with staff and student synesthetes of the Melbourne Conservatorium of Music.

Solange Glasser began her tertiary education in 1999, studying violin performance and musicology at the Queensland Conservatorium of Music, Australia. She published her Honours thesis under the title "Music, the Brain, and Amusia": the first of her explorations into the neuro-mechanisms of music and creativity. In 2004 she was accepted into the musicology program of the University of Paris IV, Sorbonne, where she successfully completed a Licence and Masters in Musicology, publishing her Masters mémoire under the title La synesthésie équivoque d'Olivier Messiaen ("The Ambiguous Synaesthesia of Olivier Messiaen"). Solange is currently enrolled in a musicology PhD at the University of Melbourne, Australia, where she is studying the effects of synaesthesia and absolute pitch on musical abilities.

The Wicked Problem of Music Endangerment

The endangerment and disappearance of music genres has recently (again) become a prominent issue in ethnomusicology. Many projects and applied initiatives from the grassroots to international levels are striving to improve both theoretical understanding and practical situations of music endangerment. Adopting a different angle from prevailing tropes of sustainability and ecosystems that feature in scholarly discussions of this issue, in this presentation I characterise music endangerment as a 'wicked problem': one that defies resolution due to complex interdependencies, uncertainties, circularities, and conflicting stakeholder perspectives. By drawing on theoretical understandings of 'wickedness' from social policy planning and other areas, I hope to bring useful interdisciplinary insights to the discussion of ways to mitigate the challenges in keeping music genres strong. I present three brief examples of attempted 'safeguarding' strategies, and reflect on each of them against the theory of wicked problems. Finally I explore the implications of this characterisation of 'wickedness' for music researchers and other stakeholders, in terms of moving us closer to realising effective, resilient and creative responses to the dissonant and complex problem of music endangerment.

Catherine Grant is Joy Ingall Postdoctoral Researcher at the School of Creative Arts, University of Newcastle. Her book 'Music Endangerment: How Language Maintenance Can Help' was published by Oxford University Press earlier this year. In 2014 she was awarded an Australian Academy of the Humanities fellowship to further her research on music endangerment and revitalisation in Cambodia.

THE DIXIE CHICKS 2001–2003: The dissonances of gender and genre in war culture

In the aftermath of the 9/11 attacks on the US, the ideological undercurrents of America's popular music culture were brought into sharp focus, with the music of the pop "mainstream" revealed as being largely consistent with liberal stances, and the broadly-defined "country" genre as more naturally aligned to conservative views. Several critical discussions of this ideological divide have focused on the case of the Dixie Chicks, a country group who controversially declared their liberalism by opposing US foreign policy in the weeks preceding the 2003 invasion of Iraq. However, such studies have tended to dismiss the group's repertoire in this period (which centres on their 2002 album *Home*) as securely conventional in its lyrical themes, and therefore as either implicitly conservative, or else apolitical. I counter this view by arguing that the group's use of the conventional "feminine" themes of country music, which include images of motherhood, marriage and domesticity (Molly Brost, *Post-Dixie Chicks Country: Carrie Underwood and the Negotiation of Feminist Country Identity*, 2011, p.161-170), provides an aesthetic framework for their enacting an ideological critique of country music from within. I also argue that the group's use of these themes positions their repertoire within Kartomi's ethnographic model of "war music" genres, which observes a similar distinction between male and female repertoires (Margaret Kartomi, *Towards a Methodology of War and Peace Studies in Ethnomusicology: The Case of Aceh 1979–2009*, 2011, p.452-483). I conclude that the Dixie Chicks' critique of genre may therefore be extended to country music's explicit support of US foreign policy at this time, and ultimately demonstrate that apparently "apolitical" songs may be interpreted as expressing positive political stances by their critical contexts.

Christian Griffiths is a PhD candidate at Monash University. His doctoral research focuses on analysing the songs from the plays of Shakespeare through a cultural materialist framework. In 2015 he will be taking up a position at Goethe University in Frankfurt as a part of Monash's Joint Award program. He has published peer-reviewed articles and book reviews, and he regularly posts scholarly material on the Academia.edu site.

The Sound of the Guns: World War I and Opera

Peter Conrad's book, *Opera: A song of Love and Death*, suggests two central thematic operatic concerns. Yet there is another one: war, which, of course, incorporates the other two. Virtually from the origins of the genre war has featured, either onstage or off. One need only think of Verdi's operas where war and soldiers are omnipresent. Yet, during the 20th century war receded in prominence as an operatic subject; the major conflicts of the century are virtually unrepresented in opera. This includes the First World War. However, there are two successful contemporary operas in which war is central. Both are adaptations. Mark Antony Turnage's opera, *The Silver Tassie* (2000), is based on the play by Sean O'Casey and was very well received when premiered at the English National Opera. Young American composer, Kevin Puts, won the 2012 Pulitzer Prize for his opera, *Silent Night*, first premiered by the Minnesota Opera, and already taken up by several other companies. It is adapted from a popular film, *Joyeux Noel*, rather than a literary source, although the film itself borrows heavily from Stanley Weintraub's non-fiction account of the famous 'Christmas truce' of 1914. Both works engage with the war in a clear-eyed, unsentimental way, and turn what appears at first to be unpromising material into powerful stage works. This paper will examine what makes these new operas so effective, and will contextualise them within the long history of war as a central operatic concern.

Michael Halliwell studied music and literature at the University of the Witwatersrand in Johannesburg, and at the London Opera Centre, as well as with Tito Gobbi in Florence. He was principal baritone for many years with the Netherlands Opera, the Nürnberg Municipal Opera, and the Hamburg State Opera, singing over fifty major operatic roles. He is Vice President and Editorial Board Member of The International Association for Word and Music Studies (WMA). His book, Opera and the Novel, was published by Rodopi Press (Amsterdam/New York. 2005); forthcoming: Myths of National Identity in Contemporary Australian Opera (Ashgate, 2015). He has served as Chair of Vocal Studies and Opera, Head of School, and Associate Dean (Research) at the Sydney Conservatorium.

'Enrichie de belles dissonances': the language of seventeenth-century French harpsichord music

Many attempts to adapt harpsichord music to piano idiom have been marked by a puritanical approach to dissonance. In re-making music from earlier styles, editors often assumed that 'unregulated' dissonance must be tamed – examples being Domenico Scarlatti's expurgated cluster chords and J.S. Bach's Prelude no.1 edited by Czerny to bypass its dissonant climax. Since the revival of harpsichord playing led from the 1950s by Gustav Leonhardt, repertoires and strategies of dissonance idiomatic to powerful harpsichord expression have been rediscovered, free from the filter of homogenizing sweetness. '*Enrichie de belles dissonances*' was the famous description applied to the mid-seventeenth-century composer Louis Couperin, particularly applicable to the much-studied genre of the harpsichord unmeasured prelude. Equally notable is the language of dissonance as practised in the harpsichord *Passacaille*. From Luigi Rossi to Louis and François Couperin, the tradition of the *Passacaille* produced a repertoire of unique pieces that project the charisma of their composers across more than three centuries. Three pivotal pieces, one by each of these composers, provide the basis for this paper, examining the role of dissonance in shaping structural climaxes through the medium of plucked string keyboard playing. This includes note clusters, dissonances not simultaneously struck, and semitone collisions between bass and melodic line – a rich vocabulary of expressive resources, arguably with its roots in Italian ground bass vocal pieces such as Monteverdi's *Lamento della Ninfa*.

Rosalind Halton is a harpsichordist and music researcher. A graduate of the University of Otago and Oxford (D.Phil.1980), she is an Associate Professor at the University of Newcastle. The cantatas of Alessandro Scarlatti form the focus of her research from source study to performance, including editions, performances, and published research papers. Her recordings include the 3 CD set Venere, Adone e Amore: Serenatas and Cantatas of Alessandro Scarlatti (ABC Classics, 2007), with chacona and leading Australian singers. Her editions include two volumes for A-R Editions, many cantata editions online, and Scarlatti's '4 Sonate a quattro' (Edition HH, 2014). As a solo harpsichordist she has recorded music of the French repertoire, winning a Soundscapes award for her ABC release 'The French Harpsichord'.

“That sounds hopeless!”: Conflict in collaborative music making

In collaborative music making practices, such as those used frequently in popular music styles, conflicts between band members are commonplace. Many successful songs and albums have emerged from the fires of rehearsal and recording studio disputes. Personal antagonism also marks prolific songwriting partnerships such as Lennon/McCartney or Jagger/Richards. This paper seeks to examine how interpersonal and intra-band conflict is manifest in the music, utilising a case study of a band writing music for an album recording. This paper reports on research that tracks the process of the creation of songs for a fourth album recording by a three-piece ensemble that have worked together since 1999. The rehearsal and composition process is marked by numerous disputes and arguments amongst the band personnel and yet the longevity, ongoing friendship and modest successes of the band offer a contrasting context from which to view this conflict. As two of the bands' members, the authors utilise an auto-ethnographic approach, with video and audio recordings of rehearsals, personal reflections and interviews providing data. Drawing on theoretical perspectives in relation to interpersonal communication and group dynamics, individual and group behaviours are examined with particular emphasis on the impact of such behaviours on specific compositional aspects and production outcomes.

Matt Hill is a lecturer in the Contemporary Music Program at Southern Cross University. He completed a PhD at James Cook University in 2007 with a practice-based study researching the influence of new technologies on music creation in a variety of genres. He completed his undergraduate studies in guitar performance at SCU. As a composer, producer, sound artist and performer Matt has collaborated with a wide range of artists working in a variety of music, film, dance and theatre projects. He is the keyboard player with the group Amphibian, with whom he has toured to the UK and throughout Australia. Barry Hill (co-author) is a senior lecturer in the Contemporary Music Program at Southern Cross University.

Western Australian Academy of Performing Arts, Edith Cowan University
c.hope@ecu.edu.au

Reading Free Music – adapting Percy Grainger’s Free Music scores for live performance.

Australian composer and pianist Percy Grainger’s (1881-1961) Free Music was a vision for music inspired by natural sounds, which resulted in Grainger constructing machines and musical works that were characterized by continuous pitch without formal rhythm, and often described as precursors to the microtonal music that came much later. This paper discusses the systems designed by the Decibel new music ensemble that enabled live performances of Grainger’s Free Music 1 and 2 (composed in 1936 and 1937 respectively), works that are important early examples of graphic notation for electronic instruments. Original materials were sourced from the Grainger Museum to enable the creation of digital performance scores that facilitate the reading of Grainger’s notation in a number of ways, leading to the performance of the works using them in iPad /iPhone applications. This paper discusses how the performance of the works was conceptualised and researched, as well as the various processes that led to the end results.

Cat Hope is an academic with an active profile as a composer, sound artist, soloist and in music groups based in Western Australia. She is the director of the award winning new music ensemble Decibel and has toured internationally. Cat’s composition and performance practices focus on low frequency sound, drone, graphic notation, noise and improvisation. Her works have been performed at festivals internationally and broadcast on Australian, German and Austrian radio. In 2013 she was awarded a Churchill Fellowship to study digital music notations internationally. She is currently a researcher at the Western Australian Academy of Performing Arts at Edith Cowan University where she is CI on the Western Australian New Music Archive ARC Linkage project.

Dissonance as structural determinant in Brett Dean's *Winter Songs*

This paper presents key findings of an analytical engagement with Brett Dean's song cycle for tenor and wind quintet *Winter Songs*. The analysis was prompted, in part, by Dean's remarkable productivity, and the question of how Dean structures and articulates his musical material in a post avant-garde era of almost infinite compositional choice: which aspects of his musical language are significant, and which are not? The analytical method is iterative, that is, the results of an initial approach inform and recalibrate subsequent analysis, in an open cyclic process. Of most interest are those points at which a particular analytical method ceases to be of any (or any great) utility. It is contended that at these points we may be approaching the limits of the linguistic significance of features that the analytical technique rests on. Of course, in the context of post-tonal and post-serial practice the question of whether - and if so the extent to which - Dean's music relies on dissonance as a means of articulation of structure is extremely interesting. The analysis suggests ways in which we might approach or locate dissonance in Dean's music, notwithstanding the chromatically saturated pitch space of this score. Further, it suggests that the linguistic significance of dissonance varies throughout the work, and that the fluctuation between those parts of the music where the term 'dissonance' has some meaning and those where it does not is among the work's principal structural determinants.

Paul is an Adjunct Lecturer at the Western Australian Academy of the Performing Arts, Edith Cowan University. He completed his doctoral studies at the University of Western Australia, with a dissertation on the role of pastoralism in the music of Frank Bridge. He has contributed a chapter to Joseph Holbrooke: Composer, Critic and Musical Patriot (Rowman & Littlefield, forthcoming in 2014), concentrating on Holbrooke's chamber music. His current research interests include the music of Brett Dean, and analysis in the wake of the 'new musicology'. Paul is a classical music reviewer for The Australian newspaper, and works as a solicitor specialising in admiralty and maritime law.

The Musical Appreciation Movement and Its Impact on the Reception of Robert Schumann's Pianoforte Music in London, 1918–39

The English reception of Robert Schumann's pianoforte music in the early twentieth century has received little academic attention to date. However, recent publications such as Laura Tunbridge's 2013 article "Singing Translations: the Politics of Listening Between the Wars" (*Representations*: 53–86), which focuses on the reception of Schumann's lieder between the World Wars, indicate renewed interest in the English reception of Schumann's music during 1918–39. This paper focuses on the impact that the musical appreciation movement had on the reception of Schumann's pianoforte music during that period. Publications on Schumann's life and works published by the main presses associated with this movement such as Oxford University Press, Novello, and Dent will be compared and contrasted. The reception of Schumann's pianoforte works in these books will be considered in light of the general patterns of their performance at London's leading recital hall, the Wigmore Hall between 1918 and 1939.

Katherine is a PhD candidate at the School of Music, University of Queensland. Her research interests include London's cultural scene during the interwar period, historical performance practice, and the reception of Robert Schumann's music.

Music and Mission in the Mariana Islands during the Jesuit ‘Century’, 1668-1769

In 1668, Diego Luis de Sanvítores established a Jesuit mission station in the Marianas, a remote Micronesian archipelago. The Jesuit presence lasted just over a century, until the expulsion of the Society of Jesus in 1769. Missionaries exerted an enormous impact on indigenous Chamorro society, engaging in evangelistic activity that resembled practices in many parts of the Spanish empire. From 1695, however, the Spanish colonial government resettled the indigenous people on three islands (later reduced to two). An alarming population decline that had already begun in the late seventeenth century continued over the following decades, with a devastating cultural impact. As one of the most geographically isolated outposts of empire, and with diminishing numbers of indigenous inhabitants, the Mariana Islands represented a mission field in which evangelistic policies were put to the test. Although numerous historians have studied the impact of missionaries and colonialists on Chamorro society in the seventeenth and eighteenth centuries, there has been relatively little attention devoted to the role of music in this process. Archival evidence held in Rome and Spain attests to the use of music, dance, and drama in attempts to influence social cohesion in the islands through religious ritual, communal devotion, and public celebration. After positioning the Jesuit mission in its social, historical, and cultural contexts, this paper will analyse the function of music in the processes of conversion and transculturation, and consider its role in indigenous cultural survival.

David R. M. Irving is Lecturer in Music at The Australian National University. He researches the role of music in intercultural exchange, colonialism, and globalisation, c.1500-c.1900, with a particular focus on Southeast Asia. He is the author of Colonial Counterpoint: Music in Early Modern Manila (Oxford University Press, 2010) and co-editor with Tara Alberts of Intercultural Exchange in Southeast Asia: History and Society in the Early Modern World (I.B. Tauris, 2013), and has published multiple journal articles and book chapters. His current work explores the impact of Portuguese, Dutch, and British colonialism on the musical traditions of the Malay-Indonesian Archipelago, c.1500-c.1850.

Is singing in dissonances the earliest style of human music?

If we want to study the earliest surviving human music, the most objective way would be to research musical traditions of the geographically isolated regions of the world, and try to find common elements. My long study of the world polyphonic traditions yielded a surprising result: singing in sharp dissonances is the most widely represented element of traditional music of the most isolated and often technologically unsophisticated regions. Dwellers of the remote mountain ranges of Papua New Guinea, Afghanistan, Tibet, Taiwan, the Balkans, Caucasia, the Andes and North Vietnam; dense forests and continental fringes like Polesie and the Baltic in Europe, or Krele and the Baka pygmies from Africa, the Ainus from North Japan, the remote islands of Flores, Manus and Guadalcanal – all widely use sharp dissonances in their singing. Parallels are more striking when we take into account that the intervals used in these cultures are also very similar – specifically the second, and more precisely, the neutral second. Importantly, the second is perceived by them as the most pleasing sound and it is often compared to the sound of bells. This paper will present examples of dissonant singing from various regions of the world and will discuss the acoustic and biological nature of dissonance, as the most attention-grabbing sound both in humans and animals. The paper attempts to follow the history of dissonance from the phenomenon of the Battle Trance in our evolutionary past, to the reasons for the abandonment, then gradual revival of dissonance in European classical music.

Joseph Jordania, dob 1954, PhD (1982), DrMus (1991) is an ethnomusicologist and evolutionary musicologist from the University of Melbourne. He arrived in Australia in 1995 from Georgia (former USSR). Jordania is one of the founders of the International Research Centre for Traditional Polyphony in Georgia and currently is the Head of the Foreign Department of the Centre. Jordania has over 150 publications, including four books on the origins of traditional choral singing in the wide context of the evolution of human morphology and behavior. For his second book "Who Asked the First Question? The Origins of Human Choral Singing, Intelligence, Language and Speech" (Logos, 2006), he was awarded the Fumio Koizumi Prize in Ethnomusicology in 2009.

The Lamenting Ariadne: Practice-led Research of 'Lamento d'Arianna' in Representative Style

Historically informed performance of the theatrical representative style or *stile rappresentativo* has been lost for both performers and audiences today. This lack is nowhere more evident than in the performance practice of the famous *Lamento d'Arianna* by O.Rinuccini and C.Monteverdi which has become a canon of early opera recitative but has had a life as a concert or recording solo piece because of the loss of the music score of the remainder of the opera. Yet witness accounts refer to the affective response of the audience with admiration for the composition, the abilities of the musicians and the singers; amongst them a standout performance of the lament by *commedia dell'arte* actress Virginia Ramponi Andreini, La Florinda. This practice-led research of the representative style uses *Lamento d'Arianna* as a case study. It draws on Anne MacNeil's historical research of theatrical practices at the Gonzaga court at the time of *L'Arianna's* premiere and puts into practice the representative style's constituent elements: *seconda pratica* music combined with the crafts of rhetorical gesture and *commedia dell'arte*. The presentation will include freshly generated footage from the rehearsals and a live performance on 25 November 2014 at the Mortlock Chamber, State Library of South Australia.

Daniela Kaleva is a Lecturer: Music at the University of South Australia. Her research focuses on composition and performance techniques that represent the emotions in vocal genres, opera and incidental music using interdisciplinary approaches and creative practice research. Another of her research subjects is the output of music publisher Louise Hanson-Dyer. Kaleva is an Associate Investigator with the Australian Research Council Centre of Excellence for the History of Emotions and Associate Member of the Hawke Research Institute.

University of Nice Sophia Antipolis, Royal Academy of Music, London and the Institute of Musical Research, London.

zrkanga@gmail.com

Filling in the Gaps: Notational Porosity as Collaborative Strategy in Michael Finnissy's *Z/K*

In recent years the collaborative relationship between composer and performer has emerged as an important field of enquiry. The author's doctoral auto-ethnographic research in this field examined the collaborations on ten new works for solo piano, one of which is *Z/K* (2012) by leading British composer, Michael Finnissy. This presentation explores how Finnissy uses notational strategies in this work to transfer many creative responsibilities from composer to performer while paradoxically maintaining a high degree of control over the resulting performance. Written for the author, a concert pianist, Finnissy's *Z/K* combines several diverse styles: a transcription of a symphony by the 18th-century composer, Giovanni Battista Sammartini, a quasi-Expressionistic style derived from the Second Viennese School as well as mercurial 'exploration' passages that form the transitions between these disparate styles. For each of these three types of musical material, he uses different notational approaches, each of which explicitly prescribes some musical parameters while deliberately omitting others, leaving them to the performer's discretion. These variable notational 'gaps', alongside his highly developed approach to the collaborative workshop, enable Finnissy to maintain a high degree of control over the musical outcomes while simultaneously allowing the performer significant autonomy over many aspects of the work. The results of this case study raise important questions about the relationship between notational detail and interpretative freedom in many conventionally notated works. The paper positions these conclusions within the context of the author's research into composer-performer collaboration as well as his research into new approaches to pianistic gesture.

London-based Australian pianist, Zubin Kanga has recently performed at the BBC Proms, Aldeburgh (UK), Borealis (Norway), BIFEM (Australia) and London Southbank festivals as well as appearing as soloist with the London Sinfonietta and the Melbourne Symphony Orchestra. A member of Ensemble Offspring, he has performed solo recitals across Australia, Europe and the USA. Zubin has collaborated with many of the world's leading composers including Thomas Adès, Michael Finnissy, George Benjamin, Steve Reich and Beat Furrer. A Masters and PhD graduate of the Royal Academy of Music, London, he is a Postdoctoral Researcher at the University of Nice and IRCAM (Paris), Research Fellow at the Royal Academy of Music and Research Associate at the Institute of Musical Research, London. www.zubinkanga.com

The Performative Concept of Dissonance in Sumatra-Lampung's Gamolan Music

The gamolan/bamboo-ophone of the Saibatin people in the Skala Brak heartland of Lampung province of Sumatra is a survival of a widespread bamboo keyed instrument of Indonesia's Hindu-Buddhist past and served traditionally as an emotional symbol of the area's identity. It is often played with pairs of gongs, cymbals, and double-headed drums to accompany processions and local dances at birth celebrations, circumcisions, weddings, title-bestowing ceremonies and formerly, funerals. Its eight keys, made of rare bamboo found only in local forests, strung together with rattan lacing, and suspended over its wooden trough, are beaten by two performers (the leader begamol and follower gelitak) seated behind the instrument. It ranges over an octave, with tone 4 (fa) functioning as a "dissonant enemy tone" for modulations from one sextatonic mode to another. After an indigenous Governor of Lampung was appointed in 2004, various sizes of gamolan were made that were tuned diatonically to three octave tints, played by thousands of school children, and officially recognised as the musical symbol of Lampung province. Thus the deep emotional effect of its dissonant tone 4 was lost outside the Skala Brak area as the province reshaped its cultural and political identity in the post-Suharto era.

Margaret Kartomi is Professor of Music at Monash University. Her latest book, titled Musical Journeys in Sumatra, is the first book on the music cultures of the large island of Sumatra in Indonesia (University of Illinois Press). From 14-16 January 2015 she is convening an International Symposium on her Australian Research Council grant topic of the music of Indonesia's Riau Islands, including an Exhibition of Malay Arts and a Concert by a visiting troupe of artists, at Monash University, Music Auditorium, to which MSA members are invited.

The romantic espagnolade meets modernist Spain: Retuning *Carmen* for the silver screen in Jacques Feyder's 1926 film

Musically and visually Bizet's *Carmen* is still treated as a Romantic espagnolade, as evidenced by the 2014 production offered to Australian audiences that reproduces a broad selection of Spanish stereotypes dating back to the nineteenth century. This stylistic adherence persists despite the many developments in the representation of Spanishness that could refresh approaches to Bizet's celebrated opera. During the 1920s, for example, new visions of *Carmen* emerged on stage and screen, still recognizably drawn from the opera, but which offer stark dissonance with traditional readings. Albatros Productions' 1926 *Carmen*, starring the popular Spanish singer Raquel Meller, purported to create an "authentic" depiction of Spain, but its modernist design, idiosyncratic characterization and original score distanced it from familiar imagery. Filmed partly on location in Spain itself, its costumes were inflected by contemporary fashion, but it was Meller's psychologically nuanced interpretation that transformed the protagonist into a woman caught up in a web of cultural pressures and domestic violence. The young Spanish composer Ernesto Halffter (1905-89) abandoned the outmoded heritage of the 19th-century espagnolade that had defined Bizet's much-imitated score, and instead drew on the musical languages and signifiers associated with the new set of Spanish tropes that had emerged in modernist Hispanic scores over the previous quarter century. This allowed him to match the film's modern cinematic style with a musical language that was both recognizably Hispanic and definitively post-Romantic.

Elizabeth Kertesz is an honorary fellow of the Melbourne Conservatorium of Music, University of Melbourne. With research interests in Spanish music, dance and entertainment of the 19- and early 20- centuries, she is currently completing a monograph for Oxford University Press, co-authored with Michael Christoforidis, on the subject of Carmen and the Staging of Spain (1875–1940). She is also known for her research on the English composer Ethel Smyth, on whom her PhD (University of Melbourne, 2001) was based.

The Delius Campaign: Percy Grainger's Promotion of Fredrick Delius in the USA

"I want to work on as much of a Delius campaign as much as I can ...I want to do my part in establishing you here as one of the greatest of the greatest...The fact is, American audiences, charming as they are, have not got into the compositionally interested phase yet...They are still "star"-worshippers." Thus wrote Percy Grainger to his friend Frederick Delius in April 1915, shortly after the former's hasty departure for and subsequent reestablishment in the USA at the outbreak of World War One. Grainger's 'Delius campaign' took the form of recitals (including the premiere performances of a number of major works), lectures and essays as well as other less visible but still significant activities. Although Grainger continued to promote Delius's music for well over twenty years, his great efforts have been largely ignored by the current literature. Through an examination of the plans for the campaign laid out by both Grainger and Delius in their correspondence and an analysis of the critical reception of the resulting performances, this paper aims to answer the question, to what extent did Grainger's tireless promotion of Delius effect the reception of his music in the USA? Was it all worth it?

Sarah Kirby is currently undertaking a Master of Music (Musicology) degree at the University of Melbourne, supervised by Professor Kerry Murphy. Her thesis is on the relationship between Percy Grainger and Frederick Delius, with particular focus on the reception of Grainger as a performer of Delius in the USA between 1914 and 1934. She has presented at a number of Graduate Symposia through the University of Melbourne, and is soon to publish a paper on Grainger and Feminism. Sarah is also a pianist and piano teacher.

Props on Stage: Using Haptic and Kinetic Control Devices to Empower the Opera Singer

Opera singers are sometimes referred to as “props on stage” because a team of experts such as composers, conductors, directors, language coaches, voice teachers, choreographers and designers sculpt their performances. The singer can rank fairly low in this hierarchy, and their location can serve to entrench traditional modes of operatic authorship which preference the conductor and director’s vision of the composer’s work above all else. This paper presents a rationale for integrating haptic and kinetic control devices in the form of props and sculptural set pieces into the staging of live opera performances of *The Pomegranate Cycle* (2010), *Seeds* (2013) and *Triptych* (2014). By integrating haptic and kinetic control devices into these operatic productions, the singer uses the performance stage itself to enable new modes of authorship. This carries on a trajectory established in the works of Sylvano Bussotti and Luciano Berio who, in the 1960s-1970s, used operatic stage as the site for unsettling and reconfiguring the operatic tradition (Fearn 1998, 121-130). However it also engages the work of contemporary feminist performer-composers such as Donna Hewitt who construct DIY controllers which “capture” performance gestures, thus allowing the singer to produce and manipulate sounds using a conventional repertoire of bodily movements (Hewitt & Stevenson 2003, 122). By allowing the singer to compose the sound world in real-time using the gestures and interactions of her body on stage, the singer becomes the author of the work. She is no longer a prop on stage.

Eve Klein is Convenor of Music and Bachelor of Music Course Coordinator at the University of New England. Klein is a music technology, performance and popular music specialist. She is currently researching environmental sound recording aesthetics, classical music recording practice and the creation of custom sound controller objects for singers in live performance. Klein is a composer-performer who works across experimental classical music, interactive performance art, and electronica. In 2014 Klein’s opera The Pomegranate Cycle was a finalist for Vocal Work of the Year in the APRA/AMCOS/AMC Art Music Awards and Klein was awarded an Australia Council for the Arts Music Section New Work Grant to compose a multichannel work for Sydney’s VIVID Festival in 2015.

Disgust, Expectations and Dissonance

Although some consider the increased use of dissonance to be a defining characteristic of modern music, David Huron argues it is merely one example of a more fundamental feature: the confrontation and reversal of established psychological expectations. We adopt Huron's stance on expectations and dissonance and address two interrelated questions here. First, what is the relation between expectations and the disturbing sensation invoked by such dissonance? Using recent work on disgust in cognitive science by Daniel Kelly, we argue that disgust is a candidate for such response and use it to develop Huron's claim about expectations. We conclude that thwarted expectations produce disgust at particular uses of dissonance. Second, how can the disgust invoked by the use of dissonance lead to a catharsis? We answer this question by making recourse to Jean-François Lyotard's well-known stance on the postmodern, which he regards as part of the modern. According to Lyotard, it is something used to investigate pre-established rules and categories and, in effect, cannot be judged in view of such categories. Additionally, the postmodern is characterised by the sublime, which involves a combination of pleasure and pain. Given Huron's claim, our discussion of disgust and Lyotard's stance on the postmodern, we show that dissonance offers a means of breaking with traditional musical paradigms and ultimately questioning what music is: the visceral pain invoked by 'disgusting' uses of dissonance facilitates a sublime experience, forcibly throws into question our presupposed musical paradigms and, thus, leads to a catharsis.

Based at the Unit for History and Philosophy of Science as well as the Centre for Time at the University of Sydney, Maria is currently a postdoctoral research fellow working on the project New Agendas for the Study of Time (for further information about the project see: <http://newagendasstudyoftime.wordpress.com>). Her primary research interests concern temporal experience and means of modelling time in scientific theories, specifically those of experimental psychology and physics.

**Dissonance, Women's Voices in Contemporary Australian Political Life:
"Not Now, Not Ever! (Gillard Misogyny Speech)"**

Contemporary life in the developed Western world is often described as post-feminist: there is surely no need for any spotlight on gender issues these days in a first-world country such as Australia. But the treatment of our first female Prime Minister by then-Opposition Leader drove PM Gillard to a point of frustration that spawned her infamous "misogyny speech". The speech, as is commonly phrased in social media, "went viral". Reactions were polarized. Australian composer Robert A. B. Davidson has set the recorded speech to music for a capella choir, Gillard's oft-described "grating" (dissonant) voice as an overlay (see <http://www.youtube.com/watch?v=tpavaM62Fgo>). The work forms a musical representation of gender politics at work in our society. This paper builds on the author's work on the figure of Lindy Chamberlain, as represented in Moya Henderson's eponymous opera (1991). Chamberlain was often referred to as a "witch" by the media at the time of her trial. Former PM Gillard was subjected to signs, under which Abbott and other prominent "leaders" blithely stood, urging the Australian public to "ditch the witch". I look here at the "work" such a composition carries out, through analysing the score and considering it with regard to salient theory in sound studies. I also turn my gaze outwards: responses to Davidson's similarly "going-viral" Youtube clip, along with broader societal attitudes toward Gillard throughout her term as PM, reveal entrenched misogynist attitudes towards women, and underline the continuing importance of dissonant women's voices and of gender studies in musicology.

*Dr Linda Kouvaras, Senior Lecturer at the Melbourne Conservatorium of Music, is a musicologist, composer and pianist. She is a represented composer at the Australian Music Centre. Recently, the CD *The Sky is Melting*, recorded by Rothschild-Riddle Duo (Move Records, 2014), was launched and features two of her works for violin and piano, *Bundanon Sonata* and *The Sky is Melting*. She is also resident Faculty Coordinator and Tutor in Music at Ormond College, a piano examiner for the Australian Music Examinations Board, and she maintains a robust piano teaching studio. Her monograph, *Loading the Silence: Australian Sound Art in the Post-Digital Age* (2013) is published by Ashgate and her most recent review article appears in *Musicology Australia* vol. 36 (2014).*

The Rise of the Anti-Diva: Cultivating the Image of the English Voice after the Great War

During the 1920s, a generation of English sopranos broke away from the hegemony of the opera house and cultivated successful and respectable careers as exponents of the English and early music repertoire. Dorothy Silk (1883-1942), Elsie Suddaby (1893-1980) and Isobel Baillie (1895-1983) were seen as possessing the 'ideal voice and personality to interpret the early repertoire' and a 'singularly pure and fresh sound' that was perceived as being quintessentially English. The language describing their voices—'pure', 'natural' and 'angelic'—was used interchangeably to depict their image and repertoire, and reinforce their nationality. These women were seen as having thrown away the stereotype of the operatic diva whose vocal quality and repertoire had become synonymous with vanity, capriciousness and glamour. They were praised for possessing a persona and image which reinforced and amplified their 'pure' and 'natural' voices. While the concept of the anti-diva appears to have arisen at the beginning of the twentieth century, over the last few decades it has become a topic of debate. During the 1980s it was widely used to describe 'early music' soprano Emma Kirkby. Since then, it has found its way into popular culture and even as a descriptor of operatic sopranos whose image and persona challenge the established model. But what constitutes an anti-diva? Today's paper will examine the different attributes of the 'diva' and the extent they can be applied to this generation of English singers. This will provide a framework to determine the elements of their voice, image and persona, which contributed to their success and 'anti-diva' status.

Rachel Landgren is a PhD Candidate (Musicology) at the Melbourne Conservatorium of Music, University of Melbourne. Under the supervision of Dr Sue Cole, her doctoral research examines the emergence of the 'early music' voice at the beginning of the twentieth century in England. In 2013 she was the recipient of an Endeavour Research Fellowship to undertake archival research in the United Kingdom.

“The Charm of Possibilities”: Messiaen’s Experimental Techniques in *Antagonisme* by Xavier Darasse

This paper shows how Xavier Darasse used Olivier Messiaen’s experimental techniques as a musical response to a text by the philosopher Alain Badiou. Badiou and Darasse collaborated on *Antagonisme*, a work for narrator and chamber ensemble, for Darasse’s entry in the 1965 *concours de composition* at the Paris Conservatoire. As will be shown, the antagonism or dissonance between text and music in the piece is ironic and hides a deeper conceptual stake, the notion of autonomous musical production developed in Badiou’s first theoretical article, “Autonomy of the aesthetic process.” This paper will first demonstrate how Darasse combines serial techniques with Messiaen’s technique of interversion. It then turns to Messiaen’s writings to explain how Messiaen considered interversion to manipulate musical order (as sequence, ordinality or syntax) as an independent layer of organisation to the parameters of pitch, duration, dynamics, articulation and timbre central to integral serialism. The paper then shows how, by applying interversion to all levels of *Antagonisme*’s organisation, Darasse provides an example of Badiou’s “Autonomy of the Aesthetic Process.” As well as showing how music can form a sophisticated dialogue with philosophical ideas, the paper argues that serialism was not a dour and hermetic school of composition, but capable of inspiring exploration in hybrid compositional forms. The paper also contributes to our understanding of the origin and legacy of Messiaen’s experimental techniques by complementing Messiaen’s “charm of impossibilities”—the idiosyncrasies of non-retrogradable rhythms and modes of limited transposition—with the charming possibility of order as a musical parameter.

Matthew Lorenzon is completing a PhD in musicology at the Australian National University. He likes to combine archival, analytical and critical research methods in the study of interactions between philosophers and composers. He believes that musicology ignores its core disciplines at its own peril and that musical modernism should be liberated from its function as an academic keyword and be indexed to theories of modernity.

It takes two to clash and to collaborate: Composing for French Baroque lute by a contemporary Australian composer and a living lutenist

In 2012-13 an Australian composer and a lutenist undertook a collaborative project to create a set of pieces for French Baroque lute. Funding for the project covered both composition and consultation, reflecting that to accomplish this, although not inexperienced in writing for lute, the composer desired additional practical and cultural input. The lutenist provided musicological resources, play-tested drafts, gave feedback, and edited in the tradition of early-music performers. The composer accepted the challenge to consider and respect tradition, while exerting her own perspective and voice, leading the lute into unfamiliar territory. Each piece in the set extends from 17th century lute practice towards the 21st century in different ways and borrows from the French repertoire from Machaut to Django to highlight the asynchrony inherent in the project. Collaborative exchanges took place face-to-face, as well as being mediated by the internet through emailed notation and audio files. This paper considers our collaborative creative experience from the perspective of the composer, contrasting with popular, Romantic notions of the lone creative artist, and in light of researched understandings of creativity and collaboration. Navigating dissonances between tradition and innovation, performability and expression of new ideas, and between modern and early-music approaches to notation and interpretation led to a rich composition experience and to new repertoire with a performance life beyond the premiere.

Karlin G. Love (B.A., B.Mus, M.A., PhD) is a composer, performer, community music provocateur, and teacher. She works for the University of Queensland, Australia, as a researcher on projects investigating advanced training for composers and orchestral performers. Having performed in professional symphony orchestras, chamber groups, jazz ensembles, free improvisation groups, and as a soloist; and having composed for large and small forces in many styles, Karlin brings a rich background to her teaching and research. She is challenged and intrigued by tensions arising from the need to nurture genuine expertise and to encourage local, creatively responsive music-making.

Contrast as Structural Agent: Evaluating intra- and inter-song structure in Led Zeppelin's concert performances.

While the perception of Led Zeppelin as progenitors of heavy metal is widespread, this interpretation of their music belies the diverse and contrasting nature of their material, which ranged from blues rock to acoustic folk. Their musical aesthetic has been described as eclectic (Allan Moore, 2001). It is in this musical diversity that the contrasts inherent to their concert performances, the "light and shade" for which guitarist Jimmy Page strove, were founded. Led Zeppelin's partiality for extended improvisation highlighting the instrumental virtuosity of individual members, further augmented the musical diversity of their concerts. The control of these contrasts in musical material enabled Led Zeppelin to create large-scale musical structure, both within individual songs, and through the use of contrasting songs in combination. The extended improvisation fundamental to Led Zeppelin's concerts was facilitated by three specific songs, "Dazed and Confused," "No Quarter" and "Moby Dick," performances of which were at times extended to beyond 30 minutes. While each contributed to the creation of contrast within concert set lists, each also relied on a similar internal balancing of musical contrasts in the creation of musical structure which supported the extended improvisation. Drawing on the author's previous work examining Led Zeppelin's creation of long-range structure to their concert set lists through the use of contrasting songs in combination (MSA Conference, 2013), this paper explores parallels between such inter-song structure and the structure of Led Zeppelin's individual extended improvised works, examining the similar structural use of musical contrasts at both the song and set level of their performances.

Dr Loy completed his doctoral studies at the Sydney Conservatorium of Music, The University of Sydney, in 2006, examining connections between the late 1960s avant-garde and the classical tradition of Beethoven. Other research interests include the music of Brahms, and popular music of the 1960s and 1970s. He has lectured in music theory, aural skills and critical and historical musicology at the Sydney Conservatorium of Music and the University of New South Wales. Dr Loy is currently Lecturer in Music at the ANU School of Music.

Music-as-Machine: Deleuze's becoming-woman

The concept of becoming-woman as posited by Deleuze and Guattari is the key to all becomings, for there is no becoming-man. Representational thought imposes the pre-given identities of male and female. These are essentialised as oppositional and hierarchical, constructing female composers as other and inferior. In contrast, Deleuzian philosophy does not conceive of the individual as a separate and distinct entity. Rather, subjectivities are envisaged as multiplicities, characterised by flows, forces, intensities and desires. Individuals are continually formed through the process of 'dynamic individuation' from which the assemblage of the changing, materially and psychically embodied self emerges as a multiple becoming. In this paper, I will use the concept of becoming-woman to think about the genre of women composer's bodies (and their relationships to music-theatre), not in terms of what they are, but in terms of what they do, and how they perform as traits (to borrow from Colebrook). I will engage in a parodic Deleuzian play that moves in the space in-between hyper-femininity and feminism. I will adapt Deleuze and Guattari's concept of machine to explore how the experimental music-theatre machine is assembled (and goes on being assembled). I will focus on Moya Henderson's *Rinse Cycle* (2010), arguing that the operators of molar and molecular lines compose a political movement in the music-theatre assemblage and create the conditions for a life-affirming politics, opening up the concept of becoming-woman as the virtual ground of all change.

Sally Macarthur is Senior Lecturer in Musicology and Director of Academic Program, Music, at the University of Western Sydney. She has published two monographs, Towards a Twenty-First-Century Feminist Politics of Music (Ashgate, 2010) and Feminist Aesthetics in Music (Greenwood Press, 2002). She is currently co-editing (with Judy Lochhead and Jennifer Shaw) Music's Immanent Future: The Deleuzian Turn in Music Studies (Ashgate, forthcoming 2015). Her other books include: with co-editors, Bruce Crossman and Ronaldo Morelos, Intercultural Music: Creation and Interpretation (AMC, 2006) and (with Cate Poynton) Musics and Feminisms (AMC, 1999). She has published in a number of scholarly journals such as Australian Feminist Studies, Radical Musicology, Cultural Studies Review, and Musicology Australia.

In search of an American idiom: The Metropolitan Opera and Horatio Parker's *Mona*, 1912

Upon his arrival in New York as the new general manager of the Metropolitan Opera House in 1908, Giulio Gatti-Casazza proposed a competition for American composers and librettists. The Metropolitan would award ten thousand dollars for the best native, English opera. The competition jurors unanimously selected *Mona* by Horatio Parker. In 1912, *Mona* premiered as the first full-scale American opera produced on the Met's stage. With mediocre reviews, Parker's creation was only performed four times before almost completely disappearing from the repertoire. *Mona* has received little scholarly attention. As a key member of an under-appreciated repertoire (American opera of the early 1900s), an analysis of this work will offer information on American musical idioms of the early twentieth century and cultural values of the period's opera-going public. At a time when many American composers were attempting to establish a national voice by integrating various native folk-melodies and styles, Parker drew from several European musical trends to establish his own idiom. Parker was known for his more conservative, ecclesiastical style, but in this dramatic genre, much like Giacomo Puccini's movement towards a more dramatic model in *Fanciulla del West* (premiering just a year before), a much more progressive voice began to appear. Many critics compared Parker's non-lyrical vocal lines to the *parlando* style of *Pelléas et Mélisande*. Parker also uses more than fifty leitmotifs to construct the orchestral fabric, and, like Strauss in *Elektra*, applies different tonal centres to each character. With this intermingling of European ideas and techniques, Parker asserts a cosmopolitan nationalism—a music of the American melting pot.

Patrick MacDevitt is currently a PhD candidate in voice performance/musicology at the University of Melbourne Conservatorium of Music. He is researching national identity in opera premiers at the Metropolitan in the early twentieth century.

Positive Dissonances in Fieldwork Relationships: Negotiations of Power and Authorship Through Research

I apply the conference theme of “dissonance” to a defining component of ethnomusicological research – fieldwork and fieldwork relationships. Fieldwork is both a research method and a learning process, and whether conducted within our own communities or other societies, fieldwork ‘positions scholars as social actors within the very cultural phenomena they study’ (Barz & Cooley, 2008, p. 4). This complex position of ‘within’ – within musical, cultural, and epistemological environments and relationships – ensures an experiential learning process. As Barz and Cooley (p. 4) say, experience is ‘a term that we believe encapsulates the essence of fieldwork’. My fieldwork and fieldwork relationships occur with Melbourne musicians and music scenes as we collaboratively make music radio documentaries for broadcast on Melbourne community radio station PBS 106.7FM. I draw on our actions and experiences during this research project to illustrate my assertion that fieldwork relationships inevitably invoke dissonance simply through the different positions, ideas, agendas, values and experiences the parties engaged bring to the research project. Acknowledging, rather than making wrong, our dissonance and difference in the fieldwork relationship emerged as a positive force that allowed us to negotiate power, representation, authorship and ownership of the research processes and products. My fieldwork experiences have also shown that attempting to resolve dissonance runs the risk of homogenising and silencing differing perspectives (Manathunga, 2009, p. 168). This paper will demonstrate how ethnomusicological fieldwork, and the relationships this research method and process stimulates, allows for dissonance to be utilised as a positive force towards negotiations of power and authorship.

Maddy is a Master of Ethnomusicology student at the University of Melbourne. Her practice-led research engages local musicians and music scenes to collaboratively make music radio documentaries for broadcast on PBS. While making radio in this way, she seeks to learn about community radio content creation processes and their impacts on authorship. Maddy has been a volunteer announcer at PBS since 2006, with a particular focus on local musicians and music scenes. DJing for radio and around Melbourne has linked her to many other projects, including her honours research with Melbourne’s Somali community. This research investigated the changing presence and function of music at Somali wedding celebrations in Melbourne (queue the DJs).

Order out of chaos: Rehearsing Italian opera in the 18th century.

According to the Neapolitan impresario and all-round man of the theatre Andrea Perrucci (*Dell'arte rappresentativa premeditata e all'improvviso*, 1699), Italian opera around 1700 was distinguished from other genres of theatrical production only in that it had continuous music. All other aspects of the production, he wrote, were essentially the same as for spoken tragedy, comedy or pastorals. At first glance this suggests that rehearsal practices for all kinds of stage productions would also have been similar, but the discipline of coordinating 'continuous' music with other singers and accompanying instruments put some very different requirements on singing actors from their speaking colleagues. The surprisingly fragmented layout of surviving singers' part-books nevertheless suggests that recitative (sung dialogue) sections were first learnt as fragmentary snippets, out of context, and only later assembled into musically and dramatically coherent scenes. Other factors which may have affected rehearsal and preparation practices in Italian opera included the rapid turnover of commercial theatre productions, the ubiquity of certain well-known libretti, and the particular demands of combining music, words, staging and gesture in a tightly integrated structure ordered in large part by the music.

Alan Maddox is Senior Lecturer in Musicology at the Sydney Conservatorium of Music, where he teaches music history and coordinates the undergraduate Musicology specialization. He is a member of the National Committee of the MSA, an Associate Investigator with the ARC Centre of Excellence for the History of Emotions, and consultant musicologist to the Australian Brandenburg Orchestra. He also trained as a singer, working with Opera Australia and as a freelance performer. His main research interests are in early modern Italian vocal music, and Australian colonial music. Recent publications include articles on rhetoric in 18th-century Italian music, and on music and prison reform in the 19th-century penal colony on Norfolk Island.

Co-opting Dissonance: Noise, The New Hegemony

This paper begins with Jacques Attali's thesis, which states that "sound matter is the herald of society" and that "its appropriation and control is a reflection of power." I contend that if noise is recognized as a political dissonance that disrupts the status quo, its co-option by the authoritative power ensures the perpetuation of its hegemony by effectively preventing the resistance inherent in noise. As Greg Hainge argues in his recent book *Noise Matters: Towards An Ontology of Noise*, even Russolo's *intonarumori* and John Cage's 4'33", despite common proclamations of their novel insurgence, can be construed as an attempt to frame the potentially threatening and meaningless phenomenon that is noise. The same can be said, Hainge also claims, about other noise-genres, such as "glitch-music," that convert any sound into a musical element. Throughout music history, I emphasize, noise ceases to be noise and becomes, again and again, legitimate music in the eyes of dominant culture and industry. This type of co-option, I argue, is found beyond the realm of music, as can be observed by the presence of revolutionary icons on T-shirts and coffee mugs. The First world's glorification of the new for new's sake, as expressed by the proliferation of so-called technological innovations, for example, otherwise contributes to the legitimized clamor. In short, where noise becomes the norm, no truly subversive voice (are there any truly subversive voices?) can be heard; even the critique of noise becomes noisy. And dissonance, inevitably, takes on the air of Muzak.

After having obtained a master's degree in piano performance from the University of Ottawa, Russ was awarded his doctoral degree in 2013 from the Université de Montréal. His dissertation studied the expression of alienation in Schubert's Winterreise and Kurt Weill's Die sieben Todsünden. He completed a post-doc at Harvard University this fall. Russ's interests include 19th-century Lieder, Kurt Weill, epistemological issues related to music theory and musical hermeneutics, and noise pollution. He has published an article on Wagner's Wesendonck-Lieder (in Intersections) and has a forthcoming publication on the music of Kurt Weill. Russ has given conferences in Germany, Finland, Italy, Canada and the U.S.

'Cinderella like' – The clarinet and its appearance in Australian New Music ensembles post 1970.

As late as 1954, the appearance of a flute, oboe, and clarinet in a chamber music concert was auspicious enough to prompt one reviewer to draw comparisons with Cinderella. Today it is hard to imagine the use of such a description given the popularity of these instruments in both chamber and solo repertoire. The clarinet has also featured extensively in many high profile Australian New Music groups. An examination of the clarinet's prominence in these ensembles provides a vehicle by which we can examine these groups' contribution to invigorating and enlivening the Australian New Music milieu. This paper draws on material gathered from interviews with 22 prominent composers and performers, examinations of key music and archival collections, and over 1000 individual scores. It discusses historically prominent chamber music archetypes that have featured the clarinet, and their limited impact on solo and chamber woodwind composition within Australia. It also examines Australian ensembles whose configuration is widely divergent from these historical models and their influence on the creation of a significant body of repertoire. Given the key role that a number of these ensembles have had in shaping developments in Australian music and the paucity of existing research in this area, this investigation appears long overdue.

Richard Mason is an accomplished and versatile performer and scholar who has performed professionally throughout Australia, Europe and the United Kingdom. This experience encompasses orchestral and chamber music, recording for radio and film, and premiering new works by leading Australian composers. He possesses a master's degree in performance from the Victorian College of the Arts, a PhD from the University of Melbourne, and studied in Amsterdam with the bass clarinet virtuoso Harry Sparnaay. Richard's current research interests include 20th century wind music, instrumental teaching pedagogy and performance practice. Richard is a sessional lecturer at the Melbourne Conservatorium of Music and his expertise as an educator sees him in demand as a facilitator of performance masterclasses, conductor and chamber ensemble coach.

Performing consciousness in *The Human Voice*

The link between the arts, to transformations of consciousness has been widely acknowledged (Harung, 2012; Maslow, 1962; Panzarella, 1980). Music, by engaging the imagination of the performer and ultimately the listener, evokes personal and cultural associations (Herbert, 2011; Meyer-Dinkgräfe, 2013). This paper examines performer consciousness in a specific production of Francis Poulenc's opera, *La voix humaine*. This collaborative theatrical experiment in extreme intimacy, took the piece out of the theatre and into a hotel room. The intention was to bring audiences and performer into a new relationship with each other to see how this changes communication and resonance between these two familiar bodies. The singer/researcher recorded and diarised collaborative decisions and states of mind during and after performances and rehearsals. Are multiple narratives in the text, the music score, the personal memory of the singer and the off-stage characters, the conduit to transformation of the singer into the character and the focus on the present moment? Subsequent optimal experiences during performance and rehearsal are described from which it is hoped to disambiguate the duality of the singer and character on stage particularly when playing extreme emotional dissonance. These experiences are looked at in the context of broader research on Maslow's universal human "peak" or transcendent states.

Fiona McAndrew, a native of Ireland, graduated from the University of Western Australia with First Class Honours in Psychology. She undertook postgraduate training on the Opera Course at Guildhall School of Music & Drama, London where she won multiple awards. She has since enjoyed an international career singing leading roles with Dresden Semperoper, Wexford Festival Opera and Teatro Comunale, Bologna, Covent Garden Festival, Belfast Festival and Dresden Festival. She has been a soloist in concert with the BBC Concert Orchestra; Northern Sinfonia, UK; Ulster Orchestra; National Symphony Orchestra, Ireland; San Antonio Symphony, Texas. Her role as Jackie in Michael Daugherty's Jackie O was released on DVD by Dynamic. In 2012 Fiona moved to Perth for PhD study in the psychology of music performance. She also teaches voice at UWA's School of Music. In 2014 she was invited by the ABC to record Poulenc's La Voix Humaine, which was broadcast nationally. In August 2014 she gave a solo recital for ABC Classic FM broadcast live as part of the Sunday Live concert series.

Visual, Aural and Textual Dissonance: Artistic Correlations in the works of Igor Stravinsky, Pablo Picasso and T.S. Eliot

Igor Stravinsky's *Rite of Spring*, T.S. Eliot's *Love Song of J. Alfred Prufrock*, and the Cubist paintings of Pablo Picasso are all seminal works of modernist dissonance. They each make remarkable breaks with past artistic traditions, and, in their own ways pave the way for modernist artistic directions. Yet, both their treatments of visual, aural and textual dissonance, as well as the methods they use to provide new aesthetic structures are remarkably similar. Whilst the history of comparing the works of Stravinsky to those of Eliot and to the cubism of Picasso is long and has been commented upon extensively, to this point, individual studies have focused on considering Stravinsky's music in the light of either Eliot's poetry or Picasso's cubism. In these previous studies, surface appearance is highlighted, whilst more deep-seated connections, concerning ideas of simultaneity, phasing techniques and a conscious interplay between modernist and traditional elements are all but ignored. These comparisons, for the most part, lack thorough analytical engagement with each side of the proposed connection: examining one chosen medium in detail and merely citing another, in the hope of expanding the understanding of the principal work, rather than drawing conclusions of artistic correlation. Through close analysis of these works, this paper will highlight the similar modes of dissonance, and traditional structures, used by these artists in their own media, and in doing so draw attention to the role of dissonance in the arts in the early twentieth century.

Cameron studied undergraduate piano at The University of Melbourne with Ian Holtham, before completing Honours in musicology where his dissertation analysing aesthetic similarities in the works of Igor Stravinsky, Pablo Picasso and T.S. Eliot from 1910-1925 was awarded First Class Honours. He recently completed a Masters in Teaching and works variously in Secondary Education, Piano Teaching and Theatre Production alongside his musicological work. His current research concerns further comparative analysis of artworks from different media, as well as post-postmodern streams of thought, particularly remodernism, and their aesthetic and philosophical/theoretical implications.

The Neurobiology of Dissonance

My recent behavioral research has highlighted the role of hearing adaptation (or neuroplasticity) in the perception of pitch and dissonance. A new theory of pitch and dissonance based on these findings suggests that brainstem neuroplasticity is an essential aspect of learning to hear pitch, and that dissonance is caused by failure of brainstem pathways to recognize and successfully process sounds within the listener's musical frame of reference. This neuroplastic learning theory stands in stark contrast to previous models of pitch and dissonance that were based on mechanical or algorithmic models of perception, and so were unable to account for individual and cultural differences in music ability and preference. This paper will provide an overview of historical theories of pitch and dissonance, and then present our new theory for a non-scientific audience. It will outline the cultural influence of Pythagorean numerology on the neoclassical construction of harmony in Europe as represented by simple numeric proportions; and even on the scientific models of pitch and dissonance of the 19th and 20th centuries. Finally it will outline how pitch is learnt in the brain, and how powerful emotions may be generated when these mechanisms either fail, or successfully interact with culturally defined expectations. This theory presents an opportunity to discuss how neurobiology might inform, and be informed by, examples of musical practices from a wide range of cultural perspectives.

Dr McLachlan is an Associate Professor in Psychological Sciences at The University of Melbourne and has broad professional experience in music, acoustic design, engineering, and auditory neuroscience. In 2000 he designed the World's first harmonic bells, and more recently has designed a new harmonic percussion ensemble for use in educational and a range of community contexts. To establish better design criteria for musical instrument design he has developed the first end-end neurobiological model of auditory processing. He has computationally implemented aspects of this model leading to the development of new sound segregation and recognition algorithms for hearing prosthetics and automated sensing systems.

Circular Breathing: Freeing Flutists from the Tyranny of the Natural Breath

Circular breathing is the technique of maintaining a continuous, unbroken sound on a wind instrument by periodically expelling air stored in the mouth and simultaneously inhaling through the nose. While it has long been an essential part of many wind instrument traditions, such as that of the Australian Aboriginal didgeridoo, it has only been since the latter decades of the 20th Century that composers and performers have begun exploring the possibilities of circular breathing in classical flute playing. Due partly to the difficulty of mastering circular breathing, its adoption has been slow compared to that of other extended techniques, such as multiphonics or percussive effects. As a result, the literature discussing circular breathing in the flute repertoire has so far been limited to technical guides outlining methods for learning the technique. Any examination of the musical role of circular breathing in performance or composition is both rare and brief. Since the 1970s, flutist-composers István Matuz, Robert Dick, Ian Clarke and Gergely Ittzés have been employing circular breathing in their performances and compositions. Referring to works by the prenominate composers, this paper will discuss the development of circular breathing as a flute technique and examine the ways in which it has been used to expand the creative opportunities available for composers writing for the flute. Each of these composers has found unique ways to explore the freedom that circular breathing makes possible, extending the capabilities of the flute, which may have significant implications for composers and performers.

Angus McPherson is a flutist specialising in contemporary music and extended techniques. He performs regularly and has presented classes on circular breathing and contemporary flute techniques in Australia and overseas. He received his Bachelor and Masters degrees from the Sydney Conservatorium of Music, where he studied with renowned flutist Alexa Still. Angus is currently enrolled in a PhD at the University of Tasmania. His research focuses on the experimental flute compositions of contemporary Hungarian flutist-composer Gergely Ittzés. His articles on flute playing have appeared in Flute Focus, Flute Tutor Australia, the British Flute Society's Journal, Pan, and the Dutch flute magazine, FLUIT.

Marie Hall (1884-1956): Virtuoso and Humanitarian (1914-1918)

This paper gives an overview of English violinist Marie Hall's musical versatility and her commitment to the First World War (1914-1918) on the home-front through acts of humanitarianism. Her childhood has been well documented as a 'rags to riches' story from street musician to concert virtuoso. Benefactors rescued Hall by paying for her education in London, Dresden and Prague. In 1903, after her London début, Hall was proclaimed Britain's 'greatest woman violinist' along with other accolades. From 1904-1913, Hall toured internationally with continued success: America and Canada, Australia, South Africa and India. Her 1907 Australian tour was particularly successful. Amid the gloom of war, this talented young woman returned to the music halls of her childhood. Hall travelled extensively throughout Britain to bring comfort and enjoyment to those at home. As the war progressed, Hall was publicly seen as a humanitarian by freely giving of her time and talent to entertain the families of British troops, including the sick and wounded. She also assisted the Red Cross in Military Auxiliary Hospitals with entertainment, caring for patients, food and administration. She did not restrict her humanitarian endeavours to the 'Mother Land' wounded, but gave of herself to Australians, other British nationalists and allies. I will discuss the extent of her repertoire during this period. Most of the research for this paper is new and brings a different perspective to Marie Hall's story.

Christine Mercer studied church and sacred music histories at the Australian Catholic University and undertook interdisciplinary historical research on the life and work of Melbourne-born polymath Henry Tate (1873-1926) for her doctoral thesis at the University of Melbourne. Christine, while researching Tate, became interested in Melbourne's home-front, anti-conscription, literature and art during the first World War (1914-1918), including political and religious radicalism (1895-1926). Presently Christine's focus is on concert promoters J. and N. Tait's travelling virtuosos to Australia and specifically one of their first clients, English violinist Marie Hall (1884-1956).

The University of Sydney, The Sydney Conservatorium of Music.
cmor6470@uni.sydney.edu.au

“Sounds too good – it must be fake”. Virtual Instruments, Screen-Music Composition and Dissonance.

Recent technological advancements, strong competition, and ingenious marketing strategies by virtual instrument merchants have established virtual instruments and digital instrument samples as essential components of a professional screen-composer's toolset. The democratisation of these powerful tools has led to a broad accessibility to virtual instruments and the digital sequencing software required to run them. Virtual instruments are portable, powerful, and affordable – they are no longer the exclusive domain of expensive recording studios. Specifically, virtual instruments provide a valuable service enabling screen-composers to audition their musical creations, make alterations and test various instrumentation options without incurring the substantial costs associated with hiring live musicians at expensive rehearsal sessions. This practice is now commonplace amongst professional Australian screen-composers. These state-of-the-art virtual instrument recordings boast exacting pitch standards. Every note is published at the precise pitch intended and is faultlessly achieved every time, on every instrument when recalled. This pitch perfection eliminates any intra-ensemble dissonance, an important characteristic of any ensemble's nature. This may result in an aesthetic that runs the risk of sounding ‘too good to be true’. In a recent survey of 102 Australian screen-composers 71% responded that they customise their virtual instruments in some way and 84% responded that they either use virtual instruments alone or together with a recording of a performer, soloist or ensemble in order to ‘humanize the sound’. This research forms compelling questions about our tools of trade, screen-music expectations and the use of performers as ‘dissonance creators’ in a landscape of virtual concordance.

Craig Morgan is an active screen-composer and PhD candidate at The University of Sydney, The Sydney Conservatorium of Music. He is a board member of the Australian Guild of Screen Composers (AGSC) and regular jury member of The Australian Academy of Cinematic and Television Arts (AACTA). This year, Craig was invited to present a paper at the 'Music and the Moving Image' conference at NYU New York. Craig graduated from the Australian Film Television & Radio School in 2010 after completing a Graduate Diploma of Screen Music. Craig's major project was an official selection of the 61st International Berlin Film Festival in 2011.

Heard and Seen: Music in Museums

If we are faced with an object familiar or foreign, how does our reading or experience of that object shift as we change the soundtrack with which it is seen? This project is an investigation of the use of music in museums: the ways in which music is selected, composed, and broadcast to museum audiences to enhance the interpretation of material culture exhibitions, and the ways in which music and object collections intersect and interact. As there is very little literature covering this particular field, I will investigate theoretical perspectives from related fields, such as museum theory, tourism studies and sound studies, and augment that work with case studies from contemporary exhibitions, and interviews with both museum practitioners and those who compose and produce music for use in museums. Introducing the topic through a description of the encounters with music in my professional life that led me to this work, I will then start to tease out some of the issues I have encountered so far, including memory, museums and music: how museums seek to create memory-like connections, how music can be used to enhance these connections, and what this production says about our quest for immersion and authenticity in museum spaces. I will argue that an individual visitor's cultural background and history is significant in determining the music's effect on the visitor and their experience of the exhibition as more authentic and powerful, or ineffective, or even discordant.

Siobhán Motherway is a PhD student in the Melbourne Conservatorium of Music at the University of Melbourne. Working with ethnomusicological and museological tools, she is combining her previous professional experience in museums with her background as a performer of music to explore how music is deployed in museum spaces to enhance the interpretation of material culture. Siobhan has previously completed a Bachelor of Arts (UWA), a Master of Cultural Heritage (Hons) (Deakin), and is currently employed by Museum Victoria as a research officer. Her other research interests include museums and digital technologies, and concepts of intangible cultural heritage.

A Counterpoint of Critical Voices

The late 19th century saw a large number of travelling musicians who wrote enthusiastically about their experiences, either in the press or in published Memoirs. Although one might expect travel literature by musicians to focus on the music they encountered on their travels, familiarity with the genre of the travel literature saw them also focusing on the natural landscape, the curiosities of local customs and cultural contrasts. There is a discernible continuum within the literature from the empirical and straightforwardly “realistic” description, through to more deliberate attempts at entertainment. There are occasions when published Memoirs, music criticism from both the performers and those reviewing them, and personal correspondence converge in a complicated and intriguing counterpoint of voices, providing a Geertzian “thick description” of a particular moment. I will explore the interaction of these various voices by taking a case study of musical life in New Zealand in the mid 1890s as described by three travelling musicians: Ovide Musin’s articles and Memories, pianist Henri Kowalski’s letters written for the *Courier Australien* and letters from pianist Eduard Scharf, a member of Musin’s Party, together with the local press reception of these visitors in New Zealand during this period.

Kerry Murphy is head of musicology at the Melbourne Conservatorium of Music, The University of Melbourne. Her research interests focus chiefly on 19th-century French music and music criticism and colonial Australian music history and she has published widely in these areas. She is currently researching the impact of travelling virtuosi to Australia.

English travel writers and Spanish music: George Borrow to J.B. Trend.

George Borrow's best selling book *The Bible in Spain* inspired Prosper Merimee to pen his novella *Carmen*, which in turn provided the template for Bizet's famous opera. The English appreciation of Spanish music in the late nineteenth and early twentieth centuries was closely tied to tropes derived from Bizet's *Carmen*, however, some specialist writers aimed to dispel these views and promote a deeper understanding of "true" Spanish music. In this paper I will examine changing attitudes towards Spanish music in the travel writings of Borrow, Richard Ford and Edwardian authors L. Higgin, Havelock Ellis and Charles Bogue Luffman, authors whose works were widely disseminated throughout the English speaking world. In the 1920s John Brande Trend promoted a more sophisticated appreciation of Spanish culture with a prolific output of articles, books and reviews, epitomizing a new phase in the English tradition of travel writing on Spain.

Ken Murray has developed a singular career as a guitarist combining performance, composition, teaching and research. He has championed and recorded Spanish music from the early twentieth century, worked extensively with contemporary Australian composers and has been active as a performer of Brazilian and South American musical styles. He graduated PhD from the University of Melbourne, where he is Lecturer in Guitar at the Melbourne Conservatorium of Music. His PhD thesis is titled Spanish Music and its Representations in London (1878-1930): From the Exotic to the Modern.

Dissonance, Landscape and Psychophysical mediation – Motives, Structures and Temporal-sonic Synthesis in Nwankpa's "Reconciliation Symphony"

Musical dissonance has often been associated with its utility in the creation or generation of tension, surprises and disorder such that most discussions on musical compositions associate it (dissonance) with chaos, discontinuity and disunity. What about cohesion, order and continuity? And of peace and harmony even after a context of war? Can musical compositions opine and articulate such dispositions and gestures in time and space? How does this engender psychophysical mediation while recreating landscapes and contexts within a symphonic milieu? These are the attributes that are strongly evident in Onyee Nwankpa's "Reconciliation Symphony," although mostly unknown in contemporary music-theoretical discourses hence the motivation for this paper. The paper attempts closing the seeming gaps in these relational variables with a close examination of the Nwankpa's "Reconciliation" Symphony (set on a conflict plot) with a view to showing the attendant conceptual ideation and structuring indices as processes and strategies in ensuing and engendering peace and harmony even within a war atmosphere. The discussion shows that dissonance can be efficacious not only in portraying surprises, trauma, chaos and disorder but, using the African compositional ideology, its potency in dissolving tension, evoking peace and harmony can be boundless. Unlike Shostakovich's "war" symphonies, Nwankpa's "Reconciliation" sums the scenarios of the traumatic Nigeria civil war in sonic terms and empowers dissonances in its attempt to capture and achieve the abstract concepts of conciliation and reconciliation – mediational indices needed after the Nigeria-Biafra war in sonic dimension.

Emmanuel N. Nnamani is an Izaak W. Killam Scholar and won the distinguished Dorothy Killam Scholars' Prize and the Andrew Stewart Memorial Doctoral Research Prize for distinction in Research. At present, he is a SSHRC Postdoctoral Research Fellow at the University of Cambridge, UK where he works with Prof. N. Cook. His PhD dissertation at the University of Alberta was supervised by Prof. Henry Klumpenhower. His research interest bothers on theoretical issues concerning music compositions and analytical strategies. He has attended and presented papers in conferences in Europe, North America and Africa and has several scholarly works to his credit.

Recording Technologies and Studios in Singer-Songwriter Creative Practice

This paper will consider the use of recording technologies and recording studios in songwriting approaches, known as studio-based songwriting, by singer-songwriters to establish and cultivate their artistry and musical aesthetic. The term 'singer-songwriter', rather than a genre with similar aesthetic qualities that occur in commercial music charts, will be examined as a form of a creative practice where an artist writes and performs original songs. The creative practice of singer-songwriters emerged in the 1960s, following the popularity of Bob Dylan and the subsequent metamorphosis of staff writers, such as Carole King and Neil Diamond, into recording artists. Singer-songwriters such as Barry Gibb, Brian Wilson and Michael Jackson have often engaged with recording technologies within studios in their songwriting practice. These instances, where there is increased access to recording studios, have followed significant prior commercial success. Drawing from Taylor's (2001) study on the culture of recording practice, Cusic's (2006) historiography of singer-songwriters, and studies on songwriting practice by McIntyre (2001) and Bennett (2011), this paper will argue that a democratization of recording technologies have facilitated for a high level engagement of recording technology in singer-songwriter's songwriting practices from more nascent points in their career. It will examine Gotye, whose 2011 song *Somebody That I Used to Know* achieved global popularity, as a recent example of this approach. In his practices, Gotye asserts his artistic individuality as a singer-songwriter by using recording technologies such as samplers, virtual instruments, a hybridization of analogue and digital technologies, and timbral and textural manipulations through signal processing.

Pat O'Grady is a Doctor of Philosophy candidate in the Department of Media, Music, Communication and Cultural Studies at Macquarie University. His research considers the recent confluence of songwriting and recording practices in popular music, known as Studio-based Songwriting.

Oscar Wilde and Salome: A Consideration of Cultural Dissonance

Declaring himself French by sympathy, Irish by race, and condemned by the English to speak the language of Shakespeare, Oscar Wilde was the quintessential cosmopolitan. Far more than an amalgamation of international trends, however, Wilde cultivated an aesthetic that demanded re-evaluation of accepted norms – of personal appearance, social mores and artistic propriety, to name but a few – appropriating and embodying the spirit of an emerging European avant-garde. An intentional paradigm of cultural dissonance, Oscar Wilde would have an extraordinary impact on cutting-edge art in the long twentieth century and beyond. During his short life, Wilde encountered firsthand some of the most remarkable artistic personalities and events of his time. Wilde moved fluidly within and between the worlds of literature, music and painting, with a particular affinity for artists whose work was intentionally dissonant with established norms. Focusing on the inception of Wilde's *Salome*, this paper will examine the concept of dissonance in visual, written and aural media. Particular consideration of Richard Strauss's opera *Salome* and its symbolic and aural exploitation of dissonance will demonstrate the extent of Wilde's enduring influence.

Elinor Olin has taught music history and theatre history since 1993. Dr. Olin's research interests include melodrama, 19th-century opera, concert life and cultural nationalism in France. She has written articles for Nineteenth Century Music, the Journal of Musicological Research, MLA Notes and publications of the Lyric Opera of Chicago. Her study of Saint-Saëns and melodrama was recently published in Melodramatic Voices (Ashgate Press). Dr. Olin has read papers to the American Musicological Society, Ars Musica Chicago and has presented lectures and workshops for the Grant Park Music Festival, and the Education Corps of the Lyric Opera of Chicago and the Chicago Symphony Orchestra. She is past president of the American Musicological Society Midwest Chapter, and was program annotator for Music in the Loft, the Chicago-based concert organization encouraging and promoting the careers of young professional musicians.

Enthralled Pilgrims or Hostile Outsiders? French Reception of the Bayreuth Festival, 1933-1943.

The Bayreuth Festival began to attract well-known personalities from French musical and literary circles from the time of its opening in 1876. Although the French musical world was largely hostile to Wagner, and his operas were not performed in France until the 1890s, devoted French admirers made the pilgrimage to Bayreuth every year and rapturously reported what they had seen and heard for the benefit of their compatriots. The Bayreuth pilgrimage tradition became so entrenched that in the years following Wagner's death in 1883, more French people travelled to Bayreuth for the festival than Germans. The Festival was shut down during World War I and did not re-open until 1924, by which time the Wagner family was closely connected to the Nazi Party and, more generally, racist and ultra-nationalist ideology and politics. This paper will consider the French reception of the Festival between 1933 and 1943, spanning a decade that begins with the coming to power of Hitler and the 50th anniversary of Wagner's death, and ending in the midst of the German Occupation of France during WWII. I examine questions of continuity and rupture with the pre-WWI French Bayreuth reporting tradition: to what extent did the French commentators of the 1930s and 1940s maintain their predecessors' sense of adulation and idolatry? How was French press reception of the Festival affected by mounting Franco-German political tensions in the 1930s? And how did the new political context of Occupation influence and change responses to Wagner in the French press in the early 1940s?

Rachel Orzech is a PhD candidate at the Melbourne Conservatorium of Music (University of Melbourne) and the University of Rouen in France, and the recipient of a 2014 Endeavour Research Fellowship. In 2011 she completed her Masters thesis on the reception of Fromental Halévy's La Juive, and her doctoral research focuses on how Richard Wagner's music and ideas were received in the Parisian press between 1933 and 1945.

'The Incomparable Director': J. S. Cousser at Hamburg's Goosemarket Theatre, 1694–96

By 1694, following several years working at Braunschweig's new public opera house (and in the wake of a series of protracted disagreements with the Wolfenbüttel court poet Friedrich Christian Bressand), Johann Sigismund Cousser (1660–1727) had moved to Hamburg. Given the *Gänsemarkt* theatre's renown within the Holy Roman Empire, this was hardly a surprising choice. Indeed, after some initial difficulties with the theatre's manager, Jakob Kremberg – during which Cousser mounted a successful performance of his opera *Der Durch Groß-Muth und Tapferkeit besiegete Porus* (Braunschweig, 1693) in the refectory of Hamburg cathedral – Cousser was appointed music director at the Goosemarket. Over the course of the next two years, Cousser staged at least four of his own operas at the theatre, together with works by Jean-Baptiste Lully, Antonio Giannettini and Agostino Steffani. Drawing upon the extensive collection of librettos held by the Staats- und Universitäts-Bibliothek Carl von Ossietzky in Hamburg, this paper will offer a reassessment of Cousser's contribution to the development of German-language opera, particularly in light of Johann Mattheson's claim that Cousser was responsible for introducing the Italian art of singing to the Goosemarket opera house (*Der musicalische Patriot*, 1728, and *Grundlage einer Ehren-pforte*, 1740).

Samantha Owens is an Associate Professor in Musicology at the University of Queensland, where her research focuses on the musical life of Australasia, 1870–1950 and on early modern German court music. A Fellow of the Australian Academy of the Humanities, she has held visiting fellowships at Clare Hall, University of Cambridge, and at the Martin-Luther-Universität Halle-Wittenberg (as an Alexander von Humboldt Foundation Research Fellow). Recent publications have included an edited book on Music at German Courts, 1715–1760: Changing Artistic Priorities (Boydell Press, 2011), an article for Musicology Australia on Handel reception in Australia between the World Wars, and a chapter on the composer Florian Johann Deller for a volume on the dancer and balletmaster Jean-Georges Noverre.

Divertissement, Patriotism, and Elegy: Musical Responses to Tragedy in 19th Century Guitar Music

Nineteenth-century guitar music is not normally associated with outpourings of musical pathos, despite the fact that this was a war-torn age, rife with the dissonance of human tragedy. In an era of burgeoning Romanticism typically associated with autobiographical expression, the guitar literature displays an odd pre-occupation with light entertainment, divertissement, and pot-pourri. Nevertheless, an exploration of three recently available online archives (the Hudleston, Boije, and Rische/Birket-Smith collections) has revealed some hitherto neglected repertoire connected with death and warfare. This includes elegies, funeral marches, and battle pieces from a host of now-forgotten figures who published on the continent (such as Diabelli, Dunst, Gardana, Knjze, Lom, Molitor, Makaroff, and Volker) or in England (such as Eulenstein, Gretry, Marescot, Smith, Sosson, and Schultz). Programmatic depictions of battle, along with chasses (depictions of hunting), are revealed to be more numerous than previously known, containing intriguing programmatic depictions of brass fanfares, military drums, onomatopoeic depictions of battle, cannons, victory, or despair, and often involving altered tunings. In the tradition of Kotzwara's famous keyboard work *The Battle of Prague*, such 'battaglie' often commemorate particular battles. The numerous contributions to this genre by Carulli (on battle or revolution) are noteworthy for their ambitious proportions as well as for their blow-by-blow descriptive commentary. The flagrant patriotism displayed is typical, ultimately glorifying war as a noble endeavour and turning its re-enactment into a divertissement. This is contrasted with Coste's *Le Départ, fantaisie dramatique*, Op. 31, whose ironic tone reflects an entirely more cynical view.

Jonathan Paget is a senior lecturer at the Western Australian Academy of Performing Arts, Edith Cowan University, where he is coordinator of Honours and postgraduate music programs. A Fulbright and Hackett scholar, Paget completed masters and doctoral studies at the Eastman School of Music (USA). He has published on the music of Peter Sculthorpe, Australian guitar music, and historical music theory pedagogy. An acclaimed classical guitarist, Paget has won prizes in numerous international competitions, and has appeared at significant music festivals in the USA and Australia. He has released two solo guitar CDs: Kaleidoscope, and Midsummer's Night (www.move.com.au). Reviews have cited his "subtle, intimate, artistry" [The West Australian, "up there with some of the best" [Classical Guitar, UK].

The Major-Minor Chord: Emotional and Tonal Ambivalence in 20th Century Polish Music.

There are a number of musical techniques which have become synonymous with post-World War Two Polish music including: folk influences, aleatorism, and sonorism. Most of these techniques have been discussed at length by various musicologists; the Major-Minor Chord however has received much less attention. While this chord has roots in the music of Béla Bartók and Igor Stravinsky it was used more extensively by Polish composers, such as, Andrzej Panufnik and Witold Lutosławski. The Major-minor chord is a type of four-note chord with a triadic configuration which contains both minor and major thirds in relation to the same root. As a result of the conflicting scale degrees the chord creates a major-minor duality and thus is tonally ambivalent. This ambivalence seems often to represent a kind of psychological opposition in the music between emotions or ideas such as tragedy and heroism. Interestingly, this chord is vertically symmetrical as the interval of a perfect fourth provides the central axis with minor thirds above and below. This paper will examine the presence of these chords in the music of Polish composers between 1939 and 1969. This investigation will detail various forms of the chord and the significance of its tonal ambivalence. Moreover, the chord's psychological or emotional ambivalence will be examined, with particular attention paid to the political and cultural landscape of the early Cold War period and its connection with the chord. Finally, the importance of the chord's symmetry in a post-war Polish context will also be explored.

Blake Parham is currently a PhD candidate at the Sydney Conservatorium of Music after completing his Masters degree at the Elder Conservatorium of Music. Blake has presented papers at the University of Adelaide, the University of South Australia, the Avondale Conservatorium, the University of Glasgow, the Melbourne Conservatorium, the joint MSA and NZMS 'Music and Metamorphosis' conference, the Fryderyk Chopin University of Music, Warsaw, the Krakow Academy of Music, and the Lithuanian Composers Union. Additionally Blake has had articles published by the Cambridge Scholars, the Lithuanian Composers Union and has worked as an archivist on the Panufnik Archives in London. Blake is also a classical vocalist, and has studied and performed in Germany, Scotland, France, England, Poland and throughout Australia.

Dissonant logic: the expression of Wittgenstein's philosophies in Cornelius Cardew's Treatise, and their implications for musical pluralism.

Cornelius Cardew's *Treatise* (1963-1967) is a 193-page graphic score for which the composer provided no interpretative instructions. Its original inspiration was the *Tractatus Logico-Philosophicus* of Ludwig Wittgenstein (1921), which examines the relationship between logic, language and knowledge. It offers a store of both challenges and opportunities for musical innovation, including for the ways in which noise can fit logically and coherently into a musical language, alongside more conventional musical sounds. This paper examines the performance history of *Treatise*, drawing on examples of interpretations of the score from its earliest performances in the 1960s through to more recent interpretations, including two given this year in Melbourne, many of which involved noise as a key component in their realisation of the score. The paper explores the ways in which the concepts of Wittgenstein's philosophies are reflected in those performances, and in the score itself, and specifically seeks to determine what those philosophies, and what Cardew's realisation of them in *Treatise*, tell us about musical pluralism and about the opportunities, even the imperative, this implies for bringing new and conventionally incompatible ideas, such as noise and traditional musical sounds, into a musical work. The paper also explores the different roles of notated music and improvisation in this picture, drawing on both linguistic and semiotic concepts, including the semiotics of musical time. Examples of the score's graphics will be included in the presentation to illustrate the points made throughout.

Ian Parsons is currently completing his Bachelor of Music (Honours) in musicology at Monash University, where he has been researching the performance history of Cornelius Cardew's 'Treatise', under the supervision of Dr Paul Watt. The research has focused particularly on the ways in which the philosophical inspirations of the score are reflected in performance, and in what this suggests about the workings of musical language more generally. His primary interest in music of the 20th and 21st centuries, and is hoping to study the compositional techniques used by Stockhausen in 'LICHT' in his PhD commencing next year at Monash. He also presents 'The Sound Barrier', a weekly radio program of avant-garde and experimental music on Melbourne's 3 PBS 106.7 FM

An Island In The Abyss of Freedom

One of Schoenberg's motivations for developing his twelve-tone system arose from the potential musical chaos unleashed by his "emancipation of the dissonance." Stravinsky called it "the abyss of freedom" and went on to say, "The more art is controlled [...] the more it is free." For Schoenberg the constraints of the row imposed at least a theoretical coherence on his music, if not always immediately discernible on the surface. Across the Twentieth Century "serious" composers have been obsessed with the issue of dissonance; indeed, a few skirmishes, even all-out wars, have been fought over this terrain. Because in our postmodern era the old soldier of dodecaphony has mostly faded away, composers writing music with higher levels of dissonance have to navigate this terrain with new tools of their own devising. In this paper I present strategies I have developed in my own compositions to control the creative tension between consonance and dissonance within an entirely new and coherent musical style. My breakthrough is based on superimposing a symmetrical pitch collection onto itself at all transpositions. The results yield limited numbers of symmetrical scales radiating from central axes. Because each scale revolves around a central axis, each pitch in the scale is paired or "entangled" with its complement across the axis and imposes constraints on how pitches can be deployed, thus motivating creative solutions to musical unfolding. Using a small number of my own works, I will demonstrate how I finally arrived at my own island in the abyss of freedom.

Stephan Prock is currently Senior Lecturer at the New Zealand School of Music where he teaches composition and film music criticism. He received a D.M.A. from Cornell University studying with Pulitzer Prize-winning composers, Steven Stucky and Karel Husa. His compositions have been performed throughout New Zealand, Australia, the U.S. and Europe. Prock is also an active scholar of film music. His article, "Strange Voices: Subjectivity and Gender in Forbidden Planet's Soundscape of Tomorrow" appeared in the August 2014 issue of the Journal of the Society for American Music. He has presented at the American Musicological Society, the International Musicological Society, the Society for Ethnomusicology, and the Royal Musical Association in England. He is currently working on a book on music and the male subject in postwar Hollywood cinema.

Universiti Malaysia Sabah

jacquie4j@gmail.com, jacquie@ums.edu.my

Traversing the Dissonance of Death: Mortuary Practices, Crying and Gong-Beating for the Dead among the Kadazan Dusun of Tambunan, Sabah, Malaysia

As in most indigenous societies in Sabah, musical performance among the Kadazan Dusun is strictly forbidden during mourning, a time of spiritual imbalance. Among older villages of inland upland Tambunan District, however, the days prior to burial are characterised by stylised *pogigiad* crying of female mourners and *dunsai* gong-beating by other villagers. Hanging gongs in the gong ensemble are removed from the gong stand, laid against the floor and hit in single repeated beats producing dissonant crashing sounds. *Dunsai* announces the death to the human world, and is believed to usher the deceased to the afterworld. Nowadays, *dunsai* is sometimes played with gongs hanging from the stand and players facing inward to the house or outward according to phases in this mourning period. As always, *pogigiad* and *dunsai* occur only until burial, around three days after death. On the seventh day during the *monumpoli* cleansing, the gongs used for *dunsai* briefly and softly play the usual joyful syncopated *tinondot* gong music for dance, to signify ritual cleansing. Thereafter, they cannot be hit until after the hundredth day. Based on over three decades of life and research in Sabah, this paper discusses Kadazan Dusun worldview, changing mortuary practices, indigenous ideas of liminality, and the continuing significance of *pogigiad* and *dunsai* in traversing the dissonance of death for the living and the dead.

Jacqueline Pugh-Kitingan (PhD, Queensland, 1982) is Professor of Ethnomusicology and Kadazandusun Chair holder at Universiti Malaysia Sabah. Married to a Kadazan Dusun, she first entered Sabah in 1977. Winner of two PEREKA 2011 gold medals, her research interests include: music, dance and ritual; music and language; ethnographic mapping. She is a Borneo Research Council Fellow, an ICTM PASEA member, and was Adjunct Research Fellow in Anthropology, Monash University (2009–2010). Publications include Selected Papers on Music in Sabah (2004), "An Ethnomusicological Discussion of Bi Te, the Chanted Tales of the Huli" (Sung Tales of the Papua New Guinea Highlands, 2011), and "Gong Ensemble Music of the Dusun Tinagas of Sabah through the Gaze of Movement" (Yearbook for Traditional Music, 2012).

From the shady side of the street to the Western Front: Stories of Viggianese-Australian harpists

By the 1840s itinerant Italian musicians had become a familiar sight on the streets of major European and American cities. Australia received these travellers a decade or so later, and small ensembles of Italian harp, violin, clarinet or flute players were frequently encountered from the 1860s onwards. Nearly all these musicians—and there were hundreds of them traceable by name—were from just one location: the remote hilltop town of Viggiano in Basilicata, southern Italy. The harp—either a Viggianese-made diatonic or lever harp or a larger pedal harp—was central to these street bands, and gave visual and harmonic cohesion to the ensembles, whether large or small. Itinerant street performance frequently provided a pathway to other forms of music making, and the journey sometimes took surprising twists and turns. By reconstructing the stories of the harpists of two Viggianese families, this paper seeks to illuminate little-known aspects of the harp in popular performance in Australia in the final decades of the long nineteenth-century. Therefore this paper analyses in detail the trajectories of two generations of the Torzillo and Pisani families, and traces their journey from the “shady side of the street” to the trenches of the Western Front—and beyond.

Alison Rabinovici is a PhD candidate at the University of Melbourne. Her research topic concerns the migration of southern Italian street musicians to Australia; players of the harp, violin and flute, nearly all from the small town of Viggiano. She is tracing their impact on popular music in Australia and the process of transition from itinerancy to professional employment in ballroom and cinema orchestras, novelty and variety theatre and the early symphony orchestras.

The Dissonance of War: Ray Hanson and Miriam Hyde in the Twentieth Century's 'Age of Catastrophe'

Paul Fussell wrote that the First World War had 'undermined traditional cultural sensibilities and promoted a language of disillusionment and ironic scepticism'. Did the Second World War cause similar changes in styles of rhetoric used by Australian composers as it did in other art fields, such as those of visual arts? In the realm of music, the Sydney composers Raymond Hanson (1913-1976) and Miriam Hyde (1913-2005), both of whom were profoundly and personally affected by the War, provide good case studies for this examination. Does Raymond Hanson demonstrate the truth of Fussell's comments in his compositions of the 1940s, such as the *Piano Sonata Op. 12*? Miriam Hyde also wrote a Piano Sonata in 1944, the *Piano Sonata in G Minor*. Both composers claimed that these works had been inspired by war. Miriam Hyde's compositional responses seem to have been quite different to those of Ray Hanson. One should ask, why was this so and what are we able to learn from this? This paper is presented from the point of view of a student of Australia's cultural history, not musicology, and is essentially driven by a strong belief that Australia's genteel music history is a powerful feature of the nation's overall cultural landscape. Therese Radic has likened the disappearance of this music culture to Sir Arthur Sullivan's *The Lost Chord*. Losing this history is not only a tragedy for music lovers, but also a tragedy for those who want to understand our history more generally.

After high school English/History teaching in NSW and the UK, Sandra resumed studies in music at the Sydney Conservatorium. In 1971 she commenced the Conservatorium's Diploma Course (D.S.C.M.) majoring in Piano. She graduated in 1975. Her piano teachers had been Marjorie Hesse and Igor Hmelnsky. Marjorie Hesse was an advocate of Miriam Hyde's music while Igor Hmelnsky was a fierce champion of the music of Raymond Hanson. In 1999 Sandra Commenced studies once more, this time in the field of public History at the University of Technology, Sydney. She graduated with an MA in 2001. She furthered her history studies by commencing a PhD that focused on Australia's genteel music history. She was awarded this degree in 2008.

Dissonance and Charisma in the Twentieth-Century Concert Mass

In 1954 Werner Jaegerhuber's *Messe sur les airs Vodouesques* was deemed inappropriate because of the prevalence of both voodoo melodies and multiple repetitions of the voodoo expression 'oh'. In 1974 David Fanshawe's *African Sanctus: A Mass for Love and Peace* presented the music and texts of both Islam and pagan religions alongside the traditional texts of the Ordinary of the Roman Rite. Whereas the Haitian mass, although unsuccessful, was intended for liturgical use, *African Sanctus*, now a multi-media work of over one thousand performances, never was. This is a juncture worthy of exploration. Certainly, since at least the nineteenth century, masses intended to be liturgically suitable might receive their first performance in a concert hall; nevertheless, the choice of venue was a consequence of economic pragmatics not ideology. From the 1960s onwards, however, masses that challenged the praxis and autonomy of Christianity, or made other political statements began to be composed specifically for the concert hall. Arnold Van Wyk's otherwise standard concert mass *Missa in illo tempore* was created as a subversive work protesting apartheid and colonialism. Paul Creston's *Missa cum júbilo* protests the reforms of Vatican II. Bernstein's *Mass* and Peter Maxwell Davies's *Missa super l'homme armé* critique ritual, while the Electric Prunes's psychedelic rock *Mass in F Minor* is a product of the transcendence-seeking hippy counter-culture. Through exploring both the historical and personal factors underlying the creation of such works, the process by which the mass became an ideologically-driven, politically self-conscious concert work is revealed. Whereas the mid-twentieth century masses drove a dissonant wedge between church and concert hall, however, by the end of the century the mass had become a charismatic concert form promoting the value of pluralism.

Stephanie Rocke is in the final stages of a PhD at Monash University. She has been the managing editor of several issues of Eras, a peer reviewed journal publishing postgraduate research. The latest issue contained articles from seven postgraduate presenters at last year's joint MSA-NZMS conference in Brisbane. Stephanie is the National Secretary of the Musicological Society and manages the Society's Thesis Register. From 2007 to 2012 she worked as a producer and presenter at 3MBS radio station, producing many documentaries that presented the current work of music researchers as well as her own. She also developed, funded and produced a series of programs presenting the music and ideas of five emerging Australian composers. She is looking forward to returning to broadcasting once her PhD is completed.

Dissonance as Consonance. The Interrelation of Tone Clusters and Noise Music in the 20th Century

This paper presents an analysis of one of the influential factors that led to the emancipation of noise in music. Depending on *who* is listening *how*, *where* and *when*, the tone cluster compositions of composers such as Henry Cowell, György Ligeti and Karlheinz Stockhausen can be described as “noise”, just as easily as they can be described as “music”. However, the first ones who proposed a theory about these cluster compositions – Henry Cowell (1939) and Maurice Kagel (1959) – didn’t consider these as being noise at all. To them, tone clusters should be taken as an expansion of the traditional tonal music theory, and treated analogously to triad chords. Consequently, this means that Cowell and Kagel considered them to be either consonant or dissonant. Tone clusters might be the link between the acceptance of noise in music and traditional tonal music. Building further on this idea, I will argue that noise has come to be understood as an artificial timbre and a basic component with which music can be made. Sounds that once were considered to be inappropriate for music, like noise, have changed their connotation with the help of tone clusters.

Alexis Ruccius studied musicology and art history in Berlin. Between 2011 and 2013 he was a research associate at the Institute of Art and Visual History of the Humboldt University in Berlin. His Ph.D. thesis deals with the sound sculptures of Stephan Von Huene. Since October 2013 he has been a research associate at the Max-Planck-Institute of Empirical Aesthetics in Frankfurt am Main, department of music, and is occupying himself with a project about the aesthetic threshold between noise and music.

The Charisma of Polish Tango in Australia

As with much of Europe, Poland shared a passion for this partner dance that originated in the 1890s along the *Rio de la Plata* and soon spread to the rest of the world. Post WWII Polish refugees in Australia ravaged by two world wars performed and danced the tango at community events. The migration experience of maintaining culture and community helped to alleviate post-traumatic stress and the challenges of resettlement. Tango arrived in Poland just before the outbreak of World War I and by the mid-1930s had become an expression of Polish melancholy that had had little in common with its Argentinian prototype. The dominant characteristics of nostalgia and yearning in the Polish tango were exemplified in the compositions of Jerzy Peterburski (1895-1879), such as *To ostatnia niedziela* (which gained the nickname *Suicide Tango*), *Już nigdy* and *Tango milonga*. The *Suicide Tango* took on a new way of being in the soundtrack of international movies of a later generation including Krzysztof Kieślowski's *Three Colours: White* (1994), Steven Spielberg's *Schindler's List* (1993), Nikita Mikhalkov's *Burnt by the Sun* (1994). This paper will investigate the unique musical characteristics of the Polish tango. It is positioned within my research into Polish traditions in Australia, my past as a performer of Tango music and addresses the significance of the contribution of migrant communities to Australian musical life.

Helen Rusak PhD, MA, BA Hons, (University of Adelaide) Grad Dip Arts Management (SAIT now UniSA), A.mus.A. piano (AMEB), has presented and published on music, the arts and new media. She has lectured on music and presented regularly at MSA conferences. Her early research for her Masters was on the topic of music and rhetoric in 17th century music theory. More recently she has researched and published on the composers Elena Kats-Chernin and Malcolm Williamson; feminism and music; Polish music and dance in Australia; and the influence of ICTs on music. She has broad experience in arts management practice and has held senior government advisory roles. She was Acting Program Director for the Arts and Cultural Management, School of Management, UniSA. She is currently Course Co-ordinator, Arts Management, WAAPA.

“Aborigines are True Soldiers of the King”: Recalling the Regimental March, Gumleaf Style

The musical concept of premier Aboriginal 'leafist' Uncle Herb Patten (*b.* 1943) was nurtured by family connections to an early twentieth century gumleaf band cultural system. The first item in an enduring 'lifetime soundtrack' (term after Istvandity, 2013) had its genesis in an amateur contest held at Orbost Mechanics Hall, Victoria, in which the young 'Herbie' was placed second for performing a war song medley. Two of the three songs derive from The Great War repertoire. The popular British Music-Hall number *It's a Long Way to Tipperary* (1912) was taken home by Australian troops. *Pack up your Troubles* (1915) was sung and whistled to boost British morale; and *Roll Out the Barrell* first appeared as the Czech drinking song *Skoda lasky* (late 1920s) before travelling to the USA as *Beer Barrell Polka*. Performing with a leaf that is 'tough and true', Herb will recreate the Indigenous sonic presence forged outside Melbourne Town Hall and Flinders Street Station by Lake Tyers leaf bandsmen recruited to stir troops departing for World War II. Eight men joined the 4th Training Battalion at Bonegilla Military Camp in 1941 only to be discharged without remuneration following (almost) a year of entertaining at functions and marches through Albury, Ararat, and Ballarat. To conclude, we demonstrate the medley's allure as a colonised musical response, outcome, and product of war. Herb's multi-tracked simulation of the Bonegilla Gumleaf Band is a 'tongue-in-cheek' attempt to reposition the national military narrative through the lens of harsh post-World War II Koori(e) history.

Robin Ryan studied music at UWA; the University of Washington, Seattle, USA; and the NSW State Conservatorium. She taught secondary music in Sydney and Melbourne for many years before working as Research Assistant to Professor Margaret Kartomi at Monash University. After completing MA and PhD theses on Australian Aboriginal music, Robin advised the editors of Currency Companion to Music and Dance in Australia (2003) in this area. She has held appointments as Honorary Research Fellow at the Department of Contemporary Music Studies, Macquarie University, Sydney; and Adjunct Lecturer at the Western Australian Academy of Performing Arts, Edith Cowan University. Robin recently co-authored a chapter with Uncle Herb Patten for the volume Collaborative Ethnomusicology, ed. Katelyn Barney, Australasian Music Research 13. Uncle Herb Patten is an Elder of the Gunai-Kurnai Nation of East Gippsland, a visual and recording artist, and Australia's only professional Indigenous gumleaf performer. He has performed in Canada, Hong Kong, New Zealand and all states of Australia, from pubs and parties to Government House, the Sydney Opera House, and the Melbourne Concert Hall. Herb is the author of How to Play the Gumleaf (Currency Press, 1999). He attained a Masters degree in Education through the Koori Cohort at RMIT in 2007, and over the years has taught thousands of children to play the gumleaf. Herb strives to channel Indigenous pride, leadership and artistic expression into Melbourne's Koori(e) community, and to promote harmonious relationships with mainstream Australia through music.

The Dissonance of Dislocation: Crafting Conversations that negotiate identity and meaning in Western Sydney Diaspora

Being dislocated from one's homeland is a keen source of dissonance in the lives of diaspora people groups within Australian society. Diaspora communities seek to bolster a sense of identity through various means, including language schools and cultural performance groups. Music has power to reaffirm a strong sense of cultural identity within a diaspora setting, bringing life and meaning to diaspora communities in tongues other than that of the dominant culture. This paper investigates how interviewee perspectives from New Zealand Christian-Māori leaders have addressed issues of cultural identity and dislocation. The Calvary Life Outreach Māori diaspora community, based in South West Sydney, further addresses these concerns in the context of a local church, and such considerations are being manifested through the production of a tri-lingual (English / Maori / Maltese) Christian album. The album's subject matter has been heavily influenced by the perspectives shared by all participants, who have spoken deeply into the realities of cultural identity, Christian identity, and the unanimous conviction that binding mutual faith can indeed unite differing peoples to a place of unity. The songs presented in the creative work seek to address the dissonance of being diaspora, but also the hope of unity that such a position can afford, enriching the lives of congregants through engagement with musical traditions that embrace their cultural heritage within a diaspora church context.

Shannon Said is a PhD (Music) candidate who is investigating Christian-Māori musical expression in diaspora communities. His thesis focussed on the parallels between Christianity and Māoritanga (Māori-ness), and how these realities play out in contemporary Christian-Māori identity. Together with his church community, Calvary Life Outreach, he is investigating what a sonic expression of 'being diaspora' means for members of his community. He is also interested in the ways that diaspora communities maintain their sense of 'home' in a foreign land, and the way that faith traditions act as a hub to bring diaspora communities together.

Pese o le Fa'aulufalega: Samoan musical traditions in Diaspora

Hybridized, acculturated and modernised forms of traditional musics emerge in the expression of cultural identity and traditions in diasporic communities. This paper investigates the way migrant Samoan communities of New Zealand utilise musical traditions and incorporate new western elements as an expression of cultural identity. A Samoan-appropriate framework underpins data collection methods, analysis and interpretation for this study. Analysis of a genre of traditional Samoan music called *Pese o le fa'aulufalega* (Songs for a Church Opening) utilised in New Zealand from the 1960s onwards shows that the genre is underpinned by *lauga fa'asāmoa* (Samoan oratory) – traditional ceremonial language utilised by orator chiefs. This paper will outline this analysis and will also consider other contemporary forms of musical expression in Samoan diasporic communities, showing how Samoan communities of New Zealand continued their customs and traditions, and also embraced the western elements that represented their adopted homeland, to express their cultural identity in a new environment. Through this analysis, this paper also addresses a gap in the scholarship of Samoan music, namely the way it is performed in a contemporary setting.

An ethnomusicologist, with a special interest in Samoan music, Rita is a post-graduate research student at The Melbourne Conservatorium of Music, The University of Melbourne. Her role as choir director and founder of The Melbourne Samoan Choir, and conductor of the Northcote Congregational Christian Church of Samoa choir helps to promote and maintain the creation and performance of Samoan music in Victoria. Since migrating from New Zealand 12 years ago, Rita is a youth leader and mentor of Samoan youth groups in Melbourne, as well as participants in the Australian National University Pasifika Youth camps.

The Performance Practices of Victorian and Edwardian Organists as Evidenced through Near-Contemporary Sound Carriers

During the period 1910-1930 the performances of several leading organists trained in late-Victorian and Edwardian Britain were preserved through a variety of sound carriers—such as acoustic disks, electrical recordings, and various types of automatons and player organs. This paper reviews this evidence, tracing performance practices and individual styles, as well as outlining the various recording mechanisms and their varying abilities to capture faithfully the player's intentions. Focus will be made on two groups of recordings. The first comprises five Victorian organists whose performances were captured in the 1910s by the Welte Philharmonie Organ, one of the most technologically advanced musical instruments/recording machines of its day. The second dates from the late 1920s and represents the playing of the most distinguished Edwardian organists captured via the then newly-invented medium of electrical recording. Names such as G.D. Cunningham, Alfred Hollins, Reginald Goss-Custard et al. no longer stir the memory. However, through recently rediscovered/recreated recordings, a fascinating lost interpretative tradition emerges. Whilst performances by organists shared traits common to orchestral playing and solo piano playing—as demonstrated in the work of Robert Philip, Neil Peres da Costa and others—the nature of the organ itself invites other distinct and unique ways of performance, none of which are self-evident from the printed score. Historical performances can still surprise us as their subtle secrets are unveiled, precipitating moments of cognitive dissonance for modern musicians, and necessitating further realignment of our understanding.

Stewart Smith is a senior lecturer and the head of classical music at the Western Australian Academy of Performing Arts. He has degrees from London University and the Royal Academy of Music, and his principal research centres round the performance practices of early keyboard instruments. His research has been supported by the ARC and his recordings have been released on several international record labels.

Genesis of identity in Australian improvised music

This paper will explore certain inherent dissonances in jazz conception and process, particularly in the context of Australian improvised music, and their consequences in the generation of musical identity. Whether it is the meeting of individuals, each bringing his or her own experience, technique, tastes and so forth, or the relationship of an individual's musical disposition towards standard repertoire, or the manner of receiving and dealing with jazz orthodoxies, the relationship between one thing and its neighbour is frequently less than absolutely concordant. This research draws on my work with the Red Onion Jazz Band, investigating its determination of ensemble hallmarks both in relation to its American models and in contrast to local groups that had preceded it. The example of John Sangster is examined also, since his career proceeded to include musical genres other than the traditional jazz by which it was originally motivated. Principles are drawn from this concerned with issues of personal musical identity in relation to local community, models and musical history. From early on in the history of Australian postwar jazz the lines were drawn for contest over the identification of the real and the true, and something of this subsists even now. So while the establishment of Australian musical idioms followed patterns established worldwide, there has always been a further dissonance of proximity and, at times, an associated anguish concerning so-called authenticity. The aim here is to address fundamental and ineluctable dissonances in the production of jazz that spur creative solutions and motivate change.

Timothy Stevens is an improvising composer and piano player who studied at the Victorian College of the Arts and the University of Melbourne, consecutively, in the happy days when they weren't quite the same thing. His trio plays only original music since he maintains a dissonant relationship with the American standard repertoire. His PhD was completed in 2000 and concerned Melbourne's Red Onion Jazz Band.

“The bare original in its primitive state”: Friedrich Grützmacher’s Concert Version of the Bach Cello Suites

The dissemination of Western art music was revolutionised in the nineteenth century by printing becoming both broadly available and easily affordable. Publishing houses started circulating ‘personalised’ editions, annotated by eager and at times over-confident editors. These editors, overwhelmingly famous touring artists of the day, were asked to add bowings and fingerings to the pieces, but they often tampered with the musical text and its articulation as well. By leaving out certain sections at will, changing notes, rhythms or even the order of movements, they clouded our image of these works for many years, while claiming that the preparation of their editions was done with the best and most sincere intentions. This kind of artistic interference, so typical in the nineteenth century, is particularly well demonstrated in one of the least known cases: Friedrich Grützmacher’s so-called “Concert Version” (1866) of the J. S. Bach Cello Suites. This paper will analyse the changes that Grützmacher applied, introducing his unique artistic suggestions and comparing his edition with other editions. His radical re-conceptualisation of the Suites has often been dismissed as unworthy of serious consideration, but it provides us with a lot of information on the mid-nineteenth century understanding of the cello as a solo instrument, the standing of Bach as a composer at the time and in particular, the changing conception of the Suites from technical studies to concert pieces.

Zoltán Szabó is a cellist. Educated in Budapest (Hungary) and Cincinnati (USA), he lives in Sydney, Australia. He worked with the Australian Chamber Orchestra between 1985 and 1991, then as Principal Cello with Opera Australia for over twenty years. As a member of the Budapest Trio and the Bergonzi String Quartet, he has played at festivals and recitals in Europe, America and throughout Australia. In 2000, Zoltán received a Churchill Fellowship that enabled him to study baroque cello and performance practice in Europe for four months. Currently he teaches cello, plays chamber music on modern and baroque cello and is working on his PhD. The subject of his dissertation is the edition history of J. S. Bach Solo Cello Suites.

The travels and travails in Australia of George Loder (1816 – 68)

In July 1868, the English-born orchestral conductor, pianist and composer George Loder died of tuberculosis in Adelaide, and was buried with his wife, the singer Emma Neville, in the West Terrace Cemetery. She had died of typhoid fever just 6 months earlier. They had settled in Adelaide in mid 1866, where they gave concerts and taught music, but their untimely deaths were noted in the local and English press with a considerable degree of sadness. Loder is best known as Anna Bishop's accompanist on her Australian and New Zealand tours in the 1850s, and then as the conductor of William Lyster's touring opera company from 1863 to 1866, during which time he introduced Australian and New Zealand audiences to a number of works by Meyerbeer, Rossini and Gounod. Yet little is known of his extensive tours with Emma Neville to the major cities on the eastern and southern coasts of the Australian mainland, Tasmania and New Zealand. Like other travelling musicians of the time, Loder composed occasional pieces, songs and dramatic works for his singing artists. Prior to his travels in Australia, Loder had been a successful orchestral and opera conductor in New York and San Francisco. He famously conducted the first American performance of Beethoven's 9th Symphony in New York in 1846. The paper discusses Loder's contribution to Australian musical life in the years 1856 to 1868, and argues the case that he was one of the most prominent travelling musicians to come to the antipodes in the 19th Century.

Jula Szuster is a Visiting Research Fellow at the Elder Conservatorium, University of Adelaide with research interests in 17th Century Italian music and cultural life in colonial Australia. Her published articles on Australian music history have appeared in eEncyclopedia of Women and Leadership in Twentieth-Century Australia (2014), Marshall-Hall's Melbourne: Music, Art and Controversy, 1891-1915 (2013), The Oxford Companion to Australian Music (1997), From Colonel Light into the Footlights: The Performing Arts in South Australia from 1836 to the Present (1988), and New Grove Dictionary of Music and Musicians (1980). She was President of the South Australian Chapter of the Musicological Society of Australia (1996-2009) and the representative for music research on the Music Council of Australia (1995-2006). She is currently managing editor of the Journal of Music Research Online (www.jmro.org.au) published by Music Australia.

What do we talk about when we talk about performance?

Performance is a creative process – a phenomenon neglected in traditional discourse on the practice. The creative process of music performance is typically discussed in terms that derive from a central, *a priori* concept of music and thus lead to a discourse content reliant on relative or representational ideals. The discussion of creativity in music performance is subsequently caught in a negative dialectic between establishments of old and new. This oppositional approach reinforces authority of particular historical narratives on the understanding of music and favours improvisation as the avenue of performer creativity. This paper proposes an approach to music performance discourse that considers creativity without reference to a central representational ideal of music. Critical of approaches that equate creativity with novelty, I argue that creativity in music performance must regard the paradoxical relationship between structure and subversion, conservation and innovation, affirmation and dissent, definition and fluidity, as necessary to creativity itself. The discourse on creativity in music performance requires a decentralisation of the loci of music from pre-established concepts in order to view performer creativity beyond improvisation. Decentralising music performance from the identity of particular representative concepts opens the understanding of performance as an assemblage of components and the performer as a composer of performances. Adapting the concept of the *Figure* from *Francis Bacon* by Gilles Deleuze, I propose a *figural* discourse to address creativity in performance. A figural discourse allows for the paradoxical relationship between structure and subversion, accounting for creativity in the tandem between paradoxical forces.

Kim Tan has developed a practice of performance that embraces all facets of contemporary music. She performed in masterclasses and lessons with Michael Cox (Royal Academy of Music, London) and Katherine Kemler (Louisiana State University). Kim travelled to Germany to have lessons and masterclasses with Andras Adorjan (Musikhochschule Munich), Felix Renggli (Musikhochschule Freiburg), and Camille Hoitenga (Cologne). Kim is currently undertaking a PhD at the University of Melbourne. With violinist Lizzy Welsh, Kim commissioned and performed electro-acoustic compositions for baroque violin and traverso. She performs with Melbourne-based ensembles, Astra Music Society, and ARCKO Symphonic Ensemble. She premiered works by Thomas Meadowcroft and Klaus Lang, and local premiers of works by Salvatore Sciarrino, Liza Lim, Elliot Carter, and Morton Feldman.

Investigating the environmental influences underpinning singing ability using a twin survey

"Since singing is so good a thing, I wish all men would learn to sing." William Byrd

Singing is a ubiquitous trait in all known human societies. The ability to sing emerges early and spontaneously in human development and is thought to precede speech abilities. Although singing appears to be a natural disposition, the degree of singing aptitude varies across individuals. At one end of the ability spectrum there are those who cannot carry a tune, at the other end of the spectrum, there are individuals who presumably have naturally good singing voices even before receiving any formal training. Given the well-documented social and mental health benefits of singing participation, it is expedient to explore the genetic and environmental factors influencing singing ability so as to gain a more complete picture of how "all men [could] learn to sing" and enjoy all the benefits and gratification that arise from singing. To this end, we have conducted the world's first twin study to objectively assess singing intonation and investigate the relative genetic and environmental contributions to singing intonation. This presentation will mainly focus on some preliminary findings that emerge from the questionnaire component of the study, and examine the potential environmental influences affecting singing ability. This will be followed by a short discussion on how the current findings compare with or relate to the findings from existing literature.

Yi Ting Tan is a third year PhD musicology candidate at the Melbourne Conservatorium of Music. Under the joint supervision of Prof Gary McPherson and Prof Sarah Wilson, she is conducting the world's first twin study to investigate the genetic and environmental contributions to singing ability. She and her colleagues have recently published a comprehensive review on the genetic basis of music ability in the Journal of Frontiers in Psychology. While the twin study is nearing its conclusion, she would like to invite more female non-identical twins to participate in the online study to gain a more balanced sample for the analysis.

The Last Encore: Disability and 'Late Style' in Music Performance.

Joseph Straus has suggested that the long-standing aesthetic category known as "late style" may in some cases be more thoroughly understood as "disability style," a term used to refer to compositions that were influenced by the physical condition and proximity to death of different composers. Straus conceptualises "disability style" as a perspective composers may adopt at any age, often in response to a personal experience of disability. However, the role of the performer as an active creator of meaning is completely left out in Straus' conceptualisation of "disability style." Recent studies eschewing a division between composed and performed musical meaning have opened a field of body-oriented musicology that focuses on the perception of the performing aspects of music and the performer's body as main sources of information. Following a similar approach, this paper analyses the intersections between the ageing process experienced by music performers and the performing aspects of music that reflect their bodily condition. Encounters between elderly performers and "normative" audiences are examined using audio recordings produced by pianists throughout the last stages of their careers as the main source of information. This discussion explores ageing as a marker of acquired disability, focusing on: memory lapses, score substitutions of forgotten passages and wrong notes.

Alejandro A. Téllez-Vargas is a PhD student (University of Melbourne, Australia) and an Endeavour Postgraduate Award Holder (Australian Government: Department of Education, Employment and Workplace Relations, 2012). In 2008, he received a Fulbright Fellowship for International Postgraduate Studies in the United States of America, where he earned a Master's Degree in Music with a related field of studies in Music & Medicine from the University of North Texas (UNT). He developed the music syllabus for "The Churchill School," the only primary school in Mexico City with an inclusive program for children with disabilities affiliated to the Primary Years Program (PYP) of the International Baccalaureate (IB).

Taking pleasure from deviance – applying Foucault's 'docile bodies' theory to vocal performance

Focusing on my experience of performing Arnold Schoenberg's first atonal song cycle, *Das Buch der hängenden Gärten*, I use the lens of Foucault's 'docile bodies' theory applied to prison inmates – that is, bodies that are 'subjected, used, transformed, improved' to explore the pleasures of discipline and deviance. The singer's body – my own body – is regulated in the Foucauldian sense; I am 'disciplined' through training and conditioning to align with normative practices, and, simultaneously, I act as 'discipliner' through self-imposed policing and monitoring of my body. The compulsive need to engage in the acts of discipline implies inherent deficiency or deviance; the body must be transformed and 'corrected' through processes of discipline that reflect the internalized value systems a body is measured against. I focus specifically on my classical vocal training – notably, the Estill Vocal Method, which is an approach based on voice science – to illustrate the self-policing and regulation of my 'docile' body. Using *Das Buch der hängenden Gärten* as a case study, I explore narratives of 'service' and 'prohibition' to explore the pleasures of a disobedient female singer.

Imogen Thirlwall completed a Master of Music in Classical Performance Voice at the New Zealand School of Music last year, having won a full scholarship based on academic excellence following a First Class Honours degree. Operatic roles include Annina (Der Rosenkavalier), Aretta (L'Orca del Cairo), Despina (Cosi Fan Tutte), Mercedes (Carmen), and Hermia (A Midsummer Night's Dream). Imogen has performed in New Zealand Opera's productions of Don Giovanni, La Traviata, Aïda, Der fliegende Holländer, Madame Butterfly and The Bartered Bride. Imogen attended the NZ Opera School for three years and presented a paper at the NZ Musicological Society Conference in 2012. Imogen has a special interest in avant-garde performance, comic acting, and plays jazz trumpet.

The fragrance of Uyghur melodies: Style, ornamentation, and improvisation

Scholarly literature on music of the Uyghurs, a Muslim Turkic ethnic group living within the Xinjiang Uyghur Autonomous Region of China, has largely focused on the history, structure, and texts of the prestigious Twelve Muqam suites, and political readings of contemporary popular songs. Issues relating more directly to musical aesthetics and performance practice have received comparatively little attention. In particular, the important—one could say *essential*—concept of *puraq* (literally, 'smell') in Uyghur music has yet to be explored in detail. This paper presents an overview and discussion of the multivocal term, *puraq*, starting with its connection to traditional spiritual beliefs and practices, before moving on to Uyghur musical aesthetics and style. Based on fieldwork conducted in Xinjiang (2013-2014), and in particular, the experience of learning to play the two-stringed Uyghur *dutar*, I suggest that the more technical definition of *puraq* as 'musical ornamentation' used by musicians implies a certain relationship between the 'form' of a tune, that is, its abstract melodic outline, and its essence or spirit, which is evoked through appropriately ornamented performance. Following from this, I caution that the substitution of the visual metaphor of 'ornament' in translating the olfactory metaphor of *puraq*, while perhaps unavoidable, is also problematic. I conclude by considering the improvisatory aspect of performance practice found in situations where musicians are most free to express themselves, and its relationship to the concept of *puraq* on different levels.

Adam Thwaites is a PhD candidate in ethnomusicology at the University of Melbourne, where he has also been a casual tutor since 2011. Prior to undertaking graduate studies Adam worked as a performer and instrumental teacher for a number of years after completing a Bachelor of Music in jazz guitar performance at the Australian National University.

The City on Stage: Max Brand's *Maschinist Hopkins*.

Opera may have become a genre predominantly by and for an urban elite, but it was not until the repertoire of the so-called Zeitoper that it became predominantly about the urban experience. Critical judgment of this repertoire, however, has been ambivalent at best. A review by Andrew Porter of a performance of Max Brand's opera *Maschinist Hopkins* from 2001 revived and reconfirmed an earlier judgment of David Drew from the Proceedings of the Royal Musical Association of 1961–2 that decried the work as merely 'promiscuous modernism', a 'kind of chaos which may for a short time be mistaken for real innovation.' (Reviewing the same performance, Michael Tanner, went further and suggested that by subsequently banning the opera, the Nazis only hastened a judgment of history that we ourselves would have made anyway).

Caught between such critical hostility and neglect, it is easy to down play the historical significance and influence of works like *Maschinist Hopkins*. In the years leading to the accession to power of the Third Reich, however, it was an astonishing popular and critical triumph. This paper argues that the foundation for its success lay in no small part in precisely its foregrounding of the kind of musical modernism that Porter and Drew had decried. Via such means, the score exploited dramatic and sonic analogies for the experience of modern urban life (many of which derived from silent film) that enabled it to reflect and reinforce what was occurring on stage with particular force.

Peter Tregear is Professor and Head of The School of Music at ANU. Melbourne born and trained, he is a former fellow and lecturer in music at Fitzwilliam College, Cambridge, and has worked extensively as a singer, conductor, and academic in opera and music theatre in Australia and Europe. He has particular research and performing interests in music between the two world wars and in exploring the generation of musicians whose lives were destroyed by the rise of fascism in Europe. Widely published in the academic as well as the general press, Peter's most recent book is a Currency House Platform Paper on music education in Australia entitled 'Enlightenment or Entitlement: Rethinking Tertiary Music Education' (2014).

Analogy, Metaphor and the Theorising of Music

This paper uses the conference theme of 'dissonance' as a point of departure to discuss analogy and music. Popular references such as the Oxford Dictionary define dissonance as "a lack of harmony among musical notes". The harmonic function of the diminished seventh chord at a cadence questions this definition with its ability to lead towards a tonicised goal. *Dissonare* from Latin means to "differ in sound". This comes closer to the correct use of the word 'dissonance' as any harmonic system will consist of options and combinations, all of which contribute to defining the potential and ontology of that harmonic system. The roles of similarity and causality relations in the creation of an analogy are crucial to the correct use of analogical comparisons. They can produce insight and understanding when applied to music such as structural or historical analogies. However analogical comparison raises some questions regarding the theorising of music through analogy. Benjamin Boretz's essay *Beyond Analysis* is one important historical example with his investigation into mathematical combinatorics, purpose and sound. Drawing upon recent writings on models, metaphors and analogies by various writers including seminal works of the philosopher of language, Max Black, and philosopher of science, Mary B. Hesse, this paper outlines some fundamentals of analogical thinking and its applications to musical and extra-musical examples. The paper concludes with the notion of 'beyond analogy' giving reference to recent studies in neuroscience, analogy and music.

Richard Vella is Chair and Professor of Music at the University of Newcastle Conservatorium of Music. His research embraces composition, interdisciplinary studies and hermeneutics. Recent works have been The A to Z of Spiritual Music: a user's guide, (see <http://www.abc.net.au/classic/spiritual/>) produced by the Australian Broadcasting Commission (2006) and his co-production of the Warners international release Larger than Life (2003). He received the nomination 'Best Music for a Feature Film' by the Australian Film Institute for his score to the feature film Travelling Light (2003). His book Musical Environments (Currency Press 2000), was republished in 2003 as Sounds in Space Sounds in Time by Boosey & Hawkes, UK. Vella directs the interdisciplinary research group Collaborative Environments for Creative Arts Research (CeCAR). <http://www.newcastle.edu.au/cecar>.

The Trouble with the Tunes of Terror: Dis-Harmonies in Jihadi Rap

In recent years, the power of music to mobilize oppressed citizenries against their rulers has been widely reported on by the international news media and has received increasing scholarly attention. The principal case in point has been the music of the so-called "Arab Spring," a motley repertory of protest songs and rap anthems used by millions of Arab youths to topple decades-old dictatorships. Disseminated globally through social media and the various information and communication technologies, such songs have been championed based in part on the presumption that music in general is an intrinsically humanizing universal good. Receiving significantly less scrutiny have been songs (also proliferating among Muslim youth, especially on the Internet) that espouse a very different, far darker narrative. Labeled "jihadi rap," these anthems of rebellion advocate terrorism in addition to promoting radical/extremist interpretations of Islamic religious tenets and cultural praxis, even as some hardliners denounce all forms of music as fundamentally un-Islamic. This paper analyzes both the media reception and the aesthetic and stylistic features of key jihadi rap anthems created by radicalized rappers like Omar Hammami, Mujahideen Teem, and El Général, who, ironically, was lauded as one of the heroes the Arab Spring. Moreover, the paper interrogates the multitude of internal musical, cultural, and religious inconsistencies inherent in "dissing" the West with its own musical forms. It concludes with a discussion of the efficacy of such songs and the efforts made by netizens, commentators, governments, and even extremist insiders to contain and curb them and their creators.

Victor A. VICENTE, Associate Professor in the Music Department at The Chinese University of Hong Kong, specializes in the musical and dance cultures of Turkey and the Middle East as well as of India and the Portuguese-speaking world. His recent publications have dealt with issues of movement aesthetics and cultural politics in Sufi Islamic music and with cultural representation in Bollywood film song. Currently, he is finalizing a series of articles focusing on social media and popular music in various parts of the world. He received an M.A. in Historical Musicology and M.M. and Ph.D. degrees in Ethnomusicology from the University of Maryland and taught in the US and Turkey before relocating to Hong Kong in 2008.

The University of Adelaide
melaniewalters@gmail.com

Unplayable? Performing the Flute Music of Felix Werder using Compositional Influences and Aesthetic Philosophy as a Basis for Interpretation

The music of German-Australian composer Felix Werder (1922-2012) was incongruous with the Australian music scene for most of his career. When he arrived in Australia in the 1940s, the techniques of early European modernism he used were unfamiliar to most Australians, and he struggled to get his music performed. By the 1960s, as other Australian composers began using more contemporary compositional techniques and audiences became more receptive to new music, Werder's music was more frequently played and was met with a more positive reception. However, Werder's continued adherence to an expressionist aesthetic meant that by the 1970s his music was considered old-fashioned, and he once again found it difficult to get his music performed. This paper will explore the reasons why Werder's music received such a hostile reception, and whether the claim that his music was unplayable was justified. It will then show how Werder's aesthetic philosophy and compositional influences can be used to address the difficulties in interpreting his music in performance. In particular, this paper will discuss the relationship between the performer and the composer in some of the influences on Werder's music such as jazz, early music, Jewish liturgical music and experimental music, and how this can be applied to interpreting Werder's flute music. It will also discuss how Werder's expressionist aesthetic can be applied to choosing both traditional and non-traditional flute playing techniques when interpreting his music.

Melanie Walters is a flautist and PhD candidate at the University of Adelaide. She completed a Master of Music degree at the University of Adelaide in late twentieth century Australian flute music, and her PhD is on the flute music of German-Australian composer Felix Werder. She is a member of the electro-acoustic ensemble Crash Catalyst and new music duo Stereo//Mono, and has performed with many other ensembles including Bang on a Can, Soundstream Collective, Earin Festival, Adelaide Wind Orchestra, and Chronology Arts. She received the 2012 Naomi Cumming Prize, was the co-winner of the 2013 Elder Conservatorium Postgraduate Prize for Research Excellence and was a finalist in the University of Adelaide's 2013 Three Minute Thesis competition.

The String Project, practice and research: experimenting with a multi-skill, inter-generational model for ensemble instrumental playing.

This paper discusses the results of a design-based research project undertaken by the Music Engagement Program in 2013 called The String Project. The project developed a radically different model for intergenerational community instrumental ensemble playing in collaboration with its users, while also providing avenues for tertiary students in music and other disciplines to undertake award-based projects of their own, thus providing a model for community involvement that might be replicatable at other institutions. The project sought to overcome the inconsistencies, or dissonances, between various forms of elite music provision and the needs and wishes of the many. The research design used a mixed-method, multi-media approach to collect qualitative and quantitative data for analysis, develop practical materials, and provide documentary film evidence for teaching purposes. This paper discusses the initial design, the emergent features that influenced its development, the findings of various evaluation instruments, the creative outputs, the findings of the participating tertiary students, and the future development of the project in its next iteration. The principal finding was that, within a group model emphasising social-participatory engagement, individuals of all ages can cultivate unique musical pathways that are fulfilling at a range of social and musical levels. From the tertiary perspective, the project demonstrated a means whereby students of different disciplines can engage with music-making as a means of advancing their own disciplinary interests while concurrently advancing their personal musical development and that of others.

Associate Professor Susan West is Founder and Artistic Director of the Music Engagement Program, which reaches over 10,000 children and adults annually. Dr West majored in flute performance in Melbourne, Australia. After a career as a professional orchestral flute player, she joined the ANU School of Music in 1985 and has since specialized in innovative music education practice. She has been recognized through numerous awards, including the National Women's Day Award, a citation for Teaching Excellence from the Carrick Institute, Australia and various regional and national community service awards. The Music Engagement Program has been recognized by the United Nations and is also being documented in a range of short films by Ronin Films Australia.

Sacred Songs from the Torres Strait Islands

Christian missionaries first landed on the Torres Strait Islands in 1871. They brought hymns that have since been adapted to the multifaceted cultural and religious heritages of the Islanders. This sacred music of the Torres Strait Islands (TSI) has a vibrant and unique sound. Toby Whaleboat learnt TSI songs as a young boy growing up in Townsville, and where the hymns were sung in Torres Strait Creole and Meriam Mir. This paper presents Christian songs from Murray Island, and discusses issues of cultural heritage, ownership and appropriation as applicable to contemporary performance and dissemination of the songs. Music presented includes recordings from 1960 - 1961 of the Whaleboat family (including Weser Whaleboat, grandfather of Toby), and a song written in the trenches c.1942 by Weser Whaleboat.

Philip Matthias is Deputy Head of School, Creative Arts at the University of Newcastle (UoN), and Director of the University's Chamber Choir, Echology. Published in Together in Song (HarperCollins Religious), Philip's recent research has focussed on the performance and dissemination of sacred songs from Murray Island.

Toby is a Torres Strait Islander, singer and musician, who grew up in Townsville. He has an Environmental Science degree and works as Senior Land Service Officer (Aboriginal Communities) at the Hunter Local Land Services. In 2009 Toby formed the Newcastle Indigenous Choir with the support of Newcastle Conservatorium.

Catherine Grant is Postdoctoral Researcher at UoN. Her research focuses on ways to support communities keep their musical practices strong. Her book 'Music Endangerment: How Language Maintenance Can Help' was published by OUP this year.

Latin Influence on Jazz-Related Music in Australia 1912-1970s

Latin music has influenced jazz-related musical development in America from the ragtime era. The famous self-acclaimed 'originator of ragtime', Ben Harney, declared in 1897 that ragtime rhythm originated in Mexico as *habanera* rhythm and much has been documented about, for example, Cuban influence in early bebop ('Cubop') development, jazz influences in mambo, or samba and bossa nova as a vehicle for cool jazz. Australia's own jazz history is traceable to 1918 and even earlier through jazz antecedents such as blackface and black (genuine African American) minstrel show music, ragtime music and 'ragging' (ragtime improvisation) and highly mediated Latin musical influences in Australia are traceable to the mid-nineteenth century. This paper, which draws on rare archival resources, twelve years research into the history of Latin music and dance influence in Australian entertainment and thirty years of Australian jazz and jazz antecedents research, traces successful and less successful musical and cultural convergences between jazz-related musics and mediated and hybridized Latin musics in Australia. These include 1910s tango-ragtime, 1930s rumba/swing, late-1940s and 50s 'cool' 'samba-jazz' and bossa nova. The paper argues that, while Australia lacked North America's proximity to, for example, Cuba, Brazil or Mexico and saw no substantial Latin-American migration until late in the 20th century, ethnicity and migration still played a significant role in various convergences of Latin and jazz.

Dr John Whiteoak is an Adjunct Professor in the Sir Zelman Cowen School of Music, Monash University. He specializes in the history of early (1830s-1970s) popular music and dance in Australia, including minstrelsy, ragtime, jazz, Latin and ethnic community popular music and dance. He authored the first history of improvisatory music in Australia (Playing Ad Lib, 1999), was co-general editor and the major contributor to the Currency Companion to Music and Dance in Australia (2003) and has, since 2003, been engaged in a major publication project, The Tango Touch: 'Latin' and 'Continental' Influences on Music and Dance before Australian Multiculturalism www.ausmdr.com.

Ferde Grofé on Mars: Harmonic Convergences in the *Grand Canyon Suite* and the Score for the Film *Rocketship X-M*

Along with being enduringly famous for his orchestration of George Gershwin's *Rhapsody in Blue*, the American composer Ferde Grofé remains best-known today for his 1931 *Grand Canyon Suite*, one of almost two dozen tone-poems with which Grofé celebrated distinctly American locales. Of the *Grand Canyon Suite*'s five movements, arguably the most vividly pictorial is the one titled "The Painted Desert." Those few musicologists who have dealt seriously with Grofé seem to be in agreement that not only is "The Painted Desert" an apt depiction of its eponymous national park but also that it is indeed based on the composer's impressions of what he called this "silent and mysterious, yet beautiful" place. As an exercise in comparative eco-musicology, this paper demonstrates that numerous of the musical devices that Grofé employed in his apparently heartfelt 'ear-witness' account of his beloved Painted Desert closely resemble those which, almost two decades later, he used to portray a frightening environment about whose reality he could not possibly have had any real knowledge. The objects of study are Grofé's scores for the familiar "Painted Desert" and the relatively little known 1950 science-fiction film *Rocketship X-M*. Drawing on evidence contained in sketches, scores, and annotated shooting scripts housed at the Library of Congress, this paper shows in particular that the "strange harmonies" that for many listeners so perfectly limn an Arizona landscape "thick with the pigments of nature's own blending" are precisely the same that Grofé felt appropriate for a monochrome plateau on the planet Mars.

James Wierzbicki is a Senior Lecturer in musicology at the University of Sydney. His research focuses on twentieth-century music in general and film music in particular. His books include a monograph on the electronic score for the 1956 film Forbidden Planet (Scarecrow Press, 2005), Film Music: A History (Routledge, 2009), and Elliott Carter (University of Illinois Press, 2011); articles by him have appeared in such publications as the Journal of the American Musicological Society, The Musical Quarterly, Perspectives of New Music, Beethoven Forum, and Music and the Moving Image. His most recent project is a study of American music in the 1950s, regarded through such societal 'filters' as post-war technology, the Red Scare, race relations, and sexual politics.

Sydney Conservatorium of Music, University of Sydney.
r.willgoss@unsw.edu.au

Dissonance and Edward Elgar: The Great War Years.

The life and times of Edward Elgar are, in musicological study, among the most examined in late-Romantic musical literature. Writings of contemporaries such as Newman and Reed, and Elgar scholars such as Foreman, Grimley, Harper-Scott, Hepokoski, Kennedy and Moore, along with diaries, build a picture in which musical representations of his state of mind and compositional aspiration, as sound-semiotics, are valuable in understanding the man even if speculative. Elgar was often diffident about what his music meant to say or achieve except for obvious overlays. In contrast, there is little reference by Elgar in his music to Schoenberg and contemporaries who were making a new and dissonant music. I examine the relevance of generic dissonance in Elgar's war years and how dissonance could be said to have shaped and been portrayed in his music. This was a man feted but ignored, nostalgic but revolutionary, kind but impatient, indifferent to but patriotic in the war, conveniently imperialist but idiosyncratic, inspirationally dependant but liking his own space. World War 1 left no one unscathed or unmoved by its devastation, but musical life did move on. Marriage, class and the fairer sex inexorably altered his life-view. Extending from this interplay of dissonance is a refreshing view that Elgar was an early modernist with music as a mimesis, as per Harper Scott. I will offer that music can be diegetic as well as mimetic with modernism being one of the labels to be used concerning Elgar's approach to music.

Richard Willgoss began academic life in science and engineering, researching how to make machines intelligent. In conjunction with being a string player, this background led to an interest in how art music is conceived, composed and performed. Recent musical studies have been into creativity in art music, along with composition and making violins, finding ways of identifying the unique sounds each instrument makes.

"Dissonance in the European middle ages: ordered and disordered numbers"

It is probably true to say that today dissonance is in the ear of the beholder, whether that ear is conditioned by historical or cultural concerns, by an individual aesthetic position or by habituation. In the European Middle Ages, however, building on the tradition of the Pythagorean acoustic ratios, transferred to the West by Boethius amongst others, dissonance or discord was initially defined quite objectively in numerical terms. This paper examines the history of the theoretical consideration of discord from the 6th century to the end of the 14th, with a view to demonstrating that the subjective dynamics of the moral and aesthetic responses to dissonance of the later Middle Ages, (Marchettus de Padua, Jacobus de Ispania) were layered additions to the initially objective view of dissonance inherited from antiquity.

Carol Williams is Adjunct Research Fellow at the Centre for Medieval and Renaissance Studies, Monash University. Trained as a musicologist, her particular research interests are in medieval music theory and performance practice. She has collaborated for several years with John Crossley and Constant Mews on the currents in thirteenth-century writings about music, with particular attention to the writings of Johannes de Grocheio and Guy of Saint Denis.

Embellishment and Rhetoric in a Sonata Movement by C.P.E. Bach

James Webster has observed that in the Eighteenth Century, "musical form itself was understood as rhetorical." In the keyboard sonatas of C.P.E. Bach, affects conveyed through notated embellishments help to shape the rhetorical structure. The dissonance inherent in such embellishments is integral to the generation of rhetorical devices such as *suspensio* and *dubitatio*. In this paper, I will analyse the first movement of the Sonata in E-flat H.16/W. 65, 7. This sonata exists in two versions, the second of which is extensively elaborated. A comparison between the two versions makes it possible to investigate how the new materials, including both embellishments and newly composed elements, contribute to the rhetorical design.

Shaojing Zhang graduated from the Sydney Conservatorium of Music in 2012 with First Class Honours in Music Studies (Musicology Project). Her principal study during her Bachelor degree was piano performance. She currently holds the position of a Harmony Tutor at the Con. She has passion for 18th Century music, with her honours thesis based on the Motivic relationships as a significant aspect of Haydn's compositional style, drawing on examples from his symphonic repertoire. Through her Masters research, she hopes to continually trace back the Classical lineage to delve into the origins of the early Classical period elements, extending her research further with future projects. At the moment, she is completing a Master of Musicology at the Sydney Conservatorium under the supervision of Mr Lewis Cornwell, who is the Senior Lecturer and Co-ordinator of Harmony and Analysis at the conservatory.