



THROUGH THE LOOKING GLASS

The 41st Musicological Society of Australia (MSA) National Conference
is held in conjunction with the 17th Symposium on
Indigenous Music and Dance (SIMD) and the Australasian Computer Music Conference (ACMC).

6-9 December 2018

Western Australian Academy of Performing Arts
Edith Cowan University



Musicological
SOCIETY OF AUSTRALIA



waapa
Edith Cowan University



National Recording for
Indigenous Performance
in Australia

a c m a
Australasian Computer Music Association

'THROUGH THE LOOKING GLASS'

6-9 December 2018

Western Australian Academy of Performing Arts
Edith Cowan University, Perth, Western Australia

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Conference Convenor: Jonathan Paget

MSA Convenor: Jonathan Paget
SIMD Convenors: Aaron Corn and Clint Bracknell
ACMC Convenor: Lindsay Vickery

Conference Committee: Helen Rusak (treasurer), Stewart Smith, Nicholas Bannan, Victoria Rogers, Sarah Collins, Cecilia Sun, and Paul Hopwood.

ACMC Conference Paper Jury: Jim Barbour, Andrew Brown, Warren Burt, Erik Griswold, Cat Hope, Donna Hewitt, David Hirst, Stuart James, David Kim-Boyle, Charles Martin, Jos Mulder, Robert Sazdov, Diana Siwiak, Ryan Ross Smith, Ian Stevenson, Vanessa Tomlinson, Lindsay Vickery, Ian Whalley.

ACMC Music Jury: Andrew Brown, Warren Burt, Louise Devenish, Erik Griswold, Donna Hewitt, David Hirst, Cat Hope, Stuart James, David Kim-Boyle, Charles Martin, Jos Mulder, Robert Sazdov, Ryan Ross Smith, Ian Stevenson, Vanessa Tomlinson, Lindsay Vickery and Ian Whalley.

Program Book: Jonathan Paget (layout and editing), Victoria Rogers (editing), Emma Jayakumar (layout), Kathy Wheatley (cover design, "Through the Looking Glass" illustration by John Tenniel, 1871; photographs copyright to the Western Australian Academy of Performing Arts).

Many thanks to the support of WAAPA staff, particular Sally Hyslop (accommodation, catering, conference bags, and more), Tim Landauer (venue support), Stuart James (website and concerts technical support) and many others. Thanks to the support of the MSA executive, particular Stephanie Rocke, for her hard work behind the scenes on the MSA website and registration portal, among other things. Thanks also to our many student conference volunteers.

All abstracts have been peer-reviewed.



Edith Cowan University acknowledges and respects the Noongar people, who are the traditional custodians of the land upon which its campuses stand and its programs operate. In particular ECU pays its respects to the Noongar Elders, past and present, and embraces their culture, wisdom and knowledge.

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I. WELCOME

On behalf of the Western Australian Chapter of the Musicological Society of Australia (MSA), and the Western Australian Academy of Performing Arts (WAAPA), Edith Cowan University, I am delighted to welcome conference delegates to Perth. On behalf of Edith Cowan University, I also acknowledge and respect the Noongar people, who are the traditional custodians of the land upon which this campus stands. ECU pays its respects to the Noongar Elders, past and present, and embraces their culture, wisdom, and knowledge.

The national conference of the MSA is the most important annual music research conference in Australia. This conference not only represents the 41st Musicological Society of Australia (MSA) National Conference, but also the amalgamation of this event with the 17th Symposium on Indigenous Music and Dance (SIMD) and the Australasian Computer Music Conference (ACMC)—the annual conference of the Australasian Computer Music Association. Together, this has created one of the largest music research conferences ever held in Australia.

This conference is also significant for Indigenous music research in Western Australia. The appointment of Associate Professor Clint Bracknell to Edith Cowan University (jointly at Kurrongkurl Katijin, Centre for Indigenous Education and Research at ECU, and the Western Australian Academy of Performing Arts) represents ECU's first engagement with ethnomusicology, and is of vital importance to the preservation of Noongar music and culture. I am also thrilled to be welcoming so many Indigenous music researchers, as well as a great many Indigenous community research collaborators from around Australia, including the Pilbara, the Kimberley, Arnhem Land, Albany, and regional New South Wales, to name a few.

This event is also especially significant for WAAPA as this is the first time that we have hosted an MSA national conference. Over the last several decades, WAAPA has significantly grown its research profile and research training programs in music, with emerging research strengths including music composition, early keyboard, Jazz and contemporary music, and practice-led research. The Western Australian Academy of Performing Arts is also unique within Australia in covering the broadest spectrum of performing arts disciplines—ranging from music (classical, jazz, contemporary, opera, composition) to music theatre, acting, performance, dance, production and design, arts management, and more. We have created a rich and stimulating research environment, where the brightest and most talented aspire to make a difference in their respective fields of artistic endeavour.

I also wish to express my thanks to Professor Julie Warn, Executive Dean of the Western Australian Academy of Performing Arts, for her support in hosting this event. My thanks also to the Office of Research and Innovation, and particularly Professor Margaret Jones, and the Deputy Vice Chancellor Research, Professor Caroline Finch, for their generous financial support, which enabled us to bring to Perth such fantastic international keynotes. Finally, my special thanks to the conference committee for all their hard work behind the scenes, including colleagues at the University of Western Australia Conservatorium of Music. This conference has been a labour of love, and a collaborative effort.

Finally, my thanks to the delegates for your engagement with the conference. I very much look forward to seeing some of the fantastic papers, to engaging in positive academic discourse, to networking with colleagues, and making new friends.

Kind regards
Jonathan Paget

Conference Convenor

President, WA Chapter, Musicological Society of Australia

A/Prof Jonathan Paget | Associate Dean (Research)

Western Australian Academy of Performing Arts | Edith Cowan University



II. CONFERENCE THEME

A. The Theme of the Musicological Society of Australia (MSA) National Conference

The function of art has been considered a kind of mirroring, wherein art reflects the world (imitation for Aristotle; and a mirror revealing the world's virtues and flaws for Donatus, Cicero, and Hamlet). But like the various types of glass, music (or musicology) can reflect, colour, or distort meaning in a variety of ways. As suggested by the author of Corinthians, our perception can be clouded, such that we see as through a glass darkly. And sometimes, like Alice's fantastical wonderland, music not only holds up a mirror to society, but also reveals something magical.

Delegates to the 2018 MSA National Conference are invited to consider how the theme of through the looking glass might apply to music and/or musicology. In what ways can music embed a deeper meaning hidden below the mirrored surface? To what extent do musicological paradigms reveal or distort our perceptions of music and its significations? Topics related to this theme might include:

- Music reflecting lived experience;
- Music reflecting and/or subverting contemporaneous culture/s or politics;
- Explorations of subjectivities and potential distortions inherent within musicological or analytical paradigms;
- Investigations of the conjectural nature of musicological knowledge (from HIP studies, to artistic research in music, or other specialised areas);
- Post-modern deconstructions or 'readings' of musical works;
- Considerations of the mysterious nature of music's power or its social functions, including ethnomusicological studies;
- The darkness of colonial histories;
- Eco-musicology, music mirroring nature (or vice versa).

B. The Theme of the 17th Symposium on Indigenous Music and Dance (SIMD)

Reflecting this conference's overarching theme, the Symposium invited proposals for presentations that would explore mystery and power in Aboriginal and Torres Strait Islander song. While Indigenous song is frequently described as powerful, the nature of this power can be elusive and unquantifiable. Today, many songs themselves are elusive and unable to be heard beyond archival recordings, if at all. In this context, presentations were invited to address broad questions including:

- Is mystery integral to a song's power and, if so, how?
- As song traditions become increasingly endangered, do songs become more or less powerful?
- With few records or singers, how much can we really know about critically-endangered song traditions?
- How can we, as individuals and communities involved in music revitalisation, be sure that we are engaging appropriately with old songs that may hold unknown power?
- How can technology be leveraged to support the maintenance of mystery in Aboriginal and Torres Strait Islander songs?

C. The Theme of the Australasian Computer Music Conference (ACMC)

The Conference of the Australasian Computer Music Association is holding its annual conference in conjunction with the 41st MSA Conference 6-9 December 2018 at the Western Australian Academy of Performing Arts, Edith Cowan University. The Association invited composers/sound artists, performers, academics, engineers, and technologists to present research and creative works on all aspects of electronic music, but especially work relevant to the conference theme 'Reflecting Worlds: The Promise and Limitations of Mimesis in Electronic Music'. This conference theme encourages—but is not limited to—papers addressing the following sub- themes:

- Computer music performance practices;
- Computational analysis and digital musicology;
- Digital signal processing;
- Digital scores, score delivery, and notation;
- Sound design and sound recording;
- Development of computer music software;
- Telematic and internet-based performance;
- Web-development for streaming audio and multimedia;
- AI in composition and performance;
- Sonic analysis-resynthesis

Schedule

Thursday 6th December					
08:00	REGISTRATIONS OPEN: Spiegeltent				
08:30	WELCOME: Music Auditorium, with Welcome to Country by Richard Walley PLENARY: Music Auditorium Clint Bracknell with Wirlomin Noongar Language and Stories Inc., <i>The Fringe or the Heart of Things? Australian Musicology and Aboriginal Song</i> Chair: Aaron Corn				
10:00	MORNING TEA BREAK: Spiegeltent				
10:30	PARALLEL 1.1				
	A (ACMC): 10.131	B (MSA): 3.201	C: (MSA) 1.110 (Music Auditorium)	D (MSA): 1.225	E (Indigenous): 3.101
	Performance and AI Chair: Lindsay Vickery	The Politics of Australian Music Chair: Kerry Murphy	Music and Image; Music and Mimesis; Chair: Alan Davison	The Mechanics of Music Performance; Chair: Louise Devenish	Agency and Methodologies Chair: Aaron Corn
	Ryan Martin, <i>Digital Monkeys: How an Internet-Based Performance Can Reflect the Development of Rules in Society</i>	John Carmody, <i>That 'Great' War Never Ended: The Battle over the War Memorial Carillon at the University of Sydney in the 1920s</i>	Sarah Kirby, <i>The Actual Museum of Musical Works: Exhibiting Music at International Exhibitions in Nineteenth-Century Britain</i>	Jacinta Dennett, <i>Essential Gesture: A Performer's Analysis of a Visceral Approach to Helen Gifford's Fable (1967) for Solo Harp</i>	Amanda Harris, Linda Barwick, Jakelin Troy, and Matt Poll, <i>Reclaiming the Power of Performance under Assimilation in South-East Australia</i>
	Kai Ren Teo, Balamurali B.T, Teck Seng Ng, Jer-Ming Chen, <i>Exploring Dizi Performance Parameters with Machine Learning</i>	Julia Szuster, <i>An Inconvenient Truth: The University of Adelaide's Elder Conservatorium in WWI and Beyond</i>	Arabella Teniswood-Harvey, <i>Images of Australian Musicians: Diversity, Identity, Status, Class</i>	Matthew Allen, <i>The Belt's Got Soul: An Investigation into the Vocal Characteristics of R&B/Soul Singing and the Production of the 'Belt Voice' within this Style</i>	Kathryn Wells, <i>Jazz Swing Gum Leaf: Embedding a Deeper Meaning Below the Mirrors of Vaudeville</i>
	ACMC Concert No.1: Mimesis and Cymatics (Enright) <ul style="list-style-type: none"> Cissi Tsang, <i>Water Study</i> Jean-Michel Maujean, <i>Aguardente</i> Ryan Burge, <i>I am Sitting in a Simulacra</i> 	Mara Davis, <i>"Isn't It Nice To Know That There's A Beach?": Ordinary Spirituality in Eddie Perfect's Songs from the Middle</i> Anthony Linden Jones, <i>Australia and New Zealand, a Mirror Pair?: Post-colonial Engagement with Indigenous Music</i>	Robin Ryan, <i>'Beneath the Slender Gums He Sleeps': Mirroring Australian Environments in the Open-Air Carolling Movement</i>	Simon Thielke, <i>Modern Classical Guitar Technique and the Associated Application of the Right Hand</i> Matt Styles, Luke Hopper, and Jessica Watson, <i>Saxophone Injury Prevention and Rehabilitation</i>	Michael Walsh, <i>Layers of Meaning: The (Im)possibility of Translating Aboriginal Song Texts</i> Jeremy Rose, Nyilipidgi: <i>Exploring New Collaborative Archetypes in the Wilfred Brothers and Paul Grabowsky</i>
12:30	LUNCH: Spiegeltent				
01:15	CONCERT: Spiegeltent <i>Ripple Effect Band</i>				
02:00	PARALLEL 1.2				
	A (ACMC): 10.131	B (MSA): 3.201	C (MSA): 1.110 (Music Auditorium)	D (Indigenous): 3.101	
	NIME; History & Issues Chair: Stuart James	Panel Session: Computer-Aided Musicology: From First Principles to Analysis; Chair: Kimi Coaldrake	Panel Session: Music, Longing, and Belonging; Chair: Hugh de Ferranti	The Sacred Chair: Aaron Corn	
	Jean-Michel Maujean, <i>The Integration of Cymatics with Audio/Visual Composition Using the Hydrowoofers</i>	Kimi Coaldrake, <i>Computer-Aided Musicology: Demystifying the Sound of the Japanese Koto from First Principles</i>	Karl Neuenfeldt, <i>Australian Pearling Songs: Entertainment, History, and Community</i>	Philip Matthias and Toby Whaleboat, <i>Sacred Songs from the Eastern Torres Strait Islands</i>	

Schedule

	Roger Dean, <i>Deep Improviser: Turning a Machine Learning Partner against Mimesis</i>	Iran Sanadzadeh, <i>Computer-Aided Musicology: Understanding the Resonances of the Japanese Koto using Finite-Element Analysis</i>	Hugh de Ferranti, <i>Japanese Communities and Intercultural Experience through Music In Pre-war Australia</i>	Diana James and Inawinytji Williamson, <i>Kungkarangkalpa Imma: Song and Dance Alive with the Power of Tjukurpa</i>
	Jonathan Maltman and Lindsay Vickery, <i>The Foundations of Speech Melody Composition and the Dawn of the Digital Music Era</i>	David Blackwell, <i>Computer-Aided Musicology: The Use of Statistical Analysis and Machine Learning in the Analysis of Grant Green's Improvisational Style</i>	Takako Inoue, <i>Musical Activities among South Indians around Tokyo</i>	Ros Dunlop, <i>Songs from the Ancestors: Have a Care, They May be Lulik</i>
03:30	AFTERNOON TEA BREAK: Spiegeltent			
04:00	PARALLEL 1.3			
	A (ACMC): Enright	B (MSA): 3.201	C (MSA): 1.225	D (MSA): 3.101
	ACMC Concert No.2: <i>Spatial Music</i>	Music on Film Chair: Helen Rusak	Historical Performance and Pedagogy Chair: Daniel Leech-Wilkinson	Music Reception Studies of the Early 20th Century; Chair: Sarah Collins
	<ul style="list-style-type: none"> Daniel Blinkhorn, <i>Kibuyu</i> David Hirst, <i>Imaginação de vise</i> Michael Terren, <i>Siliceous</i> 	Alison Bartlett, <i>Creative Liberties: Imagining Percy Grainger in Film, Fiction, and Poetry</i>	Linda Barcan, <i>Pauline Viardot as Salonnière</i>	Michael Burden, <i>Ninette de Valois, Robert Helpmann, and Constant Lambert London's 'Purcell' Ballets of 1930s London</i>
		Victoria Rogers, <i>The Celluloid Piano: At the Movies with Eileen Joyce</i>	Jonathan Paget, <i>What The Method Books Reveal: The Silent Revolution in American Guitar Playing, 1825-1925</i>	Carina Nandlal, <i>Vaudeville, Masks, and Mythology: Horses in the 1917 Ballet 'Parade'</i>
		James Wierzbicki, <i>How Frankenstein's Monster Became a Music Lover</i>	Zoltán Szabó, <i>Bach Reworked: The Nineteenth-Century Reception History of the String Solos</i>	Angharad Davis, <i>'Objects May Be Less Thrilling than They Appear': Spectacle, Sensation, and the Failure of Ballet Mécanique</i>
		Michael Halliwell, <i>Giovanni Lives: Kasper Holten's Opera Film, Juan</i>	Stewart Smith, <i>Performing the Organ Works of J.S. Bach in Nineteenth-Century England</i>	ICTM ANZ Regional Committee (6.00-7.15pm) Chair, Brigitta Scarfe
06:00	RECEPTION: WAAPA Foyer Sound Installation (Courtyard): Jesse Austin-Stewart, 8x5 Speaker Array			
06:30	CONCERT: Music Auditorium <i>New Directions in Jazz: Tom O'Halloran, Niran Disaka, with Ben Vanderwal and Zac Grafton</i>			
07:30	CONCERT: Enright <i>The Music of Manuella Blackburn, acousmatic works, plus electroacoustic works with Tristen Parr and Louise Devenish</i>			
08:30	CLOSE			

Schedule

Friday 7th December				
08:00	MSA National Committee Meeting: 1.139 (8.00-9.00am)			
08:30	REGISTRATIONS OPEN: Spiegeltent			
09:00	PARALLEL 2.1			
	A (ACMC)	B (MSA): 3.201	C (MSA): 1.110 (Music Auditorium)	D (MSA): 1.225
	Notation: Part One (10.131) Chair: Manuella Blackburn	Subversions Chair: Michael Halliwell	Rethinking HIP Chair: Jonathan Paget	Practice-Led Research in Music Chair: Matt Styles
	Cat Hope, Ryan Ross Smith, and Justin Yang, <i>Sol Le Witt in Animated Notation: A Study of Compositions by Smith, Yang, and Hope</i>	Laura Biemmi, <i>'Woman's Work' in Opera: Taking a Marxist-Feminist Approach to Shostakovich's Lady Macbeth of the Mtsensk District (1934) and Berg's Lulu (1937)</i>	Tim White, <i>Drumming Up The Sun King: Three Hundred Years of Innovation</i>	Sally Blackwood, Project Faust <i>Opera/Ballet: A Critical Analysis of the Auteur Creation</i>
	Louise Devenish, <i>Shuffle Over: Aleatoric Electronic Scores for Percussion Notation Representing both Sound and Gesture</i>	Damien Ricketson, <i>Trauma and the Voice: Terror, Opera, and Feminism with The Howling Girls</i>	Megan Barbetti, <i>Style or Spirit: Historically Informed Performance in Cadenzas for Mozart's Flute Concerto in G Major</i>	Lyndall Adams and Emma Jayakumar, <i>Visualising Creative Research: Insights from a Practice-led Composition Project</i>
	Aaron Wyatt, Lindsay Vickery, and Stuart James, <i>Introducing the Decibel ScorePlayer 'Canvas Mode'</i>	Paul Smith, <i>A Queerdom of Our Own: New Opera Comes Out of the Closet</i>	Imogen Morris, <i>Too Many is Almost Enough: Practitioner's Influence on the Historical Narratives of Extant Recorders</i>	Adrian Kelly, <i>Maximising Practice: Journaling Methods for Musicians</i>
		Sam Girling, <i>From Persia to the Cherokee: Representations of the So-called 'Other' in British Domestic Music at the Turn of the Nineteenth Century</i>	Aidan Deasy, <i>The Lute: Anatomized and Transposed. Two Manuscripts of Pier Francesco Valentini (ca.1570-1654)</i>	Calista Yeoh and Myfany Turpin, <i>Scales and Sounds in Arrwek Songs</i>
11:00	MORNING TEA BREAK: Spiegeltent			
11:30	PLENARY: 3.201 Sally Treloyn, Rona Googninda Charles, and John Nyunjuma Divilli, <i>Applied Ethnomusicology and its Discontents: 'Making Junba Good' in the Kimberley</i> Chair: Clint Bracknell			
12:30	LUNCH: Spiegeltent			
01:15	CONCERT: Music Auditorium Ros Dunlop, <i>Audio-Visual Works of Martin Wesley-Smith: Musical Protagonist for the East Timorese and West Papuans</i>			
02:00	PARALLEL 2.2			
	A (ACMC): 10.131	B (MSA): 3.201	C (MSA): 1.110 (Music Auditorium)	D (Indigenous): 3.101
	Performance and the Voice; Speculative Mimesis Chair: Lindsay Vickery	Panel Session: Female Musical Voices in Private and Public Spheres Chair: Cecilia Sun	Panel Session: ICTM Part 1: The Politics of Music Revival Chair: Brigitta Scarfe	Roundtable: Revitalising the Thabi Song Tradition in the Pilbara Chair: Reuben Brown
	Donna Hewitt, <i>Reflections upon Composing for and Performing with Gestural Controllers</i>	Julia Nicholls, <i>Orchestration and Construction of Gender Identity in Recordings of King/Goffin's 'Will You Love Me Tomorrow'</i>	Jürgen Schöpf, <i>Women's Gong Playing and Emic Musicology of Tangsa Moshauing in Northeast India: A Spy Glass to the Past?</i>	Andrew Dowding, David Stock, and Hilda Flan, <i>Hearing Histories: Thabi song traditions of the West Pilbara</i>

Schedule

	Donna Hewitt and Mary Mainsbridge, <i>#Me Two: Approaches to Collaboration; Merging Two Performers and their Gesture Capture Systems, Voices, and Movement</i>	Kate Milligan, <i>Escaping the Identity Prison: Intersectionality and Multiplicity of Voice in Cat Hope’s Speechless (2017)</i>	Katherine Ki Tak Wong, <i>Introducing Traditional Cantonese Opera into the Education System in Hong Kong Special Administrative Region (HKSAR)</i>	Patrick Churnside and David Walker, <i>Bingkawarni: Cultural Exchange and the Revitalisation of Thabi</i>
	Michael Terren, <i>Siliceous: Speculative Mimesis and the Grain of the Digital Audio Workstation</i>	Louise Devenish, <i>Transgressing Domesticity in Kate Neals’ Never Tilt Your Chair Back (2017)</i>	Ellan Alethia Lincoln-Hyde, <i>Chinese Youth and the ‘Rejuvenation’ of Traditional Chinese Music under President Xi Jinping and Premier Li Keqiang</i>	
03:30	AFTERNOON TEA BREAK: Spiegeltent			
04:00	PARALLEL 2.3			
	A (ACMC): Enright	B (MSA): 3.201	C (MSA): 1.139	D (MSA): 1.225
	ACMC Concert No.3: NIME (Enright)	Panel Session: <i>Music and Political Liberalism</i> ; Chair: Sarah Collins	Music-Making in Colonial Australia Chair: Victoria Rogers	Explorations of Early Music Chair: Allan Badley
	<ul style="list-style-type: none">Roger Dean, <i>Digging Deep</i>Donna Hewitt and Mary Mainsbridge, <i>#Me Two</i>Marcus Jackson, <i>Wet Dream II</i>Barry Moon, <i>Hex for Six Guitars with Electronics</i>	Michael Hooper, <i>'Dear Cornelius' or 'The Limits of Music'</i>	Helen Mitchell and Neal Peres da Costa, <i>Transforming Historical Performance through Experiential Learning</i>	Anthony Abouhamad, <i>Sensing Closure: Exploring Tonality and Cadence in Eighteenth-century Salzburg</i>
		David Larkin, <i>Progressive Politics and Musical Revolutions: the Zukunftsmusik Movement as a Mirror of Society?</i>	John Ralph, <i>Reflections of Home and a Mirror to the Future: An Exploration of the Music of the Swan River Colony Pioneers</i>	Denis Collins, <i>Fashioning Canon to Find Fame? Responses to Ockeghem’s Missa Prolacionum in Willaert’s Missa Mente tota</i>
	ACMA (1.219) Annual General Meeting	Sarah Collins, <i>Utility, Edmond Gurney, and the Pleasures of Musical Formalism</i>	Helen Rusak, <i>Follow Yvette: Music to Accompany the Murder of a Remittance Man at a 1920’s Perth Ball</i>	Carol Williams, <i>Through Johannes de Grocheio’s Looking-Glass: The Music of the Parisian 1270s</i>
		Opera Study Group (5.30-6.00pm) Chair, David Larkin	Gender and Diversity Study Group (5.30-6.00pm) Chair, John Phillips	Andrew Snedden, <i>Letter and Spirit: Cultural Exegesis as Methodology in Nineteenth-Century Historically Inspired Performance (HIP)</i>
06:00	CONCERT: Amphitheatre <i>Twilight Indigenous Performance</i>			
07:00	RECEPTION: WAAPA Foyer Sound Installations (Courtyard): Rodrigo Kendrick, Production//Re-Production			
07:30	CONCERT: Music Auditorium Geoffrey Lancaster & Friends, <i>Historic Piano Showcase</i>			
08:30	CLOSE			

Schedule

Saturday 8th December

08:30 REGISTRATIONS OPEN: Spiegeltent

09:00 PLENARY: Music Auditorium

Geoffrey Lancaster, *Through the Lens of Esoteric Thought: Joseph Haydn's The Seven Last Words of Christ on the Cross*

Chair: David Tunley

10:00 MORNING TEA BREAK: Spiegeltent

10:30 PARALLEL 3.1

A (ACMC)	B (MSA): 1.139	C (MSA): 1.110 (Music Auditorium)	D (MSA): 1.225	E (Indigenous): Jazz Studio
Notation: Part Two (10.131) Chair: Louise Devenish	Innovative Compositional Practice Chair: Natalie Williams	Overcoming Barriers to Music Learning; Chair: Nicholas Bannan	Music and Political Engagement Chair: David Larkin	<u>Roundtable: <i>Solutions to Managing Records of Public Song Traditions;</i></u> Chair: Linda Barwick
Ryan Smith, <i>Animated Notation Workshop</i>	Cissi Tsang, <i>Layered Histories: Using Facets of the Landscape as Compositional Elements to Reflect Lived Experience</i>	Anthea Skinner, <i>Disability Music in Australia: Education, Therapy, and Culture</i>	Josten Myburgh, <i>West Coast Underground: Documenting Emergent Alterities in Perth's Exploratory Music Scene</i>	Rupert Manmurulu, David Manmurulu, Jenny Manmurulu, Linda Barwick, Isabel O'Keefe, and Jamie Milpur, <i>West Arnhem Song Project</i>
	Azariah Felton and Lindsay Vickery, <i>Exploring the Interaction between Postminimalist Music and Contemporary Dance</i>	Simon Perry and Denis Collins, <i>Undergraduate Musicianship and the Keyboard Lab: Issues in Researching and Evaluating a Pilot Project</i>	Paul Hopwood, <i>'Meow Meow Live!' as a Model for a Politically Engaged Musical Encounter</i>	Nick Thieberger, Jared Kuvent, and Reuben Brown, <i>West Pilbara Song Project</i>
ACMC Concert No.4: Tone List Explorations(Enright) <ul style="list-style-type: none"> Josten Myburgh, <i>The Silver Morning Shifts their Birds from Tree to Tree</i> Simon Charles, <i>Murrindini</i> Cat Hope and Stuart James, <i>Their Lives are Stripped of Meaning</i> Lindsay Vickery, <i>Takadanobaba</i> 	Steph Youssef, <i>Understanding Sound: An Exploration of Maths and Hearing in Order to Create New Log Scales in Music</i>	Raymond Yong, <i>Technique Retraining for the Professional Pianist: The Process of Applying the Taubman Approach to Practice and Concert Preparation</i>	Nicky Gluch, <i>Tracks and Stations: The Radio Presenter as Musicologist</i>	Pete O'Connor, Andrea Emberly, and Sally Treloyn, <i>Kimberley Song Project</i>
	Sam McAuliffe, <i>Performing Place, Creating Place</i>	Amanda Krause, Samantha Dieckmann, and Jane Davidson, <i>What Would it Take to Re-Engage in Music Activity?</i>	Ros Dunlop, <i>Music as a Medium Advocating for Change: The Audio-Visual Pieces of Martin Wesley-Smith—a Musical Protagonist for the East Timorese and West Papuans</i>	Bert Crowfoot and Mary Ingraham, <i>Digitizing the Ancestors</i>

12:30 LUNCH: Spiegeltent

01:30 PARALLEL 3.2

A (ACMC): 10.131	B (MSA): 1.110 (Music Auditorium)	C (MSA): 1.225	D (Indigenous): Jazz Studio
Production & Synthesis Chair: Michael Terren	<u>Panel Session:</u> ICTM Part II, <i>Musial Style as Sonic Metaphor</i> Chair: Jürgen Schöpf	<u>Panel Session:</u> <i>Music as Metaphor in Medieval and Early Modern Art;</i> Chair: Arabella Tenniswood-Harvey	The Linking and Revitalising Power of Song; Chair: Sally Treloyn
Tracy Redhead, <i>The Emerging Role of the Dynamic Music Producer</i>	John Napier, <i>From Observation to Entrainment: Inter-community Engagement in Temple Festivals in a South Indian Village</i>	Suzanne Wijsman, <i>'And All the People Saw the Voices': Sound and Image in Hebrew Illuminated Manuscripts of the Late Middle Ages</i>	Jodie Kell, Rachel Thomas, Tara Rostron, Rona Lawrence, and Marita Wilton, <i>The Ripple Effect: Musical Innovation amongst Women in Maningrida</i>

Schedule

Scott Stickland, Rukshan Athauda, and Nathan Scott, *A Framework for Real-Time Online Collaboration in Sound Production*

Matthew Horsley, *The Politics of Musical Style: Identity, Community, and Solidarity amongst Irish Traveller Pipers*

Denis Collins, *Metaphors of Music and Musica in Albrecht Dürer's Melencolia I*

Lou Bennett, *Sovereign Language Repatriation (SLR): Retrieving, Reclaiming, and Regenerating Dja Dja Wurrung of the Jaara through Song*

Brigitta Scarfe, *The Derby Sound: How 6DBY Larrkardi Radio Facilitates a Democratic Aesthetic in Derby, Western Australia*

Jason Stoessel, *Musical Canons in Passignano's Musical Angels and Kircher's Musurgia universalis: The Intersection of Art and Science in Early Seventeenth-Century Rome*

Myfany Turpin, Clint Bracknell, Shaune Angeles, and Felicity Meakins, *Wanji-wanji: The Past and Future of an Aboriginal Travelling Song*

03:00 AFTERNOON TEA BREAK: Spiegelteat
Book Launch: Myfany Turpin and Felicity Meakins, *Songs of the Station Wajarra as Sung by Ronnie Wavehill Wirrpnga, Topxy Dodd Ngarnjal, and Dandy Danbayarri at Kalkaringi*

03:30 PARALLEL 3.3

A (ACMC)	B: (MSA) 1.139	C (MSA): 1.10 (Music Auditorium)	D: (MSA) 1.225	E (MSA): Jazz Studio
ACMC Concert No.5: Animated Notation (<i>Decibel</i>) (Enright)	Deconstructions Chair: James Wierzbicki	20th-Century Experimentalism Chair: Michael Hooper	Music of the Long 19th Century Chair: David Symons	Intersection and Representation Chair: Jeffrey Brukman
<ul style="list-style-type: none"> Stuart James, <i>Noise in the Clouds</i> Peter McNamara, <i>Amplitude</i> Jos Mulder, <i>Stolen Goods (Stocketus)</i> Lindsay Vickery, <i>Thalweg</i> Ryan Smith, <i>Study No. 55</i> 	<p>Jonty Coy, <i>Scandal, Class Boundaries, and the Parisian Virtuoso: Demystifying the Monikers of Michel Blavet's Sonatas Op. 2 (1732)</i></p> <p>Leighton Triplow, <i>Orpheus Unleashed: Character Realisation in Purcell's Domestic Secular Songs</i></p>	<p>Kylie Constantine, <i>'As if a New Self Could Be Founded on Sound': Identity and Vocal Plurality in Milton Babbitt's Philomel</i></p> <p>Natalie Williams, <i>Twentieth-Century Counterpoint: Defining Contemporary Interpretations of Contrapuntal Design</i></p>	<p>Philip Shields, <i>Through the Looking Glass of a Symphonic Poem by Malipiero: A Young Italian 'Turk' and Dante's Heroic Journey</i></p> <p>Anne-Marie Forbes and Heather Monkhouse, <i>Reflections of Scottish Nationalism in Glasgow Orchestral Programs 1893-1913</i></p> <p>Nigel Nettheim, <i>Searching for Compositional 'Fingerprints'</i></p>	<p>Matt Styles, <i>Saxology: Recasting Cross-Genre Music for the Saxophone</i></p> <p>Melissa Fitzgerald, <i>Bridging the Great Divide: Exploring Postmodernism in the Guitar Works of Nigel Westlake</i></p>
<p>Composing with Technology (10.131) Chair: Donna Hewitt Peter McNamara, <i>Contrasting Approache: The Continued Relevance of Pre-recorded Live Electronic Music</i></p> <p>David Hirst, <i>Hacking Music Notation in 'Max' with Bach and Cage</i></p>	<p>Milos Zatkalik, <i>C, F-sharp, and E-flat: The Tragic, the Sublime, and the Oppressed (With C-Sharp as Nemesis)</i></p>	<p>Jamie Oehlers, <i>Developing a Median Melodic Tension Rating Tool for Jazz Analysis</i></p> <p>Adam Pinto, <i>Through a Glass Darkly: Source and Process in the Music of Roger Smalley</i></p>	<p>Talisha Goh, <i>The Microtonal Works of Elsie Hamilton as a Reflection of the Anthroposophical Movement</i></p>	<p>Mitchell Mollison, <i>Histories, Meanings, and Representations of Tari Melinting and its Talo accompaniment in Lampung, Indonesia</i></p>

05:30 PLENARY: Music Auditorium
Daniel Leech-Wilkinson, *Jam Tomorrow?*
Chair: Michael Burden

06:30 BREAK: Travel to CBD

07:00 CONFERENCE DINNER
The George, 216 St Georges Tce Perth

Schedule

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

Schedule

		Allan Badley, <i>Storace's Collection of Original Harpsichord Music as a Harbinger of Modernity</i>	Tom O'Halloran, <i>Developing Approaches to Jazz Improvisation and Composition via Messiaen's Vingt regards sur l'enfant-Jésus</i>	Jeremy Greig, A Twenty-First-Century Jazz-Inspired Approach to the Harmonisation of a Marco Bordogni Eighteenth-Century Vocalise for Trombone	Artistic Research in Music Study Group (1.30-2.15pm) Chair: Cat Hope
		Jordan Proctor, <i>Potter's World: Three Piano Sonatas from 1818</i>	Kristian Borring, <i>How Do You Hear It? Complex Meter in Contemporary Jazz Composition and Improvisation Using Perception and Cognitive Theory</i>	Ibolya Mikajlo, <i>Lyndall Hendrickson's Perceptions of Lateralization for Teaching and Learning</i>	
02:15	MSA AGM: 1.110 (Music Auditorium) MSA Awards Ceremony	ACMC: Field Recording Adventure (Upper Foyer)			
03:00	CLOSE				

III. KEYNOTE SPEAKERS

**Clint BRACKNELL, with
WIRLOMIN NOONGAR Language & Stories Inc.**
Edith Cowan University

**The Fringe or the Heart of Things? Australian Musicology
and Aboriginal Song**

This conference is held on the homelands of the largest Aboriginal cultural bloc in Australia with a mutually intelligible language—known as Noongar. While there are over 30,000 Noongar people, less than 400 people identified as speakers of the Noongar language in the most recent Australian Census. Oral and written evidence suggests that in this part of the world, song was once as prevalent as speech. As has been the case in Aboriginal communities across Australia, factors associated with colonisation have adversely impacted Noongar song practices and repertoire. Nevertheless, Noongar songs are still highly valued today as vestiges of cultural heritage carrying the promise of renewal. My current ARC-funded project in partnership with community organisation Wirlomin Noongar Language and Stories aims to develop and share a participatory model of song recirculation, to mobilise a song archive and empower Noongar people to perform and sustain song traditions. The repatriation of audio recordings of songs from archival collections has become an important methodological practice for music researchers working with Aboriginal communities. Many such scholars have in turn been co-opted into community-based processes of cultural maintenance and challenged to develop and expand the discipline in order to address community interests, developing databases and digital resources while reframing the ways music is valued in the academy. Consistent innovation is key to the survival of song traditions and academic disciplines alike. Drawing together the broader field of current Aboriginal music studies and my own experiences working as a song activist in the academy, this presentation will explore two provocative questions:

1. How important is Aboriginal song to Australian music research?
2. How important is musicology to Aboriginal song traditions?

As a Wirlomin man and a musicologist, I have a view from both sides of the looking glass.



Biography

As a musician, composer/songwriter and music researcher, Associate Professor Clint Bracknell lectures in ethnomusicology and popular music at the Western Australian Academy of Performing Arts and Kurongkurl Katitjin, Edith Cowan University.

His cultural elders from the south-east coast of Western Australia use the term Wirlomin to refer to their Noongar clan. His research focuses on the sustainability of Aboriginal song and languages together with the social impacts of music traditions and technology. He currently leads the Australian Research Council project ‘Mobilising song archives to nourish an endangered Aboriginal language’ with Professors Linda Barwick (University of Sydney) and Kim Scott (Curtin University), building on his award-winning PhD research at the University of Western Australia (2013-2015) which focused on the aesthetics and sustainability of Noongar song.

Bracknell developed the contemporary music program at Sydney Conservatorium of Music, The University of Sydney (2015-2018) and has won tertiary and secondary teaching awards. He was nominated for ‘Best Original Score’ in the 2012 Helpmann Awards and in 2016 *The Australian* described his composition work as ‘masterful’ and his ‘live guitar and vocal qualities’ as ‘pure magic’.

Sally TRELOYN
University of Melbourne

Rona Googninda CHARLES
Winun Ngari Resource Centre

John Nyunjuma DIVILLI
Independent Scholar

**Applied Ethnomusicology and its Discontents:
'Making Junba Good' in the Kimberley**

In 2007 the Junba Project was conceived of by elder Ngarinyin practitioners of the Junba dance-song genre in the north central Kimberley in conversation with ethnomusicologist Sally Treloyn, in response to a decline in youth participation and concerns for youth social and emotional wellbeing. Elder songman and composer Scotty Nyalgodi Martin declaimed: 'Without culture we will all be lost', referring not just to members of his own community but to all Australians and indeed humanity in general. Since that time the Junba Project, in partnership with elder and youth leaders, the Kimberley Aboriginal Law and Culture Centre, Mowanjum Art and Culture Centre, and various other community organisations, has sought to identify and develop community-led approaches to sustainability and musico-cultural resilience. Guided by a participatory research model, the project has emphasised an approach to collaboration marked by participation across generations of practitioners, and by reiteration and collaborative reflection, with an aim to identify strategies to sustain endangered Junba dance-song practices in changing twentieth- and twenty-first century environments. Research has revealed an improvement in the vitality markers of Junba from 2012 and the present. These positive impacts can be largely attributed to long-term collaboration between researchers and community, and to repatriation as a tool for reparation, social justice, knowledge production and revitalisation. However, this work operates in the shadow of loss, trauma and injustice. Indeed, any return is predicated by something being stolen. As such, intercultural ethnomusicological research in Australia has the potential to awaken and perpetuate passive violence. In this keynote, we recount the processes and outcomes of the Junba Project. We provide a model for song revitalisation in Indigenous Australia and look upon an applied ethnomusicology as an opportunity for *wurnan*, difference, and dialogue in the repatriation and reparation process—that is, to make Junba good.



Biographies

Sally Treloyn is an Australian Research Council Future Fellow and Co-Director of the Research Unit for Indigenous Arts and Cultures in the Faculty of Fine Arts and Music at The University of Melbourne. Treloyn has conducted research with practitioners of Junba in the west and northcentral Kimberley since 1999, collaboratively documenting the Junba tradition and developing community-based strategies to support its vitality across generations. Treloyn's current research, in the Kimberley, west Pilbara, southeastern Australia, and Uganda, focuses on the ethics of repatriation and digital environments of Indigenous song.

Rona Googninda Charles (Ngarinyin and Nyikina) is a cultural officer at Winun Ngari Resource Centre in the Kimberley, Western Australia, and has held key roles as cultural consultant and mentor at the Wilinggin Aboriginal Corporation and Mowanjum Art and Culture Centre. Charles has collaborated with Treloyn since 2008 on the Junba Project and has published and presented widely on intercultural collaboration and community-based strategies for cultural maintenance in Australia and Canada.

John Nyunjuma Divilli (Ngarinyin and Nyikina) is a youth leader, dancer and emerging singer in the Junba tradition, learning from elder Matthew Dembal Martin and his father the great composer Scotty Nyalgodi Martin. Divilli has presented at conferences in the USA, Canada and Melbourne, on youth experiences of and perspectives on cultural maintenance research

Geoffrey LANCASTER
Edith Cowan University

Through the Lens of Esoteric Thought: Joseph Haydn's *The Seven Last Words of Christ on the Cross*

Joseph Haydn is unquestionably the most influential and innovative composer of his generation. Even though Haydn remarked that his monumental masterpiece *The Seven Last Words of Christ on the Cross* (Hob. XX:1a) (1786) was 'the very finest of all his works', he did not provide any clues regarding the methods that he employed to create the work. Geoffrey Lancaster reorients the compass of study in relation to the *Seven Last Words* by examining the masterpiece's meaning through the eighteenth-century esoteric mechanisms of key characteristics, structure, and number symbolism. Haydn's *Seven Last Words* is placed within the context of late eighteenth-century philosophic and metaphysical thought, and contemporaneous esoteric mechanisms are woven together to reveal the 'hidden' heart of the work.

CONCERT:

Historic Piano Showcase, directed by Geoffrey Lancaster

Friday 7 December, 7:30-8.30 PM
RICHARD GILL MUSIC AUDITORIUM



Biography

Geoffrey Lancaster has been at the forefront of the historically inspired performance movement for over 40 years. He was the first Australian to win a major international keyboard competition, receiving first prize in the 23rd Festival van Vlaanderen International Mozart Fortepiano Competition, Brugge.

He has appeared to acclaim as keyboardist and conductor with such orchestras as the Leipzig Gewandhaus, the Royal Stockholm Philharmonic, the Rotterdam Philharmonic, the Cologne Gürzenich, Ensemble 415, Concerto Copenhagen, Tafelmusik of Toronto, La Cetra Barockorchester Basel and every major Australian orchestra.

In 2006 Dr Lancaster was Australian of the Year for the Australian Capital Territory. His other honours include ARIA and Gramophone awards for some of his more than fifty recordings, the Australian Artists Creative Fellowship, HC Coombs Creative Arts Fellowship, Honorary Fellowship of the Australian Academy of the Humanities, the Order of Arts and Letters and the Order of Australia.

Geoffrey is Professor at the Western Australian Academy of Performing Arts, Edith Cowan University, Perth, Western Australia.

Daniel LEECH-WILKINSON

King's College London

Jam Tomorrow?

Classical music performance ideology, instilled in musicians from childhood and deeply embedded therefore in musicologists too, rests on a belief in jam yesterday. Understanding and remaking yesterday's jam, following dead cooks' recipes under the merciless eye of omnipresent performance police so as to produce a single variety—the correct jam—remains the principal purpose of study and performance. The idea that there might be a different jam today has made some progress with the new musicology but as yet none at all in performance. As for jam tomorrow, no one is thinking that far ahead. For Carroll's White Queen, wholly satisfied with an absurd status quo, our subject might have made perfect sense.

My talk will outline some of the delusions supporting the looking-glass world classical music, where historical practices are brushed aside as tasteless, and a modern alternative is held to be more correct; where performers are forced to conform while being encouraged to see themselves as creative; where standards are astonishing and music-making thrilling and yet all is far from well. Through a study of record reviews, I illustrate some of the unpleasantness with which these delusions are sustained; and through a questionnaire study I outline some of their effects on musicians. Offering alternative ways to think about musical creativity, I shall illustrate a different approach to making music, using the same techniques but entertaining the idea that performances of canonical scores might have something to tell us about the present; and as a consequence might also have a future.



Biography

Daniel Leech-Wilkinson is Emeritus Professor of Music at King's College London. He studied at the Royal College of Music, King's College London and Clare College, Cambridge, becoming first a medievalist and then, since c. 2000, specialising in the implications of early recordings for modern performers.

He led a project on 'Expressivity in Schubert Song Performance' within the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM, 2004-9), followed by 'Shaping Music in Performance' within the AHRC Research Centre for Musical Performance as Creative Practice (2009-14).

His current research takes a critical look at the politics of classical music performance, in particular the policing of performance norms, and explores creative alternatives. Books include *The Modern Invention of Medieval Music* (Cambridge, 2002), *The Changing Sound of Music* (CHARM, 2009) and, with Helen Prior, *Music and Shape* (Oxford, 2018).

Manuella BLACKBURN
Liverpool Hope University

Mimesis, Sonic Illusions, and Micromontage

Mimesis is one of electroacoustic music's most intriguing and engaging offerings. Its place and function as a device of imitation can captivate audiences, conjuring an array of interpretations and imagery through sound. Likewise, mimesis as a compositional approach can inspire composers to creatively sculpt real-world sound material for particular effect, setting the medium apart from other compositional genres and styles that employ instruments rather than sound for their musical material.

This talk focuses upon the magic and alchemy of the studio (which can facilitate in the creation of so-called 'optical illusions' of the sound world), using sound recordings as a point of departure. The suspension of disbelief, the sacrifice of realism, the *trompe l'oeil* and sonic illusions that so many electroacoustic works dabble with, demonstrate curious areas of craft and beauty embedded within the process of composing, when one attempts to depart from reality. Bachelor (2007) importantly suggests that 'we can compose the real. However, we can also go *beyond* composing the real, introducing materials into a given reality, which are very obviously foreign to it'. A walk down the 'real-unreal continuum' (Fischman, 2007) via a handful of repertoire examples shows nuances within electroacoustic compositions that play with mimesis for a variety of outcomes. The concept of 'fooling the senses' offers a point of reflection when considering the possibilities of mimesis, widening its functionality in creating 'certain reality' or 'believable fiction'. Drawing upon examples in my own music making (*Switched on* 2011, *Time will Tell* 2013, *Ice Breaker* 2015, *Snap Happy* 2016 and *Landline* 2018), my interest in visual sound-shapes (Blackburn, 2011) and my recent shift toward micromontage (a technique first pioneered by composer Horacio Vaggione) assemblage techniques, this talk will present details, techniques and strategies employed when working with small-scale sounds on mass and their implications for mimesis.

CONCERT:

The Music of Manuella Blackburn
Thursday 6 December, 7.30-8.30 PM
ENRIGHT THEATRE



Biography

London born Manuella Blackburn completed her PhD in electroacoustic music composition in 2010 with the supervision of Professor Ricardo Climent at the University of Manchester.

Manuella began lecturing at Liverpool Hope University in 2010 and has held the post of Senior Lecturer in Music for eight years. Composing for over 12 years, her specialism within the field of electroacoustic music is fixed media—acousmatic music for loudspeakers. Her music has been awarded prizes in a number of competitions and festivals including: Computer Space Award (1st Prize, 2017), Musica Nova, (1st Prize, 2016), International Computer Music Association European Regional Award (2013), Gaudeamus Music Prize (Finalist, 2012), METAMORPHOSIS competition (1st Prize, 2012), Musica Viva, (1st Prize, 2010) and Digital Arts Awards (Grand Prize, 2007). Manuella's academic writings focus on two primary research areas: compositional methodologies, and cultural sound borrowing within electroacoustic music. She has published numerous journal articles, conference papers and book chapters on these topics and has given keynote addresses at the NAMHE Music—Learning—Technologies conference, (Glasgow, 2013) and the Women Since 1900 Conference (Liverpool, 2013). Her guest editor work for *Organised Sound* journal in 2014 encouraged new thinking and literature on the topic of 'The Sound of Cultures' and a forthcoming issue on 'Borrowing, quotation, sampling, and plundering' will be in print in 2019.

IV. PANELS AND ROUNDTABLES

COMPUTER-AIDED MUSICOLOGY: FROM FIRST PRINCIPLES (AB INITIO) TO ANALYSIS

Chair: Kimi COALDRAKE
University of Adelaide

Music researchers increasingly use computer technologies in their investigations, but the potential of these advanced tools has yet to be fully realised. The spectrum of possibilities includes the computer analysis of large quantities of data, for example, to offer insights into a composer's or performer's 'style'. The ability of computers to synthesise notes by imitating their spectral and other qualities is also well known. However, a new area, finite element analysis, is emerging from the physical sciences where it is now successfully applied to demystify intractable, complex problems. Using this method in the study of musical instruments, for example, means that complicated geometry can be broken up into small units for analysis and the complex equations relating to identifying acoustics properties of the instrument itself can be solved on the computer. This method also permits the basic structural elements of an instrument to be constructed in software such as COMSOL Multiphysics and to produce a sound without any prior expectation of what the nature of that sound will be. It is not mimicry, but the creation of a computer-based model from first principles (*ab initio*) can be used as a quasi-experimental tool to analyse past, present and future instruments. When used as an experimental tool, for example, the fundamental properties of the resonance of an instrument can be identified, and the way in which different components interact to create complex resonances can be produced, listened to and analysed. The three examples of computer-aided research presented in this panel highlight how engagement with scientific methods has been an integral part of musicology's history, and how this engagement continues to permit greater insights into sound, musical instruments and music-making.

KW: computer-aided research, finite element analysis, Jazz improvisation analysis, Japanese koto, Grant Green.

Kimi COALDRAKE
University of Adelaide

Computer-Aided Musicology: Demystifying the Sound of the Japanese *Koto* from First Principles

There are two basic approaches to modelling an instrument as complex as the Japanese *koto*. The first is to construct a detailed model based on as many real-life measurements as are available. This can become an immense task. The second approach is to restrict this model to its essentials so the instrument can be viewed in its simplicity, and then to build it up by steps until a reasonable approximation of the instrument is achieved. The ultimate objective is for the two approaches to converge into a fully integrated model. The first approach is used in this study, which presents an

update on the use of the computer-aided method of finite element modelling to create a COMSOL Multiphysics model of a hand-crafted, professional-grade *koto*. This paper first discusses the current version of the model that incorporates the complex organic shape of the real, hand-crafted 1.83m long instrument with its major internal variations and unusual *paulownia* wood. The model is validated against a variety of external reference points including literature data, Chladni patterns, frequency response experiments, acoustic camera and laser scanning vibrometer studies. The paper then reports on the use of the computer model as a quasi-experimental tool to investigate the effect of internal components of the *koto* on its resonances. This demonstrates the multi-faceted contribution of computer-aided research to the understanding of the sound of musical instruments.

Iran SANADZADEH
University of Adelaide

Computer-Aided Musicology: Understanding the Resonances of the Japanese *Koto* Using Finite-Element Analysis

Validation of complex computer models, in this case of the Japanese *koto*, presents major challenges. It is easy to get blinded by the myriad of details that emerge, and not see which parts of the answer still make physical and musicological sense. In such a complex instrument, this is an issue of finite element modelling. A parallel model is thus necessary where the laws of physics and the principles of musicology are carefully followed to see if they are obeyed. Such a model employs first principles, systematically adding complexity where necessary to serve as a bridge between physical reality and the COMSOL model.

In this study, a COMSOL model of a solid plank of *paulownia* wood that matched the dimensions of the *koto* was constructed. The plank was then investigated to identify the resonant frequencies of the body using data from the literature, a transducer and accelerometer study, and laser scanning vibrometer data. The study progressed to a finite element model of a hollow box based on the *koto* dimensions that, even at this early stage, could be used as a quasi-experimental tool. These investigations revealed that there were instabilities in the resonating box that were controlled by the introduction of four internal struts, as found in the real instrument. Circular sound holes were added and frequency scans of this model showed the displacement of the instrument and the pulsing of sound into the surrounding air, including Helmholtz resonances and standing waves inside the hollow box. More realistically shaped sound holes produced different sound patterns. Studies of the effect of the asymmetrical wood grain were also evaluated and found to have a significant impact on the resonance of the box instrument. With refinement, the model can gradually approach the effects of the real instrument, and in its own right provides greater understanding of the *koto*.

David BLACKWELL
University of Adelaide

Computer-Aided Musicology: The Use of Statistical Analysis and Machine Learning in the Analysis of Grant Green's Improvisational Style

Statistical tools have been widely applied to the analysis of musical works, but have only recently been used to investigate improvised jazz. This study expands on the Jazzomat Research Project and employs computer-aided statistical analysis and machine learning tools to investigate the improvisational style of Grant Green, based on forty detailed descriptive transcriptions of Green's improvisations performed between 1960 and 1965. The study uses the *Melospy* software to extract features of melody (e.g. chordal pitch class), rhythm (e.g. rhythmic density) and micro-timing (e.g. swing feel). Analysis shows that Green adhered to many standard improvisational practices. At higher tempi, for example, his swing ratio and metrical density decreased as he played straighter quavers and used fewer semiquavers and quaver triplets. However, when comparing Green to his contemporaries found in the Weimar Jazz Database, there is also evidence of Green developing a unique improvisational style. The musicians of this era tended to begin their phrases, for example, with an ascending interval on an off-beat. By comparison, Green increasingly used a significantly higher proportion of ascending intervals to begin his phrases, and showed a preference for ascending intervals of a minor third or semitone. Green also began his phrases on the last beat rather than the first beat of the bar as preferred by his contemporaries. This work lays the basis for ongoing research that includes a comparative analysis of Green with John Coltrane, Miles Davis, and Charlie Parker.

PANEL SESSION

MUSIC AND POLITICAL LIBERALISM

Chair: Sarah COLLINS
University of Western Australia

Music has long figured in liberal thought as an analogy for communicative reason, a basis for shared moral sentiment, a model for international cooperation, or a mode of self-cultivation servicing an ideal of enlightened self-reflection. Music's duality as a medium of public spectacle and of private reflection, its relative accessibility to many levels of society, and its special role within both religious and secular national ceremonies all suggest natural alignments with a liberal ethos. Yet at the same time liberalism has been viewed as inherently antagonistic toward the values associated with aesthetic experience. It has sustained extensive critique for appearing to naturalize global capitalism, legitimize its associated forms of social control, and entrench inequality. It is also considered by some to be the 'parent ideology' of nationalism. Recently, however, literary critics and historians have begun revisiting liberalism to highlight the complexity of its stances and to show how deeply literary aesthetics and liberal thought have been entangled with one another since the mid-nineteenth century. These studies suggest that liberalism, though heavily mediated by language, argument, and public communication, has thrived on aesthetic dispositions and artistic experiences that form part of liberalism's 'culture'. This panel will extend these revisions to the musical sphere and ask: how were the key values and ideas of liberalism—individualism, reform-oriented optimism, faith in rational procedure, international cooperation and the rule of law—articulated or subverted in the musical sphere, either through particular forms or styles, or via structures and institutions? Equally, how did discourses of music figure within liberal discourses on modes of critical reflection, distance-taking, and 'many-sidedness'? The goal of this panel is to initiate a discussion of these types of questions concerning the historical relationship between musical aesthetics and liberal political and intellectual traditions across a range of national contexts.

KW: liberalism, politics, individualism, progress, accessibility.

Michael HOOPER
University of New South Wales

'Dear Cornelius', or 'The Limits of Music'

Roger Smalley's collected writings present a complex vision for reimagining the relationship between performance and composition, at a time when that relationship was undergoing rapid change. Over the course of some 150 articles and reviews written in the 1960s and early 1970, he presents a surprisingly coherent argument for understanding this change, and he does so through a set of dialectics involving sound/composition, idea/material practice, as well a consideration of how notation mediated composition and performance. For the most part these considerations have no wider political purposes. Instead, Smalley was focussed on the innovations made by Karlheinz Stockhausen's music—*Prozession* (1967) in particular—and the implications of these innovations for performers and other composers.

Music qua performed compositional material therefore forms one of the significant limits in Smalley's discourse.

During the time when Smalley was most prolific as a writer, explorations of the limits of compositional authority became highly politicised in the music of Stockhausen's former assistant, Cornelius Cardew. Smalley had performed much of Cardew's music, but the politics of his music were of little significance to Smalley until Cardew published *Stockhausen Serves Imperialism* (1972). My paper explains the rapid change in Smalley's thinking that resulted from Cardew's book. In exploring this change in thinking, I will consider an unpublished letter that Smalley never sent to Cardew, in which he argues that 'a performance of *Prozession* is like a civilised exchange of views between people, whilst a Scratch Orchestra concert or a performance of Cage's *HPSCHD* is like a mass meeting at which everyone is shouting so loudly that no-one can be heard'.

David LARKIN
University of Sydney

**Progressive Politics and Musical Revolutions:
the *Zukunftsmusik* Movement as a Mirror of
Society?**

'It was the cannons that cured him': so said Liszt's mother, alluding to the July 1830 revolution in Paris which roused Liszt from personal depression and unleashed his creative juices. Wagner, too, found stimulus in the notion of overturning the political status quo, and famously had to flee Germany after his involvement in the failed Dresden uprising of 1849. In the second half of the nineteenth century both composers were identified as musical progressives who did much to revolutionise the art. In this paper, I will explore the ways in which the attitudes and actions of the *Zukunftsmusiker* (the 'musicians of the future') can be related to broader political concerns of the era. According to Hobsbawm, there is 'no necessary or logical connection' between the artistic *avant garde* and left-wing political movements, but in the Germanic lands of this era calls for political action and the new aesthetic positions staked out in music are both underwritten by similar ideologies of progress. Drawing on contemporary sources ranging from journalistic writings to the philosophies of Hegel, I will map out how the notion of progress becomes a master trope in the nineteenth century and plot its political and musical manifestations against each other. This analysis will aim to tread the line between seeing music as a crude reification of larger social forces, and the equally problematic view of it as answering to an entirely different set of imperatives.

Sarah COLLINS
University of Western Australia

**Utility, Edmond Gurney, and the Pleasures of
Musical Formalism**

Most contemporary assessments of Edmund Gurney's musical thinking rely on his influential book *The Power of Sound* (1880), which is customarily read as an enclosed work of music philosophy. Yet much of the text of this book was initially published as separate essays in the liberal press years earlier—such as in the *Fortnightly Review*, *Fraser's* and *Macmillan's Magazine*, as well as in *Nineteenth Century*, and *Mind*. Gurney's ideas about music were therefore initially directed at and read within the context of the broader discourses on politics, economics, moral philosophy and psychology that regularly appeared in these journals. It is not without importance, for example, that Gurney's article 'On Discord' in *Mind* of 1798 appeared alongside an article on the ethical idea of a 'common sense' by the American pragmatist William James. James Sully's famous review of Gurney's *Power of Sound* appeared on the same page as a review by Alexander Bain, whose discussion of the relative differential in pain and pleasure influenced the development of marginal utility theory in the 1870s; and Herbert Spencer's posthumous critique of Gurney's work appeared in the *Fortnightly Review*, contributing to an ongoing debate. This paper will trace the interaction between Gurney's wide-ranging thinking and the traditions of utilitarianism, political economy and liberalism through his association with George Eliot and Henry Sidgwick's circle, as well as through the liberal press. The paper will argue that one of the central tenets of Gurney's musical formalism—namely the idea that there is an irreducibly 'musical' form of beauty—might be construed as a manifestation of a form of 'liberal individualism' as it was framed by the liberal utilitarians with whom he associated, who attempted to combine the cultivation of disinterestedness with the pursuit of pleasure as a means of attaining a balance between individual liberty and collective 'happiness'.

PANEL SESSION

MUSIC, LONGING, AND BELONGING

Chair: Hugh de FERRANTI
Tokyo Institute of Technology

In many societies, minorities—whether residents or itinerants—have used music to build and consolidate community in the face of pervasive discourses of ethnic and cultural homogeneity. Songs and dances can evoke and embody 'longing' both for the place of origin and for a condition of acceptance and inclusion in the place of temporary or permanent displacement—that is, 'belonging'. Two of the papers in this panel are historical case studies that concern particular ethnic and labour groups in colonial, early twentieth-century, and post-World-War-Two Australia. These include the far-flung communities of Japanese, and the multicultural maritime workers of the pearling industry. The third paper is a contemporary study of music and dance among South Indians residing in Tokyo. The presentations are based on archival and ethnographic research and explore ways in which musicking reflects and shapes the nature of such communities, their documented and undocumented histories, and their relations with the dominant societies in which they are embedded.

KW: music, minorities, diversity, Japan, Australia.

Karl NEUENFELDT
University of Newcastle

Australian Pearling Songs: Entertainment, History, and Community

On a purely surface level, songs of the Australian pearling industry can appear to be either nostalgic odes to an industry now defunct or ahistorical songs with a tinge of exotica in their themes and music. However, deeper investigation reveals that more profound meanings and histories are embedded in the songs.

Arguably they can be broadly classified as songs of 'longing and belonging'. Whilst they may be purely entertainment to some listeners, they are also community histories reflecting not only the longing inherent in an itinerant workforce but also the belonging to a wider community that encompasses much of the tropical, northern pearl frontier of Australia.

This paper presents, contextualises and analyses the music and text of selected songs of the Australian pearling industry, including songs located geographically in Broome, Western Australia and the Torres Strait region of Queensland. Both regions were economically important to the nation as centres of maritime resource extraction and also simultaneously challenged prevailing notions of the White Australia Policy and its pervasive, invasive and

often draconian race-based classifications and legislations.

The paper explores several conference themes: how music reflects lived experience, in this case the crew culture of a maritime industry; the darkness of colonial histories, such as the role of indentured labour and its impact on musical styles and themes; and more broadly the role of music in fashioning a communal and trans-generational sense of identity still expressed in cultural, social and performative contexts.

KW: Australian pearling songs, community, White Australia Policy, history.

Hugh de FERRANTI

Tokyo Institute of Technology

Japanese Communities and Intercultural Experience through Music in Pre-war Australia

The presence of Japanese in pre-war Australia is all but forgotten, as wartime representations and experiences since the 1970s have long dominated general understandings of Australia-Japan relations. The Japanese labour diaspora of the 1890s through to the 1930s, however, can be approached in terms of engagement in music among members of the then far-flung Japanese communities, and the question of whether music and dance was a mediator of relations among Japanese and other ethnically-defined communities, including Anglo-Celts, Aboriginals, and Torres Strait Islanders. At a time of ubiquitous racial stereotyping when migration by 'coloured' peoples was severely restricted, in the north and northwest regions the Japanese were nonetheless one of several non-white ethnic groups, and were long granted exemption from the strictures of the White Australia policy, primarily because of the importance of their skills for the pearl shell industry. During the same era, Japanese in Sydney constituted a mostly middle-class minority—an innately anomalous group of East Asian people accepted as equals by many in their white social circles. This paper will present evidence for singing, dancing, and instrumental performance by Japanese and consider the potential for intercultural experience suggested in historical sources and individuals' oral accounts, including recent interviews in Japan and Australia. The presentation will shed light on the particular circumstances in which music was presented for, or even *with*, members of other ethnic communities, and consider the apparent motives and impetus for such inter-community music making.

KW: pre-war, communities, Australia-Japan, diaspora, intercultural.

Takako INOUE

Daito Bunka University

Musical Activities among South Indians around Tokyo

The Indian population in Japan has been increasing since the 1990s. English-medium Indian schools have been established, and commonly parents send their children out of Japan to English-speaking countries for higher education. These families rarely intend to live in Japan after retirement, that is to say, they are 'sojourners' who usually plan to go back or on to a third country. They have set up associations based on their first language group and they often hold cultural events according to their own traditional calendar. Only the annual 'Namaste India' festival is an event with an all-India base. This presentation focuses on the music activities of such associations among South Indians (*Tamils, Kannadigas, Telugus and Malayalis*) around Tokyo. Most of the members are IT engineers and their families. Each association holds its event separately on the same day as others in the case of important festivities, for example Pongal (the Tamil Harvest Festival). The program of these events usually includes music and dance in both popular and classical genres. Some associations have collaborated with Japanese residents, while others have not done so to date, although at least in their publicity most groups open their doors to anyone. Just a few events are organized exclusively by and for those who love music, overcoming differences of language, caste, religion, and nationality. I will discuss several events in terms of community construction and the role of music both for sustaining tradition and encouraging interaction between Indians and Japanese.

KW: South Indian, sojourners, Tokyo, caste, tradition.

PANEL SESSION

International Council for Traditional Music (ICTM)

PART I: THE POLITICS OF MUSIC REVIVAL

Chair: Brigitta SCARFE

Monash University

This panel hopes to encourage dialogue about the social and political narratives that underpin efforts to sustain and revive music cultures. The panel opens with a paper about a small community music tradition in Northeast India that is under threat from the influence of larger communities and rapid social change. Papers two and three explore government-supported strategies to revive traditional music forms in Hong Kong and greater China, respectively. Paper two outlines a grassroots campaign to introduce Cantonese Opera in the school curriculum, which preceded the efforts of the Education Department to revive Cantonese opera more generally. Paper three interrogates similar strategies by the Chinese government to strengthen youth participation in traditional Chinese music ensembles, with the dual aim of educating youth and constructing nationality through reviving a particular kind of traditional Chinese music. The panel also examines notions of 'tradition', asking 'who decides?' The first paper analyses a music tradition that espouses its own emic musicology despite burgeoning external influences, whereas the music traditions discussed in papers two and three investigate the interplay between Western and local/national performance practice in their construction of locality and 'tradition'. In particular, paper three explores the underlying intentions of reviving a particular kind of traditional Chinese music, especially for the purpose of exporting it to the world. All three papers emphasise the significance of persistent and directed efforts of the revival community in order to sustain and rejuvenate music cultures.

KW: revival, tradition, locality, national/local politics, cultural maintenance.

Jürgen SCHÖPF

La Trobe University

Women's Gong Playing and Emic Musicology of Tangsa Moshauing in Northeast India: A Spy Glass to the Past?

The Tangsa Moshauing community is one of a number of small endangered language communities in the Indo-Myanmar border area, being part of the Indian State of Arunachal Pradesh or neighbouring Myanmar Sagaing Region. Pressure from different, at times conflicting, sources force their integration into larger communities (especially in India and since the 2nd World War), one of them being Christianisation. Thus, their autochthonous cultural traditions have become highly fragmentary. Gongs among Tangsa people are most widely known as an accompaniment to women's dances. However, women of the Tangsa Moshauing community of Neotan village have shown us in recent fieldwork (2017) a practice of interlocking instrumental music played by three women on a tuned set of three flat gongs. The repertoire consists of six distinct pieces that share their own descriptive terminology which

we argue represents an emic musicology. The topics addressed by the titles or related songs draw on a wide range of inspirations from everyday experiences, e.g. bird calls or agricultural practices.

KW: women, gong playing, Tangsa Moshauing, integration.

Katherine KI TAK WONG
Independent Scholar

Introducing Traditional Cantonese Opera into the Education System in Hong Kong Special Administrative Region (HKSAR)

This paper examines a successful strategy for incorporating Cantonese opera into the current Hong Kong education system, including curriculum design, choice of repertoire, and teacher training. Cantonese opera, a traditional regional Chinese operatic genre performed in the Cantonese-speaking society of Hong Kong, mirrors rich ethnic values and faces many challenges to engage young people who share the attitude that Cantonese opera is old-fashioned. The performance practice of Cantonese opera is also unknown to many people. In 1993, as a lecturer in the college of education, I initiated a methodology course focusing on the teaching of Cantonese opera, including a specific repertoire for training teachers. The approach proved to be effective, as reflected by a trial in schools. In addition, since the mid-nineties the Government of Hong Kong has formed working groups formed by Cantonese opera professional artists, scholars and educators, and conducted various projects to enhance students' interest in Cantonese opera. The Education Department of Hong Kong Special Administrative Region (HKSAR) together with Radio 4 of Radio and Television of Hong Kong produced a CD to introduce Cantonese opera in 1997. In 2000, I joined the Education Bureau of HKSAR, where I witnessed significant advancements in the promotion of Cantonese opera to schools after 2003. In 2007, Cantonese opera became a compulsory subject component in the public examination (The Hong Kong Diploma of Secondary Education). Through such official support, strategic moves and concerted efforts, traditional Cantonese opera has been successfully accepted into the education system of Hong Kong.

KW: Cantonese opera, Hong Kong, education, engaging young people.

Ellan Alethia LINCOLN-HYDE
Peking University

Chinese Youth and the 'Rejuvenation' of Traditional Chinese Music under President Xi Jinping and Premier Li Keqiang

In 2015 the Chinese Premier Li Keqiang stated to domestic media that China's youth must 'rejuvenate' the traditional arts of China. He called for increased interest in the arts and an increase of new works for traditional practitioners. Since then a wave of newly founded 'youth' ensembles has spread across China. These groups aim to showcase the talents of young (usually between 18 and 30 years old) musicians while performing to audiences in such a way as to 'educate' them about 'traditional' Chinese music. This call for a cultural 'renaissance' came in tandem with President Xi Jinping's announcement of China's economic rejuvenation through the Belt and Road Initiative; the flagship infrastructure project of the Xi presidency and the most ambitious multi-governmental trade route plan seen for centuries. This paper shall focus on the manifestation and meaning of this 'rejuvenation' both musically and politically through a case study of the recently founded Oriental Beauty Youth Orchestra. Founded in early 2016, the OBYO is based in Wuhan, Hebei province. Ranging from solo to small (5-7 person) ensemble performances, to a 50-plus piece orchestra, this versatile group exists as a direct result of Li Keqiang's call to the youth of China. This paper shall explore both the contemporary Chinese understanding of 'traditional music' and the potential political intentions of instilling a new sense of this 'tradition' within young Chinese artists in this new era of rapid and intense exportation of Chinese hard (infrastructure) and soft (culture) power.

KW: China, youth, traditional culture, rejuvenation, OBYO.

PANEL SESSION

International Council for Traditional Music (ICTM)

PART II: MUSICAL STYLE AS SONIC METAPHOR

Chair: Jürgen SCHÖPF

La Trobe University

This panel brings together three papers that explore how musical style embodies and negotiates multiple and often conflicting understandings of culture, identity, and aesthetics. The first paper examines three temple festivals held in a village in the Kodagu District of South India, arguing that various changes in performance practice at these festivals act as a 'sonic metaphor' that embodies a broader and more complex understanding of Kodagu culture. Similarly, paper two explores how the 'traveller style' of Irish bagpipe music embodies social and political narratives of a marginalised community in Ireland, and how such narratives are becoming increasingly complex as musicians outside the Traveller community access and appropriate the style. Paper three also investigates the political and social meanings that underpin musical style, this time in the remote West Kimberley region of Australia. In particular, paper three examines how a community radio station provides a democratic and accessible platform to express multiple conflicting aesthetic sensibilities that are present and emerging in the community. In all three cases, musical style not only reflects changes in the socio-cultural landscape, but simultaneously serves to negotiate how such changes play out in the community. All three papers draw upon thick descriptions of rich ethnographic fieldwork conducted in South India, Ireland and remote Western Australia.

KW: musical style, identity, appropriation, resilience, ethnography.

John NAPIER

University of New South Wales

From Observation to Entrainment: Inter-community Engagement in Temple Festivals in a South Indian village

This paper examines three festivals held over the space of ten days in the village of Arapattu in the Kodagu District of South India in March of 2016. The first, at the Umamaheshwar temple, was conducted by Brahmin priests on behalf of the Kodava community. The second, at the Vaishnavi Bhagavathi temple, was again conducted by Brahmins, but with a degree of control on the part of Kodava, and further participation, including singing and cēṇḍe drumming by men of the Maleya community. The third, at the Vishnumurthy temple, had no direct Brahmin input, but instead featured the participation of a large number of castes and communities. In surveying these festivals, I examine soundscapes of increasing complexity of entrainment, including moments when the previously unsynchronized music and actions of discrete groups suddenly coordinate. Drawing on thick description of my own fieldwork, I

demonstrate that the increasing embodiment of interaction that entrainment brings about offers both a concrete instance of and sonic metaphor for 'Kodavaame' — 'Kodava culture' or 'Kodava way of life'. I suggest that these allow for an understanding of Kodavaame as 'the culture of Kodagu as a whole', rather than a narrower idea of Kodavaame as 'the culture of the Kodava'. Given current demographic shifts in the district, events that enact this broader idea of Kodavaame may be the most amenable to incorporating change, whilst simultaneously being sites of strong cultural resilience.

KW: South India, temple festivals, Kodava culture, inter-community engagement.

Matthew HORSLEY
Monash University

The Politics of Musical Style: Identity, Community, and Solidarity amongst Irish Traveller Pipers

Practitioners and scholars of Irish traditional music place significant emphasis on the vital and ubiquitous concept of musical style. Much of the discourse surrounding musical style focuses on its audible manifestations, describing the sonic content of a performance and the technical approach used to create it. Beyond such specific musicological concerns, however, style acts as a generative framework and interpretive lens through which complex intersecting understandings of history, tradition, locality, diaspora, identity, and community can be negotiated and expressed. Irish travellers, one of the most marginalised peoples in Western Europe, are the source of a vibrant and creative musical tradition, with the uilleann pipes (Irish bagpipes) occupying pride of place. The so-called 'Traveller style' of piping has become a cultural touchstone for the traveller community while historically attracting derision and exclusion by certain sectors of the musical establishment. Increasingly, in a globalised and technologised world, uilleann pipers from outside the traveller community have been able to access and assimilate aspects of the traveller style in their playing, adding complexity to the web of social and political meanings that underscore musical style. By drawing on ethnographic interviews conducted with traveller pipers and traditionally-informed musical analysis of historical and contemporary recordings, I examine the ways in which the traveller uilleann piping tradition has come to embody narratives of community, identity, and resistance. In addition, I reflect on the fluid meanings of traveller style in a contemporary context and the responsibilities of outsiders to engage with traveller musical traditions in a spirit of respect and solidarity.

KW: Irish traditional music, piper, style, uilleann pipes, traveller community.

Brigitta SCARFE
Monash University

The Derby Sound: How 6DBY Larrkardi Radio Facilitates a Democratic Aesthetic in Derby, Western Australia

This presentation draws upon ethnographic research that investigates how 6DBY Larrkardi Radio, a local, Aboriginal-owned radio station in Derby, Western Australia (WA), contributes to emotional wellbeing in the community by facilitating multiple, often conflicting musical communities. The research draws upon semi-structured interviews conducted with radio staff and community members over four months in 2017–8 in association with the Derby Media Aboriginal Corporation, which oversees activities at the radio station. In order to facilitate multiple musical communities, the station needs to enable a democratic aesthetic through its broadcasting practices. I argue that the station does, indeed, afford a discursive space and time for conflicting tastes to co-exist and be negotiated without being silenced, despite numerous challenges present in the remote community. The station also affords accessible and equitable opportunities to build capability in music performance, media production and broadcasting, thus enhancing feelings of agency and social mobility among Aboriginal youth at risk of depression and suicide. This presentation employs an ecological approach to wellbeing and builds upon existing research that highlights how Indigenous community radio initiatives and institutions serve to improve emotional wellbeing in regional and remote communities. However, few of these studies investigate Indigenous radio in the remote Kimberley region, which has one of the highest suicide rates in the world. By enabling consequential participation from members of the community, the Derby Media Aboriginal Corporation, and by extension the radio station, remain discursively open, thus enabling multiple musical communities to flourish.

KW: regional WA, radio, community, emotional wellbeing.

PANEL SESSION

Australian Music and Art Research Group & National RIdIM Centre

MUSIC AS METAPHOR IN LATE MEDIEVAL AND EARLY MODERN ART

Chair: Arabella TENISWOOD-HARVEY

University of Tasmania

Late medieval and early modern visual cultures featured a cornucopia of imagery that evoked music, not only in a literal sense of musical instruments and performances, but also through musical metaphors that span temporal, geographical, theological, philosophical and even emotional domains. Papers in this session examine cases that illustrate diverse modes which artists used to engage viewers in a web of musico-visual imagery. Although on the one hand this imagery served to prompt viewers' memory of the experiential sound world, it also provides insight into the metaphorical function that images of music and music making had in different medieval and early modern cultures. Suzanne Wijsman examines the meaning of music and sound in four Hebrew illuminated manuscripts dating from the thirteenth to fifteenth centuries, and explores the transcultural Jewish and Christian dialogue that this represents. Denis Collins provides a new reading of Albrecht Dürer's *Melencolia I* by setting it against the backdrop of profoundly changing relations between music and visual culture in the late fifteenth and early sixteenth centuries. Jason Stoessel explores how early seventeenth-century Roman artists used notated canons as musical symbols of an emergent scientific culture distinguished by its rationalism and empiricism. While the artists, intended audiences, subjects and media examined in these cases are different, all three papers offer perspectives on the multi-sensory nature and multivalent purpose of such musical imagery in late medieval and early modern artworks.

KW: music and visual culture, Middle Ages, early modern, manuscript studies, art history.

Suzanne WIJSMAN

University of Western Australia

'And all the People Saw the Voices': Sound and Image in Hebrew Illuminated Manuscripts of the Late Middle Ages

This paper will explore form and meaning in images of music and sound in four late medieval, Hebrew-illuminated manuscripts. The thirteenth-century Italian Parma Psalter uses musical motifs as a visual sign of text content for initial word panels that serve as division markers for the Psalms. It also depicts pseudo-musical notation—an anomaly in a medieval Hebrew manuscript since medieval Jews never adopted Christian systems of musical notation. The fourteenth-century Barcelona Haggadah contains many illustrations of musical instruments and reinterprets the earlier Christian iconographic conventions of the Four Winds in symbolic representations related to the text of the Jewish Passover ritual. The fourteenth-century Tripartite Mahzor, an Ashkenazic liturgical manuscript decorated by Christian artists, contains several compositions in which visualisations of music and

sound constitute a means of visual exegesis of the text. The Oppenheimer Siddur is a book of daily prayers made by a scribe-artist in Germany in 1471 for personal use, and contains many illustrations of music-making which in some cases show a direct debt to Christian iconographic conventions. Yet when viewed thematically within the closed context of this prayer book, these recurring musical figures serve as a visual metaphor for Jewish prayer. Sounding images are prominent in the decoration programs of all four manuscripts, but the differences between them may reflect not only production circumstances and cultural/temporal disparities between the communities who used them, but also a process of reinterpretation, whereby motifs in contemporaneous Christian visual cultures acquired changed meanings in Hebrew manuscripts intended for medieval Jewish audiences.

KW: Middle Ages, manuscripts, visual exegesis, illustrations of music-making.

Denis COLLINS

University of Queensland

Metaphors of Music and Musica in Albrecht Dürer's *Melencolia I*

Dürer's strong interest in music is evident in many of his works where musical instruments and musicians, including some identifiable figures, are represented. During his lifetime he had frequent encounters with a range of musicians, including composers, performers and music theorists. Furthermore, Dürer's *Nachlass* includes several examples of rather messily written-out instrumental tablature that seem to be his own original work. Together, these different strands of activity suggest that music and musicians stimulated a thoughtful and lasting engagement within Dürer's creative outlook. In this presentation, I offer a new interpretation of Dürer's *Melencolia I* (1514), focusing in particular on the number square located in the upper right corner of this engraving. I argue that the properties of the number square could have been viewed by Dürer's contemporaries in terms of the long tradition of speculative music theory dealing with harmonics and intervallic ratios. I propose that Dürer was specifically aware of Pythagorean and alternative tuning systems and that the number square may offer a commentary on the controversies on these systems amongst contemporary music practitioners and theorists. I situate my argument in the context of the profound change in the relationship between music and the visual arts in the Renaissance. I make no claim to a definitive interpretation of the number square in *Melencolia I* but instead offer a new consideration of an aspect of Dürer's work that has perplexed art historians and scholars from other fields for many years.

KW: Albrecht Dürer, metaphor, visual art, number square, Renaissance.

Jason STOESSEL

University of New England

Musical Canons in Passignano's *Musical Angels* and Kircher's *Musurgia universalis*: The Intersection of Art and Science in Early Seventeenth-Century Rome

Visitors to the sacristy of the Roman Basilica of Santa Maria Maggiore sometimes crane their neck to look up at the ceiling and admire *The Musical Angels* painted around 1608 by Domenico Cresti (1559–1638), also known as Il Passignano. Above a host of angels playing contemporary musical instruments, two cherubim unfurl a banderole. On it appears a notated musical canon set to the words of an antiphon for the Feast of the Immaculate Conception. Readers are confronted by a similar scene in the much-discussed frontispiece of Athanasius Kircher's *Musurgia universalis* (Rome, 1650) in which Romano Micheli's *Canon Angelicus* is set above an array of Christian, Classical and Neoplatonic imagery. The use of canon in both instances arises not merely from the convenience of only needing to depict one notated voice to evoke a polyphonic sound world. Like precedents from the previous century, notated canons function as symbols in the musico-visual culture of the day. This paper explores connections between Passignano's artwork and Kircher's frontispiece in the context of early scientific culture at Rome. It illustrates a complex web of relationships between early scientific thought and other contemporary issues in theology and philosophy. In the first half of the seventeenth century, canon provided a perfect musical symbol for an emergent rationalism and empiricism, concerned not only with the order of the natural world but also the order of the artificial world, of which music was still often held as its pinnacle art form.

KW: musico-visual culture, art & science, seventeenth-century Rome, Il Passignano.

PANEL SESSION

FEMALE MUSICAL VOICES IN PRIVATE AND PUBLIC SPHERES

Chair: Cecilia SUN

University of Western Australia

For much of the history of western music, women's access to music making has largely depended on whether they were operating in the private or public sphere. In the privacy of the domestic setting, women were often at the musical heart of the family. But until the late twentieth century a strict division existed between this kind of music making—often considered an accomplishment or a character building pursuit—and any kind of public musical display. With some notable exceptions, women's access to music in public space has been at worst not possible, and at best confronted by obstacles.

This panel features three papers, each examining a composition by a female composer that engages with music making in both private and public domains: Carole King (b. 1942): 'Will You Love Me Tomorrow' (1960); Cat Hope (b. 1966): *Speechless* (2017); and Kate Neal (b. 1972): *Never Tilt Your Chair Back* (2017). The first paper considers the significance of the way in which King's 'Will You Love Me Tomorrow' was able to make private female teenage anxieties about sex public and shareable. The second situates Hope's *Speechless* within the context of contemporary feminist debate and examines the ways in which this work enables the composer to amplify her public voice. This is followed by a study of Neal's *Never Tilt Your Chair Back*, a percussion-theatre piece that thematizes and breaks down domesticity. All three works ultimately transgress the traditional feminine public/private divide in ways that empower the composers, performers, and audiences.

KW: women, domesticity, public, voice, feminism.

Julia NICHOLLS

University of Western Australia

Orchestration and Construction of Gender Identity in Recordings of King/Goffin's 'Will You Love Me Tomorrow'

Classical string instruments have contributed extensively to popular music throughout history and were frequently used in early 1960s girl group music, a commercially successful mainstream genre composed by professional songwriters and performed by and for teenage girls. Researchers such as Jacqueline Warwick and Susan J. Douglas have investigated the effect of classical strings in a girl group music, arguing that they are gentler and more feminine than the saxophone or electric guitar, but these texts insufficiently explore strings' performance style and technique. I examine how these aspects, in combination with other musical elements such as vocal style and arrangement, are central to the construction of gender identity.

My case study for this is the song 'Will You Love Me Tomorrow' by Carole King and Gerry Goffin, originally recorded in 1960 by the Shirelles.

The song reflects typical private anxieties and desires of teenage girls in an era that had them under pressure to publicly perform respectable, heterosexual femininity to obtain a male partner. I argue that the expression of uncertain sexual desire in the lyrics is supported by how the song utilises classical strings. Through analysis and comparison of the orchestration and performance style of versions of 'Will You Love Me Tomorrow' recorded by five girl group artists between 1960 and 1965—the Shirelles, Helen Shapiro, Lesley Gore, the Chiffons, and Little Eva—I discuss teenage female gender identity in the context of the gender roles of the early 1960s, and a variety of ways in which music expresses desire.

KW: Shirelles, girl group, King, instrumentation, gender.

Kate MILLIGAN

University of Western Australia

**Escaping the Identity Prison:
Intersectionality and Multiplicity of Voice in
Cat Hope's *Speechless* (2017)**

This paper focuses on the particular challenges faced by women composers in the contemporary public sphere. Whilst the lack of visibility of women composers remains endemic, to assume the success of those that *are* visible would be to ignore the uncomfortable relationship between these women and their practice. Women's identity, when constructed through an act of public expression in the contemporary neoliberal climate, acts as a prison. Neoliberal gender mainstreaming essentialises woman's condition and reinforces it as the singular subject of the feminist agenda. As such, women composers either find themselves to be the victims of tokenism as individuals, or relegated to a greater collective, the existence and goals of which are defined in the negative to normalised masculinity. The frustration of this identity paradox is heightened by the historically fraught relationship of womanhood to the avant-garde.

I argue that neoliberal essentialisation of womanhood can be countered by the politics of intersectionality and a philosophy of the interrelatedness of multiple subjectivities, as represented by the music of Cat Hope. In an analysis of her 2017 Opera *Speechless* (scored for 30-piece choir and the Australian Bass Orchestra), I show that Hope's identity as presented in her music envelops social power imbalances beyond that associated with womanhood. She achieves this through the ambiguous, simultaneous representation of her own subjectivity—or voice—alongside numerous others, facilitated by the embodiment of the music and performative elements. Furthermore, Hope takes ownership of an avant-garde aesthetic, abolishing the traditional misalignment with womanhood.

KW; Cat Hope, Speechless, neoliberalism, feminism, avant-garde.

Louise DEVENISH

University of Western Australia

**Transgressing Domesticity in Kate Neals'
Never Tilt Your Chair Back (2017)**

Domesticity has long been a distinctly feminine domain. The history of western-art music provides many examples of female music making that have been circumscribed by notions of respectability and decorum. Confined primarily to performing in the private sphere, women have had to negotiate everything from instrument to repertoire choices without ever appearing to transgress their clearly-defined gender roles. Kate Neal's theatre-music work *Never Tilt Your Chair Back* (2017) highlights and subverts this legacy by immersing its trio of performers in a domestic setting, while allowing their obvious transgressions to dictate the course of the work.

Commissioned and premièred by percussionists Louise Devenish, Leah Scholes, and Vanessa Tomlinson, *Never Tilt Your Chair Back* uses the history of western dining-table etiquette as a point of departure. The piece situates itself in a familiar domestic scene: it opens with the performers seated under a chandelier around a table. All the instruments are kitchen utensils, including various forms of cutlery and glassware. Although Neal's inspiration includes etiquette manuals such as Mrs. Beeton's best-selling *Book of Household Management* (1861), the actions she asks of her performers blatantly and repeatedly break established table manners. They, for example, start by playing their cutlery on the dinner table and progress to making sounds by placing knives in mouths and tilting their chairs back. The presence of three female percussionists on stage makes their collective challenges to prevailing notions of decorum particularly striking. This paper argues that the composer and performers foreground domestic rules only to dismantle their restrictions.

KW: domesticity, Kate Neals, percussion, performance, gender.

INDIGENOUS MUSIC & DANCE ROUNDTABLE 1

REVITALISING THE THABI SONG TRADITION IN THE PILBARA

Chair: Reuben BROWN
University of Melbourne

Thabi is a public genre of song that captures the important events and poignant, often humorous experiences affecting people of the West Pilbara. Whilst many songs were composed and performed between the 1930s and 1960s while people lived and worked in reserves, towns, missions, stock and strike camps, today only a handful of elders holds knowledge of songs. Many of these elders have been working with younger leaders and researchers to revive the practice of thabi and share knowledge of the histories and people linked to the songs in the archive.

Drawing on activities of the ARC Project 'Hearing Histories of the West Pilbara', this roundtable will reflect on the breadth of approaches that have been taken to revitalise the thabi tradition in the West Pilbara. This includes listening through the archive with elders and song custodians to identify songs, singers, and *nyinirri* (composers/singers); transcribing song texts; discussing song language and documenting oral histories linked to songs; utilising archival songs as a resource for song learning; and working with younger generations to revive song knowledge.

A number of language groups of the West Pilbara and a cross section of generations will be represented in this presentation, which will include performances of songs previously remembered and sung as well as new compositions by emerging *nyinirri*.

Andrew DOWDING
University of Melbourne
Davis STOCK
Hilda FLAN

Thabi Song Traditions of the West Pilbara

Patrick CHURNSIDE
David WALKER
University of Melbourne

***Bingkawarni: Cultural Exchange and the
Revitalisation of Thabi***

INDIGENOUS MUSIC & DANCE ROUNDTABLE 2

SOLUTIONS TO MANAGING RECORDS OF PUBLIC SONG TRADITIONS

Chair: Clint BRACKNELL
Edith Cowan University

What is the power of digital content management systems, and how are they being used in the hands of those who manage public ceremony and song? How can access to records of public song support the agency of singers without diffusing the power of the song tradition? And how are song custodians and singers/dancers influencing the design of such systems, and adapting their practices in the digital environments of the twenty-first century?

This roundtable will discuss how song content and metadata has been mustered from source archives and presented through a variety of offline and online solutions to support efforts to revitalise song and dance practice in Australia and Canada. Examples include the Wadeye Song Database (wangga of the Daly region), Hearing Histories song database (thabi and kunangu of the Pilbara, the Western Arnhem Land Song Project (kunborrk/manyardi of Western Arnhem Land), Wurnannangga Storylines (junba of the Kimberley) and Mukurtu (various and Canada). Presenters will consider both technical and cultural factors determining accessibility, how different song traditions inform different solutions, and demonstrate how the circulation and use of recordings has supported intergenerational transmission of fragile public ceremonies and revived the ceremonial exchange.

Rupert MANMURULU
David MANMURULU
Jenny MANMURULU
Linda BARWICK
University of Sydney
Isabel O'KEEFE
Jamie MILPURR

West Arnhem Song Project

Nick THIEBERGER
Jared KUVENT
Reuben BROWN
University of Melbourne

West Pilbara Song Project

Pete O'CONNOR
Andrea EMBERLY
University of Western Australia
Sally TRELOYN
University of Melbourne

Kimberley Song Project

Bert CROWFOOT
Aboriginal Multi-Media Society of
Alberta
Mary INGRAHAM
Soundstudies Initiative, University of
Alberta

Digitizing the Ancestors

V. PRESENTER ABSTRACTS

Anthony ABOUHAMAD

Sydney Conservatorium of Music

MSA

Sensing Closure: Exploring Tonality and Cadence in Eighteenth-Century Salzburg
[Lecture Recital/Demonstration]

Today, the music of Mozart reflects an idealised model of eighteenth-century tonality, but what if our conception of tonality were different from Mozart's? Would that change the way in which we listen to, analyse and perform his music? Furthermore, would it alter our perception of its place in history? In this paper, I propose that we reassess our conception of 'eighteenth-century tonality', because this perspective may be distorting our vision of the music of Mozart and his contemporaries.

Basso continuo and composition manuals from eighteenth-century Salzburg, written by the city's court organists, describe musical construction with a tonal language distinct from our current conception. The main point of difference is that their method of instruction is based on counterpoint, not harmony. These manuals devote many pages to cadence formulas, which are neatly organised into a hierarchy according to their relative strength. An analysis of the 'Kyrie' from Mozart's *Spaur Messe* reveals how Mozart exploits these cadential formulas to punctuate the composition's structure. These cadences provide us with an eighteenth-century tonal grammar that highlights subtleties of closure, which current analytical methods cannot. With this vocabulary, I believe that we can gain a deeper understanding of structure and form in Mozart's compositions.

The information in the Salzburg manuals offers us the opportunity to reassess tonality through an eighteenth-century looking glass. From this perspective, subtle beauties, once hidden, can be appreciated by contemporary listeners, performers and analysts.

KW: tonality, cadence, eighteenth century, Salzburg, Mozart.

Matthew ALLEN

Edith Cowan University

MSA

The Belt's Got Soul! An Investigation into the Vocal Characteristics of R&B/Soul Singing and the Production of the 'Belt Voice' within this Style

The 'Rhythm & Blues (R&B)/Soul' style of singing has been performed for over eighty years. Through this practice, R&B/Soul has become a significant style of singing in Contemporary Commercial Music (CCM). This paper, which was inspired by my own experience as a singer and teacher, investigates and defines the vocal characteristics of R&B/Soul singing with a particular focus on whether the 'belt' voice is a component of this vocal style. The paper also explores the skills required to produce a sustainable 'belt' voice.

This research project began with an analysis of the vocal performances of five R&B/Soul singers deemed to be leaders in their field by virtue of either being nominated for, or winning a Grammy Award. The research then sought the views of a panel of recognized industry practitioners and pedagogues from around the world in order to gain a wide range of opinions. The views of these participants were sought on statements found in the existing literature regarding the vocal characteristics of R&B/Soul singing. Participants were also asked to complete a questionnaire. The responses of the survey and questionnaire were analysed and used to compile a comprehensive set of vocal characteristics for R&B/Soul singing.

The results of the survey revealed the 'belt' voice as the most difficult characteristic of R&B/Soul singing to acquire, inspiring the researcher to examine the skills and challenges inherent in producing a 'belt' voice and investigating strategies for producing the 'belt' voice in a sustainable way.

KW: 'belt' voice, contemporary singing, vocal pedagogy.

Allen BADLEY
University of Auckland

MSA

Storace's Collection of Original Harpsichord Music as a Harbinger of Modernity

Collections of keyboard pieces by multiple composers were issued regularly by English publishers over the course of the eighteenth century. These collections vary markedly in their scale, ambition and purpose but they all provide a lens through which to examine the contemporary music culture. One collection, however, stands head and shoulders above all others in terms of its quality and historical importance: Stephen Storace's *Collection of Original Harpsichord Music* published in two volumes, each comprising six parts, between 1787 and 1789.

Storace's *Collection* is dominated by works he acquired while he was living in Vienna and includes seven compositions by his friend Mozart. But Mozart was not the only composer with whom Storace was acquainted, and his publication of works to which he appears to have enjoyed unique access implies that their composers may have been willing and active participants in his ambitious publishing venture.

This paper explores how the *Collection* was compiled and published and argues that in spite of its obvious element of self-promotion, it can also be viewed on a deeper level as part of Storace's wider personal mission to modernize English music in light of his revelatory musical experiences in Vienna.

KW: *collections, Storace, Vienna, London, modernity.*

Megan BARBETTI
University of Western Australia

MSA

Style or Spirit: Historically Informed Performance in Cadenzas for Mozart's Flute Concerto in G Major
[Lecture Recital/Demonstration]

The question of 'authenticity' divides Early Music scholarship into two main camps: those who argue that authenticity comes from adherence to the *style* of the time, obeying the dictates of scores and treatises; and those who argue that it results from recapturing the period's free and improvisatory *spirit*. This debate between 'style' and 'spirit' is particularly relevant to the creation of modern cadenzas for period works as their lack of notation, and thus the performer's increased presence in the piece, poses many unique challenges. Mozart's Flute Concerto in G major, K. 313, provides a good example of this debate in practice. As no original cadenzas exist for this piece, the cadenzas created for it exemplify many potential solutions. But what makes one view, or one cadenza, more faithful than another? And can a balance be struck between these ideas?

In this lecture recital, I explore the debate in the literature about the issue of historically-informed performance, in particular responding to ideas set out in Taruskin's *Text and Act*. To illustrate the main ideas pertinent to the debate, I will perform a selection of cadenzas from Mozart's flute concerto. These cadenzas have been published and performed by players from vastly different backgrounds. They range from Jean-Pierre Rampal's infamously elaborate cadenza (1987), to more historically-appropriate cadenzas penned by period flute specialists such as Rachel Brown (2003), to Kalevi Aho's distinctly twenty-first century cadenzas written for Sharon Bezaly (2005). I conclude by performing my own cadenza, which will synthesise the ideas of both the style and spirit sides of the debate.

KW: *Mozart, flute, cadenza, performance practice, authenticity.*

Linda BARCAN
University of Melbourne

MSA

Pauline Viardot as *Salonnière*

Pauline Viardot was one of the foremost opera singers of the second half of the nineteenth century, praised by audiences, critics and peers alike for her vocal abilities and dramatic sensibilities. In addition to her status as a performer, Viardot, like her father Manuel Garcia I before her, was also a practicing composer, producing 150 original songs and 200 vocal arrangements across her lifetime. The combination of such musical and performance skills in one personage led noted composers of the day, amongst them Berlioz, Wagner, Schumann, Gounod, Saint-Saëns, Meyerbeer, Massenet and Fauré, to seek out Viardot's compositional advice and mentorship. Many also wrote roles and songs with her in mind. Some of these works had their debuts in her famous salon, since Viardot was also a famous *salonnière*, one of those 'colourful and cultivated' women who, as David Tunley describes it, presided over her 'little courts'¹ in Paris and Baden-Baden. Instrumental in cultivating the careers of her composer friends, Viardot also nurtured a studio of pupils who were introduced in her salons to her circle of influential friends and colleagues. This paper examines the Viardot salon as both a forum for compositional 'tryouts' and as a showcase for her students' talents—these two aims meeting, on occasion, in a single performance. Primary source descriptions of the Viardot salon provide evidence for the enormous influence of Pauline Viardot on nineteenth-century European musical life. It will be argued that Viardot's role as *salonnière* represented a happy confluence of her various capacities as performer, composer, mentor and pedagogue.

KW: *Pauline Viardot, Parisian salon, salonnière, soirée musicale.*

Brydie-Leigh BARTLEET
Griffith University

SIMD

Creative Barkly: Mapping Creative Practices in one of Australia's Remote Desert Regions

There is increasing recognition that the arts sector has a crucial role to play in supporting and sustaining communities in Australia's remote regions. This paper sets out a research agenda that addresses the functionalities of the arts sector in remote areas where there is a high Indigenous population and a strong arts sector as well as significant social challenges and injustices. Drawing upon preliminary findings from a three-year ARC Linkage project, 'Creative Barkly: Sustaining the Arts and Culture Sector in Remote Australia' (2016-2019, with partners Barkly Regional Arts and Regional Development Australia NT), the paper discusses the challenges and opportunities for creative practices in such a context. Unlike similar studies, *Creative Barkly* has employed a holistic approach to defining the arts sector, focusing on a range of creative practices that may not fall within the conventional understandings of creative professions. Drawing upon insights from over 100 artists in the region, this research has identified the strong presence of longstanding arts organisations, unpaid and hobbyist practices, multiple uses of space and place for arts and non-arts activities, a diversity of arts income models, a large presence of non-arts organisations delivering arts and cultural work, and a heightened need for organisations to develop resilience and resourcefulness in accessing funding from programs that often fail to respond to their specific needs. This paper argues that this sort of research has the potential to inform the future delivery of resources, strategies and initiatives that best support the development of the arts sector in the Barkly and beyond.

KW: *Indigenous arts, arts sector, remote Australia, regional development.*

¹ Tunley, David. 'Music in the 19th-century Parisian Salon'. *Gordon Athol Anderson Memorial Lecture, No. 13*, Armidale: University of New England, 1997, p. 6.

Alison BARTLETT

University of Western Australia

MSA

Creative Liberties: Imagining Percy Grainger in Film, Fiction, and Poetry

This paper attends to the ways in which Grainger's life is creatively re-imagined through the distinctly dramatic forms of film, fiction, and poetry.

Responding to Pekacz's proposition that musical biography still largely follows the political and cultural conventions of nineteenth century biographers, I investigate three creative texts as forms of representation that can take liberties with the recording of facts and historical accuracies to respond to other aspects of Grainger's life and work.

Passion, a 1999 feature film directed by Peter Duncan, *Dissonance*, a 2011 novel by Stephen Orr, and *Suite for Percy Grainger*, a 2014 book of poetry by Jessica Wilkinson, all offer quite different forms and methods of imagining Grainger's life, and yet also share common elements that distinguish them from non-fiction forms of documenting Grainger. All three texts, for example, display a common interest in time as elastic and thus historically inconsistent—and yet also intrinsically important in the social and political manifestations that shape Grainger's life. They share a sense of their own form as a medium through which aspects of Grainger's life might effectively be wrought in ways that non-fiction does not have available. And the creative processes of composition, invention, and even love, are messily and manifestly mapped onto concrete forms, like poetry replete with pedal instructions as Grainger's musical notation used dramatic and even poetic instructions on his scores. These creative texts arguably find new freedoms for biography that extend the oeuvre of Grainger studies.

KW: Grainger, biography, film, fiction, poetry.

Lou BENNETT

University of Melbourne

SIMD

Sovereign Language Repatriation (SLR): Retrieving, Reclaiming, and Regenerating Dja Dja Wurrung of the Jaara through Song

Sovereign Language Repatriation (SLR) concerns the task of repatriating Cultural Heritage community languages, particularly through song pedagogy. Specifically, this project brings together the collaborative processes of song arrangement, composition, and notation to develop and evaluate an Indigenous pedagogy for language repatriation that aligns with the diverse contemporary learning contexts and needs of Cultural Heritage communities.

At present, tools for revitalisation centre on dictionaries and lexicon wordlists which are delivered in text formats via multimedia, web, and mobile applications. All formats derive from western systems and structures that impose a western worldview. Subsequently, the efficacy of these applications is contingent upon their use and usability in the respective communities in which they are applied. While they are valuable in some instances, these formats and platforms have often not been produced with use by the Cultural Heritage communities in mind.

The SLR project addresses this issue by developing a model for language repatriation that allows Cultural Heritage communities to choose, control and own their language repatriation process, one centred on creative processes and embodied knowledges. Specifically, the project embraces the emerging recognition of 'Indigenous Ways of Knowing' (IWOK) for knowledge production and harnesses new research that recognises the role of Indigenous song creation in language learning.

KW: Sovereign Language Repatriation (SLR), Indigenous research methods.

Laura BIEMMI

University of Western Australia

MSA

'Woman's Work' in Opera: Taking a Marxist-Feminist Approach to Shostakovich's *Lady Macbeth of the Mtsensk District* (1934) and Berg's *Lulu* (1937)

The 1930s produced two monumental operas that focus on central female characters and their sexual yet fatal interactions with men. *Lulu* and *Lady Macbeth* are often discussed by examining the political and social contexts that influenced their composition and premières. A small number of musicologists have instead investigated constructions of gender identity within these works. However, within this scholarship little use has been made of feminist theory beyond the feminist musicology methodologies developed in the early 1990s, and there has been no discussion of Marxist-feminist theory at all. In this paper I explore constructions of gender in *Lulu* and *Lady Macbeth* by using Marxist-feminist theory to explain both musical and literary dramatic devices. I argue that the constructions of Katerina's and Lulu's gender are linked to the gendered labour they undertake; Katerina's domestic labour, and Lulu's sexual labour. This follows the Marxist-feminist idea that material activity produces consciousness and thus gender identity. I demonstrate this concept by tracing the 'rise and fall' dramatic contour of each character's plight and by highlighting key moments where empowerment or disempowerment is derived from gendered labour. I also apply the Marxist-feminist idea that the male/female gender binary that is pervasive in these operas functions much like the oppressive bourgeoisie/proletariat structure. I conclude that, by using Marxist-feminist theory as a lens through which to view the constructions of gender in these operas, both *Lady Macbeth* and *Lulu* champion women's struggles against oppression whilst articulating the harsh social conditions and near impossibility of emancipation.

KW: Berg, Marxist-feminist theory, Shostakovich, opera, gender construction.

Sally BLACKWOOD

Sydney Conservatorium of Music

MSA

***Project Faust* Opera/Ballet: A Critical Analysis of the Auteur Creation** [Lecture Recital/Demonstration]

Project Faust is a new opera fusion work conceptualised and created by Sally Blackwood for the Louisville Ballet and Kentucky Opera. This 2018 world première production was created over an extended creative development period of three years by an ensemble of opera and ballet artists, led by Sally Blackwood and a creative team from the US, UK, and Australia. The ensemble developed a performance language and storytelling aesthetic that aims to step outside the bounds of both opera and ballet for the creation of a new and innovative hybrid art form with a strong political voice. *Project Faust* asks: What's your price? What would you sell your soul for?

Sally Blackwood is an opera architect, specialising in the creation of new operatic form. She has developed an innovative, integrated method for collaborative, interdisciplinary performance practice in the creation of hybrid forms of opera, including opera/ballet. *Project Faust* forms an element of Blackwood's DMA research, which examines the curation of opera in contemporary culture and its role in gender bias and power relationships in the formation of personal and national identity through performance. *Project Faust* relates to the contemporary dialogue concerning the future direction of opera. The work aims to explore, examine and redefine the assimilation and displacement of 'opera' within contemporary culture. This creative research explores a deeper understanding and relationship between the medium of grand opera, operatic storytelling, and contemporary opera/music performance. As the curator of this creative research, Blackwood interrogates and experiments with content and form through practice-based research in performance and theoretical critical analysis.

KW: opera, ballet, fusion, identity, practice-based research.

Kristian BORRING

Edith Cowan University

MSA

How Do You Hear It? Complex Meter in Contemporary Jazz Composition and Improvisation Using Perception and Cognitive Theory

This paper will discuss complex meter in jazz, using a perceptive and cognitive approach to analysing published contemporary jazz compositions. As part of his practice-led doctoral research and as a jazz practitioner, the author investigates whether perception and cognition theories can be used to better understand complex meter. The aim is to seek clarity and new insights and to develop a more fluent or holistic understanding of various types of complex meter when composing and improvising. Literature on complex meter in jazz, also labelled as 'non-isochronous meter' and in layman terms as 'odd meter', is sparse. Through using the analytical model of 'metric diagrams', as inspired by Justin London, to analyse the author's own creative works in complex meter, a compositional tool has emerged based on the juxtaposition of two components that the author refers to as 'non-isochronous beat patterns over isochronous pulse'. The paper has relevance for composers and improvisers of jazz, and for musicians who seek to develop the skill of navigating between variants of complex meter.

KW: cognitive theory, meter, jazz, composition, improvisation.

Jeffrey BRUKMAN

Rhodes University South Africa

MSA

Black South African Experiences of Dispossession, Migration, and Translocation Expressed Through the Lens of *Safika*, a Piano Quintet by Bongani Ndodana-Breen

Abounding in a variety of genres and styles are musical works providing historical, political and social commentary on the past century's lived experiences. Few if any, however, use Western art music as the medium through which to explore South Africa's system of migrant labour, apartheid's forced removals, and those driven through opposition to apartheid into exile. Placing issues of dispossession, migration and translocation at the heart of his piano quintet *Safika: Three Tales on African Migration* (2012), South African composer Bongani Ndodana-Breen symbolically reflects on the colonial and apartheid practices that gave rise to the removal of property rights, collapse of family units, and life away from African soil. Premiered a year before the centenary of the Native Lands Act of 1913, the music is a personal reflection on the consequences of that Act. Ownership of 7.5% of the land was awarded to black South Africans who, if gainfully employed, were able to live outside designated reserves. This forced men with limited Western education to leave their families, migrate to urban areas and work mainly on the country's mines for low wages. Focusing on *Safika*'s first movement, this paper will highlight elements frequently associated with traditional African music making housed within a Western art framework; this is the essence of African art music as it traverses African and Western styles. Challenging the supremacy of Western art music as an instrument of colonialism and apartheid, Ndodana-Breen places African music making at the forefront of his creative processes, thereby allowing traditional African musicianship to thrive within a Western setting.

KW: South Africa, Ndodana-Breen, African art music, Safika, apartheid.

Michael BURDEN
Oxford University

MSA

Ninette de Valois, Robert Helpmann, and Constant Lambert's 'Purcell' Ballets of 1930s London

In the 1930s, London's musical and ballet world was dominated by Ninette de Valois, the dynamic Anglo-Irish dancer who danced with the Ballets Russes, and who established the Royal Ballet in 1931. In these years, a large number of new ballets were staged very quickly, representing not only the demand for new works rapidly conceived and produced, but also tapping into the growing interest in plots and music by English composers. This process would reach its zenith with Constant Lambert's staging of Henry Purcell's *The Fairy-Queen* for the re-opening of Covent Garden as an opera house after the war.

This paper will explore two little known ballets from this period, both choreographed to Purcell's music. The first featured Robert Helpmann and was choreographed by Ninette de Valois; it was called *The Birthday of Oberon*. The score used music and a plot taken from Purcell's opera, *The Fairy-Queen*. The second ballet featured Robert Helpmann and Margot Fonteyn and was choreographed by Helpmann, with music arranged by Constant Lambert from a number of sources. Designed by Oliver Messel, the ballet was called *Comus* and its plot was a reading of Milton's poem. It was also Helpmann's first ballet. The aim of this paper is to contextualise these two ballets in the pre-war repertory, and to look again at what has been called 'an age of anxiety' in London's musical world.

KW: Purcell, ballet, Helpmann, Lambert, London.

John CARMODY
University of Sydney

MSA

That Great War Never Ended: The Battle over the War Memorial Carillon at the University of Sydney in the 1920s

Can Sydney build a major public musical structure without bitter public dispute? The heated debates during the planning of the 'War Memorial Carillon' at the University of Sydney in the 1920s imply not. Senior academics, fellows of Senate, politicians, and the elite of Sydney divided into hostile camps: one (for financial reasons) wanted the instrument located in the Clock Tower of the Quadrangle; the other preferred a (more expensive) free-standing Campanile. There were claims and counter-claims about the efficacy of each potential instrument as well as the capacity of the tower to support the bells. Dr JJC Bradfield, of Harbour Bridge fame, was a major player in this extraordinary dispute.

Feelings ran high: the former NSW Premier (Sir George Fuller) maladroitly called the Vice-Chancellor (Professor Sir Mungo MacCallum) 'irrational and disingenuous' and was, himself, subsequently described as an 'ironical clown' in a letter to the Herald by John Le Gay Brereton (Professor of English). The contumely provoked the Vice-Chancellor into a letter of resignation to the Chancellor (24 February 1927); he subsequently withdrew after receiving apologies from Fuller and fellow-Senator Professor Sir Henry Barraclough (Dean of Engineering).

More than £17,000 had been raised quickly by public subscription. Eventually, the bells arrived from England and the instrument was ceremonially inaugurated on Anzac Day 1928. This year, the centenary of the Armistice, is its 90th anniversary. Over those decades, its regular use, notably for Graduations and memorial occasions to honour deceased staff, has belied its turbulent history.

KW: war memorial carillon, University of Sydney.

Denis COLLINS

University of Queensland

MSA

Fashioning Canon to Find Fame? Responses to Ockeghem's *Missa Prolacionum* in Willaert's *Missa Mente tota*

Johannes Ockeghem's *Missa Prolacionum* emerged in the late fifteenth century as a fully-formed compendium of canonic techniques. Nothing approaching this level of complexity had been seen in previous liturgical or secular settings. The impact of Ockeghem's achievements is attested by the growing number of canonic Mass settings at the turn of the sixteenth century by such composers as Josquin Des Prez, Pierre de la Rue, and Antoine Brumel. Ockeghem's cultivation of double canons appears to have gripped the imagination of other musicians, with a proliferation of double and triple canons in both secular and sacred genres culminating in the publication of 32 works by Andrea Antico in 1520, the *Motetti novi e chanzoni franciose a quatro sopra doi*. Tim Shepard and others have investigated Adrian Willaert's role in the assembly and publication of this volume, and how the demonstration of double canonic technique can be traced to the cultural influence of the French Royal court (and Ockeghem). My research investigates Ockeghem's legacy by considering Willaert's early Mass setting, his canonic *Missa Mente tota* from ca. 1515. Using my own transcription (the first), I provide analytical comparisons of similar structural features in Ockeghem's and Willaert's settings. This is contextualised through reference to Willaert's musical roots in elite French musical culture and his early career on the Italian peninsula. I also explore the question of why Willaert's Mass did not provide the same level of reputational advancement as smaller-scale motets and chansons in double canon form. Regardless of the limited impact of the mass, it is clear that canonic artifice continued as a crucial aspect of Willaert's creative profile up to and including the canonic motets of the *Musica nova* (1559).

KW: Ockeghem, Willaert, canon, mass ordinary.

Thomas CONNELL

Australian National University

ACMC

Game Sound: What do We Gain?

There are many sounds that can happen at any moment inside a video game. How does one, seeking to analyse the soundscape of a game, even begin? This paper establishes a set of categories to categorise sounds based on the information that they give to a player. The categories are illustrated with copious examples taken from a range of genres and developers. Drawing on ideas of Schaeffer (1966) and Kane (2016), this set of categories is proposed to offer a more flexible way to understand the soundscape of a game; a further aim is to facilitate additional collaboration between sound designers and developers. Finally, this paper fills a gap in the academic discussion of music in video games as there has been little discussion of the use of sound design in the Ludomusicology literature. The proposed model takes a more holistic approach to sound design in games, drawing on case studies of games such as *Hellblade: Senua's Sacrifice* (Ninja Theory 2017) and *Crypt of the Necrodancer* (Brace Yourself Games 2015).

KW: Ludomusicology, video games, sound design, multimedia, sound effects.

Kylie CONSTANTINE
University of New England

MSA

**'As if a New Self Could be Founded on Sound':
Identity and Vocal Plurality in Milton Babbitt's
*Philomel***

Ovid's portrayal of Philomela in book VI of the *Metamorphoses* (412-674) interweaves ideas of voice and silencing with sign, identity, and song. This depiction of Philomela's voice, silenced through violence and transformed into the voice of her loom before being recovered in birdsong, has been an endless source of inspiration for later generations of writers, artists, and musicians. Over time, the cultural trope of Philomela has been appropriated and adapted so that her human identity has become eclipsed by her avian counterpart, the nightingale. Yet the musical reception of Ovid's Philomela remains a neglected topic in musicology, particularly in vocal music of the twentieth and twenty-first centuries.

In this paper I examine the function of voice in Milton Babbitt's *Philomel* (1964), which begins where Ovid's story ends—at the point of Philomela's metamorphosis. Babbitt's cantata incorporates live voice, pre-recorded voice, and synthesiser within serial textures designed to emphasise John Hollander's purpose-written text. Together, text, sound, and song are interwoven with linguistic puns and phenomes in a distorted reflection of Ovid's own *perpetuum carmen* (Met. I. 4). Drawing upon theories of phonocentrism and abjection against the framework set out by Ovid's *Metamorphoses*, I consider Babbitt's treatment of Philomela's voice within the context of her transformation from a speaking to a singing subject.

KW: Babbitt, nightingale, Philomela, voice.

Aaron CORN
University of Adelaide

SIMD

**The Aboriginal Artists Agency: A Formative
Force within the Australian Indigenous
Performing Arts Industry**

This paper will explore how, within its first decade, the Aboriginal Artists Agency (AAA) worked closely with Australian Indigenous performing artists to undertake an ambitious series of innovative recording and touring projects that contributed directly to establishing and defining the present global market for Australian Indigenous arts and culture. Initially managed by the noted musician Ted Egan, the first three albums released by the AAA featured licensed recordings of traditional music. The fourth AAA album, however, was the first to showcase a broader spectrum of Indigenous musical styles and talents, including didjeridu solos, community choirs and popular songs that had hitherto been largely overlooked. This paper will explore how this trend continued when Anthony Wallis became manager in 1978. Wallis provided encouragement and support for the recording and touring aspirations of a diverse array of Indigenous artists including Harry Williams and the Country Outcasts, Dougie Young, Alan Dargin, Ernie Bridge, Soft Sands, Coloured Stone, and the Warumpi Band. The paper will also discuss the AAA's collaboration with the Centre for Aboriginal Studies in Music (CASM) to present traditional performers from Arnhem Land at the first Australian meeting of the International Musicological Society in Adelaide in 1979, and to manage the casting of CASM bands, No Fixed Address and Us Mob, in the 1981 feature film, *Wrong Side of the Road*. Finally, the paper will examine how the AAA's international tours of Yolŋu, Bininj, Tiwi, Wik, Pintupi and Torres Strait Islander performers contributed to the generation of demand for Australian Indigenous arts and culture in new overseas markets.

KW: Indigenous performing arts, Aboriginal Artists Agency, recording industry, Australian arts & culture.

Jonty COY
University of Western Australia

MSA

Scandal, Class Boundaries, and the Parisian Virtuoso: Demystifying the Monikers of Michel Blavet's Op. 2 Sonatas (1732)
[Lecture Recital/Demonstration]

Born the son of a wood-turner in provincial Besançon, Michel Blavet (1700-1768) rose to international fame as a virtuoso flautist in post-*grand siècle* Paris. His involvement with the newly-formed *Concert Spirituel* facilitated an almost unprecedented degree of social mobility. Yet despite the extraordinary fame he experienced during his own lifetime, Blavet's life and compositions have received relatively little attention from the musicological community.

The individual movements of Blavet's *Sonates mêlées de pièces*, Op.2 are each ascribed a programmatic title or moniker, a feature common to the suites of many French composers writing in the early eighteenth-century. These elusive names may sometimes be traced to literary characters, places, or folkloric archetypes. Most frequently, however, the titles are the aliases of living people known to the composer—friends, colleagues, employers, or even lovers. Through the examination of a wide range of contemporary sources (letters, concert reviews, financial documents and the like), the identities of these musical subjects may be revealed and their relationships exposed. In this paper, I argue that the identities of these individuals reveal a social sphere which transgresses the bounds of class and rank. Blavet's position in this composite social sphere carries significant implications for contemporary understandings of the role of musicians in mid-century Parisian society.

KW: Michel Blavet, French nineteenth-century composition, musical identities, Parisian society.

Angharad DAVIS
Yale University

MSA

'Objects May Be Less Thrilling than They Appear': Spectacle, Sensation, and the Failure of *Ballet Mécanique*

The American première of George Antheil's *Ballet Mécanique* (1924-26) was a resounding flop. In the days after the piece's unveiling on 10 April 1927, newspapers across the U.S.A. vied to produce the most colourful account of the almost universally disappointing performance. 'BALLET MECHANIQUE IS GIVEN POOR RECEPTION', the Worcester *Gazette* trumpeted. 'SEWING MACHINE HARMONY FAILS TO THRILL'.² In this 'failure to thrill' we may perceive that *Ballet Mécanique* was being judged not on its musical merits, but rather in terms of the visceral impact it had on its audience. It was deemed deficient not as a composition, but as a sensation.

In fact, the distorting lens of sensationalism is an apt magnifying glass through which to examine multiple facets of *Ballet Mécanique*. From its extravagantly noisy instrumentation (including player piano/s, aeroplane propellers, and siren) to the composer's outrageous publicity stunts and the humorous hyperbole of the journalists who reported it all, *Ballet Mécanique* was conceived, composed, promoted, and received within a framework of popular and aesthetic sensationalism. Drawing on the conceptual work of John Jervis and Guy Debord, this paper will assess the ways in which *Ballet Mécanique* can be interpreted as a true reflection of an era in which the paradigm of sensational experience infused the work of modernist artists, urban sociologists, and mass media reporters alike.

KW: modernism, sensation, avant-garde, America, 1920s.

² Associated Press, 'Ballet Mechanique [sic] is Given Poor Reception', *The Worcester Gazette* (Worcester, Massachusetts),

11 April, 1927 (Newspaper clipping. Library of Congress: George & Böske Antheil Papers, Box 15 Folder 14).

Mara DAVIS

University of New South Wales

MSA

'Isn't It Nice to Know That There's a Beach?' Ordinary Spirituality in Eddie Perfect's *Songs from the Middle*

Benedict Anderson's notion of the nation as an 'imagined' community is now so broadly understood that it can almost be taken as read. Accordingly, it is indisputable that Australian national identity can no longer be theorised as a homogenous, monolithic and stable concept: rather, it is a multivalent and contested set of identities and experiences. However, an examination of Australian musical theatre over the past thirty years reveals that artists are still very much concerned with representing the particularities of the lived experience of being Australian. This paper takes Australian writer and performer Eddie Perfect's song cycle *Songs from the Middle* (2010) as a case study in order to explicate the ways in which 'everyday' topoi of Australian-ness are represented into contemporary works of musical theatre. One such theme that is represented in the cycle is the beach. The beach is a landscape that is employed constantly in tourist campaigns and local advertisements; in television programs, film, literature and theatre it is ubiquitous to the point of being taken for granted. What is noteworthy about Perfect's depiction of the beach is that, rather than relying on clichéd signifiers of beach culture, the focus is squarely on the relationship of the beach to individuals, thereby highlighting the affective and spiritual qualities of the beach. Two songs in the cycle deal explicitly with this relationship, and while they are not presented sequentially, this paper considers them concurrently as these songs not only share thematic ground but also bear musical and dramaturgical similarities. I will argue that these beach songs are expressions of a phenomenon I have termed 'Ordinary spirituality', and that in the cycle the beach is conceived as simultaneously spiritual *and* secular. In doing so, I proffer that it is this 'ordinary' quality of the beach that facilitates its privileged position in the Australian national imaginary.

KW: Eddie Perfect; musical theatre; Australian culture, beach.

Roger DEAN

austraLYSIS and Western Sydney University

ACMC

Deep Improviser: Turning a Machine Learning Partner against Mimesis

Can a composer/improviser rapidly perturb a deep learning computational model with small amounts of new input to personalize its generative output—in other words, to deviate from mimesis? My Deep Improviser project aims to create such a system, comprising a computational deep learning network which is trained on algorithmic or improvised music, and an interaction mechanism that permits modulating its generative outputs. I first describe the current state of Deep Improviser: a fairly simple entity (coded in Keras and Python) with versions for both text and symbolic music, yet applicable in generative work, for example in keyboard performance as partner. I approach the question of anti-mimesis using data augmentation (e.g. by transposition), embedding, and weighting multiple model strands. Various methods of sampling the model outputs are developed in order to assess whether the system achieves deviation. Computational evaluation (including stylometry, with R's *stylo* package) of outputs assesses whether their features are distinct from those of the model corpus, and the new input. The results indicate initial success. A strategy for later evaluating the perceived qualities of the resultant music (or texts) using both expert and non-expert assessors is planned. The considerable complexities (and hence necessary scale) of such evaluation, given a context potentially presenting both live human input (improvisatory, for example) and live computational output, will be discussed.

KW: composition, improvisation, machine learning.

Aidan DEASEY

Edith Cowan University

MSA

The Lute Anatomized and Transposed: Two Manuscripts of Pier Francesco Valentini (c.1570-1654)

It is well known that music underwent a somewhat restive period in Rome during years 1580-1650. The sheer volume of experiments carried out and data produced by a dedicated, but bellicose, minority of musicians and theorists attests to this. With the birth of Opera, the lute became more prominent and a standardised approach to playing the instrument began to emerge. This process is documented in two treatises by Pier Francesco Valentini (1570-1654): *Ordine* (Barb. Lat. 4395), which was written around 1636; and an expanded version of this treatise entitled *Il Leuto Anatomizzato* (Barb. Lat. 4433), which was written fourteen years later.

My research into these manuscripts shows that they reflect traditional as well as progressive approaches to musicianship. Original and erudite, Valentini defines an alternating chromatic schema as his twelve *Ordini... to play and intabulate on the lute on the twelve semitones that encompass an octave*. Essentially, this is a method to play in all twelve keys on the lute without the use of key signatures. It was an indispensable resource aimed at professional players, at the same time mapping out the procedure for aspiring students.

My translation is the first in-depth study of this extraordinary work. Further investigation of Valentini's dense theoretical and, at times anagogical, compositional output will surely unveil a remarkably compelling thinker and teacher.

KW: lute, Pier Francesco Valentini, seventeenth-century Rome.

Jacinta DENNETT

University of Melbourne

MSA

Essential Gesture: A Performer's Analysis of a Visceral Approach to Helen Gifford's *Fable* (1967) for Solo Harp

[Lecture Recital/Demonstration]

The gestures harpists use make a fundamental impact on audience perception can be grasped as showing the music moving in the air. Sparked by Jan La Rue's remark that 'musical shape is the memory of movement',³ I am using 'viscerality' to produce an original method of musical analysis in which an investigation into the virtuoso physical movements involved in performing a composition facilitate a theoretical understanding of the contours of the musical work. Usual methods of analysis are abstractly intellectual, failing to take account of embodied musical perception. A vital element is therefore missed. The analysis I have developed is informed by Rudolf Steiner's movement art *eurythmy*, which seeks to make visible the 'in-between' aspect of musical experience. In this presentation I will provide an insight into this original analytical approach, which I term *Essential Gesture*.

Essential Gesture illuminates the 'in-between' of instrumental performing. It facilitates the inspired choice of actions on the part of the performer while revealing the impetus of the performer's movements in a viscerally poetic relationship to the world. Gifford's *Fable* (1967) for solo harp⁴ provides a lens through which this new analytical approach can be viewed. A performance of Gifford's work is included in this lecture-recital.

KW: Helen Gifford, harp, viscerality, Steiner eurythmy, essential gesture.

³ Jan La Rue, *Guidelines for Style Analysis* (N.Y.: W.W. Norton and Company, Inc., 1970), 115.

⁴ Helen Gifford, *Fable for Solo Harp*, Australian Music Centre, 1967.

Louise DEVENISH

University of Western Australia

ACMC

Shuffle Over: Aleatoric Electronic Scores for Percussion Notation Representing both Sound and Gesture

This paper provides an overview of the approach and techniques used to represent the notation of two works by Cat Hope composed for percussionist Louise Devenish: *Sub Aerial* (2015) and *The Past Is Singing in Our Teeth* (2017). Both works use a unique iteration of the Decibel ScorePlayer iPad Application, which offers the facility to randomly determine the order in which a series of slides are presented to the performer. The graphic notation on each slide displays shapes representing non-rhythmic gestures to be drawn by the performer on the surface of the instruments, using a variety of implements. *Sub Aerial* was the first work that required the application to display notation in this manner, and the application was developed for later works including the most recent, which will also be used as a case study (*The Past Is Singing in Our Teeth*). This paper provides an overview of the application as developed for *Sub Aerial* and the graphic design principles with which it complies. This is followed by a summary of the performance implications and a discussion of the development of the notation and performance practices in subsequent works. The paper will conclude by exploring the unique musical possibilities afforded by the application updates.

KW: Cat Hope, Decibel Scoreplayer, graphic notation.

Gillian DOOLEY

Flinders University

MSA

Marianne and Willoughby, Lucy and Colin: Betrayal, Suffering, Death, and the Poetic Image

Many of the song lyrics in Jane Austen's personal music books (some collected or transcribed by her, some inherited or passed on from family members) are couched in the sentimental poetic diction prevalent in the eighteenth century, with highly conventional pastoral settings and imagery.

I have been particularly struck by a long ballad in seven parts titled 'Colin and Lucy', which is a 1783 setting by Tommaso Giordani of a 1725 poem by Thomas Tickell (1685-1740) describing the betrayal, death and revenge of a wronged woman. The printed music of this ballad is in a book inscribed by Jane Austen, and it seems likely that she was familiar with it and probably sang and played it herself.

Several incidents included in the song are echoed and perhaps deliberately parodied in Austen's novel *Sense and Sensibility* (1811), although the rhetoric and imagery are strikingly different. The novel's language, though often dramatic, is matter-of-fact and literal. In this paper I will discuss the ballad's musical and lyrical rhetoric and how Austen alters and undercuts its poetic imagery in her treatment of similarly dramatic (though not fatal) events in the novel.

KW: Jane Austen, eighteenth-century ballads, Sense and Sensibility.

Ros DUNLOP
Independent Scholar

MSA

**Music as a Medium Advocating for Change:
The Audio-Visual Pieces of Martin Wesley-
Smith—a Musical Protagonist for the East
Timorese and West Papuans**

On 7 December 1975 Indonesia invaded East Timor. From 1975 to 1999 more than a third of the Timorese population died as a direct result of this occupation. In 1999, after 24 years of resistance the East Timorese voted for independence in a UN-run referendum. Resistance took many forms, including the musical. Australian composer Martin Wesley-Smith became a musical activist for the cause of the East Timorese, fighting for their human rights and freedom from Indonesian rule for the duration of this occupation. He wrote many compositions which documented the plight of the East Timorese people and a great number of these were audio-visual and highly emotive, delivering a powerful message to audiences. Wesley-Smith's hope was that those viewing would be stirred into action to lobby politicians and join the campaign to help end the genocide and illegal occupation of East Timor. After Independence, in 2002, an elderly East Timorese woman who was an audience member at a concert of Wesley-Smith's music in a remote mountain village in East Timor commented that she didn't know that other villages in East Timor had suffered in the same way her village had. This performance looks at the power and message of some of Wesley-Smith's audio-visual music which documented recent catastrophic histories in two neighbouring countries to Australia, East Timor and West Papua.

KW: Martin Wesley-Smith, East Timor, audio-visual Works.

Ros DUNLOP
Independent Scholar

SIMD

**Songs from the Ancestors: Have a Care They
May be *Lulik***

In 1999 the nation of Timor-Leste won its independence from Indonesian occupation. Timor-Leste consists of many clan groups and languages. Over 60% of the population is under 25. There is some commonality in societal and cultural mores, but also differences. Loyalty to clan remains stronger than that of nation.

The aftermath of the Indonesian invasion in 1975 and the following 24 years of occupation devastated East Timorese society. Many cultural custodians who traditionally passed on clan knowledge to the next generation are dead; consequently indigenous cultures which existed before 1975 are endangered. To a certain extent there is a revival of some of these cultures, particularly in villages that are more remotely situated. In some clan groups, revitalisation is by younger members entwining these old cultures with contemporary ones. Outsiders to these clan groups such as the Timorese Government, International NGOs and researchers are giving these cultures a platform in concert performances—mostly song and dance.

In the past these songs and dances were performed as an integral part of ceremonies; some were considered *lulik* (sacred, forbidden, spiritual source of life) and inappropriate for many clan members to perform or even witness. Some songs and stories can only be told or sung by designated individuals in a village. Some members of clan groups believe that misappropriation in the telling or singing of songs and stories by those without authority may result in 'bad lulik'. As many of these appointed individuals have died, is it appropriate for others to give these songs and stories voice?

KW: East Timor, Indigenous cultures, traditional song and dance.

Azariah FELTON
Lindsay VICKERY
 Edith Cowan University

MSA

**Exploring the Interaction between
 Postminimalist Music and Contemporary
 Dance**

From the mid-twentieth century through to the present day, choreographers have been using minimalist and postminimalist music to accompany dance. Choreographers such as Laura Dean, Crystal Pite and Australian Natalie Weir have used this music to produce work that demonstrates a clear potential to facilitate creation and performance. Two of the primary functions of music in dance are to provide the dancers with a framework and impetus to aid movement, and to create and communicate meaning and emotion to an audience. Composers writing for dance need to find ways to unite these goals in a way that best suits the complete artwork. Postminimalist composition techniques can be applied to a range of instrumentations and genres; they can also provide a broad range of textural and timbral possibilities to generate emotional response and communicate meaning. The emphasis on rhythm and repetition, moreover, facilitates the choreography by providing a framework upon which dance can be constructed and performed. This paper examines how postminimalist composition techniques such as phasing, subtractive and additive processes can be used to underpin the creation of music for dance. The paper will contextualise this discussion within both the existing research in choreomusicology and my own artistic practice when composing for contemporary dance.

KW: postminimalism, contemporary dance, choreography, composition for dance, choreomusicology.

Nathan FISCHER
 Indiana University

MSA

***Lagu Gubahanku* in John Duarte's Op. 241 for
 Guitar Solo**

In the year 1963, a cultural, economic, and geographic rift occurred between Indonesia and Malaysia. A decade later, the wake of their rivalry left a race for cultural ownership and superiority. The song *Gubahanku* was drafted by the Indonesian composer Gatot Soenjoto and famously sung by Deddy Demhudi. While the song text focuses on love, it is one of a number of songs born from the race to establish cultural identity. The disputes between these countries have led to silent yet complex debates of cultural ownership that remain unresolved.

This paper investigates *Variations on an Indonesian Theme, Gubahanku Op. 124*, by John Duarte in the context of the uncertain history of the cultural ownership of popular songs in the Malay Archipelago. More specifically, the paper explores how ownership stems from an ambiguous social construction that has a common language, culture, and geographic location, and how performativity played a role in the work's inception. Analytical features will include a discussion of compositional elements such as phrasing, form and modal patterns, as well as a comparison of Duarte's setting of the theme with the melody as it was composed by Gatot Soenjoto. In conclusion, this paper aims to identify, orientate, and define historically informed practice in this classical guitar work in the context of national divisions.

KW: cultural identity, Malay Archipelago, classical guitar, John Duarte, Lagu Gubahanku.

Melissa FITZGERALD
Edith Cowan University

MSA

Bridging the Great Divide: Exploring Postmodernism in the Guitar Works of Nigel Westlake

For much of the history of Western music, cultural theorists have drawn a distinction between 'elite' and 'popular' musical styles. The 'Great Divide' is a term coined by Andreas Huyssen to describe this long-standing categorical distinction. However, the Great Divide can be bridged and one of the characteristics of musical postmodernism is the ability to do this.

The guitar is perfectly placed to perform postmodern music as it has the unique capacity to play Renaissance and Baroque repertoire through to jazz and rock. The instrument can even blur the line between the worlds of elite and popular music through combining elements from a wide range of musical styles. This is something that Australian composer Nigel Westlake does in his guitar works, which act as a mirror to today's contemporary society through his clever use of the popular music idioms found in jazz and rock music. These works, however, still contain elements of elite music found in the works of composers such as Debussy and Stravinsky.

This paper will examine a selection of Westlake's well-known guitar works including *Antarctica*, *Six Fish*, and *Songs from the Forest*, as well as some of his lesser-known works, specifically *Jovian Moons*, *Shadow Dances*, and *Mosstrooper Peak*. These works contain a wide range of influences from both sides of the divide. Techniques found in these pieces include the use of chord progressions commonly found in film and video game music, rock guitar techniques such as those found in the music of Van Halen, the use of minimalist compositional techniques, and the use of octatonicism. The pieces that will be discussed use a mixture of these elements in varying degrees, creating works which range from elite to popular. The two elements are also blended, creating works which contain sophistication and mainstream appeal.

KW: classical guitar, postmodernism, Nigel Westlake, the Great Divide.

Anne-Marie FORBES
Heather MONKHOUSE
University of Tasmania

MSA

Reflections of Scottish Nationalism in Glasgow Orchestral Programmes 1893-1913

From the first orchestral concert season mounted by the Glasgow Choral Union in 1879 and its subsequent development under August Manns for 13 seasons, orchestral concerts in Glasgow drew large audiences and the politics of programming was soon in evidence. So successful were these orchestral concerts that a rival orchestra emerged to contest the 1893 season, but the ensuing competition brought both orchestras to the brink of bankruptcy. A truce was negotiated and from 1894 orchestral concerts in Glasgow became the domain of the Scottish Orchestra Company.

After a succession of conductors contracted for just a few seasons, the Scottish Orchestra Company appointed Frederick Cowen in 1900, ushering in a decade of steady audience growth that peaked with the season prior to the outbreak of World War I.

Drawing on the archival sources of the Glasgow Choral Union and the Scottish Orchestra, this paper traces reflections of Scottish national consciousness in programming for the Glasgow concert seasons from 1893 to 1913. Works with 'Scottish' references and by local composers increased over this period, aligning with the growing nationalist sentiments of the era. Plebiscite concert programmes and attendance numbers for individual concerts provide insights into the effectiveness of these locally nuanced programming strategies in shaping and mirroring public taste.

KW: nationalism, Scotland, orchestra, nineteenth-century music.

Andrew FRAMPTON
University of Oxford

MSA

Paleographic Puzzles: Johann Friedrich Agricola in the Berlin Singakademie Archive

A former student of J. S. Bach, the Berlin *Hofkomponist* Johann Friedrich Agricola (1720–1774) was one of several important composers associated with the Prussian court during the reign of Frederick the Great. For a long time, however, one of the richest repositories of music from this period, the archive of the Sing-Akademie zu Berlin, was considered irrevocably lost. As a result, past scholars attempting to evaluate Agricola's musical legacy were forced to rely on a frustratingly incomplete picture. Among them was Alfred Dürr who, in his seminal 1970 paper, acknowledged that many important questions concerning the chronology of the Agricola sources remained unanswered.

The extraordinary recovery of the Berlin Singakademie Archive in 2001 has now made available over one hundred new Agricola sources, hitherto largely unstudied, comprising autograph manuscripts, prints, and numerous copies in Agricola's hand of works by other composers. Drawing on selected key manuscripts, this paper examines the significance of these materials for our understanding of Agricola's activities as a composer, copyist and performer in Berlin. In particular, I assess their role in determining a revised source chronology and *schriftprofil* for Agricola, and show how the nature of their creation and transmission sheds further light on his relationships with other musicians and copyists in Berlin at this time. Are these sources indeed the 'missing links' that Dürr hoped would one day emerge and provide answers to his questions?

KW: Agricola, manuscripts, Berlin, eighteenth-century music, palaeography.

Sam GIRLING
University of Auckland

MSA

From Persia to the Cherokee: Representations of the So-called 'Other' in British Domestic Music at the Turn of the Nineteenth Century

Scholarly interest in eighteenth-century exoticism in music has hitherto been concerned with Turkishness and the *alla Turca* style. Little or no thought has been given to the musical representation of so-called 'other' cultures during this period, especially in the field of British domestic music. From the 1790s onwards, London-based composers such as Joseph Dale, Peter Weldon and John Moorehead sought ways to represent various cultures and identities (such as Persia, Spain, China, Hindustan and North American Indians) in short piano pieces that were clearly intended for the domestic market. The appearance of such works can in part be accounted for by the dramatic increase of music publishers in London during the 1790s, but interest in colonial expansion and contemporary political events such as the French Revolution were also contributory factors.

This paper considers the extent to which non-Western cultures are represented in these pieces through the incorporation of certain musical characteristics that signified the 'other'. In accordance with Edward Said's important work on *Orientalism* (1978), composers and playwrights typically represented non-Western cultures as being inferior to their own, especially in operatic and theatrical works. I discuss the ways in which composers might have reflected this inferiority in pieces that were written for the amateur musician to play at home, as well as the reasons for their relatively short-lived appearance; after 1820 few works of this nature were published in Britain.

KW: nineteenth-century British domestic music, representation of non-Western cultures, composition.

Nicky GLUCH
Fine Music 102.5

MSA

Tracks and Stations: The Radio Presenter as Musicologist

As musicologists, we are given the opportunity to narrow our field of study to 'what we like'. We call this specialisation. As a radio presenter, on the other hand, the scope of my musicological investigation is determined by the programmer, the audience and station policy. Yet I cannot allow my natural bias to show. My job is to promote all music to listeners, to enrich whatever it is they are about to hear. I argue that radio presenters are, in their own way, musicologists. Our job is to look at music not through a dark glass but through a rose tinted one.

This research builds on Charles Fairchild's musicological study of four popular and mixed-genre radio stations in NSW/ACT. The research applies, to the Classical genre, Fairchild's analysis of the role music and the radio play in the public sphere. Francisco Parralejo Masa explores the potential use of radio as a resource for musicology, but in this paper I suggest that his conclusions as to why radio is such a rich medium, also justifies why it is inherently a site of musicology. Radio presenters are required to develop extensive knowledge to foreground pieces in a convincing way. Working with CDs, they are exposed to a spectrum of performance styles and practices and to the bias of CD inserts. The diversity of what they present, or the lack thereof, means that they are always confronting the artifice of musicology. They are the mouthpiece for music, bound by, but concealing, another's intentions.

KW: radio, presenter, musicology, public sphere, rose-tint.

Talisha GOH
Edith Cowan University

MSA

The Microtonal Works of Elsie Hamilton as a Reflection of the Anthroposophical movement

The extant scores of composer Elise Hamilton (1880–1965) offer a particularly interesting perspective into the philosophy of the early twentieth-century Anthroposophical movement. Born in Adelaide, Hamilton gave up a promising career as a concert pianist when she met Kathleen Schlesinger (1862–1953), an archaeologist at the University of Liverpool who would become Hamilton's confidante and collaborator. Based on her observations of historical *auloi* instruments, Schlesinger had devised a system of 'Planetary Modes' that she believed was the tuning system used by the Ancient Greeks—a notion that was rejected by the wider scientific community. Hamilton, however, was convinced of Schlesinger's findings and subsequently adopted the modes within her compositions, reportedly dating back to 1917. At this time, both women became involved with Anthroposophy, an occult religion headed by Rudolf Steiner. Hamilton remained in Europe for most of her life, setting up three small orchestras in Germany to perform her compositions and contributing to the growing spiritual movement there. This paper considers the esoteric symbolism behind the 13 scores that remain of Hamilton; the paper also makes reference to her writings and to those of Schlesinger and Steiner. Somewhat similar to just intonation, the modes were far from an abstract system based on archaeological misinterpretation; they held great significance within the belief system of the Anthroposophists as music was regarded as a religious expression which unified the realms of the physical and spiritual. Certain musical instruments were said to hold significance within Anthroposophy, explaining the somewhat unusual instrumentation indicated in Hamilton's scores. Furthermore, different intervals symbolised different spiritual states as proposed by Steiner. Hamilton's works and her religion were therefore highly intertwined. This paper seeks to make sense of some aspects of these mysterious compositions.

KW: Elise Hamilton, Anthroposophy, auloi instruments, Rudolph Steiner.

Jeremy GREIG

Edith Cowan University

MSA

A Twenty-First-Century Jazz-Inspired Approach to the Harmonisation of a Marco Bordogni Eighteenth-Century Vocalise for Trombone [Lecture Recital/Demonstration]

Marco Bordogni's eighteenth-century vocalises have been an important addition to many trombonists' repertoire. This is a consequence of the harmonic accompaniments which Joannes Rochut added, in 1928, to transcriptions of Bordogni's works. Rochut described his selections of Bordogni's works for trombone as a vehicle for performers to 'perfect their technique generally and in particular to develop style in the interpretation of melody in all its varied forms of expression'. These etudes act as a conduit for expressiveness, with a focus on legato phrasing and secure intonation in a lyrical context.

This presentation will compare Rochut's 1928 accompaniment of a selected Bordogni etude with a 21st Century, jazz inspired re-harmonisation. In modern times, the jazz musician finds harmonic demands that are often not met by traditional harmonic means. By re-writing the accompaniments using 21st century language, we can address these demands. Through using the extended harmonic language of jazz to re-harmonise the etude's accompaniment, jazz practitioners can gain not only a technical appreciation of the melody but also the additional benefits of chordal understanding, use of upper structure triads/chords, and the aural development and awareness of each note's place. This research fills a gap in the current literature pertaining to phrasing, intonation and aural aptitude, utilising traditional melodic structures within a jazz context.

KW: Marco Bordogni, trombone, Jazz harmonisation, eighteenth-century vocalise.

Michael HALLIWELL

University of Sydney

MSA

Giovanni Lives: Kasper Holten's Opera Film, *Juan*

There have been countless stagings of *Don Giovanni* since its première in 1787. In recent years, the opera has been increasingly 'deconstructed' by directors seeking a contemporary reading and understanding of this protean story. There have been many productions that have been filmed specifically for television, and in recent times several that have been broadcast to cinemas 'Live in HD'. There have also been three major adaptations specifically for film. Joseph Losey's film of 1979 was immensely popular although the critical reaction was mixed. It set a benchmark for subsequent opera films. Peter Sellars' stage production, set in a rundown part of New York, was later re-imagined and staged for film (1989), rather than the stage production being filmed, and was typical of his iconoclastic approach to opera. A third significant version of the opera is a transposition into a police procedural, *Juan*, by Danish director, Kasper Holten, filmed predominantly in Budapest in 2010. This is the most radical film version and this paper will examine it, set against the two earlier films. Of crucial importance is the concept of 'liveness'. Drawing on Walter Benjamin as a starting point, this paper examines relevant work in this growing research area.

KW: Don Giovanni, televised opera, opera direction, film adaptations of opera, Kasper Holten.

Amanda HARRIS
Linda BARWICK
Jakelin TROY
Matt POLL
 University of Sydney

SIMD

Reclaiming the Power of Performance under Assimilation in South-East Australia

At defining moments in Australia's developing nationhood, Aboriginal and Torres Strait Island performers brought music and dance to national and local stages. Underlying these events is a rich but largely hidden and dispersed history of ongoing Aboriginal cultural engagement, political mobilisation, and reclamation through performance. The appearance of Aboriginal performers in public events during this period is often framed as tokenistic. However, from an Aboriginal perspective these performances embodied serious and powerful expressions of enduring presence and social salience.

In this presentation I will discuss a new project in which a multidisciplinary team—musicologists, linguists, dance historians, digital humanists, curators, artists and cultural historians—are remapping performance in the 'long' assimilation era (1935-1975) by excavating, curating, and mobilising a corpus of public cultural records of the period. I will augment this corpus with present-day interpretations and responses from personal archives, oral histories, exhibitions and creative works. Focusing on urban and regional networks in south-eastern Australia, this project aims to re-evaluate the artistic legacy of public performances by Aboriginal people (music, dance and associated cultural practices), and to reclaim these rich and hybrid histories for broad cultural benefit.

The project draws together compelling evidence of Aboriginal people's use of performance to intervene in debates about nationhood and their role within it, and thus improve understanding of subsequent Aboriginal performing artists' emergence to prominence post-Assimilation.

KW: Aboriginal music and dance, cultural revitalisation, Australian cultural history, music and politics, Aboriginal history of south-eastern Australia.

Donna HEWITT
University of New England
Mary MAINSBRIDGE
 Macquarie University

ACMC

#Me Two: Approaches to Collaboration; Merging Two Performers and their Gesture Capture Systems, Voices, and Movement

This paper will discuss a new collaboration between Donna Hewitt and Mary Mainsbridge, a relationship initially inspired by the 2018 '#Me Too' campaign and the events that unfolded around the Harvey Weinstein scandal. The work of both artists explores gestural movement and voice in differing ways. Donna Hewitt works with the eMic and a wearable controller that primarily utilises arm and hand movements, while Mary Mainsbridge uses a system that detects whole body motion via the Kinect. With such obvious connections and aligned interests, these artists decided to embark on an artistic collaboration.

Both artists are interested in performance gesture, the relationships between sound and gesture, and the role gesture plays in communication. Preliminary discussion around the work centred on the personal experience and psychological impact of gesture for women, the way gesture defines, depicts, and influences power and the impact that physical gesture can have on personal power.

A big part of this project is the exploration and observation of the collaborative process itself and finding ways to merge different systems and identify collaborative approaches in the absence of established models. The goal is to observe and reflect upon the collaborative approach and to draw comparisons from existing electronic collaborations. Both artists tend to perform solo with their systems and where collaborations do occur they are typically with other male artists. This collaboration is therefore a unique opportunity for two female artists to come together to compose and perform a new work, building on the theme of empowerment that anchors the piece.

KW: '#Me Too', gestural control of music, eMic, Kinect.

Donna HEWITT
University of New England

ACMC

Reflections upon Composing for and Performing with Gestural Controllers

As a composer/performer developing works for gestural controllers for the past ten plus years, the visual experience for the audience has always been a significant consideration in terms of the way a piece is devised. Often the gestural choreography will precede the music and inform the musical decisions that are made. At times the gestural experience for me as the performer also informs the kinds of sound and visual relationships that I want to happen. It has occurred to me over time that my work has much more in common with composing for film or moving images than for musical instruments alone. We often say that we are going to see a music performance, indicating the importance of the visual component for the audience. For traditional instruments, however, it is far less likely that the composer is making decisions about the music based on what the performer's gestures might look like.

This paper will discuss these issues in light of my performing experience with the eMic (extended mic-stand interface controller) and more recently with wearable controllers. These performances include solo works as well as collaborative works and the compositions also include works in which the performer is controlling other media elements such as lighting. The paper will consider the role of Chion's concept of synchresis in relation to gestural controllers and will explore some of the prevailing attitudes and biases that I have encountered around composing for gestural instruments/interfaces. These include the desire for mapping transparency and the negative attitude toward the use of backing tracks or pre-recorded materials. The paper will draw upon film theory and the role of music in film and discuss how this is relevant to my compositional thinking with gestural interfaces.

KW: gestural controllers, gestural choreography, eMic, composition.

Benjamin HILLIER
University of Tasmania

MSA

Investigating the Australian Sound in Australian Extreme Metal: A Review of the Literature

This paper provides an overview of the existing literature relevant to my PhD project examining Australian extreme metal bands, their practices, and opinions about the distinct characteristics of Australian extreme metal. The process of preparing a literature review has highlighted the diversity of this music, which often resists homogenous classification and reflects complex relationships regarding culture and identity. As such, one aim of this paper is to explore the existing literature that underpins this exploration of Australian extreme metal. The discussion will be divided into three main domains: the emergent field of metal studies; work that has been carried out on the presence and detail of a unique Australian identity and sound; and specific texts that discuss metal music in Australia. The second aim of this paper is to offer hypotheses about what differentiates Australian extreme metal from other global styles and the implications that this has for understanding Australian culture. My goal is to contribute to a broader discussion on Australian music, offering one small piece of a larger puzzle, rather than positing conclusive answers to the questions raised by the literature.

KW: Australian extreme metal, metal studies, Australian sound, popular music studies, musicology.

David HIRST

University of Melbourne

ACMC

Hacking Music Notation in 'Max' with Bach and Cage

[Lecture Recital/Demonstration]

The Composer's Little Helper (CLH) is a Max patcher that makes use of the 'Bach' and 'Cage' libraries to manipulate and mix musical notation that has been saved in a 'shelf' as separate segments. CLH implements musical operations such as transposition, inversion, retrograde, plus a number of other 'treatments' that use the high-level 'Cage' library for real-time computer-aided composition.

KW: computer music, notation, Max/MSP, Bach library for Max, Cage library for Max.

Jesse HODGETTS

The University of Newcastle

SIMD

Traditional Australian Aboriginal Languages and Song Forms from Original Speakers and Singers in Western New South Wales

Australian Aboriginal languages and song forms in New South Wales have nearly become extinct as a result of colonisation. Although there have been great efforts at revival through the exploration of audio and written records of language, many of the musical features of New South Wales Aboriginal song forms have yet to be explored. In this paper, I will present my research into songs of Ngiyampaa and Wiradjuri speakers and singers that were recorded in western New South Wales from the 1950s through to the 1980s. I approach this research as an Australian Aboriginal musician and scholar descended from ancestors who fluently spoke the Ngiyampaa and Wiradjuri languages. I will discuss how transcription and analysis of the musical and linguistic features of Ngiyampaa and Wiradjuri songs from archived recordings can inform deeper understandings and revitalised approaches to contemporary cultural expression among Australian Indigenous people.

KW: Australian Aboriginal languages, song forms, New South Wales, Ngiyampaa, Wiradjuri.

Cat HOPE
 Monash University
Ryan Ross SMITH
Justin Yang

ACMC

Sol Le Witt in Animated Notation: A Study of Compositions by Smith, Yang, and Hope

This paper looks at three works of animated notation that are based on the work of American conceptual artist Sol Le Witt (1928-2007): Justin Yang's *Lewitt Notations I* for improviser, live-generated animation/score and live electronics (2010); Ryan Ross Smith's *Study No. 38* [variations on Sol LeWitt's *Variations of Incomplete Open Cubes*] (2014) for eight players; and Cat Hope's *Wall Drawing* for string quartet, theremin and electronics (2014). Each of these works refers to Sol Le Witt's art work in unique ways. This paper investigates the motivation for these composers to engage with LeWitt as an artist. It also examines conceptual art more broadly, and looks at the different approaches that are taken to bringing various aspects of Le Witt's art to life in the innovative form of animated notation. The paper provides an in-depth analysis, both technical and artistic, of the three works and discusses how they relate to LeWitt's seminal 1967 paper, 'Paragraphs on Conceptual Art'.

KW: animated notation, conceptual art, musical analysis, artistic research, electronic music, software.

Evan HOPKINS
 University of Sydney

MSA

Arranging the Music of Radiohead for the Classical Guitar
 [Lecture Recital/Demonstration]

Throughout the history of the guitar, arranging and adaption of popular music has been an enduring practice. In the 20th century, for example, there have been many arrangements of the Beatles by such artists as Toru Takemitsu, Leo Brouwer and Jorge Morel. Following in this tradition, this paper documents the process of arranging the music of Radiohead for classical guitar. Radiohead's compositions, according to Brad Osborn (2017), balance 'surprise and expectation in form, rhythm, timbre and harmony'. It is this balancing act, maximising perceptual engagement, that Osborn terms 'salience'. The paper examines the goals and creative decisions inherent within the author's arrangements of Radiohead for solo classical guitar and guitar quartet, with particular attention to preserving the defining quality of 'salience'. The project's methodology applies an aesthetic framework designed to maintain the integrity of the original versions, while also imitating the studio production techniques present across Radiohead's recorded output. Radiohead's music makes significant use of digital manipulation and source deformation in order to achieve unpredictable timbres. In attempting to imitate these production techniques with traditional classical instruments, we can create novel and surprising results. This paper highlights how the process of arrangement can unravel surprising insights into the integral qualities of a piece of popular music.

KW: Radiohead, classical guitar, arranging, popular music, guitar quartet.

Paul HOPWOOD

Edith Cowan University

MSA

'Meow Meow Live!' as a Model for a Politically Engaged Musical Encounter

Alex Ross, music critic for the New Yorker magazine, has suggested that the election of Donald Trump marks a moment of vindication for Theodor Adorno's pessimistic assessment of Western culture. Only a populace profoundly disengaged from political reality, so readily accepting of a shallow, fabricated version of the truth, and utterly subject to the manipulations of the culture industry, runs the argument, could possibly have made such a poor collective decision. This paper proceeds from the conviction that many of our contemporary encounters with music, including 'elite' art music, mirror precisely this same disengagement, shallowness and pursuit of the false gratifications of consumerism. However, as a counterpoint it explores the way in which a performance by the cabaret artist Meow Meow might provide a model for a more politically aware way to experience music. One of the registers of musical communication is by the agency of a virtual persona, with and as whom the audience is invited to identify. In 'Meow Meow Live!' this virtual persona moves swiftly and frequently between extreme passivity when inhabiting the beauty of Meow Meow's song, and extreme objectivity when adopting a critical position from which it is possible to laugh at the slapstick and pathos of her stage antics. Thus, the performance guides an audience through a range of passive and active modes of engagement, a reflection perhaps of the kind of social and political engagement that at once acknowledges our consumerist reality without necessarily surrendering to it.

KW: Meow Meow, Theodor Adorno, musical subjectivity, consumerism, political engagement.

Diana JAMES

Australian National University

Inawinytji WILLIAMSON

Independent Scholar

SIMD

Kungkarangkalpa Inma: Song and Dance Alive with the Power of Tjukurpa

This paper examines the acts of translation employed to convey the power and mystery of the traditional Kungkarangkalpa (Seven Sisters) song and dance in a modern staged performance in Canberra 2013.

Pitjantjatjara and Yankunytjatjara senior dancers and singers performed the Kungkarangkalpa Inma (Seven Sisters) epic song and dance at the National Museum of Australia during the Centenary of Canberra in 2013. This performance was an outcome of a joint research project initiated by Aboriginal knowledge holders with the Australian National University to record two major Songlines of the Western Desert. The aim was to promote national recognition and respect of the continuing power of Aboriginal songlines as the foundational cultural routes of Australia.

Inawinytji Williamson, senior song-woman, spoke of the importance of this performance: 'This song and dance is alive with the Tjukurpa, the Law and Dreaming of our country ... That is why we are performing the Kungkarangkalpa Inma here, now, so everyone can see and understand!'

The keepers of the song and researchers worked with Aboriginal artistic director Wesley Enoch to produce a modern, multi-media staging of this song saga. The traditional Inma form and content were maintained while the story was translated through oral and visual techniques familiar to modern western audiences.

This paper explores the extent to which these acts of translation were successful in bringing the magic and power of this ancient song saga alive to a city audience and in the virtual reality of a live webcast to remote communities and around the world.

KW: songline, mystery, power, multimedia, translation.

Emma JAYAKUMAR
Lyndall ADAMS
 Edith Cowan University

MSA

Visualising Creative Research: Insights from a Practice-led Composition Project

One of the greatest benefits of data visualisation ‘is the sheer quantity of information that can be rapidly interpreted if it is presented well... [for] we acquire more information through vision than through all of the other senses combined’.⁵ For artistic research involving the development of creative works, the visualisation of information and concepts through drawing diagrams, sketching, mind mapping, storyboarding and the creation of decision-making flow charts, are just some of the many useful methods that can provide the difference between efficient clarity of practice and absolute chaos.

This paper presents insights from both supervisor and student perspectives, discussing innovative ways in which creative arts researchers can visualize their research for a range of purposes, be they reflective, process-driven, planning-based or for communicating outcomes or concepts to others. More specifically, this paper will provide selected examples of the beneficial impact of developing effective visual models within a practice-led PhD research project involving the composition of an opera for children. This project benefitted greatly from various effective visualisation strategies whilst utilizing an interdisciplinary methodological approach characteristic of practice-led research. These strategies included the effective visualisation of theory and concepts, analysis and planning through storyboarding, the formation of process cycles and visual representation of complex creative concepts such as screenwriting method and characterisation modelling.

The effective visualisation strategies—whilst highly beneficial to this research project—also present innovative solutions to other creative researchers undertaking multi-faceted and complex creative works.

KW: practice-led research, visualising research, composition, opera, artistic research.

Anthony Linden JONES
 University of Sydney

MSA

Australia and New Zealand, a Mirror Pair? Post-colonial Engagement with Indigenous Music

In the mid-1890s, New Zealand resident Alfred Hill saw opportunity in crafting a unique voice by engaging with Māori music. In the process, he inadvertently helped to create a national musical identity for the settler society of New Zealand, part of the cultural construct of *Maoriland*.

In Australia, by contrast, a similar movement did not coalesce until forty years later, first in literature, and later in music: once again, Alfred Hill was an inadvertent catalyst. However, this Australian iteration of a national identity in music derived almost entirely from misinterpretations and fixed stereotypes, a reflected and distorted image of the New Zealand process.

This paper explores the factors that shaped those misinterpretations and delayed genuine engagement with Indigenous musical materials, over a period framed by two mirrored revelations that struck Alfred Hill near the beginning and near the end of his long compositional career. The paper traces a path through popular news media to reveal a ‘comedy of errors’ in the popular imagination of Australian Indigenous music and discusses the role that recordings played in bringing the musical misrepresentations to heel.

KW: Alfred Hill, Māori music, Australia, New Zealand, post-colonialism.

⁵ Colin Ware, *Information Visualization: Perception for Design* (Waltham: Elsevier, 2012), 2.

Jodie KELL
University of Sydney
Rachel THOMAS
Tara ROSTRON
Rona LAWRENCE
Marita WILTON
Ripple Effect Band

SIMD

The Ripple Effect: Musical Innovation amongst Women in Maningrida

In Arnhem Land, both ceremonial and more contemporary musical forms have been, until the present time, almost entirely the domain of men with music making being gender restricted. However, an all-women's rock band, Maningrida the Ripple Effect Band, is currently forging new ways of enacting the musical performance space by composing, playing instruments, singing and performing in public.

Maningrida is a coastal community in Arnhem Land approximately 400km east of Darwin, with a population close to 3500. The Kunibídjí peoples are the traditional landowners but Maningrida is now home to several language groups. The Ripple Effect Band composes in four of these languages, Ndjébbana, Na-kara, Burarra and Kune. The band members acknowledge the influence of contemporary Maningrida music, with particularly strong posthumous links to the Letterstick Band, noting that they are following in their fathers' footsteps.

The growing success of the band is enabling these women to work towards negotiating agency within the changing social and cultural spheres of modernity. While forging new ground with innovative musical practices with regard to gender, this paper will discuss how these women are drawing upon cultural song traditions, using transmission and compositional techniques commonly practiced by the male musicians of the region. In so doing, the paper will argue that the women of Ripple Effect Band are using the power of song to both reflect and transform notions of identity as Aboriginal women.

Adrian KELLY
Edith Cowan University

MSA

Maximising Practice: Journaling Methods for Musicians

This presentation investigates journaling methods as a tool to make musicians' individual practice sessions more effective. Walk through the halls of music academies and schools around the world, and you will no doubt hear difficult passages endlessly repeated in search of perfection—but is this the most efficient way to practice?

Taking cues from Lowe, Prout, and Murcia's paper 'I see, I think, I wonder: An evaluation of journaling as a critical reflective practice tool for aiding teachers in challenging or confronting contexts',⁶ the presentation will investigate Harvard Visible Thinking Routines and associated journaling methodologies, in addition to examining the new mobile application created by US musician Marc Gelfo, 'Modacity',⁷ to develop a method of journaling to assist in maximising the effectiveness of musicians' practice.

Reflection and evaluation of these journaling methods in our own practice will then be discussed, giving particular attention to how effective journaling can minimise the time required for acclimation to a new instrument, and how this approach can aid the development of practice structures for the learning of orchestral excerpts.

KW: journaling, music, practice, modacity, visible thinking.

6 Geoffrey M. Lowe, Peter Prout, and Karen Murcia, 'I See, I Think I Wonder: An Evaluation of Journaling as a Critical Reflective Practice Tool for Aiding Teachers in Challenging or Confronting Contexts', *Australian Journal of Teacher Education* (Online) 38, no. 6 (2013).

7 Modacity, Inc. 'Modacity', Apple App Store (2018). <https://itunes.apple.com/au/app/modacity-practice/id1351617981?mt=8> (accessed on 23 May 2018).

Sarah KIRBY

University of Melbourne

MSA

**The Actual Museum of Musical Works:
Exhibiting Music at International Exhibitions
in Nineteenth-Century Britain**

International Exhibitions were some of the most significant cultural institutions of the nineteenth century and music played a complex role within them. As supposedly universal displays of human achievement across all art and industry, organisers *wanted* to include music, yet music's ephemeral nature meant that it was difficult to put 'on display' as it lacked the permanence of the visual art or industrial objects. As *The Times* argued in 1873, physical objects 'may be seen and judged, day after day', but music required the 'intervention of a medium'. While musical instruments could be displayed, they were not considered demonstrations of the 'art' of music, and while individual performances of works were organised, these lacked the permanence of the plastic arts.

This paper explores the presentation of music as an art object in the late-nineteenth-century museum display space, using the example of the International Exhibitions held in London between 1851 and the mid-1870s. The paper argues—through the analysis of contemporary understandings of music as an art, and the role and significance of museum display in the British cultural landscape—that attempts to position music within the Exhibition space forced musicians, critics and the public to examine the theoretical concept of the 'musical museum' in real terms. These debates represent a Victorian pre-empting of Roman Ingarden and Lydia Goehr's twentieth-century considerations of the properties of a musical work as an art-object, and retain resonance with questions still asked by curators and museologists of music in cultural institutions today.

KW: nineteenth-century Britain, museum, music as art-object.

Amanda E KRAUSE^{1,2}

Samantha DIECKMANN¹

Jane W DAVIDSON¹

¹ University of Melbourne

² Curtin University

MSA

**What Would it Take to Re-engage in Music
Activity?**

Motivational research has dominated the literature on how we learn musical instruments, yet little is known about those who cease and pick up learning again, either in childhood or in later life. By focusing on the identification of barriers to participation, the current research explores how and why individuals continue to participate or, instead, cease their participation in musical activities. The sample of 190 Australian residents (aged 17-75, $M_{age} = 26.87$; 75.80% female) who had ceased previous participation in a musical activity completed an online questionnaire. Participants rated the degree to which 15 items reflected their reasons for ceasing musical participation and responded to an open-ended question that asked: 'What would be needed in order to re-engage you in a musical activity'? An exploratory factor analysis of the quantitative measure identified four defining reasons for ceasing participation: 'access and opportunity', 'activity experiences', 'obligations', and 'difficulty with practicing'. The results of a grounded theory analysis indicated six types of responses to the open-ended question of what was necessary in order to re-engage in a musical activity. Responses included the logistics of participation, mention of specific contexts/structures, social desires and concerns, attributes of the individuals, and the feel of the activity. The final response category indicated that, for some participants, 'nothing' would help, reflecting that these people had no interest in participating in music activities again. Collectively, these results provide an in-depth understanding of factors external to the music itself as influences on continued musical participation. With implications for music facilitators, these results help form the basis for the theoretical development of how musical engagement can be developed and sustained.

KW: engagement, participation, music.

Olivia LUCAS

Victoria University of Wellington

MSA

'Reverse-Engineering What Makes it Tick': Moshing, Analysis, and the Music of Meshuggah

The music of Swedish extreme metal band Meshuggah is notorious for juxtaposing rigid hypermetrical regularity with rhythmically adventurous guitar riffs that seek—but usually fail—to destabilise the hypermetrical structure. This virtuosity has brought Meshuggah analytical attention from scholars and fans alike as the band's popularity extends beyond those with a formal music education. The reason for such widespread appeal is that the music's propulsive sense of groove invites intuitive listening. In the concert environment, fans manifest their temporal experiences of the music in a variety of ways, extending from metal's standard moshing and head-banging to focussed counting that requires intellectual comprehension of the ever-shifting rhythmic patterns.

Meshuggah's formal strategy emphasises sustained tension between a rigid, potentially-limiting structure and a rebellious riff. Meanwhile, the lyrics frequently emphasise the achievement of radical freedom from oppressive or invasive forces. Combined, these strategies reflect metal's pervasive interest in power and rebellion. Not only does Meshuggah offer a distinctive rhythmic style; it also provides a site for listener engagement with novelty, repetition, the comfort of reliable structures, and the excitement of pushing against those structures. These differing musical practices offer a springboard for the critical evaluation of the pervasive analytical schemas that Meshuggah employs. In particular, the band's approach to form and musical organisation throws into question analytical schemas that privilege the identification of 'balance' and 'organic unity'. This research provides the opportunity to examine listener engagement with music that foregrounds sustained imbalances and the concatenation of musical material.

KW: popular music, analysis, heavy metal, embodied listening, rhythm and metre.

John MACKEY

Australian National University

MSA

Exploring the Application of Pentatonicism for Layered Chromaticism in Jazz Improvisation [Lecture Recital/Demonstration]

Harmonic layering in jazz improvisation and composition can add colour or tension and even alter perceptions of dissonance in a variety of sometimes unpredictable ways. Improvising with layers of harmonic material can quickly become inherently complex while at the same time potentially magical, evoking a vast spectrum of emotional range.

My doctoral research investigates the existing studies of advanced improvisation techniques directly relating to the pentatonic scale within a jazz paradigm. I propose several new concepts and pedagogical theories that challenge or distort orthodox thinking in jazz performance practice, revealing new ways of creating harmonic uncertainty and colour. A pivotal development is the so-called Major Penta-Talvian Modal (MPTM), which is based around a series of interlocking pentatonic collections connected by pivot notes spaced at intervals of the major sixth, as evidenced below:



Through localised tonicization, a new pentatonic collection is derived from each note of the fundamental key. For example the C Major pentatonic scale becomes CDEGA and A Major pentatonic. This concept can be applied via staged levels of accruing complexity, a series of four levels through which the improviser may manipulate the degree of dissonance according to his/her expressive goals. My presentation will explicate the MPTM concept while also positioning it within the wealth of existing literature relating to advanced chromatic pentatonic applications in jazz.

KW: jazz improvisation, composition, artistic research, Major Penta-Talvian Modal Concept, pentatonic scale.

Jonathan MALTMAN
Lindsay VICKERY
 Edith Cowan University

ACMC

The Foundations of Speech Melody Composition and the Dawn of the Digital Music Era

This paper explores the emergence of speech-melody composition in the 1980s in the works of Scott Johnson (*John Somebody*, 1982) and Steve Reich (*Different Trains*, 1988). Johnson assembled *John Somebody* entirely in the analogue domain, while Reich utilised a combination of analogue digital technologies to create *Different Trains*.

These two works sit at the transition between digital and analogue approaches to the use of technology as a compositional tool. The paper examines the composers' processes in determining melodic, harmonic and rhythmic content from speech and the influence of shifting technological advances upon them. The discussion takes place in the context of the advent of digital audio in commercial products such as samplers (E-MU Drumulator 1983) and Audio Workstations Digidesign (Sound Designer 1985).

KW: speech-melody, Steve Reich, Scott Johnson, digital audio composition.

Ryan MARTIN
 Independent Scholar

ACMC

Digital Monkeys: How an Internet-based Performance Can Reflect the Development of Rules in Society

This paper explores the idea that audience interaction in improvised performance can challenge and, in turn, change the way that audience members understand relationships and structures in society. I propose that it is the visceral experience of simulated social relations during a performance that facilitates this reframing within the audience. This concept is examined with regard to *Digital Monkeys*, an internet-based, audience-interactive improvisation that aims to achieve this goal.

Specifically, *Digital Monkeys* aims to expose the subjective and flexible nature of rules in various aspects of life, and to educate audiences on the role of individual motivation in determining the development of a set of rules. The paper also looks at how the various means of interaction in *Digital Monkeys* support or hinder the achievement of its goal, and evaluates the impact of the internet on its success.

KW: improvisation, internet-based performance, society, social aesthetics, critical music.

Phillip MATTHIAS
Tony WHALEBOAT
 University of Newcastle

SIMD

Sacred Songs from the Eastern Torres Strait Islands

Torres Strait Islanders widely identify as Christians, with affiliations to a range of traditional and evangelical churches. Whilst most Torres Strait Islander (TSI) people live on mainland Australia, in the Islands themselves the observance of the 'Coming of the Light' on 1 July is a significant event that celebrates the London Missionary Society's arrival in 1871, and the spiritual and social changes it brought to the islands. The diaspora of the TSI people today is evident throughout Australia. The Islanders bring a strong sense of belonging and identity within the framework of Christian worship, and their songs are powerful representations of their cultural and Christian identities.

In June and July 2015, the University of Newcastle's Torres Strait Islander Sacred Music research network (Matthias, Fairweather, Neuenfeldt, Whaleboat, Tapim) was in Townsville for nine days, engaging with the community through the Coming of the Light festival. Two five-hour recording sessions were held in which the singers were recorded collectively whilst being individually miked. This documentation of traditional Christian song from the eastern Torres Strait Islands, especially Murray Island, provides a lens into these hymns and the TSI music-making processes.

This paper explores several forms of TSI postcolonial Christian song. For TSI people, the whole community is the choir and is in part their expression of faith through song.

KW: Eastern Torres Strait Islands, Christianity, sacred music, post-colonial Christian song, community, choral singing.

Jean-Michel MAUJEAN
 Edith Cowan University

ACMC

The Integration of Cymatics with Audio/Visual Composition Using the Hydrowoofer

Coined by Hans Jenny in 1967, the term 'Cymatics' refers to the study of vibrational phenomena as vibrational energy that transfers from one medium to another. The earliest explorations of these phenomena date back to 1680 when Robert Hooke drew a violin bow across the edge of a glass plate that had powder sprinkled on top. Hooke observed nodal patterns that formed in the powder—patterns that were related to the frequency generated by the bowing and the internal resonance of the plate. These patterns provide a visual representation of the relationship between sound and the environment within which it propagates.

Jenny conducted a number of experiments with speakers filled with various liquids, playing different sounds and photographing and documenting the resultant cymatic images. Following on from Jenny's work, this research has constructed the Hydrowoofer—a sealed subwoofer that is filled with water. A camera is mounted above the speaker, capturing reflections of coloured light from the vibrating water surface. The resultant patterns can be observed as analogous to how the human eardrum sympathetically responds to sounds within the environment. This synergy of coloured light, sound and cymatics has underpinned a number of creative works that explore visual sound and inform our understanding of how sound propagates. This presentation will discuss the components of the hydrowoofer, demonstrate some of the observed phenomena and outline a plan for further study.

KW: cymatics, hydrowoofer, audio/visual composition.

Sam McAULIFFE
Monash University

MSA

Performing Place, Creating Place

‘Music isn’t a way of expressing ideas; it is a way of living them’,⁸ writes Simon Frith. Guided by Frith’s statement, I argue in this paper that the ideas we live when we perform music are essentially ideas of place—embodied place. As understood in this paper, place is that which we *experience* when we are somewhere. In line with the phenomenological thinking of Gaston Bachelard, Edward S. Casey, and Jeff Malpas, place is considered the foundation that grounds our experiences and memories.

Drawing from the aforementioned philosophers, I posit that one’s self is essentially structured, or determined, by one’s experiences in the places in which they dwell. I then move on to elucidate how those experiences in place are lived, in a corporeal sense, through the performance of music. Finally, I conclude by drawing attention to the musician’s involvement in creating place itself, arguing that musicians do not merely embody place, but that musical performance equally creates place.

KW: place, embodiment, philosophy, performance, experience.

Peter McNAMARA
University of Sydney

ACMC

Contrasting Approaches: The Continued Relevance of Pre-recorded Live Electronic Music

As new technology has become established in the decades since the earliest electronic music was created, ‘real-time’ rather than ‘pre-recorded’ technologies have largely come to dominate the medium known as ‘live electronics’, whereby one or more instruments are combined with an electronic part in some form. Yet despite the rapid developments of real-time and particularly ‘interactive’ technologies, many composers continue to use various forms of pre-recorded electronics.

This paper offers some explanations as to why the pre-recorded medium is still relevant for composers by discussing and contrasting its advantages and textural possibilities, including strict/free temporal space for performers, with real-time technology. These textural possibilities include a variety of musical dialogues in which one or more performers may interact with the technology by initiating or responding to the electronic part or vice-versa. The discussion will include, as examples, a selection of Australian and international composers.

KW: live electronics, temporal space, real-time forms technology, pre-recorded.

⁸ Simon Frith, ‘Music and Identity’, in *Questions of Cultural Identity*, eds. Stuart Hall and Paul Du Gay (London: Sage, 1996), 111.

Rita METZENRATH

The Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)

SIMD

Song Recording, Repatriation, and Musical Creativity: The case of Yothu Yindi's 'Treaty'

The mystery and power of the iconic song 'Treaty' by Yothu Yindi is evident in its ability to cross cultures, languages and musical genres. The current state of knowledge about 'Treaty' is that it was written in response to political inaction on the Barunga Statement; that it embodies the Yolŋu concept of *ganma* in its verse structure; and that it drew inspiration from a Djaŋpaŋarri song recorded in the early 1950s by Richard Waterman after Dr M Yunupingu heard it.

The Waterman recordings were repatriated by AIATSIS to the Yirrkala Literature Centre in 1989. Recent archival research in the AIATSIS collections has identified the Djaŋpaŋarri, 'Storm', sung by Rrikin Burarrwaja, as the song that inspired 'Treaty'. Its discovery has confirmed that the two Yolŋu-matha verses in the song 'Treaty' are taken directly from this Djaŋpaŋarri. This discovery provides a compelling case for the importance of long-term preservation of recordings at AIATSIS. It also demonstrates the impact of repatriating recordings to communities of origin and opens up new possibilities for conducting research into the Djaŋpaŋarri popular music repertoire, which emerged in Yirrkala in the 1930s and has yet to be fully researched.

KW: Yothu Yindi, Barunga Statement, Waterman recordings, song-recording repatriation, AIATSIS.

Jasmine MIDDLETON

University of Western Australia

MSA

Reimagining Historical Sound: A Performer's Journey in Applying Nineteenth-Century Performance Practice to Tchaikovsky's Violin Concerto (1878)

[Lecture Recital/Demonstration]

In recent years nineteenth-century performance practice has been receiving increasing attention from the historically-informed performance movement. Early twentieth-century historical recordings of performers who trained during the nineteenth century offer invaluable insights into the practical applications of treatises and provide a direct window into the sound-world of the nineteenth century. This aural landscape contrasts starkly with the late-twentieth and early twenty-first century perceptions of what constitutes a 'Romantic' sound.

In this lecture-recital, I explore how a modern performer applies the nineteenth-century techniques of portamento, vibrato, tempo rubato, and phrasing in an historically-informed way, using, as an example, the first movement of arguably the most commonly played Romantic concerto of the violin repertory, Tchaikovsky's Violin Concerto in D major (1878). I use historical recordings as primary-source material to gain insight into how nineteenth-century performers used these devices, and to what expressive ends. I focus in particular on performance styles of the late-nineteenth-century German violin school because Tchaikovsky had originally written his concerto for Leopold Auer, one of the most important representatives of this school. I also analyse recordings by Auer's students (notably Mischa Elman and Nathan Milstein, who continued playing in the Romantic style well into the twentieth century), and Joseph Joachim. The lecture-recital will conclude with a performance in which I take inspiration from these recordings to inform my own historical re-imagining of Tchaikovsky's Violin Concerto.

KW: nineteenth century, performance practice, historical recordings, Tchaikovsky, Leopold Auer.

Ibolya MIKAJLO

University of Western Australia

MSA

Lyndall Hendrickson's Perceptions of Lateralization for Teaching and Learning

The life of Lyndall Hendrickson AM (1917-2017) was one of great achievement as a concert violinist, war-time performer, polio survivor, violin instructor, lecturer, story writer, and teacher of language and music to non-verbal autistic students. She believed that the acquisition of skill starts first with perception. In the 1960s, she undertook research on lateralisation and how information could be processed between the hemispheres of the brain. Hendrickson questioned whether individuals displayed hemispheric dominance by patterned thinking behaviours that were inherent, or whether such dominance was learned through circumstances or education.

Hendrickson endeavoured to understand how students encoded signals and responded via sensory pathways. This interest included right or left handedness, auditory ear preferences, and the effect of eye dominance and path connections due to varied visual stimuli. She also pursued kinaesthetic, spatial and proprioception aspects, and these were applied to her teaching materials and experimental concepts in learning. For the acquisition of violin skill, she suggested that a plan or a kind of schema may be needed to enhance the flow of information to the hemispheres.

In almost sixty years from c.1960 until 2016, Hendrickson applied this understanding not only in devising her own programs for teaching music, but also in working with non-verbal autistic students. This paper includes past quotes and interviews with Hendrickson, some of which have been transcribed only as recently as January 2018.

KW: Lyndall Hendrickson, perception, lateralisation, music & language, teaching & learning, autism.

Helen MITCHELL

Neal PERES DA COSTA

University of Sydney

MSA

Transforming Historically Informed Performance through Experiential Learning

Musicians' concepts of listening are grounded in their performance experiences. Experiential learning provides opportunities for music students to engage with the tasks they currently face, and contributes to students' appreciation of their future professional activity. This paper reports the findings of the Dowling Project at Elizabeth Bay House, in which HIP students brought the musical world of nineteenth-century Australia to life by exploring locally annotated manuscripts, using a keyboard from the era in an authentic venue. The aim of this project was to explore music students' engagement with a novel music teaching strategy in early music.

HIP students were invited to participate in a series of music workshops with experienced music practitioners. Students learned about historical performance in situ to develop their capacity to interpret historical documents for live performance, and provided feedback on their experiences. Results of the class discussions, performance evaluations and interviews will be discussed in this paper with reference to the historical performance and experiential learning literature.

Presenting at Elizabeth Bay House enabled students to reflect on their own performance skills and a uniquely Australian setting for enacting their performances. Students were challenged to reflect on their expectations of early music through their own experiences of performing nineteenth-century music in an historic house. This project built on existing knowledge to provide a new learning opportunity to actively engage students in historically informed performance. Experiential learning had a profound impact on students and enabled them to absorb this experience into their own music practice.

KW: historically informed performance, experiential learning, Dowling Project, nineteenth-century Australian performance practice.

Mitchell MOLLISON
Monash University

MSA

**Histories, Meanings, and Representations of
Tari Melinting and its *Talo* Accompaniment in
Lampung, Indonesia**

Talo, a gong-chime ensemble music, forms a vital part of customary (*adat*) ceremonies for the Melinting people in East Lampung, Indonesia. In performances outside the *adat* community, it accompanies *Tari Melinting*, a dance that has its origins in the Melinting *adat* community but was 'improved' on the request of the Sukarno government for presentation at the Indonesian Independence Day celebrations in Jakarta in 1965. Following this, members of the Melinting *adat* community were tasked with teaching the government-altered form of *Tari Melinting*, and still regularly perform the dance at public events. During Suharto's New Order (1967-1998), *Tari Melinting* was associated with the province of Lampung, part of a larger project of typologising and domesticating cultural arts as symbols of administrative districts and ethnocalities (Boellstorff). Following policies of decentralisation enacted in 1999, the Melinting ethnocality falls neatly within the boundaries of East Lampung, and the government of this newly-created *kabupaten* (county) has actively promoted *Tari Melinting* as a drawcard for cultural tourism. Members of the *adat* community, meanwhile, emphasise the personal, social, and supernatural significance of *talo* and *Tari Melinting*. They emphasise *Tari Melinting*'s longer history, traced to the second ruler of the Melinting *adat* community, and thus its intimate tie with Melinting identity. In this paper, based on ten months of ethnographic fieldwork in Lampung, I compare the local meanings of *talo* and dance praxis to state representations of *Tari Melinting*. I also trace the influence of external powers and politics since the sixteenth-century on these meanings and representations.

KW: Indonesia, Lampung, gong-chime, meaning, history.

Howard MORPHY
Australian National University

SIMD

Moving Performances: Manikay in America

This paper considers the role of the Aboriginal Artists Agency in moving Aboriginal performance into a global context and the consequences of this for national recognition. The focus will be on the Yolŋu dancers and singers who took part in the 1981 tour of America. I will look at different contexts for the performance of some of the songs in ceremonial spaces in Arnhem Land and in public arenas in California and New York. I will consider Yolŋu agency in both contexts and how the performances overseas fitted in with Yolŋu objectives. In conclusion, I will reflect on how the tour may have influenced the trajectory of the lives of two of the participants.

KW: Aboriginal Artists Agency, Yolŋu artists.

Imogen MORRIS
University of Auckland

MSA

Too Many is Almost Enough: Practitioners' Influence on the Historical Narratives of Extant Recorders

Recorder players today tend to subscribe to the adage 'too many is almost enough', gleefully adding replicas of extant historical instruments to their ever-growing collection whenever the opportunity presents itself. This paper uses two examples from the past fifty years to explore the ways in which modern-day recorder players and makers influence (for better or worse) the historical narratives of the surviving instruments on which their replicas are based.

The first example is SAM 135, currently housed in the Kunsthistorisches Museum Wien. More commonly dubbed the 'Ganassi recorder' after the writer of *Opera Intitulata Fontegara* (1535), this humble consort recorder became the quintessential solo instrument for repertoire not only from the sixteenth century but also well into the seventeenth century when makers and players in the 1970s discovered its ability to produce Sylvestro Ganassi's famed extra notes. The second example is Inês de Avena Braga's more recent search for recorders suitable for Neapolitan Baroque repertoire through historical, organological, and creative practice research (*Dolce Napoli: Approaches for Performance—Recorders for the Neapolitan Baroque Repertoire, 1695-1759*, [2015]).

Drawing on insights from examining how these recorders and their histories have been shaped by the ways they have been approached by modern-day players, I will conclude by discussing the implications these examples have for my own doctoral research into baroque alto recorders in g', their historical contexts, and how they may be used by recorder players today.

KW: recorder, organology, Renaissance instruments, Baroque instruments, historically informed performance.

Kerry MURPHY
University of Melbourne

MSA

Henri Kowalski's Travels to America: 'He ... Played Notes and Took Them' (*The New Music Review and Church Music Review*, February 1928)

Of Polish origin, virtuoso pianist Henri Kowalski was born and raised in France and spent most of his adult life on the move. He travelled three times to America, 1869-1870, 1876, and 1880. He died in 1916 in Bordeaux, on the point of embarking on a fourth trip. In 1872 Kowalski published an account of his first trip to America, *A Travers l'Amérique*, which was a curious combination of commentary on landscape with commentary on social, political, and musical life. His first tour was with a large party that included the violinist Pablo de Sarasate. Kowalski was not particularly well-received on the tour and, judging from the comments in his book, he found much to disparage in American musical life, although also things that pleasantly surprised.

In 1876, the year of the Philadelphia International Exhibition, Kowalski returned to participate in concerts put on by Offenbach at Gilmore's Gardens in New York. This time he was rapturously received. On this trip, Kowalski was performing on, and promoting, American-made *Weber* pianos, obviously an astute move that endeared him to his audiences. When he returned again in 1880 he was performing and promoting Philippe Herz (nephew of Henri Herz) pianos and went on to represent Philippe Herz at the International Exhibition in Melbourne of 1880.

Kowalski possessed not only musical skills but also highly-developed social skills. He was a 'cosmopolitan patriot' in Kwame Appiah's useful phrase. He assumed the responsibility of nurturing 'the culture of his home', spreading and instilling its values while at the same time documenting, both in words and music, his life as a cultural tourist. This paper explores the intersection of Kowalski's views of America with American views of him, and asks what it was that he sought to gain from his interactions with America.

KW: Henri Kowalski, piano, American tour reviews.

Josten MYBURGH

Edith Cowan University

MSA

West Coast Underground: Documenting Emergent Alterities in Perth's Exploratory Music Scene

In the last few years Perth has seen a proliferation of experimental music practice, fostered by emergent community initiatives that offer platforms and networks to existing artists and encourage new voices through an emphasis on interdisciplinarity, generosity and diversity. This paper discusses the concert series Outcome Unknown, the Western Australian Shitty Keyboard Orchestra, Tura New Music's iMprov program, practitioner Sage Pbbbt and her Ashes of Burnt Sage 'open source score', and the record label Tone List. The aim is to document these emergent groups and the music they make, particularly as many of them exist precariously and some have already disappeared.

Informed by Ghassan Hage's conception of alter-politics and John Holloway's idea of the 'crack', this research suggests that these groups share an ethic of nurturing and the breaking down of barriers of accessibility. Through this, it is suggested, the groups work to contest dominant neoliberal ideologies of competition and individuality, despite not explicitly stating their respective political stances. Whilst still critically engaging with the shortcomings or difficulties faced by these artists, by foregrounding these gestures of alterity this research suggests strategies for the proliferation of emergent radical concepts in Perth's experimental scene, with an emphasis on patient evolution that does not compromise the often-challenging nature of the music. The research employs a methodology of documenting arts practice that is foremost generative, encouraging a richer understanding of how experimental practices can collectively develop despite seemingly inharmonious aesthetic or conceptual underpinnings.

KW: alterity, experimental music, DIY, cultural studies, community music.

Carina NANDLAL

University of Melbourne

MSA

Vaudeville, Masks, and Mythology: Horses in the 1917 Ballet *Parade*

Picasso's designs for the ballet *Parade* (1917), with the score composed by iconoclast musician Erik Satie, created a furore in Paris upon its première. Police were called to the theatre to quell a near riot by those affronted by its contemporary circus theme and unusual format. The audience was especially disturbed by the appearance of the vaudevillian two-man horse in the middle of the work. The familiar mime of this comic creation took on a melancholy aspect in the context of the ballet. Consternation may have been stoked as the slapstick created by two-ballerinas pantomiming a standard vaudeville act was deliberately juxtaposed against the schematized elements in the Cubistic mask-like terrain of the face of the horse. Without a musical accompaniment, this section of the ballet was direct and uncompromising. This was the second representation of a horse in this ballet. On the curtain, which hung during Satie's joyful overture, a winged white circus horse was on prominent display. Complete with strap-on wings, this horse evokes the mythological Pegasus and has a ballerina precariously balanced on its back. Both the two-man horse and the winged Pegasus of the curtain reveal their fake pedigree and are clearly appropriations into the cultural milieu of the theatre. In this paper, I examine and contrast these two appearances of very different horses within the same work and draw conclusions about how Picasso and Satie faced the challenge of designing a contemporary modernist ballet.

KW: Picasso, Satie, Parade, representations of the horse, ballets Russes.

Nigel NETTHEIM
Western Sydney University

MSA

Searching for Compositional ‘Fingerprints’

The leading composers of the period of common practice (and beyond) reflected in their music not only emotions and impressions but also their individual attitudes to the world. This can be observed in ‘armchair conducting’, representing externally what is felt internally: a conception of the typical beating gesture characterising a given composer. This research takes its cue from the theory of Gustav Becking (1894-1945), whose ‘Becking curves’ represented graphically what he saw as the essence of a composer’s musical personality. With that approach, no two composers’ characterising gestures can convincingly be interchanged.

I have searched for score patterns (‘fingerprints’) which can be matched to those conducting gestures. Such fingerprints should appear consistently in the works of a given composer and only incidentally, if at all, in the works of other composers. For the purpose of this search it was necessary to determine the ‘scope’ of a conducting gesture, that is, the number of notated bars (1, 2 or ½) which each gesture covers. That determination is related to the appropriate tempo of the music and gesture.

Illustrations will be drawn here especially from Schubert. It is argued that fingerprints and their scope can be determined in many cases by this means. Other methods, which will be described, may be needed in some cases. Thus one can conceive how the music of the leading composers ‘goes’ on the basis of evidence found in the scores, matching this to proposed gestures. This may improve the understanding of the music and help bring about appropriate performances.

KW: compositional fingerprints, conducting gesture, ‘Becking curves’, metre, Schubert.

Tom O’HALLORAN
Edith Cowan University

ACMC

A Case for Innovation in Jazz through Integration of the Digital/Moving Image [Lecture Recital/Demonstration]

The incorporation of screens in our daily life is slowly impacting and reshaping our jazz listening experiences. Are new methods to engage with the digital image and ‘jazz’ performance more relevant now than ever before? How are composers and performers of jazz able to be agents of intentional works that embrace this extra dimension of multi-media?

The possibilities of digital and moving image within many other contemporary art practices are well known (Rugg et. al., 2007, Sukla, 2001). This paper will consider the impact of video and images as vehicles for innovation within jazz performances. The paper will begin by briefly positioning jazz within the multi-media and music performance paradigm, and also investigate any past and present ‘jazz’ works that have embraced this as an integrated conceptual focus. Attention will then turn to the technical manner in which this may be achieved by observing the performance environment, aesthetics, and current technology associated with artists such as Edit Bunker. The paper will then document my own first attempts at constructing a performing and improvising environment and creative works via Ableton Live 9 and Resolume Avenue 6 software.

I argue that by augmenting conventional performance modes of jazz with additional meanings via video or image, we can prime the creative and experimental spectrum of jazz with new possibilities for the twenty first century. Further, I suggest that this could contribute to wider notions of jazz (including a wider and more diverse range of participants) and have possible implications for such things as genre blurring, inter-textuality and multi-disciplinary outcomes and approaches.

KW: innovation, jazz, video, edit, Edit Bunker.

Tom O'HALLORAN

Edith Cowan University

MSA

Developing Approaches to Jazz Improvisation and Composition via Messiaen's *Vingt regards sur l'enfant-Jésus*

The harmonies of the French Impressionistic piano school have already deeply shaped aspects of jazz that are heard today, both from a pianistic perspective and the canon of compositions. As Modern Jazz has changed and evolved, there remains an increasing number of jazz musicians who also work within the broadened field of 'improvised music' that seeks inspiration inside - but also outside - the jazz lineage. I too am searching for musical systems that relate to improvising coherently within a non-tonal context. I am also searching for harmonic tools from pieces that can colour jazz tonal settings in a sophisticated and detailed manner; and I wish to experiment with ideas about piano orchestration within these improvised scenarios.

Oliver Messiaen's immense piano cycle, *Vingt regards sur l'enfant-Jésus* (1944) is an excellent representation of his mature harmonic style, in contrast to earlier works such as his *Preludes*, which exhibits more overt links and influences from Debussy. The *Vingt regards* offers a concentrated, substantial backdrop (a typical performance lasts around 2 hours) from which to borrow and transfer a rich harmonic language towards improvisation. These harmonic kernels from Messiaen can potentially be harnessed by improvisers in expanding an existing harmonic 'language', and by progressing aspects such as 'superimposition', quasi-tonal and non-tonal harmonic settings, as well as emulating piano-specific orchestration textures. Literature in the field that deals specifically (and in sufficient depth) with the transferral of Messiaen's harmonic devices to the realm of the jazz improviser/composer is almost non-existent, and especially so concerning the *Vingt Regards*.

KW: Messiaen, piano, improvisation, *Vingt regards*.

Jamie OEHLERS

Edith Cowan University

MSA

Developing a Median Melodic Tension Rating Tool for Jazz Analysis

The investigation of how improvised melodies diverge from standard diatonic chord/scale relationships, how long this diversion occurs for, and, importantly, the level of tension created from these departures, has been an essential component of my doctoral research. Commonly used melodic analytic methods, including set theory⁹ and Schenkerian analysis,¹⁰ proved either overly complex and mathematically driven, too reductive, or designed without consideration for standard jazz harmonic and melodic relationships. For this reason, I developed the Median Melodic Tension Rating (MMTR) tool.

The MMTR rates the tension of each note against individual chords and chord progressions and calculates the median tension rating within a phrase. The flow between consonance and dissonance within a phrase, across various phrases or within a complete solo can then be understood in multiple ways. Drawing inspiration from the methods of Howard Hanson, Alan Forte, Mark Levine and Fred Lerdahl, the development of the MMTR came with its own challenges but ultimately developed into a tool that clearly reveals melodic tension within improvised solos over harmonic progressions. The MMTR has other potential applications, including the ability to aid in the construction of unique scales for improvisation or composition. This paper will discuss the methods used in the development of the MMTR, how it is incorporated into jazz analysis, and its potential further applications.

KW: Median Melodic Tension Rating, jazz, improvisation, analysis, composition.

⁹ Forte, A. (1964). 'A Theory of Set-complexes for Music', *Journal of Music Theory*, 8(2), 136-183.

¹⁰ Larson, S. (1998). Schenkerian analysis of modern jazz: questions about method. *Music Theory Spectrum*, 20(2), 209-241.

Jonathan PAGET

Edith Cowan University

MSA

What the Method Books Reveal: The Silent Revolution in American Guitar Playing, 1825-1925

The continuing viability of solo guitar traditions at the turn of the 20th century has often been overlooked by devotees of the so-called 'classical' instrument (a designation of comparatively recent origin). Acolytes of the Tárrega School have perpetuated the myth that Segovia single-handedly ushered in a musical Renaissance after a period of comparative decline. However, recent scholarship reveals that older solo traditions remained intertwined with the phenomenally popular BMG (Banjo, Mandolin, Guitar) movement that swept the globe, and which catalysed rapid innovation and diversification. Guitar method books of this period offer an untapped source of information in studying this musical transition, and with the recent explosion of online archives a great many hitherto neglected methods have come to light. This paper attempts a preliminary survey of English-language methods from ca. 1850-1930, with particular attention to the guitar in America. Those of special interest include Feder (1858), Holland (1874), Winner (1891), Eiler (1896), Agnew (1901), Eaton (1903), Foden (1920), and Olcott-Bickford (1921), not to mention the growth of methods co-published in Australia in the early 20th century. Guitar methods are a veritable mirror of broader musical and cultural cross-currents, reflecting the democratisation of musical taste and the 'Americanisation' of popular culture, as well as revealing myriad insights for Romantic performance practice that have escaped widespread notice. At the same time, these methods demonstrate the growing canonisation of earlier nineteenth-century masters, providing compelling testimony that traditions of complex solo guitar music were never truly forgotten.

KW: classical guitar, BMG movement, guitar method books, nineteenth century.

Simon PERRY

Denis COLLINS

University of QUEENSLAND

MSA

Undergraduate Musicianship and the Keyboard Lab: Issues in Researching and Evaluating a Pilot Project

This project was motivated by the increasing and alarming variance in musicianship skills amongst incoming students in Australian music schools, which leads to cohort-wide problems in progression, retention, and quality of learning experience. Musicianship is fundamental (involving essential skills for composition, performance, music education, and musicology) and it is therefore critical to address the needs of this area.

Within the context of a curriculum review of musicianship teaching in [name withheld], a revised course in introductory musicianship was piloted, aimed at beginner level. The overall aim was to move from a lecture-based format to an environment that integrated flexible delivery and small-group, active learning concentrating on keyboard praxis. The major objective (in line with recent research on embodied learning and the pedagogical value of keyboard application) was to make the theoretical and practical components better integrated. Course content was rewritten to comprise a basic reference manual of terms and concepts, a suite of short video modules, lesson plans based around the development of keyboard musicianship, a face-to-face teaching mode exclusively situated in an interactive keyboard lab, and suitably adjusted assessment processes. The pilot-program implementation was evaluated using pre- and post-experience student surveys, teachers' reflective journaling, as well as results comparison across old and new course offerings.

This presentation outlines our approach to this pilot program and includes provisional findings on the project's successes, limitations, and potential for further expansion into the fuller suite of musicianship courses. Consideration will also be given to the challenges of resourcing and infrastructure within the current institutional environments.

KW: musicianship, keyboard lab, blended learning.

Adam PINTO

University of Western Australia

MSA

Through a Glass Darkly: Source and Process in the Music of Roger Smalley

[Lecture Recital/Demonstration]

Through a Glass Darkly is the title of a CD featuring the composer-pianist Roger Smalley performing in a collection of his chamber music. In these compositions, Smalley uses fragments taken from works by the Romantic pianist-composer Frédéric Chopin. 'Deconstruction and reintegration' of material from a variety of sources is a recurring feature in Smalley's compositional process, dating back to 1965 and his composition *Gloria Tibi Trinitas* /—a work that was influenced by the cantus-firmus approach of Peter Maxwell-Davies. How does knowledge of these procedures change the way listeners experience these works and alter their appreciation of them?

This lecture-recital will explore Smalley's engagement with existing material in his compositional process. An analysis will be presented focusing on an excerpt from the *Concerto for Piano and Orchestra* (1984-85), which is a work designed to create tangible engagement between audience and performers. After an analysis of sketches to illustrate Smalley's compositional process and a description of the context in which it occurs, a performance will be given of the source composition by Schumann, a suggested inspiration for the musical idea from Chopin, and the final composition: the cadenza from the *Concerto*. Listeners may consider for themselves whether the explication of compositional processes and techniques through musicology distorts the meaning of the music we experience, whether it enhances or diminishes our musical experience, and perhaps even question whether Smalley's own description of his musical process is itself misleading.

KW: Smalley, Chopin, Schumann, composition, analysis.

Daniel PITMAN

University of Adelaide

ACMC

Sounds in Space: A Folio for Analogue, Digital, and Binaural Synthesis

Binaural synthesis is a method of spatialisation that does not rely on having multiple channels of speakers. Instead, the inter-aural level and time differences are combined with the acoustic architectural properties of the room, as well as the head and ears of the listener. These properties create a vivid and very personal sense of spatialisation using two isolated channels (ie. headphones/earbuds), and is perfectly suited to VR applications. As a result, binaural audio has received renewed interest in the media industry in recent years.

To take advantage of this interest in musical performance is tricky, limited by the requirement that each listener has his/her own stereo feed isolated from others. Each listener is, essentially, at the centre of the performance which unfolds around him/her. If speakers were to be used, the channels would combine to create odd phasing and frequency filtration that would ruin the effect and be totally different depending on the seating arrangement of the audience. This challenge can be overcome with some adaptation.

This paper will discuss several examples of both analogue and digital binaural synthesis currently in use. It will go on to propose other solutions and their creative potential for musicians. The paper is paired with a concert piece, by the author, for a VR-based binaural musical interface that explores the new range of creative possibilities for both composers and performers in this intimate mode of performance.

KW: binaural synthesis, VR, spatialisation.

Jordan PROCTOR

Edith Cowan University

MSA

Potter's World: Three Piano Sonatas from 1818

At a time when English-born musicians were deemed to be inferior to their continental counterparts, Cipriani Potter (1792-1871) was a notable exception. This was no doubt due—at least in part—to a pedigree that boasted Mozart as a distant teacher (via Attwood), and Beethoven as a friend and advocate. Of even greater significance, however, were Potter's studies with Joseph Wölfl (1805-10), from whom he learned not only the art of composition—in particular how to control form and texture in the Viennese manner—but also the ability to play the piano to a standard beyond his English contemporaries. Whilst most of the pianists of Potter's generation were content with playing to the gallery and with writing tuneful rondos and operatic potpourris, Potter was either memorising the entire *Well-Tempered Clavier* (under Wölfl), studying counterpoint (with Aloys Förster, at Beethoven's recommendation), or writing serious music that deliberately sought to be set apart from England's standard fare.

This paper will consider Potter's three piano sonatas (1818) in light of these considerations. Beethoven, who Potter met in Vienna in 1817, provided particular artistic stimulation, encouragement, and musical models for emulation. These threads will be drawn out, as will the relationship between Potter's sonatas and those by Wölfl. Whilst in middle age Potter went on to become one of the most successful figures in British musical life (as Principal of the Royal Academy of Music and a darling of the Philharmonic Society), his relatively long life, coupled with the fast pace of change in British taste and his reluctance to 'move with the times', resulted in his music being largely ignored later in his life, and by posterity. Cipriani Potter has yet to receive the renaissance that he undoubtedly deserves. As we look through the looking glass to Potter's world, it is my hope that we can begin to redress this neglect.

KW: Cipriani Potter, piano sonatas, early nineteenth century, British music, London.

John RALPH

University of Western Australia

MSA

Reflections of Home and a Mirror to the Future: An Exploration of the Music of the Swan River Colony Pioneers

The development of the Swan River colony in 1829 was rare in that unlike the penal colonies of Sydney and Tasmania or the military outpost of Albany, it was conceived as a free settlement. This attracted a much broader social spectrum, from aristocratic landowners to artisans, carpenters to servants, as well as soldiers and religious leaders and their wives and children. On researching this subject, I found that little has been written about the music that these pioneers would have brought to the fledgling colony. *Apollo and the Pioneers* (1973) by AH Kornweibel explores a whole century in 97 pages, and Anne Carr Boyd, in her 1963 doctoral thesis, devotes only two pages to the issue.

By looking at musical fashions in nineteenth-century Britain as well as archival documents sourced from a range of institutions from the early days of the colony, we can revisit this period in Australian history and begin to assemble some idea of the music the settlers would have brought with them and how this music would have been used: for relaxing and bonding; to remind them of home; to reflect the society they had left behind; and to reinforce and consolidate ideas of empire.

Less than 18 months after the first landing, the first truly Western Australian song was written, indicating a society that was adapting, mirroring and embracing its new surroundings—albeit with a nod to the old country.

KW: Swan River Colony, music-making, West Australian song.

Tracy REDHEAD

University of Newcastle

ACMC

The Emerging Role of the Dynamic Music Producer

Dynamic music is an over-arching term describing music in which data is central to the composition and/or production of the work. This paper provides a review of the terms that are used to classify a wide range of dynamic music works in order to highlight the fact that music forms are changing along with the tools used to produce them.

Research on artistic approaches of dynamic music making is needed due to the complex nature of developing, composing and distributing dynamic music products. These artistic products usually involve custom-built software and expert interdisciplinary skills. This creates a problem for musicians and the music industry wanting to embrace changes in technology and communication.

This paper suggests that this problem can be resolved by a new artistic role called 'The Dynamic Music Producer' (DMP), which merges interactive technologies with traditional music making.

KW: dynamic music production, game music, music composition.

Goetz RICHTER

University of Sydney

MSA

A Performer's Aesthetic: The Mystery of Alma Moodie

[Lecture Recital/Demonstration]

Alma Moodie was one of the most prominent violinists of the 20th century. Born near Rockhampton in 1898, Moodie travelled to Europe at the age of nine. She collaborated with important composers of the early 20th century including Reger, Pfitzner, Krenek, von Schillings, Stravinsky and Atterberg. Despite attracting significant attention and support, Moodie's career was tragically cut short by an early death in 1943. We do not seem to have any recordings of Moodie's playing.

This lecture-recital will initially reconstruct what we can know about Moodie's playing through the interpretation of historical sources and discussion of a number of solo violin works that were written for Moodie by Eduard Erdmann, Ernst Krenek, and Max Reger. I will argue that we can establish, with clarity, important stylistic and even personal features of the aesthetics of musical performance without reference to sound recordings. In the second part of the lecture-recital I will suggest that sound recordings, and in particular their objectifying analysis, may in fact deflect our attention from the essential characteristics of a performer's aesthetic. My argument proceeds from Adorno's analysis of the fetishisation of music and Husserl's concept of intentionality, and shows that an understanding of the essential aesthetic characteristics of music and musical performance is only possible if we achieve a clear view of a musician's intentionality, lived experience, and aesthetic formation. This has significant implications for the methodology of so-called historically informed performance practice that relies on objectifying aesthetic reconstructions of historical recordings.

KW: Alma Moodie, violin, Adorno, Husserl, reconstructing performance aesthetic.

Damien RICKETSON
University of Sydney

MSA

**Trauma and the Voice:
Terror, Opera and Feminism with *The Howling Girls***

The Howling Girls is a wordless opera that explores the female voice and challenges our conceptions of hysteria. Co-created by director Adena Jacobs and composer Damien Ricketson, the work was inspired by an anecdote that emerged in the wake of the September 11 terror attacks. According to the anecdote, five teenage girls presented themselves separately to hospitals unable to swallow, believing that some debris or body-parts from the destruction had lodged in their throats. The doctors who examined them found no physical obstructions. The haunting image has been read as a collective expression of trauma and hysteria. Jacobs and Ricketson's sensory non-verbal creative response, featuring soprano Jane Sheldon and a troupe of teenage performers, was premièred in 2018 by the Sydney Chamber Opera. The opera forges a visceral protolanguage that seeks to communicate directly with the body and to reconstitute the voice.

The creative development and critical reception of *The Howling Girls*, together with reference to an emerging body of experimental vocal works and feminist literature, is analysed to look at ways in which trauma may be inscribed upon the voice and how 'agency' might be reflected in compositional processes that seek to unlock new modes of expression from untrained performers. *The Howling Girls* is positioned as a critique of the dominant patriarchal depiction of feminine frailty that is epitomised in the operatic 'mad scene'. The image of female hysteria—a history of not being believed and of speaking a language deemed irrational and unintelligible—is refracted as a subversive mode of communication with the power to disrupt and undermine familiar systems.

KW: new music, opera, feminism, experimental vocal music, music and trauma.

Kathryn ROBERTS PARKER
University of Sydney

MSA

Affective Song in Shakespeare's *Love's Labour's Lost*

Love's Labour's Lost is a play whose satirical focus has remained ambiguous throughout the history of Shakespeare scholarship. This paper will demonstrate how the four songs within the play reveal meanings beneath the surface of the text. In particular, I will explore how music forms a part of the intellectual satire that defines the play in its satirisation of European humanism. Ranging from ironic musical performances full of ornamental display to speech-level singing within dialogue, these songs utilise both skilled singers and actors to make a mockery of King Navarre and his men through Shakespeare's use of vocal music. My analysis explores the depth of humanist influence on the play by focusing on the relationship between humanist principles of rhetoric and musical affect in the delivery of four songs that are either implicit in the playtext or identifiable with a stage direction. I examine these musical examples in conjunction with evidence that the wider text is regularly drawing on the European performance style of Commedia dell'Arte, an Italian style of comedy that both utilised humanist ideals and satirised them in character archetypes. In demonstrating this connection, I will reveal how the text of *Love's Labour's Lost* uses music to satirise European humanism even while the characters are valorising this philosophy throughout the play.

KW: Shakespeare, Love's Labour's Lost, affective song, Commedia dell'arte, satire.

Victoria ROGERS

Edith Cowan University

MSA

The Celluloid Piano: At the Movies with Eileen Joyce

Born in Zeehan, Tasmania and raised in the goldfields of Western Australia, Eileen Joyce (1908–1991) forged a brilliant international career as a concert pianist in the 1930s, 40s, and 50s, performing with the most eminent conductors and orchestras throughout the United Kingdom, Europe, America, Africa, the Far East and Australia. Joyce also forged new performance pathways through her involvement in the pioneering BBC radio and television transmissions of the 1930s, through her work in the film industry, through her participation in the early music revival in the UK, and through a glamorous concert presence that brought new audiences to classical music. This paper explores one of the little-known aspects of Joyce's career: her work in film. She was involved in eight films over the nine-year period 1943-52, providing sound tracks for four of the films and appearing as herself in the other four. These eight films, which include two all-time classics (*The Seventh Veil* and *Brief Encounter*), provide a metaphorical looking glass through which to view not only the innovation and experimentation that followed the incorporation of sound into celluloid, but also some of the more progressive aspects of Joyce's career. The presentation will include a number of fascinating film clips.

KW: Eileen Joyce, piano, film music.

Jeremy ROSE

University of Sydney

SIMD

***Nyilipidgi*: Exploring New Collaborative Archetypes in the Wilfred Brothers and Paul Grabowsky**

The integration of indigenous music into Western art music by composers is often rife with the criticism of misappropriation. In Australia, underlying political and ethical issues surrounding intellectual property and cross-cultural borrowings have become increasingly a part of the musicological conversations about the music of Sculthorpe, readjusting the power imbalance inherent in earlier white Australian attempts to engage indigenous music. Collaborations between celebrated Australian jazz pianist Paul Grabowsky and the Wägilak Group from Arnhem Land, however, are unique in their use of improvisatory processes to synthesise musical elements from jazz, Western Art Music and the manikay musical tradition. These purely improvised projects, such as *Crossing Roper Bar*, have allowed an 'equal contribution' by both musical parties to flourish. Their musical outcomes, however, have often been polarising.

Grabowsky's recent award-winning work *Nyilipidgi*, featuring Grabowsky himself with David and Daniel Wilfred and the Monash Art Ensemble, marks a significant shift in Grabowsky's approach with the apparent arrangement of the Wilfred songs for large improvising ensemble. This paper explores how *Nyilipidgi* extends its collaborative archetype from purely improvised to composed material, allowing the Wilfred brothers space to continue to explore the concept of manikay while incorporating both improvisation and composed material. The paper also explores how this can serve as a model for future collaborations, and whether it might offer a path towards cultural reconciliation.

KW: Paul Grabowsky, Nyilipidgi, collaboration, Wilfred Brothers.

Helen RUSAK

Edith Cowan University

MSA

Follow Yvette: Music to Accompany the Murder of a Remittance Man at a 1920s Perth Ball

In the early hours of Thursday 27 August 1925, Cyril Gidly was shot by his former fiancée Audrey Campbell Jacob at a charity ball held in Perth's Government House Ballroom. It occurred following the performance of the thirteenth item on the program, *Follow Yvette*, at which point the rest of the evening's musical program came abruptly to a close. This paper addresses how the musical program for the ball mirrors the darkness of early colonial life of Perth. In a society founded by English gentlefolk, nostalgia for the homeland was strong in this isolated city on the Australian West coast and Perth's cultural life reflected this. The song that preceded the murder, *Follow Yvette*, was composed by Ivy Janet Aitchison (1886-1971), who was better known as Ivy St. Helier—a British stage actress, composer and lyricist who starred in productions and films of Noël Coward's musicals, and who was a successful composer in her own right. The lyricist for *Follow Yvette* was Percy Greenback (1878-1968), who was also a successful lyricist for Edwardian musical comedy. The song exists in a recording by Gladys Moncrief OBE (1892-1976), Australia's 'Queen of Song' who featured in performances and recordings of musical theatre and opera. This paper discusses the sentiment of the music within the context of murder in the British post-colonial outpost of Perth.

KW: Ivy St. Helier, Perth, Edwardian musical, Audrey Jacob, Cyril Gidley.

Robin RYAN

Edith Cowan University

MSA

'Beneath the Slender Gums He Sleeps': Mirroring Australian Environments in the Open-Air Carolling Movement

During Australia's dry December, traditional and contemporary modes of carolling shape the sight and sound of the key Christian festival of Christmas. In recent years, family-focused events, which manifest themselves nationally in the open-air environments of beach, bushland and park, have largely superseded the more traditional carolling within hallowed doors. While the annual massed *Carols by Candlelight* concerts televised from Melbourne's Myer Music Bowl and the Sydney Domain elaborate quasi-hysterically on familiar themes, churches and councils stage candlelit events in local outdoor spaces.

Based on research into creative connections between belief, music and multi-sited performance venues, this paper considers how carolling both reflects—and is enhanced by—the environmental spheres of ambience and sound. Carol singing from 'inside the soundscape' (Westerkamp 2001) holds up a mirror to the sky—a revelation of the magical, and the mysterious nature of music's power so classically enshrined in the gospel account of the heavenly host of angels proclaiming a message of peace to an audience of shepherds out in the fields (Luke 2: 8-14).

Taking into account the continuities and ruptures between traditional northern hemisphere carols and a corpus of original Australian carols referencing iconic landscape imagery, alfresco performance potentially promotes increased respect for creation and the health of nature. It is suggested that (previously silenced) Indigenous voices be featured at Carols by Candlelight events to promote a cohesive national social mood at Christmas. Scope remains, furthermore, for visual images of the nativity so bountifully represented in Sherman and Mattingley (2017) to be expressed, complementarily, in new Indigenous song.

KW: ecomusicology, Australian carolling, music mirroring nature, Indigenous art and music, 'place, power and peace'.

Melinda SAWERS
Melbourne Grammar School

SIMD

How Music Education can engage with Aboriginal and Torres Strait Islander Histories and Cultures as a Cross-curriculum Priority

Since 2014, the Australian Curriculum has embedded three cross-curriculum priorities across its twelve learning areas. Among these is the cross-curriculum priority for Aboriginal and Torres Strait Islander Histories and Cultures, which many Australian educators have considered essential to the Australian Curriculum since its inception in the 2008 *Melbourne Declaration on Educational Goals for Young Australians*. Originally envisaged as being woven into the teaching of every school subject at every stage of learning to enable young Australians to gain deeper understanding and appreciation of Aboriginal and Torres Strait Islander histories and cultures, the teaching of this priority has nonetheless been sporadic, unsupported and uneven in common practice. Individual teachers who attempt to draw upon their own Aboriginal and Torres Strait Islander interests, experiences and networks to develop and deliver suitable curricula for their own subjects are usually a minority within schools. Music teachers who teach content that engages with Aboriginal and Torres Strait Islander Histories and Cultures might therefore be the only teachers to be doing so at their year levels. In this presentation, I will address the paradox faced by Australian school teachers who attempt to develop and deliver curricula that are suitable for music classrooms, while also fulfilling the broader educational objectives of the Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority. Drawing upon my long experience of developing and delivering curricula and related policies to fulfil these dual objectives, I will explore the opportunities for music educators seeking to engage students with this priority throughout their teaching, as well as endemic challenges for its resourcing and maintenance as the 2020 Australian Curriculum review approaches.

KW: Australian curriculum, Aboriginal and Torres Strait Islander histories and cultures, cross-curriculum priority.

Tommy SEAH
Edith Cowan University

MSA

Lost in Time: Revealing Approaches to Rubato and Dynamics in Recordings of Russian Pianists at the Turn of the Century
[Lecture Recital/Demonstration]

Russian piano music and pianism flourished in the late nineteenth century and the early twentieth century through two main institutions: the Moscow and St Petersburg Conservatories. The Moscow Conservatory arguably played a pivotal role in producing great pianists and composers, and scholars suggest that John Field, Franz Liszt, Anton Rubinstein, and Russian Nationalist composers are among the main exponents of what is understood as the Moscow piano style. Many Russian pianists of the time made recordings utilizing wax cylinder and reproducing piano roll technologies, the earliest of which can be traced back to the 1880s. The performances of pianists whose traditions are well rooted in the styles of the late Romantic era are captured in these early recordings. The analysis of rubato and dynamics in early recordings therefore provides an insight into the performance practices of the time.

This research aims to identify some key elements of the Moscow piano style of the late nineteenth and early twentieth centuries. The recordings that are selected for study satisfy two selection criteria: they feature a Russian pianist trained at the Moscow Conservatory; and the work performed is Russian. Recordings of three contrasting Russian pianists—Sergei Lyapunov, Sergei Rachmaninov and Josef Lhévinne—are analysed using computational means, revealing a number of aspects of style such as tempo, rubato, notes inégales, and dynamics. These aspects of style are then discussed alongside historiographical and pedagogical sources.

KW: Russian piano music, Moscow piano style, computational analysis of historical recordings.

Philip SHIELDS

University of Western Australia

MSA

Through the Looking Glass of a Symphonic Poem by Malipiero: A Young Italian 'Turk' and Dante's Heroic Journey

Young Italian composers born in the late nineteenth-century—a century fascinated by the grotesque and macabre in *arte figurativa*—wanted to renew the Italian instrumental canon. Italy, dominated by opera for a century, was now a new nation needing a new musical language. This paper explores symphonic poems with an extra-musical basis, linked themes that are portrayed in the figurative arts, and Malipiero's admiration for Strauss's tone poems. It was Malipiero's 'young Turk' moment and his extra-musical text would be no less than Dante's epic *L'inferno*. Figurative images of *L'inferno* had begun to appear since the poem's publication in 1314, with the most graphic and terrifying being those of Gustave Doré (1832-1883) published in the years leading up to Malipiero's symphonic poem *Sinfonia degli eroi* (1905). Using visual references to Doré's figurative images of Dante's poem and sound bites from Malipiero's score, this paper will unfold the remarkably detailed depiction of Canto III. The paper will address both the macro and micro detail of the score and show Malipiero's remarkable musical evocation of concrete elements and the emotions of the damned souls—and even the presence of *Satana* himself. From the first notes of the ominous theme that places Dante and Virgil, his guide, in front of the gates of Hell, Doré's images come to life. The hellish journey will be shown to be framed within a two-dimensional form theorised by Canadian musicologist Steven Vande Moortele as Malipiero responded to the reality of Doré's figurative art.

KW: Italian, nineteenth-century, Malipiero, symphonic poem, Vande Moortele.

Anthea SKINNER

Monash University

MSA

Disability Music in Australia: Education, Therapy, and Culture

Australia has a thriving disability music culture made up of performers who use their music to reflect their cultural identity as members of the disability community and their lived experience of disability. However, on closer inspection one notices a glaring omission within this community of musicians: a distinct lack of instrumentalists.

Whilst a number of musicians internationally are proving that disability need be no barrier to professional practice as an instrumentalist—percussionist Evelyn Glennie (UK), horn player Felix Klierer (Germany) and violinist Gaelynn Lea (USA), to name but a few—young people with disabilities in Australia do not seem to be benefiting from the same music education opportunities as their able-bodied peers. Learning to play a musical instrument to a professional standard is something that can take a lifetime and it is a process that traditionally begins in childhood. Without childhood instrumental education, disabled musicians either delay their education until adulthood, a situation which causes added disadvantages over and above any impairment they may have; or they are forced to rely on able-bodied instrumentalists to help them to realise their work, potentially removing creative control from the hands of people with disabilities.

This paper examines the barriers faced by children with disabilities in accessing instrumental music education in Australia, including the impact of the recent introduction of the National Disability Insurance Scheme (NDIS), and explores the ways in which music therapists, educators, and professional practitioners can come together to remove these barriers.

KW: music education, disability, music therapy, Australia, instrumentalists.

Ryan SMITH
Independent Scholar

ACMC

Animated Notation Workshop

This workshop has been designed to investigate the theory and practice of Animated Notation. It will be divided into four sections. The purpose of Section 1 is to provide an historical and technological context, as well as a general introduction to contemporary animated scoring practices and animated music notation. In Section 2, a taxonomy of high-level and low-level animated score functionalities and symbols will be posited in order to provide a consistent terminology with which to approach animated scores in theory and practice. In Section 3, attendees will be encouraged to participate in a series of hands-on explorations of a variety of animated score functionalities; and in Section 4, a theory of animated music notation will be presented simultaneously with an extension of the hands-on practices experienced in Section 3. Each section has been designed to encourage discussion both throughout and upon its completion. Workshop attendees are strongly encouraged to bring instruments, although this is by no means necessary.

NOTE: Given the 30-minute time limit, this workshop will focus primarily on Sections 2 & 3—the taxonomy and hands-on sections.

KW: animated notation, workshop, democratization, rhythmic complexity, percussion.

Paul SMITH
University of New England

MSA

A Queerdom of Our Own: New Opera Comes Out of the Closet

The intersections of opera and queer are largely, and perhaps necessarily, unstable. Much of the literature dominating this area argues that opera is essentially queer owing to its diverse audiences, complex history of gendered performance practices, and the way opera is situated next to the grand and canonically masculine spectacle of the symphony or concerto. I suggest, however, that opera is dominantly tied to its late nineteenth-century incarnation, the grand spectacle, and thus deeply entrenched within a capitalist framework that operates within an exclusive heteronormative realm that is anything but queer. In this paper, I draw on Eve Kosofsky Sedgwick to argue that the relational qualities of the queer label have resulted in an analytical stumbling block for the highly varied proliferation of practices observable in today's opera landscape, and that this necessitates a redefinition of queer opera. I will focus on new operas and position them as being inherently queer as they move against the hegemonic traditional opera spectacle; I will also suggest that opera as a medium is capable of recasting the world in which it is made through its unique aesthetic faculties. I will specifically focus on my own opera in development, *Chop Chef*, written in collaboration with the novelist Julie Koh, which is a satire of reality tv food competitions. The operatic representation of diverse Australian figures likely to pop up in the reality tv sphere is a process that outlines an alternative, subversive and queer form of opera.

KW: opera, new music, queer, composition, Chop Chef.

Stewart SMITH

Edith Cowan University

MSA

Performing the Organ Works of J.S. Bach in Nineteenth-Century England

Performing the organ works of JS Bach in nineteenth-century England was no straightforward matter. At the outset—well before a player began to formulate an interpretation, let alone read between the lines—there was an evident incompatibility between English-style organs and those instruments familiar to JS Bach. Whilst the earlier manuals-only English instruments posed obvious problems in realising Bach's pedal lines, England's post-1850 orchestral-styled instruments were similarly mismatched when pitted against the clear textures and balanced choruses of the German *werkprinzip* organ. Nevertheless, flourishing performance traditions arose, albeit ones that were arguably far removed from those known to Bach. It was British ingenuity, and eccentricity, that saw Bach's *pedaliter* organ works being realised in various practical ways, for example as organ duets and trios, as string-based chamber music, and as duets for piano and double bass or piano and cello. Later in the century, not only did the English organ acquire pedals; it also acquired the ability to colour individual lines and ultimately to treat Bach as one might treat Wagner. Through surviving instruments, contemporaneous performing editions, written accounts in the periodical press, and later witnesses in the form of sound recordings, it is possible to resurrect many of the stylistic features and interpretive norms of these traditions. This paper will describe my recent work in this area and will also discuss the implications for researching and rebirthing the kind of Bach performance tradition many would prefer to keep suppressed.

KW: Bach, organ, nineteenth-century English performance practice.

Andrew SNEDDEN

Edith Cowan University

MSA

Letter and Spirit: Cultural Exegesis as Methodology in Nineteenth-Century Historically Inspired Performance (HIP)

It has always been clear that culture has a profound influence on artistic choices, especially in music composition. However, the effect of cultural worldview on the elements of music performance practice has not been sufficiently explored by scholar-musicians pursuing an historical approach. The modernist culture shift was not merely a gradual transition from one era to the next, but rather a conscious and culturally violent rejection of the immediate past. This includes a repudiation of core Romanticist metaphysical beliefs, and the adoption of reductionist, materialist, and structuralist views of meaning.

Firstly, a modernist cultural exegesis explaining performance choices over the last century is necessary to reduce the anachronism of Romanticist repertoire performed in modernist style. Secondly, an understanding of the links between specific Romanticist cultural characteristics and practices of nineteenth-century performance is essential for both stylistic execution and heart-and-mind performance. This paper will briefly outline both Modernist and Romanticist worldviews and chart their effects on Modernist, early HIP and Romanticist performance styles. The overarching worldview and beliefs of Romanticist culture are arguably expressed through many elements of performance practice. Ultimately, our choice is not simply between differing sets of performance practices, but between opposing answers to a fundamental aesthetic question: do we seek to present this music to attempt expression of its deepest cultural meaning, or is this message now unimportant and irrelevant for contemporary audiences?

KW: culture, historical performance, Romanticist, Modernist.

Kristal SPREADBOROUGH

University of New England

MSA

Between Pleasure and Pain: A Comparative Study Exploring the Role of the Voice in Conveying Pleasure and Pain in Modern and Baroque Music

Der vollkommene Capellmeister, written by Johann Mattheson in 1739, provides a useful tool for the analysis of emotion in music from the late Baroque period. Since that time, many theorists have considered the relationship between emotion and music, especially in the voice. Roland Barthes provides one well-known example from the mid-twentieth century, particularly *The Grain of the Voice*. More recently, scholars such as Theo van Leeuwen and Serge Lacasse have theorised how voice qualities may convey emotion in modern popular music. David Huron and Patrik N. Juslin have offered a different kind of insight, adopting a psychological approach to the study of how music might arouse emotions.

These texts will be taken as points of departure in this paper, which investigates how the emotional themes of pleasure and pain are conveyed through the voice. The historically contrasting styles of Baroque and modern popular music will be examined. George Frideric Handel's *Tornami a vagheggiar* will serve as a case study for the late Baroque period. This will be compared with the modern popular song *Pleasure and Pain* by The Divinyls. Through this comparison, and through consideration of texts contemporary to the musical examples, this paper aims to uncover the role of the voice, especially its timbre, in the expression of pleasure and pain. Such an examination may also yield insights into the similarities and differences between the way these emotional themes are expressed and conceptualised in these examples.

KW: voice, timbre, emotion, pleasure and pain, Baroque music, modern music.

Scott STICKLAND

Rukshan ATHAUDA

Nathan SCOTT

University of Newcastle

ACMC

A Framework for Real-Time Online Collaboration in Sound Production

This paper presents a hybrid framework that addresses the limitations of established approaches to online collaboration between musicians and producers. Currently, there exists a general dichotomy between synchronous unilateral, or asynchronous multilateral, approaches. This new framework seeks to bring together the benefits and efficiency of real-time interactions with multiple concurrent collaborators while preserving high-definition audio.

A synchronous approach streams high-definition audio, which is inherently bandwidth and processor intensive. Once audio data moves from a local network to the internet, it is increasingly subject to discernible latency and loss. In minimising these limitations, synchronous collaboration is typically limited to a restricted number of concurrent connections. The inherent advantages of the real-time nature of such an approach provide for remote high-definition audio recording and monitoring, instantaneous decision making and time-efficiency.

In asynchronous, multilateral approaches, multiple collaborators upload/download from a central cloud repository and collaborate asynchronously. The sharing of newly-recorded audio is performed post factum, resulting in drawn-out discussions (often text-based), an increase in revisions, or indeed the scrapping of existing work altogether. The musically creative and time-efficient nature of simultaneous connections no longer exists.

The presented framework's pre-downloading of high-definition audio content between collaborators avoids the need for data-intensive transmission in real-time, while synchronous streaming of remote control data, voice and text enable real-time sound production collaboration.

KW: synchronous/asynchronous online collaboration, sound production, high-definition audio, remote control data.

Thomas STUDLEY
Jon DRUMMOND
Nathan SCOTT
Keith NESBITT
 University of Newcastle

ACMC

Designing for Stochastic Game-Based Composition with Max & Unity

This paper explores the design of digital, composition-based games that enable players to enact creative musical decisions via symbolic gameplay interactions with a stochastic music generation system. Digital game technologies continue to emerge as a versatile platform for researching generative music systems, with past applications ranging from the design of new instruments and interactive ‘sound toys’ to assistive compositional tools. Underrepresented in this space is an exploration of the interplay between musical decision-making processes and more formal gameplay interactions—or rather, ‘composition games’. This paper investigates this intersection as an avenue for exploring new forms of interactive composition in an accessible and engaging environment. Related media are first reviewed to inform a discussion of the conceptual differences between the proposed composition games and existing musical applications of game engines. The paper then details the use of Max (Cycling ‘74) and Unity (Unity Technologies) in the ongoing development of a set of demonstrative creative works, the examination of which suggests key design elements for future composition games. The research indicates that further investigation at the nexus of generative music systems and formal game design holds the potential to unearth new insights regarding real-time interactive music composition.

KW: music games, interactive composition, stochastic music, Max, unity.

Matt STYLES
 Edith Cowan University

MSA

Saxology: Recasting Cross-Genre Music for the Saxophone
 [Lecture Recital/Demonstration]

While the saxophone is known for its contribution to the American jazz genre, the Western classical canon of works—although surprisingly wide given its young history—is still a relative stranger. Perhaps what is even less well known is the way in which the saxophone repertoire has markedly increased its scope in recent decades, not only to include but also to whole-heartedly embrace works that borrow and effectively combine musical genres. This, arguably, sets it apart from other instruments.

‘Saxology’ is a project dedicated to highlighting the wide-ranging musical and stylistic capabilities of the saxophone. A result of an ECU ECR grant, this project identified, adapted, re-interpreted, recorded, catalogued and published Australian cross-genre works that feature the saxophone in a unique trio instrumentation (saxophone, piano, percussion) in an album entitled *Home by 11*. Through the process of interpreting, capturing and conveying these works, this study also touched on how cultural diversity might be reflected through cross-genre (sometimes referred to as ‘third stream’) saxophone music, perhaps beginning to develop what might be a uniquely Australian version of the ‘cross-genre’ or ‘third stream’ proposition.

This lecture-recital will highlight the enormous stylistic capabilities of the saxophone, contributing to the interpretation, pedagogy and performance practice of cross-genre music featuring the saxophone. The performance component of the lecture will feature saxophone, percussion and piano and will present the findings on these adapted works by selected Australian composers.

KW: saxophone, cross-genre, third stream, saxology, reimagining, Australian works.

Matt STYLES
Luke HOPPER
Jessica WATSON
 Edith Cowan University

MSA

Saxophone Injury Prevention and Rehabilitation

Like many musical instruments, the saxophone requires the musician to put in hundreds of hours of preparation for rehearsal, teaching, research and performance, all of which can lead to a number of injuries. Unfortunately, there seems little research investigating injury prevention or rehabilitation for saxophone players. This paper hopes to raise awareness of potential injuries through an account of two case studies and their journey towards the discovery of causes and possible solutions.

The first case study focuses on the lead author, who had been the subject of a debilitating series of injuries from 2008-2012. These injuries dramatically affected his ability to perform professionally on the saxophone. The causes and symptoms were initially unidentified and with no known precedent, the problem intensified and involved an increased number of muscles, resulting in muscular dysfunction.

The second case study utilizes the experiences of a saxophone colleague from the ANU who has for many years suffered severe back problems as a result of practicing and performing. As a result he, in conjunction with the engineering department at the ANU, developed an ergonomic device potentially relieving much of the weight from the neck and back and allowing safe rehearsal and performance practices.

This paper details the injury and rehabilitation 'journey' of the lead author, at the same time highlighting the need for injury prevention in saxophone pedagogical and performance practices. The paper will also present the findings of a Motion Capture and EMG study analysing the efficacy of an ergonomic stand for the prevention and rehabilitation of injured saxophonists.

KW: saxophone, injury prevention, rehabilitation, pedagogical & performance practices.

Zoltán SZABÓ
 University of Sydney

MSA

Bach Reworked: The Nineteenth-Century Reception History of the String Solos

While the editorial history of Johann Sebastian Bach's Violin Sonatas and Partitas (BWV 1001-1006) and Cello Suites (BWV 1007-1012) is comprehensively mapped out in scholarly writings, their nineteenth-century reception history has been less scrutinised. This reason for this might be, at least in part, that these compositions did not enjoy the same iconic status two hundred years ago as they do today, and were not performed nearly as much as, for example, the great choral or keyboard compositions of the cantor. Surprisingly, there is no written evidence of a public performance of any of the violin solos in its original form until 1855 and the cello suites even later, in 1867. The richly documented Bach revival is said to have started in 1829. That being the case, it is worth enquiring into the possible explanations for the apparent lack of interest in public performances of the solo string repertoire for much of the nineteenth century.

This paper discusses some of these reasons for this and presents some examples of the attempts of several highly regarded musicians to popularise Bach's solo string works, for example, the Chaconne from the Partita in D minor (BWV 1004). The paper goes on to focus on one particular case, the so-called 'Konzert Fassung' (Concert Version) of the cello suites by Friedrich Wilhelm Grützmacher. This virtuosic adaptation of these works was played by Grützmacher in his concert tours to win his audience over.

KW: cello suites, violin sonatas and partitas, nineteenth-century reception history, arrangements, Friedrich Grützmacher.

Jula SZUSTER
University of Adelaide

MSA

An Inconvenient Truth: The University of Adelaide's Elder Conservatorium in WWI and Beyond

From the early days of settlement, South Australia's colonists included a significant number of immigrants from Germany; by the outbreak of war in 1914, one in ten South Australians was either a German immigrant or was descended from German immigrants. Consequently, there was a high proportion of German-Australian musicians working in the community and more specifically at the Elder Conservatorium.

The paper investigates the impact of WWI on musical life in South Australia, with a focus on the role played by the Elder Conservatorium at the University of Adelaide and the fate of the German-Australian staff members in the face of the anti-German sentiment that coincided with the outbreak of hostilities in August 1914. The paper also discusses the efforts by the Conservatorium staff and students (past and present) to initiate fund-raising concerts during the war, and in the aftermath become key drivers in the various attempts to establish a local symphony orchestra, a resident string quartet and regular opera productions.

The research for this study is part of the ARC funded project 'Beyond the Stage' that explores the influence of World War I and its aftermath on the performing arts in South Australia.

KW: German immigrants, South Australia, Elder Conservatorium, WWI, German-Australian musicians.

Arabella TENISWOOD-HARVEY
University of Tasmania

MSA

Images of Australian Musicians: Diversity, Identity, Status, Class

In this paper, the myth of Australia as a classless society is critically interrogated by examining the portrayal of musicians in Australia's National Portrait Gallery. The collection (and its development) can be understood as a reflection of our national cultural identity, and its analysis raises issues of cultural hegemony and the cultural cringe, along with the impact of globalization. The institutional framing of musicians at a national level reveals the values that influence our culture and our artistic life. As it is through the visual that many ideas about music are communicated, the constitution of such a collection can mirror and reflect, but also distort and even block, the significance of individual achievement.

This paper considers the portraiture of classical musicians in relation to jazz, pop, experimental and indigenous musicians; issues such as gender, race and cultural identity are also considered. The specific research question is: what can we learn about the diversity, identity and status of musicians in Australia by studying their visual representation? Given the visual bias of contemporary society, the representation of music plays a powerful role in communicating ideas about music to the broader public. The larger question is: how can this study contribute to current discussions about class?

KW: portraiture, music and visual culture, collections, class, national identity.

Kai Ren TEO,
Teck Seng Ng, Balamurali B T, and
Jer-Ming CHEN
 Singapore University of Technology &
 Design

ACMC

**Exploring Dízi Performance Parameters with
 Machine Learning**

In musical performance, three questions are often asked. What is the contribution of the instrument? What is the contribution of the player? Which musical exercise was performed? Here, we attempt to objectively quantify and compare the effects of the player, instrument and performed exercise by analyzing audio samples collected from a series of musical exercises performed on the traditional and modernized Chinese transverse flute, Dízi, by 5 expert players. Feature extraction is employed on the samples and a machine learning classifier algorithm is applied to the same dataset to confidently identify distinct populations: firstly, separating traditional vs modernized Dízi; secondly, separating player identity; and finally, identifying the musical exercise performed, all based purely on the Dízi performance's acoustic output alone.

KW: flute, instrument making, machine learning, performance parameters, ethnomusicology.

Michael TERREN
 Edith Cowan University

ACMC

***Siliceous*: Speculative Mimesis and the Grain
 of the Digital Audio Workstation**
 [Lecture Recital/Demonstration]

Siliceous is an electronic composition by the author exploring two related practices. Firstly, it explores a sonic practice the author denotes as speculative mimesis, understood as the construction of notional soundscapes. Secondly, it explores the unique material conditions of the digital audio workstation (DAW), a software application ubiquitous in the creation of recorded music but rarely explored in its own right. Taking a hypothetical subterranean ecosystem as the subject of the composition, it was found through the composition of *Siliceous* that employing techniques from electronic dance music, among other novel techniques, simultaneously explored both the limitations of speculative mimesis and the material conditions of the DAW. These findings refute R. Murray Schafer's concept of the hi-fi soundscape, making clear how constructed and illusory this kind of soundscape is despite its privileged status in the acoustic ecology community.

KW: Digital Audio Workstation, mimesis, soundscape, electroacoustic Music, electronic music.

Simon THIELKE
Independent Scholar

MSA

Modern Classical Guitar Technique and the Associated Application of the Right Hand

This paper investigates modern classical guitar technique specifically in the application of the right hand, with attention to the varied approaches of well-known pedagogues. Such matters as the angle of the wrist, the direction of the string plucked and the use of rest strokes are considered. To what extent are there clearly-defined schools of right-hand guitar technique, and what are the musical implications of these varied approaches?

One tendency among many pedagogues is to claim a post-school or undefined attitude to technique, as reflected in comments by German guitarist Hubert Käppel, who notes that the diminished use of rest strokes in modern performance practice is part of an historical progressivism. On the other hand, a Cuban school of guitar playing is cited by René Izquierdo as being defined by the presence of rest strokes, an approach reflected by many living Cuban guitarists including Manuel Barrueco, Ricardo Iznaola, and Marco Tamayo. French guitarists such as Thibaut García, Olivier Chassain, the late Ida Presti, and Alexandre Lagoya also display many similarities in both the position and angle of the right-hand and sound production. Referred to as the 'Ida Presti technique' by Alice Artz, many of the great French players apply rest strokes, however, the attack of the string is perpendicular with the wrist lifted relatively high and angled to the right. By comparison, influential guitarists such as Czechoslovakian Pavel Steidl and Croatian-born Zoran Dukić appear to have a lower wrist with a more direct attitude to articulation; the placement of the right-hand is steady and in close proximity to the bridge. This presentation will examine the application of the right hand and associated extractions from various national styles and master players, and their influence on modern playing styles.

KW: modern classical guitar technique, guitar pedagogy, rest-strokes, right-hand technique.

Leighton TRIPLOW
University of Melbourne

MSA

Orpheus Unleashed: Character Realisation in Purcell's Domestic Secular Songs

Since the 1995 tercentenary of Henry Purcell's death, interdisciplinary materials on the so-called 'British Orpheus' have continued to amass. Many of the composer's secular songs, however, remain largely unexplored in the scholarly literature and unheard in performance. My practice-led research examines these works via in-depth creative analyses of their texts and musical construction at the intersection of historically-informed performance practice (HIP) and gender studies. Applying the perspective of a performer, this paper provides samples of the sort of close reading and imaginative interpretation that I 'unleash' upon the repertoire. I shall begin by introducing a new index of Purcell's secular songs as an alternative to Franklin B. Zimmerman's thematic catalogue. My division of the pieces into broad categories of 'happy' and 'unhappy' love, as well as the identification of underlying poetic themes and narrative styles, entailed an initial creative response to this collection. After introducing the new index, I will present two examples of 'Virtuosic' song analyses with thick description—an interpretative model that has unpacked and provided creative context for my embodied performance of this repertoire. I scrutinise historically-informed realisations of the strophic song 'In Cloris all soft charms agree' Z.384 based on nuanced readings of the poetry and Purcell's compositional choices. 'Love's Pow'r in my Heart, Shall Find no Compliance' Z.395, meanwhile, highlights what can be made of a short Purcell song through over-interpretation. I problematise this song's poetic context and musical elements, and superimpose a literary representation of masculinity in combat onto score elements to decipher male protagonist and female antagonist interactions.

KW: Purcell, cross-disciplinary, practice-led, early music, gender.

Cissi TSANG

Edith Cowan University

MSA

Layered Histories: Using Facets of the Landscape as Compositional Elements to Reflect Lived Experience

Landscapes can evoke deep, visceral emotions within artists, often acting as a conduit for creative inspiration. Working within landscapes can be an immersive experience and there is an oft-mentioned sentiment of being drawn to a particular place or type of environment. There is also a sense of multi-layered narratives, with the features and history of the physical landscape intertwining with the inner emotional landscape of the artist. The infusion of geography of place into composition can be a powerful mechanism evoking the emotionality of place, while also reflecting on the geographical features and stories of an area. This paper will discuss how the landscape can be used to portray an artist's lived experience, and discuss strategies through which facets of the landscape can be transformed into compositional elements within audio-visual works. These strategies include using field recordings, field footage, tracing the contours of the landscape to create graphical scores or percussive lines, and combining recorded material with live performance. The paper will discuss these strategies in relation to the artist's own work that explores her relationship with landscapes, and how landscapes can be a gateway for reflections on her personal history.

KW: psychogeography, acousmatic music, acoustic ecology, graphical notation, subjectivity.

Gemma TURNER

Australian Institute of Music

MSA

Dangerous Songs (1966) to Dangerous Song Blue (2016): From Word-Driven Songs to Songs Without Words; Which Tells the Story Better in the World of Climate Change?

There is a stereotype of the protest song, involving a guitar and a sing-along chorus—possibly delivered from the back of a truck. Pete Seeger's album *Dangerous Songs* came from that period of protest. Moving ahead 50 years, the songs haven't stopped coming. But how do you write lyrics that convey the magnitude of climate change or massed species extinction? Australian project *Dangerous Song Blue* explores the potential for moving beyond words to communicate such devastation. Endangered animal sound samples are triggered and manipulated by a midi wind instrument (Linsey Pollak) and a fragile human voice (Lizzie O'Keefe) improvises around this over a backdrop of undersea film footage (David Hannan). Audiences experience it variously as 'meditative' and 'visceral', or 'beautiful', while simultaneously feeling the 'drama of extinction'. Could appealing straight to emotions with wordless music deliver an environment message more effectively than rational argument? What is the role of the singer in engendering that emotion in a song without lyrics?

KW: voice, music and emotion, ethnomusicology, popular music and society, song.

Myfany TURPIN¹
Clint BRACKNELL²
Shaun ANGELES¹
Felicity MEAKINS¹
 University of Sydney¹
 Edith Cowan University²

SIMD

Wanji-wanji: The Past and Future of an Aboriginal Travelling Song

Classical Indigenous Australian musical cultures include not only land-based songs but also 'travelling songs'. Like folk songs, these have traversed political, ethnic and linguistic divides, quickly gaining popularity despite being in a foreign tongue. Many were purely entertainment or 'fun' songs, with no particular restrictions. The most well-documented travelling song is the Molonga, known to have travelled from inland Queensland through central Australia and South Australia.

In this paper we trace another example of a 'travelling song', first documented in 1913 and recorded more recently some 2,470 kms away. In 2015, Turpin and Meakins (forthcoming) recorded a number of song sets performed by Gurindji men and women in Kalkaringi, NT. Upon further investigation, it was found that eleven of these songs had also been recorded in 1975, 800km to the south. Furthermore, it was found that one of these—known as 'Wanji-wanji' or 'Warriwankanya'—had also been documented in WA in 1913 and recorded in 1970 at Norseman and Esperance. Like the Molonga, Wanji-wanji is known by different names across the country and is often said to have come from neighbouring or more distant language groups along trade routes and stock routes. In this paper we present the musical and linguistic evidence to show that these are all the same song, discuss the variety of performance contexts for the song across the country and suggest its possible origins, meanings and futures.

KW: Australian Indigenous song, travelling songs, analysis of music and language, Molonga, Wanji-wanji.

Michael WALSH
 Independent Scholar

SIMD

Layers of Meaning: The (Im)possibility of Translating Aboriginal Song Texts

In 1974, Alice Moyle (1908-2005) produced a door-stopping doctoral thesis in three volumes, 'North Australian Music'. The thesis presented a taxonomic approach to the study of Aboriginal song performances. When, during the 1970s, I browsed through her interpretations of song texts, I was struck by how often there were interpretations of song texts that seemed to be wildly different. Once I began to collect song material for myself, I was again struck by how often there were interpretations of song texts that seemed to be very different. In this paper a number of examples of differing explanations for song texts will be presented and a number of questions posed, including:

1. To what extent has the composer intended to make the song text multiply interpretable?
2. To what extent does one interpretation take precedence over others?
3. How can one present the translation(s) with enough cultural background to make them intelligible to someone from outside the culture?
4. How can one present such translation(s) without losing one's audience?
5. To what extent are people outside the culture entitled to re-interpret an Aboriginal song text?

KW: Aboriginal song texts, interpretation, Alice Moyle, translating texts.

Matthew WARD
Edith Cowan University

SIMD

Intercultural Song for Social Inclusion: A Report on the Vancouver Street Festival Noongar Song Project

Group singing is a widely recognised agent for improved wellbeing and social inclusion. As a result, shared experiences through intercultural song performance can manifest in strengthened social bonds. However, in the Great Southern of Western Australia, few opportunities exist outside school programs for the wider community to partake in intercultural music making. With the support of local Noongar elders (Lester Coyne and Avril Dean), this report traces an intercultural song initiative as a part of the 2018 Vancouver Street Festival in Albany.

The Vancouver Street Festival Noongar Song Project was devised to facilitate the writing of a new song with the purpose of bringing the Noongar and wider community together in its performance. Initiated by local elders and the City of Albany's Vancouver Arts Centre, significant support came from the Community Arts Network WA Catalyst Fund and Festivals Australia. After 30 singing workshops across the region, the new intercultural song *Kaawar* was performed by a community cast of 150.

Qualitative data collected via anonymous participant surveys and semi-structured interviews with Noongar leaders and performers explored themes around social inclusivity, intercultural appreciation and the benefits of group singing. The project has led to fruitful reflections on the creative and social contexts from which *Kaawar* emerged. It has also attempted to define appropriate relationships between indigenous and non-indigenous artist collaborations and, subsequently, to assess the effects of group singing as an agent of social inclusivity and intercultural appreciation.

KW: community music, group singing, Aboriginal music, Noongar song, social inclusion.

Julie WATERS
Monash University

MSA

The Australian Press Portrayal of Post-war Migrant Musicians, 1947-53

After the Second World War about 170,000 European 'displaced persons' (DPs) migrated to Australia under the IRO mass resettlement scheme. A smaller number of refugees, also victims of war, migrated under private sponsorship. Some of these migrants were classically trained musicians. Migrant musicians faced considerable difficulties in pursuing their profession, especially DPs who were contractually bound to work anywhere in Australia in any job for two years as directed by the government. On the other hand, they were often the subject of sympathetic human-interest stories in the media and thus of potential value to a government keen to market its immigration policies. My paper will explore the portrayal of these musicians—especially DPs from the former Soviet Union—in the Australian press between 1947 and 1953. Drawing on accounts in major newspapers and the regional press, the paper will bring to light some of the musicians who were considered newsworthy and examine the issues and debates associated with their portrayal. It will also consider the extent to which representation of migrant musicians in the press can be seen as an attempt to help sway public opinion in favour of the government's immigration policies.

KW: migrant musicians, work contract, post-war immigration, displaced persons, Australian press.

Kathryn WELLS

Australian National University

SIMD

Jazz Swing Gumleaf: Embedding a Deeper Meaning below the Mirrors of Vaudeville

In the 1920s, Jimmy Little Senior, a Yuin song and dance man, walked 700km to Melbourne with the Wallaga Lake Gumleaf Band, onto Cummeragunja Mission on the upper Murray, by canoe down to its mouth on the Coorong and back up again, before establishing a vaudeville troupe with his Yorta-Yorta wife in the 1930s and 40s. His travels saw an extraordinary intersection of songs, genres, musicians and new sounds. During this time, popular vaudeville shows presented ‘blackened-up’ minstrels as escaped slaves begging to be returned to their plantations, singing pejorative ‘Negro’ songs. However, if we look behind the surface mirror of vaudeville minstrel shows we see how African American and Indigenous music distorts this genre. The African American Fisk Jubilee Singers, amongst other spiritual and gospel singers, toured to Cummeragunja. Whilst recording songs in language, Ngarrindjeri people on the Coorong adapted ‘Negro plantation songs’, creating their own songs about place, loss and suffering. There was demonstrated enthusiasm for jazz swing gumleaf, the establishment of Coolbaroo, an Aboriginal jazz dance club in Perth in 1946, and the musical production by Doug Nicholls of *Out of the Dark: An Aboriginal Moomba* at the Princess Theatre, Melbourne, 1951. This reflected Indigenous music as a civil rights campaign strategy. By tracing these musical connections—for example, Georgia Lee touring with African American service musicians during World War II, with Nat King Cole to the Coolbaroo Club 1957, and singing *Strange Fruit*—Indigenous music clearly embeds a deeper meaning below the mirrored surface of vaudeville.

KW: Indigenous, African American, vaudeville, jazz swing gumleaf.

Tim WHITE

Edith Cowan University

MSA

Drumming Up the Sun King: Three Hundred Years of Innovation [Lecture Recital/Demonstration]

Timpani have had a long and glorious history at the back of the orchestra, and these fascinating instruments offer composers a surprisingly broad palette of sounds, pitches and extra-musical associations. From their introduction to Europe from the Middle East, their passage into the orchestra from the worlds of royalty and warfare, and their secret history amongst the musicians’ guilds of Germany, timpani have fascinated and inspired generations of composers, performers and inventors. Creative designers and imaginative composers have driven three centuries of mechanical and acoustic innovation—and as a result, the sound, shape, size, mallets and purpose of the timpani have undergone rapid and fundamental change.

Showcasing a pair of beautiful baroque hand-tuned calf-skinned copper kettledrums, this paper reveals a pioneering yet little-known work for solo timpani composed in 1695 by Claude Bablon—the court timpanist to King Louis XIV at the Palace of Versailles—and contrasts this with the multifaceted sound world created by the American composer Elliott Carter using a modern set of four pedal-tuned timpani. Through discussion and performance, the paper interrogates a number of myths and misconceptions about the timpani and examines the driving motivations for the rapid evolution of this instrument—and in the process, brings to life the story, role and potential of these wonderful drums in Western music.

KW: solo timpani, percussion, Claude Bablon, Elliot Carter, Baroque, modern.

James WIERZBICKI
University of Sydney

MSA

How Frankenstein's Monster Became a Music Lover

One of the most memorable scenes in James Whale's film *Bride of Frankenstein* (1935) has the injured creature wandering through a forest and then with trepidation approaching an isolated cabin, attracted not so much by the warmth of a fireplace or the smell of food as by the strains of Gounod's *Ave Maria* played by a blind hermit on his humble violin. Variations on this image—that is, the image of the creature being fairly enraptured by music—can be found in numerous other films, yet it is nowhere present in Mary Shelley's novel. The creature is indeed attuned both to music and to the 'musical' qualities of human voices, but the novel, although rich with references to environmental sound, only rarely alludes to music *per se*, and it never suggests that the creature's involvement with music is in any way different from the involvement of the average human being. This presentation asks and attempts to answer two questions pertaining to the relationship between Frankenstein's creature and music. The first question is historical: whence comes the acute musical sensibility that is nowhere suggested in Shelley but which is deeply imbedded—perhaps to the point of cliché—in so many of the creature's filmic depictions? The second question is speculative: why have so many filmmakers, including some who have claimed to get at the 'real' essence of Shelley's novel, found it necessary to embellish the source material with exaggerated concentration on music?

KW: Frankenstein, music, adaptation, film.

Carol WILLIAMS
Monash University

MSA

Through Johannes de Grocheio's Looking-Glass: The Music of the Parisian 1270s.

While the social and political functions of music as described by Plato in his *Republic* were transmitted into the European Middle Ages and rehearsed and repeated in a number of significant early medieval music treatises, there was little intellectual engagement with them. The situation was rather different with Aristotle's *Politics* where in book 8 the detailed mechanism of the means by which the social and political functions of music operated in society was provided. This work was obstructed in its transmission to the West and really only became available from the commentaries and translations that began to emerge from around the 1250s. One of these commentaries, that of Albertus, proposed that the ideal state required a leader who could spend time 'singing, playing the fiddle ... and in the recitation of epics' as well as investigating 'the form of melodies and various kinds of poems'. Johannes de Grocheio in his *Ars Musice* directly responds to this proposal and provides a carefully framed expose of the social and political functions of music in contemporary Paris. This allows the modern reader to hear through Grocheio's looking-glass the sounding music of the Parisian 1270s.

KW: Johannes de Grocheio, Ars Musice, Aristotle, Middle Ages, Paris.

Natalie WILLIAMS

Australian National University

MSA

Twentieth-Century Counterpoint: Defining Contemporary Interpretations of Contrapuntal Design

Counterpoint as a compositional technique has undergone a deeply transformative process during the last century. While the contemporary literature demonstrates an array of new developments in polyphonic design, this paper considers which core compositional properties must be present to determine a piece as truly contrapuntal.

The diverse palette of contemporary approaches to polyphonic practice does not suggest that one of these approaches is dominant or that historical definitions of counterpoint hold any meaning in defining contemporary techniques. Lines of stylistic distinction between imitation, fugue, antiphonal writing and even canon become difficult to maintain. Considering this plurality of modern polyphonic techniques including micropolyphony, dodecaphonic counterpoint, structural counterpoint, phase shifting and aleatoric counterpoint, a singular definition of contemporary contrapuntal practice becomes problematic.

This paper presents a comparative analysis of ten distinct approaches in the contrapuntal genres of our time. While modern interpretations of polyphonic methods now far surpass traditional approaches, they retain theoretical allegiances to historical practice which qualify a work as being contrapuntally composed. The presence of a dux and comes relationship, the prevalence of the perfect fifth as a structural interval, and the aural distinction of voices, all indicate significant properties of contrapuntal design.

This paper demonstrates the coexistence of multiple compositional styles under the one conceptual banner of Counterpoint but argues that certain essential theoretical conditions must be present to determine a work as essentially contrapuntal. This research suggests a contemporary definition of the nature of counterpoint and its many facets within the modern literature.

KW: counterpoint, twentieth century, contemporary, polyphony, genre and style.

Nicholas WILLIAMS

Edith Cowan University

MSA

Reconsidering the *Hungarian Rhapsodies*: Approaches to Textual Alteration in Liszt's 'Hungarian-Gypsy National Epic'

If they are not understood they are played badly; if they are played badly they are not understood. Combine this with their popularity among pianists and audiences, and Liszt's *Hungarian Rhapsodies* become an easy target for unfounded derision. Many performers fail to see past the surface of glittering cadenzas and grand sonorities, and place the *Rhapsodies* in the category of superficial showmanship. But would a deeper appreciation of Liszt's intentions help us to see them quite differently?

In his book *Des Bohémiens et de leur musique en Hongrie* (1859, 1881), Liszt writes endlessly, in rose-coloured prose, about the depth of poetry and feeling that he found in the music of the Hungarian Gypsies. It so moved him that he spent much of his life studying it, the culmination of those efforts being the *Hungarian Rhapsodies*. Liszt's book describes a music passionate, vivacious and noble; and from this, a suggestion emerges of his cycle of rhapsodies that differs markedly from their typical modern conception.

This paper re-opens Liszt's book, re-considering this evidence alongside a set of recordings by Liszt's pupils, with the objective that gaining a better understanding of Liszt's ideas, expectations, and attitudes might promote a re-evaluation of these tiring warhorses of the piano repertoire. At the centre of this study is a comparative analysis of recordings of *Hungarian Rhapsody No.12* by seven Liszt pupils: Arthur Friedheim, Arthur de Greef, Alfred Reisenauer, Emil von Sauer, Alexander Siloti, Bernhard Stavenhagen, and Josef Weiss.

KW: Franz Liszt, Hungarian Rhapsodies, early recordings, performance practice, piano.

Peter WILLIAMS

Gunni Thakun Cultural Association

SIMD

Exploring the Origins of Australian Aboriginal Song and Dance Revitalisation in New South Wales

Over the past three decades, Australian Aboriginal Indigenous song and dance traditions of New South Wales have been guided through a steady process of revitalisation by a group of dedicated elders. Our efforts have inspired the creation of a vibrant new culture of public Aboriginal song and dance in New South Wales that has been performed in family ceremonies, been showcased at national cultural events such as Dance Rites, and inspired Aboriginal musicians to investigate old archival recordings of traditional Aboriginal song and language from New South Wales. As an Australian Aboriginal cultural leader and artist of Dhanggati and Ngiyampaa descent, I will explore, in this presentation, the origins of this movement and how the agency of my own elders past and present seeded the conditions for cultural revitalisation through song and dance that we practice today.

KW: revitalisation, Australian Aboriginal song and dance, Dhanggati, Ngiyampaa, New South Wales.

Maurice WINDLEBURN

University of Melbourne

MSA

The *Interior–Exterior* of Mike Hammer in John Zorn’s *Spillane* (1987)

This paper will give a hermeneutic analysis of John Zorn’s 1987 composition *Spillane*. As with all of Zorn’s so-called ‘file-card’ compositions, *Spillane* is dedicated to an artistic figure, in this case the crime-fiction author Mickey Spillane. The work is, however, also intended as a homage to film-noir, the cinematic genre for which many of Spillane’s stories were adapted.

By considering intertextual links between Zorn’s composition, Spillane’s novels, and film-noir, certain musical moments in *Spillane* will be shown to have concrete extra-musical associations. These associations will then be considered in relation to film scholar Marc Vernet’s notion of the ‘set-up–black hole’ (developed by Vernet to analyse the film-noir genre). The set-up introduces a predictable, coherent situation in which characters have familiar and clear relationships to one another. The black hole is an enigma that subverts these relationships and inverts established signs. Together, these two movements are a self-contradictory whole that ‘seems to join together that which is impossible; to cancel the distance which forbids the union of its two movements’.

One particular manifestation of the set-up–black hole contains the dichotomy between interiority and exteriority. By considering Spillane’s infamous detective character Mike Hammer as an ‘actant’ present within Zorn’s composition (similar to a character within a novel or film), musical representations of Hammer’s interiority and exteriority will be proposed.

KW: John Zorn, interiority/exteriority, hermeneutics, intertextuality, film-noir.

Aaron WYATT
Lindsay VICKERY
Stuart JAMES
 Edith Cowan University

ACMC

Introducing the Decibel ScorePlayer ‘Canvas Mode’

This paper describes a new modality for the Decibel ScorePlayer, an iPad-based digital notation delivery system. ‘Canvas Mode’ allows core elements of a digital score, including preloaded image files, to be manipulated externally by OSC messages sent via UDP. This development allows composers to implement works involving generative and indeterminate notation in the ScorePlayer without the generative procedures having to be hard-coded into the application, and as such provides a ‘sandboxing’ environment for future developments in digital and animated notation. The Canvas Mode was initially announced at the third International Conference on Technologies for Music Notation and Representation in 2017, but it has been significantly re-coded to provide greater stability and versatility, in particular allowing multiple images to be embedded and manipulated within the same graphics layer. Importantly, this allows for the real-time generation of complex multi-glyph scrolling notation. This paper will describe the feature set of the Canvas Mode and compare rendering time on laptop and tablet versions of scores.

KW: digital notation, animated notation, generative notation, indeterminate notation, Decibel Scoreplayer.

Calista YEOH¹
Myfany TURPIN²
¹ Independent Scholar
² University of Sydney

SIMD

Scales and Sounds in Arrwek Song

Melodic contours, defined as pitch movement, are the distinguishing characteristic that separates one Central Australian land-owning group’s traditional songs from another (Ellis & Barwick 1987). Often, melodic contours trace a Dreaming such as a plant, animal or other natural feature whose spiritual ancestor this represents (Ellis 1997; Turpin & Stebbins 2010, 12). Barwick (1990, 61) expresses the view that ‘singing [is] the most important single medium for expressing the people’s relationship to the land and to their ancestors, and knowledge and ownership of Dreaming songs is highly esteemed’. Despite this, minimal research has been conducted into scales and expressive vocal techniques, key elements which I argue as being fundamental to the way we perceive melodic contours and their significations. To fully understand how melodic contours can be used to identify one group’s songs from another, an investigation into pitch patterns and how these pitches are being sung must be made. In this paper, we focus on scales and expressive vocal techniques found in 11 verses of a traditional Aboriginal song performed by women of the Arrwek homelands of Central Australia. The paper will draw upon and extend Lauridsen’s (1983) and Ellis’ (1964) works on Central Australian songs and lay the groundwork for a cross comparison of musical characteristics found in other Central Australian songs.

KW: scales, sounds, Arrwek, song.

Raymond YONG
University of Western Australia

MSA

Technique Retraining for the Professional Pianist: The Process of Applying the Taubman Approach to Practice and Concert Preparation
[Lecture Recital/Demonstration]

In recent studies of playing-related neuromuscular disorders in musicians, pianists have been identified as among the most affected of all instrumental groups. Several systematic approaches to piano technique have emerged, including the Taubman approach, which claim to provide pianists with a pathway to greater technical facility while also being injury-preventive in their aims. However, the way in which Taubman principles can impact upon learning processes has been little researched, if at all.

This paper investigates the underlying processes inherent in the application of the Taubman techniques, using as a case study the experience of a professional pianist working at an elite performance level. The effects of implementing Taubman technical retraining in routine practice and concert preparation are examined in light of the concepts described in research on expert performance, motor learning, and complex skill acquisition. The paper explores practical pathways that pianists can follow to navigate and solve technical challenges in advanced piano repertoire, using Taubman principles. The role of reflective practice in achieving technique retraining goals is also discussed.

KW: Taubman, piano, performance technique, reflective practice, skill acquisition, motor learning.

Steph YOUSSEF
Independent Scholar

MSA

Understanding sound: An Exploration of Maths and Hearing in Order to Create New Log Scales in Music

The paper reports on research undertaken in my honours project, in which I looked at three different areas of sound and musical interpretation. I found that musical ideas of consonance and dissonance have changed significantly through history and are not as important now as they once were. Maths is used as a tool to describe a scale in music, and while there is some overlap between music theory and the harmonic series, music does not conform unconditionally to the laws of physics. Additionally, I found, while our ears are designed to hear according to a log 2-based harmonic series, it is also true that they are excellent at adapting to a new musical context and tuning.

So our understanding and perception of music is very flexible and perhaps not as bound to log 2 harmonics as is commonly assumed. In order to test this out I created a new scale, using the Ptolemaic ratios that the 'standard' diatonic scale is built on, but instead of log 2 I built this scale on log e , Euler's constant, an irrational mathematical constant equal roughly to 2.718281... In so doing, I created a new scale that mimics the shape of the 'standard' diatonic scale but is stretched over a larger 'distance', giving the scale an unusual quality.

KW: log scale, ratios, harmonics, consonance, interpretation.

Milos ZATKALIK

University of the Arts, Belgrade

MSA

C, F-sharp and E-flat: The Tragic, The Sublime and the Oppressed (With C-sharp as Nemesis)

Functional tonal music basically operates under an external, a priori referential system: the authority of the tonal centre may be challenged but will almost inevitably be reasserted. Post-tonal music may also seek to establish tonal centres and referential sonorities, but these are to a large extent contextual, and so are the means whereby they are established (or challenged, where applicable). The 'tonal plot' of such compositions tends to be more intriguing and unpredictable. Competing tonal centres may enter into a kind of power play, the outcome of which is less certain and more amenable to interpretation. Promising as it is, this aspect of music has not received considerable scholarly attention.

In this paper, I will discuss tonal centres and referential sonorities in the composition *Eine kleine Trauermusik* (1992) by one of the leading Serbian composers, Milan Mihajlović. Even though its pitch structure might appear rather straightforward, I highlight intricate narrative trajectories traversed by various tonal centres, their dramatic conflicts, and the stories of their rise to and decline from power. If, from a Schenkerian perspective, a composition presents the life of a motif, in this case we can observe the biographies (destinies, adventures) of different referential sonorities (and sometimes even individual tones).

A specific feature of this composition is the conflict/dialogue/interplay/collaboration between different principles of pitch organization, i.e. octatonic and functionally tonal. The narrative of referential sonorities is thus projected onto the higher plane of 'musical languages,' where again we can observe a 'struggle for power' and ambiguity about the outcome. Finally, the analytical findings will be discussed in the broader context of post-tonal teleological strategies.

KW: Milan Mihajlovic, post-tonal music, teleological processes, tonal centre, narrative.

VI. PLENARY CONCERTS

Thursday 6 December

WELCOME TO COUNTRY: RICHARD WALLEY

8.45 AM Thursday 6 December in the MUSIC AUDITORIUM

Dr Richard Barry Walley OAM is a Nyoongar man, one of Australia's leading Aboriginal performers, musicians and writers, who has been an active campaigner for the Indigenous cause. Born in 1953 in Meekatharra, he spent much of his childhood at Pinjarra, and began his work in social justice for Indigenous Australians in the Perth region, the Nyoongars, at a young age. By 23 he was chairing Western Australia's Aboriginal Advisory Board, while also involved in the formation or operation of the Aboriginal Housing Board, Aboriginal Medical Service, Aboriginal Legal Service, Aboriginal Alcoholism Committee, Aboriginal Sports Foundation and the New Era Aboriginal Fellowship. In 1978, he founded the Middar Aboriginal Theatre, which went on to perform in over thirty countries. After acting in theatre and TV, Walley went on to further develop his theatre skills, holding the role of either director or assistant director in many productions for theatre and TV. Richard is also a renowned didgeridoo player and has produced a six-CD collection of didgeridoo music that is inspired by the six seasons of the Nyungar calendar. Walley is also a visual artist, with his works in much demand by collectors in Australia and overseas. In 1993 Walley was awarded the Order of Australia Medal for his contribution to the Performing Arts and Nyungar culture. From 2000 he served as Chair of the Australia Council's Aboriginal and Torres Strait Islander Arts Board, a position he had held previously between 1992 and 1996. In 2001, Murdoch University in Western Australia recognised his contribution to Nyungar culture and the wider community with an honorary Doctorate of Letters. Now director of Aboriginal Productions and Promotions, Walley is an honorary ticketholder with the Fremantle Football Club.

Richard Walley's appearance is supported by Kurrongkurl Katijin, Centre for Indigenous Education and Research at Edith Cowan University.

RIPPLE EFFECT BAND

1:15-2.00 PM Thursday 6 December in the SPIEGELTENT

Ripple Effect Band is an all woman's band coming from Maningrida in Arnhem Land, Northern Territory. While following in the tradition of saltwater rock from the top end, the band is forging new ground and a new sound as the first women from their community to play instruments and make their own band. They sing in the languages of their people, Ndjébbana, Burarra, Na-kara and Kune and they have a story to tell about their land, their languages, and their culture.

In a collaboration with Jodie Kell, from the Conservatorium of Music at the University of Sydney, the band recorded an EP with Paul Mac and Clint Bracknell that was released in 2018. *Wárrwarra* (meaning the sun and symbolising the different clans that are together under one sun) brought wider recognition, with the band featured on national radio station Triple J as one of five Indigenous acts to watch in 2018. A whirlwind year saw performances at the Barunga Festival, Garma Festival, Darwin Fringe Festival, and Tarnanthi at the Gallery of South Australia. The band was featured by Spotify online and has been written up in the *Sydney Morning Herald*, *The Guardian*, SBS, and NITV; it has also broadcast on both ABC radio and ABC TV.

In this lunchtime concert, five members of the band will perform unplugged with a focus on stories told through song. Ripple Effect Band is an act not to be missed as it has a contagious energy and excitement born from a love of sharing culture through music. The concert is a rare chance to see this unique band in an intimate setting.

www.ripple-effect-band.com

Program:

Rachel THOMAS, Jodie KELL, Monica WILTON

Rachel THOMAS, J. THOMAS

MGB

Rachel THOMAS, J. THOMAS

Patricia GIBSON, Jodie KELL

Victor ROSTRON, Tara ROSTRON

White Sands Band

'Cyclone'

'Makéddja (Turtle Song)'

'Love Song'

'Waláya (Cliff Song)'

'Ngúddja (Words)'

'Kune Love Song'

'People from Maningrida'

Marita WILTON

Language: Ndjébbana; Outstation: Nardilmuk; Moiety: Yirridjdja; Skin Name: Nja-wakadj; Clan: Kardduna

Marita Wilton's confidence and strong belief in the value of music make hers a voice to be listened to. She is a singer in the band and also plays bass guitar. Marita learnt to dance in traditional ceremony and her strong sense of dance and movement brings a vibrancy and excitement to the stage. Marita is passionate about her community and being a role model for young women to stand up, be strong and believe in themselves.

Rachel THOMAS

Language: Ndjébbana; Outstation: Ndjúdda; Moiety: Yirridjdja; Skin Name: Nja-wamud; Clan: Wulna

Rachel Thomas is a singer and song writer and she is the cultural manager of the band. She developed her music through gospel singing in Maningrida, when she and her husband would write songs together. Rachel has passed these songs onto the band and, inspired by the all-women's line up of the band, has also been writing new material with other women song writers. Rachel's deep knowledge and understanding of traditional culture informs her musical practice and inspires her song writing.

Tara ROSTRON

Languages: Kune, Dalabon; Outstation: Korlobidahdah; Country: Djenj'medj; Moiety: Yirridja; Skin Name: Bangardidjan; Ngai-kamarrang; Clan: Bunungu Wurrbbarn

Tara Rostron brings a tradition of music from the Rocky Country to the band. She plays bass and guitar and sings in her language of Kune. Music is strong in Tara's family, both traditional and contemporary. Her mother and her grandmother taught her how to dance the Mimih ceremony. Her father and brothers are well-known musicians in Arnhem Land and Tara learnt music by watching and then joining them. Tara believes music is a way to make her family proud and to make people feel happy in their community.

Jodie KELL

The University of Sydney

Languages: English, learning Ndjébbana and Burarra; Born in Sydney NSW; Skin Name: Nja-bulanj; Moiety: Dhuwa

Jodie Kell is currently undertaking doctoral research at the Sydney Conservatorium of Music; her research focuses on the Ripple Effect Band. A multi-instrumentalist and audio engineer, Jodie plays lead guitar, sings, and writes songs in collaboration with the women, who she first met when she lived in Maningrida community 2001-2006. This was when she started her education into the musical traditions of the Arnhem Land region, finding that playing music is a form of communication that brings people together in a celebration of culture and difference.

Rona LAWRENCE

Languages: Na-kara, Burarra, Ndjébbana, Outstation: Nakalamandjarda; Moiety: Dhuwa Skin Name: Nja-gojob (Wamutchan); Clan: Yurrbuka; Dreaming: Na-marrmarra Na-barla Ki-nindawabba

Rona Lawrence was a member of the ground breaking all girls Maningrida school band Front Street Girls, which had a very successful tour to the Garma Festival in 2007, winning a Northern Territory Music Award. Rona's

father was the bass player of the renowned Letterstick Band and when she was a young girl, she would cry for her father until the band would agree to take her on tour with them. Today Rona carries the memory of her father when she performs, believing she should follow in her father's footsteps because music is important for her future.

Other band members:

Stephanie JAMES

Language: An-Barra Burarra; Moiety: Yirrchinga; Skin name: Bulanyjan; Dreaming: Diyama; Outstation: Kupanga; Clan: Ana-wullja.

Jolene LAWRENCE

Language: Na-Kara, Burarra, Ndjébbana; Outstation: Na-meyarra; Moeity: Djowanga; Skin Name: Njábangarda; Dreaming: Na-barla Ki-nindawabba; Clan: Binkuruma

Patricia GIBSON

Languages: Ndjébbana, Kunwinjku, Kun-barlang, Na-kara; Outstation: Mankorlidjban; Clan: Kardbam; Moeity: Yirridjdja; Skin Name: Nja-wakadj

NEW DIRECTIONS IN JAZZ

6:30-7.30 PM Thursday 6 December in the MUSIC AUDITORIUM

Tom O'HALLORAN and Niran DISAKA
With Ben VANDERWAL and Zac GRAFTON

Program:

Niran DASIKA	<i>Green on White</i>
Niran DASIKA	<i>Elegy</i>
Niran DASIKA	<i>The Last Piece</i>
Tom O'HALLORAN	<i>Lately There Has Been...</i>
Tom O'HALLORAN	<i>Stir (Number Crunch 2)</i>
Tom O'HALLORAN	<i>Boys Club</i>
Tom O'HALLORAN	<i>Number Crunch</i>

Tom O'HALLORAN (piano/keyboards, composition)

Tom will present several new tunes and also attempt to embrace a video component for the first time. This concert is based in an electronic sound world, with both keyboards and synthesisers, and draws influence from VJing culture and groups such as *Edit Bunker* and *Tin Men and the Telephone*. Tom leads the Jazz Piano Department at the Western Australian Academy of Performing Arts (WAAPA) at Edith Cowan University. He lectures in jazz composition as well as improvisation, ensemble studies, and piano workshop. In 2017 he won the APRA Art Music Award for Jazz Work of the Year; in 2017 he won the Best Synth Artist, and in 2014 was the recipient of a Best Jazz Artist award from WAM. In 2012 he was a finalist in the APRA Australian Art Music awards, and in 2011 was a finalist in the Freedman Foundation Jazz Fellowship, where he was featured at the Sydney Opera House. The year 2017 also saw the band *My Name Is Nobody* release a debut album at the 2017 Perth International Jazz Festival. The band also featured at the 2017 Wangaratta Jazz and Blues Festival in November, and live streamed on ABC FM.

Niran DASIKA (trumpet, composition)

Niran Dasika is currently enrolled in an ECU Master of Arts degree, and will perform compositions and improvisations that incorporate several of Bela Bartok's systems of pitch organisation, the topic of his thesis. Niran draws on his experiences growing up in Melbourne, Australia and living and working as a professional musician in Tokyo, Japan, to bring a unique voice to his trumpet playing and compositions. Niran has released several albums and has won several awards for his output including the Monash Jazz Composition Prize and the Royal Overseas League Improvisation prize this year at ECU. While based in Tokyo from 2016-2017, Niran was quickly in demand as a performer and session musician, recording on several albums. In September 2017 he performed with the Paul Grabowsky Quintet at the Tokyo Jazz Festival; and in October 2017 he recorded his latest album 'Suzaku' (Apollo Sounds) with his Tokyo-based quartet, which was released in March 2018 with a Japan-wide tour. In November 2017 Niran was awarded second place in the National Jazz Awards competition held at the Wangaratta Jazz Festival.

Ben VANDERWAL (drum set)

Ben is one of the most in-demand Jazz drummers in Australia. At an early age he encountered the legendary drummer/teacher Frank Gibson Jnr, who helped to unravel the mysteries of that strange, fascinating music in of all places, Perth. Ben has also spent time in New York and Melbourne and performed around the world including

PLENARY CONCERTS

tours of the UK, France, Ireland, India, the USA, China, Korea, Taiwan, Philippines. Japan, New Zealand, New Caledonia, Indonesia, Hong Kong, China, and Thailand. He has played with John Scofield, Charlie Haden, Howard Levey, Madeleine Peyroux, James Morrison, Chris Potter, George Garzone, Kate Ceberano, Mark Murphy, Ernie Watts, Lionel Rose, David Campbell, Rhonda Birchmore, Nigel Kennedy, Don Burrows, Deborah Byrne, and Normie Rowe.

Zac GRAFTON (bass)

Since moving to Perth in 2012, Zac has gained a wealth of experience performing in Hong Kong, New York, Prague and as part of the Melbourne and Perth International Jazz Festivals. Through studying Jazz Performance at WAAPA, Zac has also had the opportunity to play and study with the likes of Peter Bernstein, Jamie Oehlers, Gilad Hekselman, Bob Hurst, and Walter Smith III. He is now one of the most in-demand bass players on the Perth scene, and also appears in local original projects such as Grievous Bodily Calm.

THE MUSIC OF MANUELLA BLACKBURN

7:30-8.30 PM Thursday 6 December in the ENRIGHT STUDIO

Performed by **Tristen PARR** (cello and electronics) and **Louise DEVENISH** (percussion and electronics)

Program:

Manuella BLACKBURN	<i>Come Closer</i>
Manuella BLACKBURN	<i>Javaari</i>
Manuella BLACKBURN	<i>Snap Happy</i>
Manuella BLACKBURN	<i>Landline</i>
Manuella BLACKBURN	<i>New Shruti</i>
Manuella BLACKBURN	<i>Cajon!</i>

Louise DEVENISH

Dr Louise Devenish's artistic practice lies at the nexus of performance, research and education in percussion. Key projects include the APRA AMC award-winning solo series *Music for One Percussionist*, *The Sound Collectors duo*, Australia's leading percussion group *Speak Percussion* (Vic), and acclaimed electroacoustic sextet *Decibel* (WA), with which she regularly performs at major festivals throughout Australasia, Europe, North America and the UK. A passionate advocate of new music, Louise has commissioned over 50 works for percussion, released solo album music for percussion and electronics (*Tall Poppies*), and published in *Contemporary Music Review*, *Percussive Notes* and *Musicology Australia*. Her book *Global Percussion Innovations: The Australian Perspective* has been published by Routledge. Louise is Head of Percussion at the University of Western Australia Conservatorium of Music and is a Churchill Fellow.

Tristen PARR

Tristen Parr is a classically trained and highly versatile acoustic and electric cellist specialising in new music performance and performer-integrated sound design for theatre, dance, and film. This focus has seen Tristen expand his sonic language through the integration of live electronic manipulation of the acoustic and electric cello, creating dense and expansive sound worlds. He has toured extensively throughout Australia, Canada, USA, Asia and Europe and has recorded for radio locally, nationally, and internationally. Tristen is a founding member of the award-winning Decibel New Music Ensemble, whose focus is the commissioning of new electro acoustic works and the development of new graphic score formats and notations. He is also a founding member of the arts collective PRAXIS and the Silent Film Band Viola Dana. For dance and theatre works he has been commissioned by such organisations as Yirra Yaakin Theatre, The Australian Ballet, AIVDT, Buzz Dance Theatre, Louisville Ballet, LINK Dance Company, Queensland Ballet, Barking Gecko, CANWA, The National Maritime Museum, PTC and Black Swan STC; he has also written film and advertising soundtracks. Tristen has won numerous WA Music Industry and Fringe awards and is a Helpmann Award nominee for Best Music Direction.

Friday 7 December

AUDIO-VISUAL WORKS OF MARTIN WESLEY-SMITH:

Musical Protagonist for the East Timorese and West Papuans

1:15-2.00 PM Friday 7 December in the MUSIC AUDITORIUM

Ros DUNLOP (clarinet), with video and electronics

Program:

Martin WESLEY-SMITH **‘X’**

Martin WESLEY-SMITH ***Weapons of Mass Distortion***

Martin WESLEY-SMITH ***Papua Merdeka***

On 7 December 1975 Indonesia invaded East Timor. From 1975 to 1999 more than a third of the Timorese population died as a direct result of this occupation. In 1999, after 24 years of resistance, the East Timorese voted for independence in a UN-run referendum. Resistance took many forms, including musical. Australian composer, Martin Wesley-Smith, became a musical activist for the cause of the East Timorese, fighting for their human rights and freedom from Indonesian rule for the duration of this occupation. He wrote many compositions which documented the plight of the East Timorese people and a great number of these were audio-visual and highly emotive, delivering a powerful message to audiences. Wesley-Smith's hope was that those viewing would be stirred into action to lobby politicians and join the campaign to help end the genocide and illegal occupation of East Timor. After independence in 2002, an elderly East Timorese woman who was an audience member at a concert of Wesley-Smith's music in a remote mountain village in East Timor commented that she didn't know that other villages in East Timor had suffered in the way that her village had. This performance looks at the power and message of some of Wesley-Smith's audio-visual music which documented recent catastrophic histories in two neighbouring countries to Australia, East Timor and West Papua.

X

X was composed from April to July 1999, as East Timorese militia-puppets of the Indonesian forces occupying East Timor-were freely massacring the defenceless population of East Timor. Popular resistance leader Xanana Gusmao meanwhile languished in prison. After the UN-supervised ballot on August 30, in which nearly 80% of the people chose independence, all hell broke loose, with thousands killed and most towns and villages trashed. Xanana, however, was released from jail to begin the long painful process of healing the wounds and building a new free East Timor from the ruins of what had been a colony of firstly Portugal and then, from 1975, of Indonesia. X is dedicated to this remarkable man. The images were culled from many sources. While I have permission from copyright owners to use many of them, some photographers are either unknown or uncontactable. If anyone recognises one of his/her images here, please contact me to discuss the copyright situation. The CD-ROM was made in the Electronic Music Studio of the Sydney Conservatorium of Music.

Weapons of Mass Distortion

These days we are seeing more and more of what in 1946 George Orwell exposed (in *Politics and Language*) as the deceptions and devices of 'doublespeak'. For example, 'collateral damage' really means the maiming and killing of innocent civilians; 'removal with extreme prejudice' means assassination; 'incontinent ordnance' are bombs which hit schools and hospitals by mistake; 'active defence' is invasion; and an 'energetic disassembly' is a nuclear explosion. During the Vietnam War, 'limited duration protective reaction air strikes' meant bombing Vietnamese villages. In Australia, asylum-seekers, who have committed no offence, are dismissed as 'illegals'. As Melbourne, barrister Julian Burnside points out: '[Language] can hide shocking truth, it can deceive a nation, it

can hand electoral victory to the morally bankrupt.’ Rumsfeld's word ‘deconfliction’ meant invading Iraq—at the cost of thousands of lives, massive damage, and billions of dollars—to stop it using non-existent weapons of mass destruction and giving them to terrorists with whom it had no links. This piece looks at the abuse of language, particularly the use of doublespeak in undermining the democracy in whose name we invaded Iraq.

‘When I use a word’, Humpty Dumpty said, in rather a scornful tone, ‘it means just what I choose it to mean—neither more nor less’.

‘The question is’, said Alice, ‘whether you can make words mean so many different things’.

‘The question is’, said Humpty Dumpty, ‘which is to be master—that’s all’.

Photography in the videos is by George Gittoes and others; cartoons by Steve Bell, Alan Moir, Peter Nicholson, and others; some lyrics by Peter Wesley-Smith; recorded choir: Canberra Choral Society; recorded tenor soloist: David Hamilton; concept, music, programming, script etc: Martin Wesley-Smith. *Weapons of Mass Distortion* was commissioned by Ros Dunlop with funding assistance from the Music Board of the Australia Council, the Australian Government's arts funding and advisory body.

Papua Merdeka

In 1969 Indonesia gave the people of West Papua, or Irian Jaya as the Indonesians called it, a so-called ‘Act of Free Choice’ to determine whether they wanted their country to become part of Indonesia or achieve independence. One thousand and twenty two people were chosen and told that if they didn’t vote for Indonesia, they would be shot. The vote was unanimous. The UN shamefully ratified it, preferring not to see the real situation: the brutal theft of a people’s land, resources, and lives.

This piece is about the West Papuan people and their thirst for freedom. Almost all the sources I've used in creating it were begged, borrowed or stolen from others. They include Penny Beaumont, Sheila Draper, Ros Dunlop, Don Bennetts, Gerry Errante, Steven Feld, Lynne Hamilton, of Prowling Tiger Press in Melbourne (who published *West Papua—Follow the Morning Star* by Ben Bohane, Jim Elmslie and Liz Thompson, an inspiring book of superb texts and photographs), David Kirkland, Jonny Lewis, Jonathon Mustard, Edward Smith and Alice Wesley-Smith. My thanks go to all of these people. Thanks too to David Bridie, Louise Byrne, Andrew Kilvert, and Rob Wesley-Smith. Apologies to those whose names have been inadvertently omitted. Two other books provided valuable information: Jim Elmslie's *Irian Jaya Under the Gun* (Crawford House Publishing (Australia) Pty Ltd) and Peter King's *West Papua Since Suharto* (University of New South Wales Press). I used the beautiful West Papuan anthem *Hai Tanah Ku Papua*. Flags, used with permission, came from <http://www.theodora.com/flags> and Robert Lowry's *Shall We Gather at the River?* Most of the bird of paradise paintings were by Rowan Ellis (1848-1922). Finally, thanks to Ros Dunlop for commissioning the piece; and, for funding assistance, to the Music Board of the Australia Council, the Australian Government's arts funding and advisory body.

Ros DUNLOP

Ros Dunlop is an Australian musician, teacher and researcher. As a clarinet teacher, Ros has developed a fine reputation. She taught at the Sydney Conservatorium of Music for 24 years, has a private teaching studio in Sydney, and has given masterclasses and workshops in many parts of the world. As a performer she is an advocate of new music for clarinet and bass clarinet, particularly promoting Australian compositions through worldwide performances and discography. Her solo CDs have received critical acclaim. She is a member of the chamber music ensemble Charisma, with whom she has commissioned and premiered many new works including many for clarinet and multimedia. Collaborations with composer Martin Wesley-Smith have resulted in many compositions featuring clarinet and multi-media about human rights issues, they performed these works in many international tours, including to East Timor in 2002. Subsequently Ros began researching the indigenous music of East Timor in 2003, which culminated in a bi-lingual book; *Sounds of the Soul* [2012]. The book won several awards including the Australian Government’s Arts in Asia award for Music and the Independent Publisher’s award in New York. The book is now used as a text for the new syllabus for primary and secondary schools in East Timor. Her PhD dissertation [2016] is about the indigenous music of East Timor and its relationship to the culture, in particular *lulik*.

TWILIGHT INDIGENOUS PERFORMANCE

6:00-7.00 PM Thursday 7 December in the AMPITHEATRE

Program: to be announced live

AN HISTORIC PIANO SHOWCASE

7:30-8.30 PM Friday 7 December in the MUSIC AUDITORIUM

Directed by **Geoffrey LANCASTER**

Program:

Wilhelm Friedemann BACH
(1710–84)

Duetto for two unaccompanied keyboard instruments in F major (Fk 10) – ca 1773

- i. Allegro moderato
- ii. Andante
- iii. Presto

Geoffrey LANCASTER, fortepiano*
James HUNTINGFORD, fortepiano**

Franz LISZT (1811–86)

Sposalizio, from *Années de pèlerinage, deuxième année, Italie* – 1858

Nick WILLIAMS, piano***

Ludwig van BEETHOVEN
(1770–1827)

Sonata in C major (Op. 53) – 1803/04

- i. Allegro con brio
- ii. Introduzione: Adagio molto; Rondo: Allegretto moderato; Prestissimo

James HUNTINGFORD, fortepiano**

FOUNDING PIANOS

Edith Cowan University (ECU) has become the custodian of the most important collection of 18th and 19th century keyboards in the world, donated by Stewart Symonds and enhanced by fellow collector David Forward. The ECU collection is comprised of instruments that are the last remaining pieces of their kind globally, holding significant historical importance. One such instrument is the First Fleet Piano, which arrived in Australia on board the flagship vessel HMS Sirius, and is the first keyboard instrument played on Australian soil. The acquisition of this incredible collection forms an important part of the Western Australian Academy of Performing Arts' (WAAPA) music strategy. It also marks the commencement of a multimillion-dollar program to capture and preserve a keyboard collection that features Australia's most important historical piano through to the latest designs and piano innovations from current makers.

* FORTEPIANO

Paul McNulty (Divisov, Czech Republic, 2016; Serial number 198) after Johann Andreas Stein (Augsburg, 1788)

During the eighteenth century there was no commonly used term for the piano; at least 22 different titles were used for the instrument. The words ‘piano’ and ‘forte’ (and their variants) were quite interchangeable and subject to many permutations. Today, the term ‘fortepiano’ is often used to describe eighteenth or early-nineteenth century wooden-framed (the frame may include gap spacers and/or iron tension bars), touch-sensitive stringed keyboard instruments whose strings are sounded by pivoted hammers, and which have dampers.

This fortepiano is a precise replica by the American fortepiano maker Paul McNulty of an instrument made in Augsburg, in 1788, by Johann Andreas Stein (1728–92). Stein was born into a family of organ makers, in Heidelberg in 1728. As a twenty-year-old, Stein began an apprenticeship in Strasbourg under the organ maker Johann Andreas Silbermann. In 1750, Stein established his own workshop in Augsburg. The fame of Stein’s fortepianos rests not only on their innovative design and extraordinary quality, but also on their association with Mozart, who—in a letter written to his father on 17 October 1777—enthusiastically praised them (five days later, Mozart used Stein’s fortepianos in a performance of the triple concerto KV 242). Mozart’s letter is but one of many similar contemporaneous approbations; as a keyboard instrument maker, ‘Stein was regarded as one of the supreme masters of his time.’¹¹

Joseph Haydn expressed a preference for Stein-type pianos. Writing to Maria Anna von Genzinger on 4 July 1790, Haydn recommended that his friend replace her harpsichord with a fortepiano; he rather insistently suggested a Stein-type piano.¹² Although there is no piano known to have been played or owned by Beethoven from before 1803, circumstantial evidence suggests that by 1791, Beethoven had become used to playing fortepianos by Stein.¹³ The type of fortepiano commonly referred to as ‘Viennese’ is Stein’s brainchild; in Vienna, Stein’s ‘Viennese’ action dominated piano design from the 1780s through to the 1850s. The action is extremely subtle, being virtually as responsive to the player’s wishes as a good clavichord. During the 1780s and 1790s, Stein-type pianos were regarded as appropriate instruments for pianists who preferred subtle, ‘melting’, intimate playing.

In the *Jahrbuch der Tonkunst von Wien und Prag* (1796), Johann Ferdinand von Schönfeld characterised players of Stein-type pianos in the following way:

We can identify two types of player amongst our best pianists ... One of these types seeks nourishment for the soul, and not only loves clarity, but also soft and melting playing. For such pianists, there can be no better instrument than the Stein type.¹⁴

Von Schönfeld also describes the sound of Stein-type pianos by stating: ‘the evenness, clarity, lightness, sweetness, and softness of their tone are unmatched.’¹⁵ It is clear that Stein’s endeavours were often directed at finding the most exquisitely subtle levels of *pianissimo*.¹⁶ Historians of the piano,

in tracing a technological development characterized by ever-thicker strings, stronger cases, and heavier hammers ... [seldom observe] that in the late-eighteenth and early-nineteenth century almost as much effort was expended to make the instrument capable of being played softly as was given to creating louder tone.¹⁷

Apart from two clavichords, only sixteen pianos by Stein have survived. Prior to making this replica, Paul McNulty examined two Stein grand pianos built in 1788 and now housed (respectively) in the *Württembergische Landesmuseum*, Stuttgart: Inv. no. G4185, and the *Germanisches Nationalmuseum*, Nürnberg: Inv. no. MIR 1097. As a consequence, hitherto undiscovered data was obtained; for this replica, Paul McNulty assiduously

¹¹ J. Koster, *Keyboard Musical Instruments in the Museum of Fine Arts, Boston* (Boston, MA: Museum of Fine Arts, 1994), 139.

¹² M. Cole, *The Pianoforte in the Classical Era* (Oxford: Clarendon Press, 1998), 219.

¹³ See T. Skowronek, *Beethoven the Pianist* (Cambridge: Cambridge University Press, 2010), 63.

¹⁴ J. F. von Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag* (Vienna: Im von Schönfeldischen Verlag, 1796), facsimile edition (Munich: Emil Katzschler, 1976), 90–91.

¹⁵ *Ibid.*, 90.

¹⁶ Cole, *The Pianoforte in the Classical Era*, 220.

¹⁷ Koster, *Keyboard Musical Instruments in the Museum of Fine Arts, Boston*, 140.

incorporated Stein's soundboard measurements. Two knee-levers under the keyboard lift the damper: the left-hand knee-lever raises the bass dampers; the right-hand knee-lever raises all the dampers simultaneously. A hand stop engages the 'moderator', which is a mechanism that interposes a cloth tongue between each hammer and the strings so that the hammers strike the strings through the tongues (creating a dark, distant, muted sound). The case is veneered in wax-polished cherry wood.

Paul McNulty is regarded as one of the greatest living fortepiano makers. A Texan by birth and graduate of the Peabody Conservatory in Baltimore, he maintains his workshop in Divisov, Czech Republic. His pianos are represented in many significant international keyboard collections, and are extensively used for public concerts and recordings by the great fortepianists of our time.

**** FORTEPIANO**

Paul McNulty (Divisov, Czech Republic, 2011) after Anton Walter und Sohn (Vienna, ca 1805)

Anton Walter (1752–1826) was born in Neuhausen (east of Stuttgart), in an area famous during the eighteenth century for its fruit growing. Although Walter lived in Vienna from 1776, he first appeared as an independent piano maker in 1780. By the 1790s, Walter had the largest piano-making workshop in Vienna. Up to twenty men worked with him, producing approximately one piano every ten days.¹⁸

Walter's pianos were praised for their quality by many of Vienna's greatest musicians; Mozart premiered his mature concerti on his (still extant) Walter fortepiano, and Beethoven owned one at the end of 1799.¹⁹ According to Mozart's second son Karl Thomas (1784–1858),

...most remarkable is the wing-shaped pianoforte [by Anton Walter] for which my father had a special preference to such a degree that he not only wanted to have it in his study all the time, but exclusively used this and no other instrument in all his concerts, regardless of whether they took place in court, in the palaces of noblemen or in theatres or other public places.²⁰

Walter's pianos were regarded as appropriate instruments for those pianists who preferred a powerful, overtly virtuosic and 'public' style of playing. By 1796, Walter had a reputation as a maker of fortepianos suitable for those who (as Ferdinand von Schönfeld wrote in his *Jahrbuch der Tonkunst von Wien und Prag* of 1796)

play with an abundant sound, extremely fast [and] study the most difficult passages and the fastest octaves ... This requires authority and a strong nerve; to employ these, ... one requires pianos that can take any excesses. For the virtuosi of this kind we recommend the Walter style of piano.²¹

Furthermore, the *Jahrbuch* states that Walter's fortepianos have 'a full, bell-like tone, a clear response, and a very strong, full bass.'²²

In 1800, Walter's stepson, Joseph Schöffstoß (d. 1824), joined his father in making pianos, and the name of Walter's firm was changed from 'Anton Walter' to 'Anton Walter und Sohn'. Although the keyboard compass of Walter's pianos increased around this time, Walter retained the fundamental proportions and tonal concept of his instruments until his death in 1826. This instrument has three knee-levers under the keyboard: the right-hand knee-lever raises the dampers; the middle knee-lever engages the 'moderator'; and the left-hand knee-lever operates the *una corda* – whereby the keyboard (and therefore the action) is laterally realigned, causing the hammers to strike only one of each note's strings. The case is veneered in French-polished mahogany.

¹⁸ See M. Latham, 'Mozart and the Pianos of Johann Andreas Stein', in *The Galpin Society Journal* (London: The Galpin Society, 1998), Vol. 51 (July), 122.

¹⁹ See T. Skowronek, *Beethoven the Pianist* (Cambridge: Cambridge University Press, 2010), 75.

²⁰ K. Mozart on the foundation of the Mozarteum, 1853. Quoted in V. Sofronitzky, 'Anton Walter (1752–1826)', in 'Copy of Anton Walter fortepiano ca. 1792 built by Paul McNulty' in *Instruments* (n.d.), <http://www.sofronitzki.com/instruments.html> (retrieved 16 October 2014).

²¹ J. F. von Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag* (Vienna: Im von Schönfeldischen Verlag, 1796), facsimile edition (Munich: Emil Katzschler, 1976), 90–91.

²² *Ibid.*, 88.

***** PIANO**

Collard & Collard (London, early 1870s; Serial number 94017)

Collard & Collard were the successors to Muzio Clementi's piano-making firm. In 1859, the firm was solely owned by Charles Lukey Collard (1807–?); under Charles' management, the firm moved to the forefront of piano manufacturing in Europe. During the mid-nineteenth century, Collard & Collard was one of the most popular and successful European piano manufacturers of all time. This straight-strung, semi-grand piano has four iron tension bars. The case is veneered in burr walnut. The sonic qualities of the treble of this instrument are particularly enticing.

Geoffrey LANCASTER

In a career spanning 40 years, Geoffrey Lancaster has profoundly influenced the development of the historically inspired performance practice movement. Geoffrey studied fortepiano at the Royal Conservatorium in The Hague. He was the first Australian to win a major international keyboard competition, receiving First Prize in the 23rd Festival van Vlaanderen International Mozart Fortepiano Competition, Brugge. He has featured as soloist on modern and early keyboard with such orchestras as the Leipzig Gewandhausorchester, the Royal Stockholm Philharmonic, the Rotterdam Philharmonic, the Gürzenich Orchester Köln, Tafelmusik of Toronto, La Cetra Barockorchester Basel, Ensemble 415 of Geneva, Concerto Copenhagen, and with every major Australian orchestra. Dr Lancaster has held various professorial and emeritus appointments, including at the Royal College of Music in London, the Royal Northern College of Music, Manchester, and the Schola Cantorum Basiliensis. In 2011 he delivered the inaugural Henry Wood Lecture Recital at the Royal Academy of Music in London. Geoffrey's many career honours and prizes include Gramophone and ARIA awards for some of his 61 published recordings, the Australia Council's Australian Artists Creative Fellowship, the HC Coombs Creative Arts Fellowship, elected Fellowships of the Australian Academy of the Humanities, the Australian College of Educators and the Royal Society of Arts, the Order of Arts and Letters, and the Order of Australia. In 2006, he was Australian of the Year for the Australian Capital Territory. Since 2014 Geoffrey has lived in Perth, where he is a Professor at the Western Australian Academy of Performing Arts, Edith Cowan University.

James HUNTINGFORD

James has been playing the piano since the age of six. His interest in fortepiano and harpsichord began during his undergraduate studies in his home town of Canberra, where he had access to a diverse collection of historical keyboards curated by his current teacher, Professor Geoffrey Lancaster. In 2008, James was the winner of the Erika Haas Award for the highest achieving tertiary performance student at the ANU School of Music. In 2013, he was awarded the Australian Society of Music Educators' Lady Callaway Award for his diverse musical and artistic services to the Canberra community. In 2016 he moved to Perth to pursue postgraduate study. He first completed an honours degree and is currently enrolled in a Master of Arts in historical research and performance. James has had a lifelong passion for choral music and is the artistic director of the Perth-based Providence Gospel Choir. In March 2019, he will perform J. S. Bach's 5th Brandenburg concerto with the West Australian Symphony Orchestra.

Nick WILLIAMS

Nick Williams started learning the piano at the age of 8, with encouragement from his grandmother Lynette Howieson, who had enjoyed considerable success as an operatic soprano in Australia in the 1950s. Nick made his concert debut at the age of 14, appearing in a benefit concert for Operation Rainbow at Government House Ballroom in Perth. He studied at the Western Australian Academy of Performing Arts, graduating in 2017 with First Class Honours. Nick has a keen interest in the so-called 'Golden Age' of piano-playing of the late-nineteenth century, and particularly in the performing traditions associated with Franz Liszt and his pupils. Nick is currently enrolled in the Master of Arts (Performing Arts) programme at WAAPA.

VII. CREATIVE WORKS: ACMC

Thursday 6 December (Creative Works)

ACMC CONCERT No.1: MIMESIS AND CYMATICS

11:30AM Thursday 6 December in the ENRIGHT STUDIO

Program:

Cissi TSANG

Water Study

Jean-Michel MAUJEAN

Aguardente

Ryan BURGE

I am Sitting in a Simulacra

Cissi TSANG

Edith Cowan University

Water Study

Water is an element that is constantly shaping landscapes, and this power is particularly prevalent in The Burren, Ireland—a karst landscape primarily located in northwestern County Clare, Ireland. Glaciers first exposed the limestone pavement through erosion as they moved across the landscape during the Ice Age, and water still—now through rainfall—weathers away at the rock. This piece was created from a field recording of water running off part of The Burren as it was collected into a water tank. This field recording was then layered multiple times, with each layer manipulated by different effects, and the resultant composition was then used to create a music visualisation. *Water Study* is an exploration of how a field recording can be used to create a composition through combining organic with digital processes. It invites listeners to meditate on the nature of water and their relationship to this important resource. The work was created during an artist residency hosted by Burren College of Art.

KW: field recording, acoustic ecology, audio-visual, eco-structuralism, music visualisation.

Jean-Michel MAUJEAN

Edith Cowan University

Aguardente

An audiovisual exploration into Cymatics, *Aguardente* translates to ‘fire-water’ in Portuguese, the name given to wine that has been distilled into a spirit. Similar derivatives from other countries include Grappa and Moonshine. This audiovisual composition incorporates audio recordings of fire and water, along with music in a 16-tone harmonic tuning system. Sound is played through a speaker filled with water. A camera captures coloured light reflected off the water surface and projects it onto a screen. As the sound vibrates the water, a variety of shapes and patterns is generated, providing visceral analogies to the frequency and amplitude of the sound. A programmable LED ring produces the coloured light. Each of the 24 LEDs can be independently controlled for

colour and brightness and as such, lighting sequences resemble the sounds played. For example, a fire sound is visualised through an open-source LED sketch called Fire2012.²³ Audiovisual synergies are developed and explored for an immersive experience. This compositional demonstration is best observed in conjunction with the paper presentation: *The Integration of Cymatics with Audio/Visual Composition, using the Hydrowoofer* (held on Thursday, 6th December, room 3.101 at 2pm).

KW: cymatics, audiovisual synergies, hydrowoofer.

Ryan BURGE
Edith Cowan University

I am Sitting in a Simulacra (2017)

I am Sitting in a Simulacra explores how we might understand authenticity. It is a tip of the hat to Alvin Lucier's well documented iterative processes in *I am Sitting in a Room* (1969), and Jean Baudrillard's notion of hyperreality in *Simulations and Simulacra* (1981). The work incorporates several modes of compositional practice, with mimesis as a foundation. A field recording from Beeliar Wetlands of birds, cicadas, cars and noise was analysed and reconstructed in a DAW using only FM synthesis and filters. This digital composition was played back at its source location to introduce indeterminism in an antiphonal performance with nature. A recording of this process was immediately played back and recorded again. This process was repeated several times. Finally, all recordings were arranged and mixed in a DAW. The work challenges our assumptions of authenticity by exploiting the capabilities of technology within a 'natural' setting, asking the listener to decide what is real and what is constructed.

KW: mimesis, hyperrealist music, field recording and electronics, post-digital aesthetics, authenticity and simulation.

²³ <https://github.com/FastLED/FastLED/blob/master/examples/Fire2012/Fire2012.ino>

ACMC CONCERT No.2: SPATIAL MUSIC

4:00 PM Thursday 6 December in the ENRIGHT STUDIO

Program:

Daniel BLINKHORN

Kibuyu

David HIRST

Imaginação de vise

Michael TERREN

Siliceous

Daniel BLINKHORN

University of Sydney

Kibuyu

Off the coast of Tanzania, on the small island of Zanzibar, I happened upon a bazaar in Stonetown with all manner of beautiful African instruments. I found myself drawn to a small, hand-made mbira. This humble instrument buzzed and creaked and was far from perfect, yet striking a tine was immediately captivating.

'Kibuyu' in Swahili translates to 'Calabash'; it is the box resonator used in the construction of the instrument. Throughout this work I have used the term as a metaphor similar to the phenomenon of seashell resonance, except in this instance, as one holds the instrument against the ear one doesn't hear sound redolent of the ocean, but rather a more dynamic abstraction of sonified biomimicry resounding well beyond the instrument itself and deep into the island of Zanzibar and the many mimetic evocations found therein. All the material within the composition comes from the striking of three tines of the mbira, with no additional sonic material employed within the piece. Zanzibar is a UNESCO World Heritage site.

KW: biomimicry, electroacoustic, eco-acoustic composition, multichannel, fixed media.

David HIRST

University of Melbourne

Imaginação de vise

This work progresses from purely 'mimetic' to purely 'abstract'. Contrasting natural with human made sounds, earth with water sounds, and short with sustained sounds, this work aims to provide a flavour of the Portuguese region of Viseu, with a move from natural soundscape to a more abstract sound world. *Imaginação de Viseu* (*Imaginations of Viseu*) is an electroacoustic music work composed for the project SONIC EXPLORATIONS OF A RURAL ARCHIVE - Electroacoustic Music and Sound Art International Competition, coordinated by Binaural/Nodar (Portugal). The work uses sound sources recorded in the rural region of Viseu Dão Lafões in Portugal. Beginning with the natural sounds of frogs from Mosteirinho, human steps enter from Azival in Cepões. Then we hear community washing water flow in Calde de Varzim, granite blocks by the Santo Amaro road in Nelas-Cepões, the processed sound of a Chapel Gate in Freixo Lady Street in Sanguinhedo of Côta, the sound of experimentation on tins found near the Aerodrome Street in Nelas-Cepões, and clapping in the Chapel of Our Lady of Health in Farminhão. All of these sounds are bound together with subtle electronic processing and the work culminates in a chorus of sustained bell sounds sourced from Ribafeita, Mosteirinho, and Couto de Baixo. The work makes extensive use of space using the Ambisonic Toolkit software developed by Joseph Anderson's team at the University of Washington.

KW: creative work, computer music, electroacoustic music, mimetic, Portugal.

Michael TERREN

Edith Cowan University

Siliceous

Siliceous (2016–7) is a speculation on the interior lives of rocks and mountains. Realised during an artist residency in Ólafsfjörður, Iceland, the work reflects on the supernatural constructions that many cultures assign to the subterranean. Rather than invoking a single enormous entity as is commonly depicted, the impression is one of conversation, multiplicity, and communality. *Siliceous* also explores the limitations of mimetic sound design, in which the textures are derived from sources typically used in the context of electronic dance music.

KW: creative work, mimesis, sound design, dance music.

SOUND INSTALLATION (PART 1)

6:00 PM Thursday 6 December in the WAAPA COURTYARD

Program:

Jesse AUSTIN-STEWART

8x5 Speaker Array

Jesse AUSTIN-STEWART

Victoria University of Wellington

8x5 Speaker Array

8x5 Speaker Array is an 8-channel speaker wall made up of 40 speakers. The array is intended to explore minute changes in space through the various channels. It uses several new audio pieces to explore this relationship through slight shifts in phasing and pitch with basic materials such as sine, triangle and square waves. The works include one in collaboration with taonga pūoro (Māori instruments) performer Rob Thorne.

The minute differences in localisation of the sound source allow the sound to interact with the listener in slightly varying ways as it moves throughout the space. Similarly, as the listener positions his/her ears very close to the speaker wall, the differences between the separate channels (sound sources) are also quite apparent.

The work is ideally installed within a space so that people will be able to experience the work for themselves at their own pace, rather than in a concert context. There are four pieces that are 20 minutes in total; the work could also play on loop (it may run for just 20 minutes, or for hours on end).

Friday 7 December (Creative Works)

ACMC CONCERT NO.3: NIME (NEW INSTRUMENTS FOR MUSICAL EXPRESSION)

4:00 PM Friday 7 December in the ENRIGHT STUDIO

Program:

Roger DEAN	<i>Digging Deep</i>
Donna HEWITT & Mary MAINSBRIDGE	<i>#Me Two</i>
Marcus JACKSON	<i>Wet Dream II</i>
Barry MOON	<i>Hex</i>

Roger DEAN

austraLYSIS and Western Sydney University

Digging Deep

This will be a solo piece for acoustic piano, generative algorithms, and electroacoustic processing. Deep Improviser, a quite simple, deep learning model developed by the performer, will be used as a generative partner, together with live dsp.

KW: improvisation, deep learning, generativity, 4-channel DSP, piano.

Donna HEWITT

University of New England

Mary MAINSBRIDGE

Macquarie University

#Me Two

This is a new collaborative work inspired by the 2018 ‘#Me Too’ campaign and the events that unfolded around the Harvey Weinstein scandal.

The work of both artists explores gestural movement and voice, with each performer using a different system and approach to her exploration of gesture. Donna Hewitt works with the eMic and a wearable controller that primarily utilises arm and hand movements, while Mary Mainsbridge uses a system that detects whole body motion via the Kinect. With such obvious connections and aligned interests, these artists decided to embark on a collaboration looking for ways to bring their systems, gestures and voices together.

Both artists are interested in performance gesture, the relationships between sound and gesture, and the role gesture plays in communication more broadly. Preliminary discussion around the work centred on the personal experience and psychological impact of gesture for women, the way gesture defines, depicts and influences power and the impact that physical gesture can have on personal power. Furthermore, how can these relationships be conveyed through sound and electronic music performance? The work draws upon and is

inspired by texts that emerged during the #me too campaign. On a practical level, it is about two women exploring collaboration via two unique music technology systems.

A big part of this project is the exploration and observation of the collaborative process itself and finding ways to merge different systems and identify collaborative approaches where there are few established formulas or clear models to be guided by.

Both artists tend to perform solo with their systems and where collaborations do occur they are typically with other male artists. This collaboration is therefore a unique opportunity for two female artists to come together to compose and perform a new work, building on the theme of empowerment that anchors the piece.

KW: gesture, interfaces, voice, collaboration, electronics.

Marcus JACKSON

Victoria University of Wellington

Wet Dream II

WET DREAM II is a continuation of a series of works exploring alternative methods of score presentation, for live performers and electronics. The first work, *w3t dr33m*, was premièred in March, 2018 by Simon Eastwood and SMP Ensemble. *WET DREAM II* takes as its genesis the superlative-laden, YouTube-based rock pedagogy community and the way this community parallels the rock aesthetic of the 1970s. The work results from spectral feature extraction of a set of online guitar/drum solos, and derives a meta-guitar/drum solo. A MaxMSP patch uses this data to generate the 'scores' in real-time. The patch sends data via OSC to Processing, which live-generates the guitar score, displayed on a monitor. Data is also sent via serial to the Arduino to control a series of LED strips attached to the outer heads of the drums, and underneath the cymbals. These provide the score for the drumkit performer, who follows the lights. This Arduino also controls the strobes. Conceptually and aesthetically, the work is a tongue-in-cheek mimicry of the audacious stage shows, virtuosic displays, and hyper-masculine energy of the cock rock era. However, with the audience's ability to see the light score and the strobe lights' interference with the LED system, a subversive interchange of anticipation, expectation and disjunction is articulated.

KW: database aesthetic, live-generated scoring, screen-based notation, YouTube, multimedia.

Barry MOON

Arizona State University

Hex for Six Guitars & Electronics

Hex for Six Guitars & Electronics: Hex is a piece for six guitars with electronics. Each guitarist has his/her own contact microphone, Raspberry Pi running Pure Data for processing, and speaker. The computers are synced on a LAN. This allows for the players to create spatial arrangements in the performance space. It also creates a sense of 'chamber music' that is generally lacking in works for instrumental performance with computer processing.

KW: Pd, Pi Guitars, computers, United States.

SOUND INSTALLATION (PART 2)

7:00 PM Friday 7 December in the WAAPA COURTYARD

Program:

Rodrigo KENDRICK

Production/Re-production

Rodrigo KENDRICK

Edith Cowan University

Production/Re-production

In 1922, the constructivist artist Laszlo Moholy-Nagy wrote passionately of the creative opportunities afforded by what he called 'reproductive technologies': the film, the photograph, and the phonograph: 'Since it is primarily production (productive creation) that serves human construction, we must strive to turn the apparatuses (instruments) used so far only for reproductive purposes into ones that can be used for productive purposes as well'.

Today the capacities of these technologies are all served by integrated digital devices carried on our persons every day, but rarely used for what Moholy-Nagy would have considered a 'productive creation'. Despite the near-ubiquity of sensors for everything from sound through to light and radio waves, and the computational power for rapid translation and reproduction of these stimuli, our devices perform mostly organisational and social roles. An increasing tendency exists for these devices and their capacities to be utilized by governments and private interests against our best interests, but the end user it seems, cannot see the forest for the trees.

This installation is driven by a re-differentiation of these reproductive capacities and is composed of several simpler, more clearly-delineated systems presented as an annotated installation. Mechanical, integrated, and software systems react to the movement and presence of light—Moholy-Nagy's Primary medium—within the space. Information sheets demystify these operations, with the intention of encouraging more 'productive' engagements with these technologies.

The installation, which is in development as part of an upcoming residency at the Perth Artifactory, uses both visible and invisible light to explore objects and audience members within the space and provides a sonic accompaniment to their positions and journeys therein.

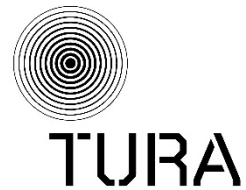
KW: Laszlo Moholy-Nagy, Bauhaus, installation, experimental theatre, musical reconstruction.

Saturday 8 December (Creative Works)

ACMC CONCERT No.4: TONE LIST EXPLORATIONS

11:30AM Saturday 8 December in the ENRIGHT STUDIO

This program is supported by Tura New Music (www.tura.com.au)



Program:

Josten MYBURGH

*The Silver Morning Shifts Their Birds
from Tree to Tree*

Simon CHARLES

Murrindindi

Cat HOPE and Stuart JAMES

Their Lives are Stripped of Meaning

Lindsay VICKERY

Takadanobaba

Josten MYBURGH

Edith Cowan University

The Silver Morning

In this piece, software programmed in Max/MSP organises three distinct types of sound, each generated through composites of just intoned sine tones, by randomly generating their start and end time within five two-minute long sections. The duration of each sound is proportionally much smaller than the duration of silence in the section. The three performers are then offered a very open set of conditions which express the ways they may respond to the electronic sounds, encouraging 'pairing' with the sounds in a relationship of quasi-imitation or complementation as they understand it in their own musical language. The resultant expressionless surface of the piece, with its low density of events, amplifies the significance of the appearance or disappearance of musical layers. It also forms an investigation into how a high degree of comprehensibility of the relationship between an interactive electronic situation and the performers working with it still produces complex results and makes room for interesting nuances to become the musical surface of the work, rather than relegating the performers to the status of inputs into the software.

KW: generative electronics, just intonation, indeterminacy, chamber music, spatial music.

Simon CHARLES

Independent Scholar

Murrindindi:

The field recordings that comprise much of this piece were taken from Murrindindi Scenic Reserve on Taungurung country of the Kulin Nation in Central Victoria. The inherent rupture that occurs through the transition from place to captured audio is an important idea in the teasing out of this composition. In this piece, the linearity of sound events in these recordings is interfered with and this inference becomes a way of navigating meaning. Murrindindi explores ideas around the performer's physical relationship to the sounds around him/her and the sounds that s/he produces. Rather than a relationship of shaping-constructing-manipulating, the piece invites its performers to consider this relationship in more subtle ways. For instance, it enables ways to consider physical stasis and modes of embodiment in listening. Rather than dealing with compositional language that is grounded in modes of sonic ideation, the language of this work explores ways in which sound may linger around its performers. In doing so, it seeks to re-imagine embodied relationships to sound that are the usual praxis of instrumental performance.

Cat HOPE

Monash University

Stuart JAMES

Edith Cowan University

Their Lives are Stripped of Meaning

In 2016, Australian author Richard Flanagan made a statement in a response to the Australian Government's policy on the treatment of refugees arriving in Australia by boat, which involves detention: 'Their lives are stripped of meaning'. In this piece, the vocalist sings these words, but they become incomprehensible as they are separated out over the eight minutes of the piece; a direct reference to the indeterminate length of detention that Australia enforces upon refugees. Time passes, we forget and our ability to understand becomes difficult. In addition, the electronic part is created by sampling the instruments at certain moments in the piece, and strips away the timbral characteristics of the work, another metaphor for the consequences of this treatment of our fellow human beings.

KW: animated notation, acoustic and electronic, MaxMSP, Decibel Score Player, Australian music.

Lindsay Vickery

Edith Cowan University

Takadanobaba

Like most Tokyo metro stations, *Takadanobaba* is filled with the very noisy and chaotic sounds of humanity. Sometimes such places seem paradoxically empty and almost still. In this work, a field recording of the station underwent an analogous stripping of sound, removing all but the most prominent frequencies; it was then stretched to nearly ten times its original length. The resulting 'empty' recording was annotated and orchestrated for an ensemble of eight performers. The synchronised, networked scrolling score comprising a range of extended instrumental techniques is presented to the performers in conjunction with a remixed recording of the source audio. The work extends my exploration of an 'Ecostructural' approach into an entirely anthropogenic environment. The sonic structure of the work is derived from the sounds of the station, albeit more slowly. It was written for and is dedicated to performers from the Tone List group.

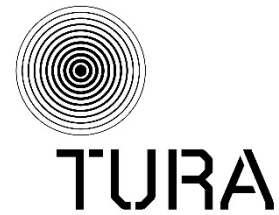
KW: ecostructuralism, ensemble and field recording, anthropogenic soundscape, extended proportional notation, networked performance.

ACMC CONCERT No.5:

ANIMATED NOTATION

3:30PM Saturday 8 December in the ENRIGHT STUDIO

This program is supported by Tura New Music (www.tura.com.au)



DECIBEL New Music Ensemble

Based in Western Australia, Decibel is a world leader in the integration of acoustic instruments and electronics, in the interpretation of graphic notations, and in pioneering digital score formats for composition and performance. The ensemble has collaborated with composers such as Eliane Radigue, Werner Däfeldecker, Agostino Di Scipio, Alvin Curran, David Toop, Marina Rosenfeld, Lionel Marchetti, Andreas Weixler and Johannes S. Sistermanns; it has also worked with iconic Australian composers Jon Rose, Alan Lamb, Ross Bolleter, Warren Burt, Eric Griswold and Anthony Pateras. Decibel has contributed the Australian premières of works by Fausto Romitelli, Tristan Murail, Alvin Lucier, Peter Ablinger, Mauricio Kagel and has toured and recorded monograph concerts dedicated to Roger Smalley, Alvin Lucier, John Cage and Giacinto Scelsi. Decibel has commissioned over 60 new works since its foundation in 2009, has toured Europe and Australia, recorded for ABC Classic FM and SWR German Radio, and released five albums to date on Australian and international labels. The ensemble has developed and commercialised the Decibel ScorePlayer iPad app, a score reading device incorporating mobile score formats and networked coordination performance environments that is sold worldwide. Decibel comprises Cat Hope (artistic director, flutes, bass), Lindsay Vickery (reeds), Stuart James (electronics, keyboards, drum kit), Aaron Wyatt (viola, iPad programming), Tristen Parr (cello), and Louise Devenish (percussion). <http://www.decibelnewmusic.com>

Program

Stuart JAMES

Peter MCNAMARA

Jos MULDER

Lindsay VICKERY

Ryan SMITH

Noise in the Clouds

Amplitude

Stolen Goods (Stocketus)

Thalweg

Study No. 55

Stuart JAMES

Edith Cowan University

Noise in the Clouds

Noise in the Clouds is a laptop concerto written for laptop soloist, visual projection, sextet ensemble, and live electronics. Whilst the concerto form has been understood for hundreds of years as a work for soloist and ensemble, the writing of concertos specifically for laptop soloists has only emerged within the last few years. This combination is therefore free of the constraints of other established instrumentations. This work explores chaotic phenomena of varying types: chaotic audio oscillators, chaotic phenomena as found in nature, and the process of iteration as a visual narrative. These expressions become a mechanism or structure for generating the sound universe, the musical structure, the compositional process, the visualisation, and the notated score. The laptop soloist performs on an instrument developed by the composer which derives all of its sounds from chaotic 'strange attractors' that are expressively controlled by the soloist and by the 3D movements of the hands. This instrument expands on a 2D multi-node timbre morphology interface developed by the composer, applying this instead to modulating the generative parameters of chaotic audio oscillators.

Peter MCNAMARA
University of Sydney

Amplitude

Amplitude for vibraphone, tam-tam and pre-recorded electronics is entirely based on the physical-acoustic properties of various pre-recorded tam-tam sounds. Each is subjected to acoustic analysis with the partials present used to create synthetic sounds in the electronic component that closely imitate the original sounds. These partials also form the basis of the pitch material used in the vibraphone, which metaphorically re-enforces and amplifies the electronic component, synthesising entirely new tone colours.

Jos MULDER

Stolen Goods

Stolen Goods explores the immediate relation between acoustic instruments and loudspeakers projecting the sound of those instruments. A time delay is introduced between the two; at the start of the piece the loudspeakers wait five seconds before playing back the sound picked up ('stolen') by the microphones on the instruments. This waiting time is brought down to nothing over the duration of the performance. Consequentially, different functions of the loudspeakers in relation to the instruments are activated, starting with an estranging echo effect becoming rhythmical musical elements, to ultimately becoming everyday sound projection (or amplification) when the delay time is reduced to zero. The metaphor of the pile of loudspeakers has its own character expressed by a soundscape of modulated and transformed recordings of earlier versions of the work.

Lindsay VICKERY
Edith Cowan University

Thalweg

A thalweg is a line connecting the lowest points of successive cross-sections, most commonly the lowest points in a body of water. As such it is often transformed into a symbolic and transient boundary between human-defined territories. In this work, a scrolling extended notation score is presented to the performer in indeterminately selected sections. A real-time spectral analysis of the electric guitarist's performance is used to determine parameters of audio processing including temporal and pitch shifting, spectral manipulation and threshing and down-sampling. The analysis data obtained in successive cross-sections is used to create a shifting remapping of the guitar's output that is dependent upon the nonlinear progression of the work.

KW: electric guitar, scrolling notation, extended notation, non-linear structure, interactive.

Ryan SMITH
Independent Scholar

Study no. 55

Study no. 55 explores the concept of malleable phase relationships for an ensemble of 5–15 performers. The term 'Malleable Phase Relationships' describes a rhythmic approach in which performers are not simply phasing with one another, but also moving in and out of phase with an imaginary time basis. The Animated Score features a series of generative no-theme variations, and may continue for any duration.

KW: animated notation, malleable phase, percussion, no-theme variation, generative.

VIII. CONFERENCE INFORMATION

Transport

Connecting buses (routes 960, 360/361/362 and 19) travel regularly from the Perth Busport along Fitzgerald Street (which becomes Alexander Drive) to Mount Lawley campus. The journey takes approximately 15-20 minutes. Payment can be in cash, or you can purchase a 'smartrider' card.

Other buses travelling to campus include route 20 (from Morley Bus Station), route 406 (from Glendalough Station), and 960 ('circle' route). Relevant timetables for travel to Mount Lawley campus are shown with further detail on the Transperth website at <https://www.transperth.wa.gov.au/Timetables/Uni-TAFE-Services/Edith-Cowan-University>.

Other transport services include taxis (Swan Taxis: phone 131 330 from within WA), as well as ride-sharing services such as Uber and Ola.

Parking

Free parking is available to conference registrants in Car Park 06 on the ECU Mount Lawley campus, as shown on the maps following.

WiFi

To register and connect via the Guest WiFi network, select the 'ECU Guest WiFi' network from your device. Enter your name, email address and a contact number. Your nominated email address will then receive an email with a password that will allow access to ECU's intranet resources and the internet for a 24-hour period. If you need more than 24 hours access, simply repeat the procedure.

Alternatively, eduroam is a global WiFi network providing university students, researchers and staff with mobility between participating institutions' wireless networks. The eduroam wireless network is available for ECU visitors who are part of the eduroam network. You can login to this network with a username and password from a participating institution. ECU staff and students can log in using their ECU email address (username@ecu.edu.au) and password.

Dining

The conference provides coffee/tea, morning tea, lunch, and afternoon tea, and snacks during the evening receptions on Thursday and Friday evening. Guests are expected to purchase their own breakfast and dinner. Several food providers are available on campus, as per the list below:

- [Grindhouse Eatery](#) - Building 3
- [Supernatural](#) - Building 17
- [Bar](#) - Building 12
- [Cafe 10](#) - Building 10
- [Chatterbox](#) - Building A1
- [Central Cafe](#) - Building 12

Registrants accommodated in the Central Business District (CBD) will find ample dining options. Please note that most Perth restaurants and bars close their kitchens at 9.30 PM. Other options close to campus include the following:

- North Perth: near corner Fitzgerald St and Angove St—dozens of options, including a supermarket (5 minute bus ride south on Fitzgerald St);
- North Perth: Walcott St, some 100m west of the corner of Alexander Drive (a few options) (3 minute bus ride, or 14 minute walk);
- Mt Lawley: Beaufort St, near corner of 2nd Ave, dining and supermarket available (20 minute walk).

Selected Restaurants with Later Hours

Caboose

Pizzas, burgers, fully licenced. Closes 12am.
639 Beaufort St Mount Lawley, 0424 352 725

Clarences

Small plates, fully licenced. Closes 12am.
639 Beaufort St Mount Lawley, 9228 9474

Tong 86

Korean, fully licenced. Closes 12am Thursday, 1am Friday and Saturday.
639 Beaufort St Perth, 9227 6006

Must Wine Bar

Modern Australian, fully licenced. Closes 12am.
519 Beaufort St Highgate, 9328 8255

Ankara Kebabs and Bakery

Kebabs, burgers, golzeme. Closes 12:30pm Thursday, 2:30am Saturday and Sunday.
870 Beaufort St Mount Lawley, 9473 1083

Rosemount Hotel

Pub food and drinks. Late night canteen open until midnight.
459 Fitzgerald St North Perth, 9328 7062

El Publico

Mexican, fully licenced. Closes midnight.
511 Beaufort St Highgate, 0418 187 708

Uber Eats

Food deliveries later at night include American, Korean, Middle Eastern, Mexican, Burgers, Pizza, Vietnamese, Italian, Greek, Chinese, Indian, Thai.

