



Annual General Meeting of the MSA

12–1pm AEDT Friday 10 December 2021 (via Zoom):

Zoom link to be added closer to meeting date.

AGENDA

NB: This document is active and will be periodically updated prior to the AGM. Hard copies are considered uncontrolled; refer to the MSA website for the latest version.

1. Attendance and Apologies
 - 1.1. Attendees
 - 1.2. Apologies
2. Minutes of last AGM (Appendix 1)
 - 2.1. Business arising from the Minutes.
3. Society Reports
 - 3.1. President's Report (Appendix 2)
 - 3.2. Secretary's Report (Appendix 3)
 - 3.3. Treasurer's Report (to be added)
 - 3.4. Membership Secretary's Report (Appendix 4)
 - 3.5. Journal Editor's Report Appendix 5)
 - 3.6. Newsletter Editor's Report (Appendix 6)
 - 3.7. Awards Committee Chair's Report (Appendix 7)
 - 3.8. Thesis Register Manager's Report (Appendix 8)
 - 3.9. IMS Delegate's Report (Appendix 9)
 - 3.10. Access and Equity Officer report (10)
 - 3.11. ICTM Report (Appendix 11)
 - 3.12. Chapter Reports (Appendix 12)
 - 3.12.1. South Australia
 - 3.12.2. Sydney
 - 3.12.3. Tasmania
 - 3.12.4. Victoria
 - 3.12.5. Western Australia
 - 3.13. Study Group Reports
4. National Conferences
5. Election of National Committee and Executive
 - 5.1. Nomination for Secretary (Appendix 13)
 - 5.2. Nomination for Treasurer (Appendix 14)
 - 5.3. Nomination for General Member
 - 5.4. Nomination for Student Member (Appendix 15)
6. Any Other Business
 - 6.1. Open Access
7. Meeting close

APPENDIX 1

MUSICOLOGICAL SOCIETY OF AUSTRALIA

— ANNUAL GENERAL MEETING —

9am AEDT Thursday 3 December 2020,
Melbourne Conservatorium of Music (via Zoom)

INTERIM DRAFT MINUTES

Meeting opened at 9am by MSA President Jonathan McIntosh.

1. Attendance and apologies

1.1. Attendees

1.1.1. Helen Rusak, Jula Szuster, Jonathan McIntosh Robert Stove, Rita Crews, Andrew Alter, Paul Watt, Michael Hooper, Anthea Skinner, Benjamin Hillier, John Phillips, Anne-Marie Forbes, Aaron Corn, Nigel Nettheim, Ardi Echevarria, Peter Campbell, Sarah Collins, Leighton Triplow, Rosemary Richards, Denis Collins, Hannah Spracklan-Holl, John Gabriel, Holly Caldwell, Frederic Kiernan, Sarah Kirby, John Griffiths, Markos Koumoulas, Iris Kennedy, Kerry Murphy, Alan Maddox, Thalia Laughlin, Amy Wert, Alan Davison, Steven Knopoff, Aline Scott-Maxwell, Amanda Harris, Sandra Kirkwood, Sarah Kirby, Sophie Paquet-Fifield, Michael Wilkins, Margaret Kartomi, Heidi Senungetuk, Rhonda Chrisanthou, Soyoun Kim, Anatole Kononewsky

1.2. Apologies

1.2.1. Patrice Connelly, Jeanette Mollenhauer, Lucy Rogers, Catherine Grant, John Carmody, Linda Barwick, Roslyn Kay, Linda Kouvaras, Emma Townsend, Stephanie Rocke, Andrea Calihanna, Helen Kasztelan, Reis Flora

2. Minutes of the last AGM

2.1. The minutes were accepted as a true record of the previous AGM. John Phillips moved, Ben Hillier seconded.

2.2. **Business arising from the 2019 minutes** — none raised.

3. Society Reports

3.1. **President's Report.** Jonathan McIntosh spoke to his report. The report was accepted. Aaron Corn moved, Paul Watt seconded.

3.2. **Secretary's Report.** Frederic Kiernan spoke to his report. The report was accepted. Kerry Murphy moved, Peter Campbell seconded.

3.3. **Treasurer's Report.** Aaron Corn noted that we need to work on increasing membership numbers and thanked Stephanie Rocke and Frederic Kiernan. The report was accepted. Anthea Skinner moved, Rita Crews seconded.

3.4. **Membership Secretary's Report.** The report was accepted. Ben Hillier moved, Rob Stove seconded.

3.5. **Journal Editor's Report.** The report was accepted. Michael Hooper moved, Andrew Alter seconded

- 3.6. Newsletter Editor's Report.** John Phillips spoke to his report and apologised for the delay getting newsletters out. The report was accepted. Rob Stove moved, Rita Crews seconded.
- 3.7. Awards Committee Chair's Report.** John Phillips spoke to his report and mentioned the additional support from the MSA for three conference presenters. The report was accepted. Rob Stove moved, Rita Crews seconded.
- 3.8. Thesis Register Manager's Report.** Jonathan McIntosh spoke to Stephanie Roche's report. The report was accepted. Helen Rusak moved, Paul Watt seconded. Paul Watt also moved that the MSA express appreciation for Stephanie Roche's contribution to the Society in various volunteer roles over the course of many years; Aaron Corn seconded.
- 3.9. IMS Delegate's Report.** Jane Hardie spoke to her report and mentioned that even though Australian representation on the IMS is small, it does very well. She encouraged MSA members to join the IMS. The report was accepted. Anthea Skinner moved, Denis Collins seconded.
- 3.10. Access and Equity Officer Report.** Anthea Skinner provided a viva voce report. She thanked the MSA for their recognition of the importance of access and equity issues and said she was available to help members. The report was accepted. Rob Stove moved, Rita Crews seconded.
- 3.11. Chapter Reports.** The reports were accepted collectively. Aaron Corn moved, John Phillips seconded.
- 3.12. Study Group Reports.** John Phillips spoke to his report. Frederic Kiernan queried the MSA's expectations of study groups noting that no other reports had been provided. John Phillips and Aaron Corn discussed their ongoing work. The one submitted report was accepted. Benjamin Hiller moved, Anthea Skinner seconded.
- 4. National Conferences.** Jonathan McIntosh noted that next year's conference will be in Sydney, and that discussions about the location of the 2022 conference are ongoing.
- 5. Election of National Committee and Executive.** The vacated positions of Membership Secretary, President, General Member and Student Member received one nomination each, therefore nominees for these positions were elected unopposed. Accordingly, the National Committee for the 2020–21 year will be:

ELECTED MEMBERS

Executive:

President	Michael Hooper (first year of two-year term)
Secretary	Frederic Kiernan (second year of two-year term)
Treasurer	Aaron Corn (second year of two-year term)
Membership Secretary	Sarah Kirby (second year of two-year term)

GENERAL ELECTED MEMBERS

General Member	Sarah Collins
Student Member	Iris Kennedy

EX OFFICIO MEMBERS

Chapter Presidents

Hunter	Vacant
QLD	Vacant
SA	Steven Knopoff

Sydney
Tasmania
Victoria
WA

Michael Hooper
Anne-Marie Forbes
Rob Stove
Helen Rusak

IMS Representatives
ICTM Representative
Immediate Past President
NZMS President

Jane Hardie & John Griffiths
No eligible representative
Jonathan McIntosh
Nancy November

6. Any other Business.

6.1. Paul Watt thanked the MSA National Committee who rallied against the disestablishment of ethnomusicology and musicology at Monash. Aaron Corn also mentioned the change in FoR codes and the need to have an ICTM reporting line to the MSA committee. Kerry Murphy thanked the outgoing MSA Executive members. Fred Kiernan thanked Kerry Murphy and Sarah Kirby on behalf of the MSA for their stellar work organising the MSA's first all-online conference and during a pandemic no less. Aaron Corn thanked the organisers of the Symposium on Indigenous Music and Dance.

Meeting closed at 9:40am.

APPENDIX 2

President's Report

Against a second year of disruption to academic life, this year has also been a precarious one for musicology, with the sector's appetite for reform not always coinciding with musicology's interests. With so much change, the Society's role as a disciplinary centre for musical research in Australia is as important as ever.

2021 has also been important for the Society. The Society's Executive and National Committee have been actively working to put in place some plans for the future.

The most important business has been about *Musicology Australia*. 2021 is Denis Collins' first year as Editor of the journal, and we have recently appointed Sarah Kirby as Associate Editor. This year the journal has published some excellent scholarship, and I would encourage all members to share widely the very high-quality research that the journal is publishing. Denis and Sarah have also been working behind the scenes to shorten the timeline for considering articles, as well as shortening the time between the acceptance of articles and their publication. Denis is also implementing strategies for enhancing the journal's international standing, and during the conference the journal's new Editorial Board will meet for the first time. I'm grateful to the journal's Editors for their commitment to the journal, and I am sure that we will, over coming years, see the results of the hard work that they are devoting to the journal's future.

The Society now has a new website. This change has been led by the Society's Secretary, Frederic Kiernan. Our old website needed updating, since the interface had not changed in many years; the new website is also more efficiently organized behind its face, and it will be easier to update in the future, too. I am grateful to Fred for his work here, which has been considerable.

The first six episodes of a new podcast series will soon appear on our new website. These have been recorded by Sarah Collins, who proposed the project early in the year. I have listened to the first episode, with Amanda Harris, and I am very excited about this new initiative, which will also help to raise the profile of musical research in Australia. As with articles published in the journal, I encourage members to share these podcasts through their academic networks.

Some further behind-the-scenes work is currently being undertaken to centralise a digital archive of materials that relate to the operation of the Executive and National Committee. This is being organized by the National Committee's students member, Iris Kennedy, and it will help to maintain continuity across changes of the Executive in future years.

To help determine the direction in which the Society heads, Steven Knopoff is, with assistance from some other members of the National Committee, undertaking a survey of members. The information that this collects will inform the discussions within the National Committee over the next year.

Aaron Corn, our Treasurer, Fred and I have also been planning the 2022 conference. We are keen to take advantage of a significant ICTM event taking place in Melbourne next December, and so the next MSA conference will align with that event.

All these activities are possible because of the generous time that members of the National Committee have given to the Society. These activities are purposeful because they support our active membership. I hope that 2022 brings new opportunities for discussions through our regional Chapters.

Michael Hooper
MSA President
21/11/21

APPENDIX 3

Secretary's Report

Two weeks after the last AGM a small sub-committee within the MSA National Committee met to plan a range of projects for 2021, most of which have come to fruition or are well on the way; see the President's report. I supported Denis Collins early this year with some administrative tasks as he settled into the role of Editor at *Musicology Australia*, but this year I have focused mainly on working with web designer Ricky Synnot on the construction of the new website. This has been quite time consuming but very worthwhile and has involved moving to a much simpler and more widely used platform (Wordpress). This also means it will be far more user-friendly for people stepping into MSA Executive roles in the future, as numerous online resources exist to help users manage/update Wordpress sites and Ricky is also available and responsive. I thank Kristal Spreadborough for her assistance with this work. The website now automatically updates to display the latest articles published in *Musicology Australia*, and it is also much more stylish (thanks Ricky), retaining the MSA logo and original colour scheme but with a bit less orange and a cleaner overall feel. We will continue to update the website with images, videos and other media as we go to make it an attractive and engaging record of and interface for MSA activities.

The MSA Forum, set up late last year, also now has 158 members and seems to be working effectively as a forum for announcements for members and non-members in Australia and internationally.

I want to sincerely thank Michael Hooper, Sarah Kirby and Aaron Corn for being such helpful and productive members of the Executive. They have worked non-stop to keep the MSA running during another trying year for University staff. I also want to thank the members of the National Committee who have put their hands up to participate actively in turning ideas into improvements.

Frederic Kiernan
MSA Secretary
21/11/21

APPENDIX 4

Membership Secretary's Report

There are **241 financial members** at 16 November 2021. This number includes 133 ordinary members (including 7 overseas members), 79 student members (including 6 overseas members), 15 emeritus members and 14 life/honorary members. This is the highest number of members the Society has seen in the last 5 years, representing a **27.5% increase in overall membership from 2020**. This is particularly positive news following the last two years of major disruptions caused by the COVID-19 pandemic, but also perhaps demonstrates the value of the increased accessibility that online service such as remote conference participation can afford.



Membership of individual chapters is as follows: **VIC**–71, **Sydney**–68, **WA**–26, **QLD**–18, **Overseas** [No Affiliation]–15, **SA**–12, **Hunter**–9, **TAS**–8, **ACT**–8, **Northern NSW**–1.

Discussions are ongoing about the status of inactive chapters (those without a functioning committee). Denis Collins is currently canvassing members of the Queensland chapter with the intention of re-forming a chapter committee. Members affiliated with other inactive chapters (ACT, Hunter, Northern NSW) were recently contacted about their interest in involvement and the possibility of inactive chapters being closed. There were few responses, apart from an email regarding both Northern NSW specifically and the idea of location-based chapters in general by Jason Stoessel. This was circulated to the National Committee.

The 2021 AGM marks the end of my first year as membership secretary. I'd like to thank outgoing membership secretary Reuben Brown for his advice and support during the hand over. I would also like to thank Michael Hooper, Frederic Kiernan, Aaron Corn and the rest of the MSA national committee for their advice, support and collegiality over the year.

Dr Sarah Kirby
Membership Secretary
16 November 2021

APPENDIX 5

***Musicology Australia* Editor's Report**

Since taking on the role of Editor in December 2020, I have been looking at ways to reinvigorate the journal, beginning with the appointment of Dr Sarah Kirby (University of Melbourne) as Associate Editor in September and continuing with the formation of a new Editorial Board. Our aim is to develop the journal's strong profile as a premier destination for scholars at all stages of their careers in Australia and worldwide. Building on the journal's broad coverage, we encourage submissions from all areas of music research. We are also acutely aware of the need to develop strategies, including publishing journal issues in a timely manner, so that the Journal – and the Society more broadly – can better address challenges associated with journal rankings and their perceptions across institutional structures and grant authorities.

At present, the Special Issue on Indigenous music (volume 42/2) is mostly available online and will be published in hard copy by the end of this year. It has been a great pleasure and privilege for me to work with the guest Editors, Aaron Corn and Clint Bracknell, and most especially with Anthea Skinner, who provided tireless and patient work on the preparation of articles for this issue.

Over the last twelve months, I cleared the backlog of submissions on the Taylor & Francis Editorial Manager system, with six submissions accepted and currently in production for volume 43/1. Another eight submissions are at various stages of peer review and revision, with many of them expected to appear in volume 43/2 in 2022. A further sixteen submissions did not proceed to acceptance or were deemed unsuitable for peer review.

The Editors have put a proposal to the MSA National Committee to appoint a copy editor for the Journal. This would free up considerable time for the editorial team to concentrate on strategic as well as operational directions for the Journal, with some advantages also expected to emerge in the management of workflows with Taylor & Francis. Benefits in the relationship with Taylor & Francis over the last year have included a dedicated conference for journal editors in June and ready advice on managing numerous editorial issues. Taylor & Francis provides quarterly updates on the journal's performance in terms of numbers of views, downloads and citations of articles. I can speak further to these details at the AGM.

The new Editorial Board will hold a meeting once a year, scheduled to coincide with the MSA annual conference. This year, the conference will be held online, while in future years the Board meeting will likely involve a mixture of in-person and Zoom attendance. The Editorial Board membership is listed below.

Looking to 2022 and beyond, the Journal's editorial team aims to close the gap between submissions and dates of publication, develop a strategy in consultation with the Editorial Board on attracting more submissions of high quality from overseas while retaining a strong presence amongst Australia-based scholars, and open up a broader conversation on the position, now quite fraught, of musicology journals in relation to international ranking agencies such as Scopus and Web of Science.

In realising these ambitions, I would like to acknowledge the immense contribution by Dr Sarah Kirby in her role as Associate Editor. We look forward to reporting on the results of our work at the 2022 AGM.

Editorial Board membership 2021–2024:

Catherine Falk, The University of Melbourne, Australia <cafalk@unimelb.edu.au>
Annegret Fauser, University of North Carolina at Chapel Hill, USA <fauser@email.unc.edu>
Michael Hooper, The University of New South Wales, Australia <m.hooper@unsw.edu.au>
Tami Gadir, Royal Melbourne Institute of Technology, Australia <tami.gadir@rmit.edu.au>
David Larkin, The University of Sydney, Australia <david.larkin@sydney.edu.au>
Kerry Murphy, The University of Melbourne, Australia <kerryrm@unimelb.edu.au>
Kathleen Nelson, The University of Sydney, Australia <kathleen.nelson@sydney.edu.au>
Jonathan Paget, Edith Cowan University, Australia <j.paget@ecu.edu.au>
John Rink, University of Cambridge, United Kingdom <jsr50@cam.ac.uk>
Katherine Butler Schofield, King's College London, United Kingdom
<katherine.schofield@kcl.ac.uk>
Sally Treloyn, The University of Melbourne, Australia <sally.treloyn@unimelb.edu.au>
Paul Watt, The University of Adelaide, Australia, and Australian Guild of Music
<paul.watt@adelaide.edu.au>
Francis Yapp, The University of Canterbury, New Zealand <francis.yapp@canterbury.ac.nz>

Denis Collins
Editor, *Musicology Australia*
19 November 2021

APPENDIX 6

Newsletter Editor's Report

Both 2019/20 and 2020/21 Newsletters, Nos. 81 and 82, were belatedly uploaded to the MSA website this week. The pdfs include full documentation of the 2019 and 2020 AGMs and extensive coverage of both years' national conferences, indigenous symposiums and awards held at Monash and Melbourne Universities, along with reports, reviews and, as usual, lots of photos. No. 81 has a special focus on the celebration of Margaret Kartomi's 50 years of service to musicology at Monash and, by kind permission, her full keynote address from that conference. No. 82 includes an obituary for the late Australian musicologist Graham Pont, who passed on earlier this year.

Apologies for the delayed posting, warm thanks to all contributors and to National Secretary Frederic Kiernan for his patience.

John Phillips
Newsletter Editor
21/11/21

APPENDIX 7

Award's Committee Chair's Report

The following report covers the 2020 Don and Joan Squire Award and Student Prize winners, announced at the concluding ceremony of the 2020 conference.

1. Student Travel Grants and Bursaries

The 2020 conference being online, the MSA spent considerably less than the maximum allotted for student travel and indigenous bursaries. In the end some financial assistance was made available to assist indigenous applicants in attending online, details of which will be included in the 2021 Treasurer's Report. My sincere thanks to the National Executive, especially Aaron Corn and Fred Kiernan, for their capable assistance with the administration of the grants as well as the prizes.

2. Don and Joan Squire Award 2020

Inexplicably, a rather curious interloper received this award last year. This year, despite the ravages of virus and global chaos, order and decorum has again been restored to the Australian musicological cosmos. This year's award again goes to someone actually deserving of it, on the basis of a citation endorsed by the highest musicological authorities of this state and university, and not before time. It is with great pleasure that we announce that, at the closing ceremony of the 2020 conference in Melbourne on Saturday, the 2020 Don & Joan Squire Award for Voluntary Services to Australian Musicology was awarded to **Prof Kerry Murphy FAHA**. Prof Murphy graciously acknowledged receipt of the award with a few words.



Kerry has been a phenomenal capacity in Australian musicology for many years, giving unceasingly to the cause. She has been an outstanding role model for her students, especially for young women entering the field, and significantly fostered the international standing of Australian music discourse. MSA members will unanimously join in congratulating Kerry on this small, but long-overdue recognition by the MSA, with every good wish for her continuing work.

Her citation for the award, prepared by Linda Kouvaras, Sarah Kirby and Emma Townsend, follows here.

It is with enormous pleasure that the Victorian Chapter of the Musicological Society of Australia nominates Prof

Kerry Murphy for the 2020 Don and Joan Squire Award for Voluntary Services to Musicology in Australia.

Professor Murphy has played a vital part in Australian musicology for over 40 years as scholar, organisational founder, teacher, mentor and community builder. Her research is known for its impeccable attention to detail, its insightfulness, and clear and clever connections to wider cultural and social contexts. Her scholarship on French music, and music criticism in particular, has earned her a significant international reputation. Her doctoral research on Berlioz and music criticism was the first Melbourne PhD in Music to be published by an international publisher. This work, *Hector Berlioz and the Development of French Music Criticism* (1988), is used as a standard reference text in courses on music criticism in Europe and North America.

Prof Murphy's scholarship on music in Australia is also highly prized. From her early contribution to *Lip* magazine in the late 1970s championing the cause of lost women

composers in Australia, through her editions of Australian music-including multiple volumes of art song and the works of G.W.L. Marshall-Hall-to recent writing on Thomas Quinlan, she has maintained her support for the musical archaeology inherent in the specialist study of one's own culture, making the values of that culture visible where they had been stifled and often buried. Her research in this area has attracted substantial external peer-reviewed grant funding, including from the ARC.

She has also been involved in the foundation of Australian and international musicological forums. In the late 1990s and early 2000s, she helped build the Centre for Studies in Australian Music and in 2006 was a founding member of the UK Arts and Humanities Research Council Network, 'French Music Criticism, 1789-1914,' hosted by the Institute of Musical Research, University of London. She has been an unwavering advocate for-and instrumental in-the preservation and promotion of Louise Hanson-Dyer's great legacy at the University of Melbourne; she is also a tireless champion of Lyrebird Press, Australia.

A naturally gifted teacher, Prof Murphy began lecturing at the Melbourne Conservatorium in the late 1980s, and in the mid-1990s was appointed head of Musicology-a role she held until 2019. Through this, she has nurtured generations of music scholars, supervising more than 20 PhD, 30 Masters, and 40 Honours theses. Her dedication and quiet persistence has been foundational to the discipline of Musicology at that institution. Her mentoring and support of students and early career musicologists has gone, and continues to go, well beyond the expectations of her position, and she has extended her professional and personal support to students and other musicologists not under her direct supervision. She has often worked behind the scenes to facilitate the achievements of others, without fanfare or the expectation of recognition. As a contributor to this statement wryly noted: Going on holidays-even camping holidays-doesn't really slow her down. Dissertations are edited, journal articles revised, ARC applications mentored-all presumably under canvas, by the light of a gas lantern.

Prof Murphy has particularly encouraged a series of young women to follow in her own scholarly footsteps and done much to advocate their talents. She has continued to guide her students long after they have graduated, and genuinely cares about their lives and careers. In addition, Prof Murphy has fostered, in innumerable ways, an inclusive, welcoming and collegial atmosphere that is extremely rare and precious; she is incredibly successful at bringing people together. As another contributor to this statement and former student commented: I have always aspired to be the kind of musicologist that she is.

Prof Murphy's voluntary service to musicology goes beyond her role as a mentor. Over the years she has organised countless conferences, workshops, seminars and publications, on topics/themes ranging from colonial Australian music, French music (especially 19th century), music criticism, British music, opera, reception history, and music patronage. These include convening this year's MSA conference in the midst of a pandemic. Through this, she has also led dedicated conferences and publications in honour of her colleagues, such as A/Prof Therese Radic and A/Prof Janice Stockigt. Prof Murphy has spearheaded all these projects in with her true indefatigable style, working tirelessly at all hours of the day (and, routinely, night!) to ensure they have met her high standards, coming up with seemingly endless ideas and suggestions to ensure their success. Furthermore, she has worked to support various academic publishing ventures, including Australasian Music Research, Context and Lyrebird Press and has served on the editorial boards of a range of Australian and international journals, including Musicology Australia, the Journal of the Royal Musical Association, and Grainger Studies.

Prof Murphy has developed and maintained a wide network of international scholars, both in her own area of expertise and those of her students. She has slaved over grant applications that enabled many leading British, American and European musicologists to spend lengthy periods in Melbourne, significantly enriching local musicology. She has organised countless lunches and dinners, as well as other social events, opening her home to the Melbourne

musicological community. Any time there is a conference, a notable milestone or an international guest, she has invited 'a few people' round-and somehow thrown together an elegant 3-course meal for 20 between leaving work at 5:00 on a Friday night and her guests arriving just an hour or so later.

In addition, her contribution to the wider musical community has involved serving on the Artistic Advisory Board of the Victorian Opera Company, being a member of the Green Room Awards Panel for Opera in Victoria. She has also regularly given public lectures and pre-concert talks for the Grainger Museum, University of Melbourne Library, National Gallery of Victoria, Melbourne Recital Centre and Wagner Societies of Victoria and South Australia.

It is difficult to overstate the contribution Prof Murphy has made to both the national and international musicological community, never faltering in her dedication to the discipline in all its many forms. Unquestionably, she has done more than anyone at the Melbourne Conservatorium these past decades to promote musicological discourse. She is an extraordinary communicator and pedagogue, inspiring students and scholars alike with her enthusiasm and unrivalled knowledge, a highly distinguished scholar and a brilliant supervisor, a champion for women in musicology, a trusted mentor and friend, and simply one of the kindest, most generous people we have had the pleasure to work with.

We are delighted to nominate her for the Don and Joan Squire Award, in recognition of her tireless years of service to the musicological community in Australia.

This nomination draws on contributions and statements of support that have been gratefully received from: Professor Warren Bebbington, Dr Sue Cole, Professor Cathy Falk, Andrew Frampton, Dr Jen Hill, Dr Frederic Kiernan, Dr Rachel Orzech, A/Prof Therese Radic, Madeline Roycroft, A/Prof Janice Stockigt, A/Prof Paul Watt, Professor Peter Tregear.

— A/Prof Linda Kouvaras, Dr Sarah Kirby, Emma Townsend

Congratulations, Kerry, and every good wish!

3. **The 2020 Awards for Best Postgraduate Papers**

These were announced at the The MSA's Postgraduate Awards for 2020 were, as usual, conferred at the online Closing Ceremony of the national conference, Saturday 5 December.

I'd firstly like to thank the Awards Committee members for 2020, Michael Hooper (also to be congratulated as incoming MSA President) and Brent Keogh for the postgrad papers presented within Streams B-D of the conference, along with Linda Barwick, Sally Treloyn and Convenor Aaron Corn for the adjudication of the Stream A (Indigenous Symposium) postgraduate papers. Thank you all for your meticulous evaluation of this year's submissions and their presentations. Grateful appreciation also goes to the members of the national executive and the conference organisers for their invaluable cooperation in the awards scheme this year.

Indigenous Symposium Postgraduate Prizes for presentations given in Stream A

The symposium awards its own prize for best presentation by a postgraduate scholar, the adjudication of which operates without competition with the prizes available to postgraduates working in other disciplinary fields. The indigenous papers are also more likely to be collaborative, something the MSA postgraduate prize rules preclude. Also, given that the symposium is programmed as a single stream, its convenors are free to make this call based on an overview of all papers presented.

The prize winners for the Symposium were announced by Aaron Corn. This year the Symposium Awards Committee awarded two Special Mentions to (in no particular order) **Calista Yeoh**, for her paper "'We sing it this way, they sing it that way': Analysing Wanji-wanji," and **James Howard** for his paper "Reclamations of Cultural Identity through Music Composition and Performance." The symposium's First Prize of \$500 went to **Anita Asasira**, for her paper, co-presented with Mseto Nation, "From Archives to Repertoire: MsetoNation Band's Definition of a 'Ugandan Sound'."

Anita was present online at the closing ceremony to hear of her receipt of the prize, and on receipt of my confirmatory letter replied: “Thank you very much for this honor. I am very grateful and overjoyed to have this honor bestowed upon me. I will definitely print and frame this wonderful letter.” Sally Treloyn later informed me that receipt of the award had been “the cause of much celebration in her home university and family,” but that shortly after Anita passed on. We join in passing our sincere condolences to her family in their sad loss.

Finally to the MSA prizes for best non-indigenous post-graduate papers, presented in streams B to D. This year, I can only assume that the smaller cohort of entries received might have had to do with COVID, the lockdown, and/or perhaps the fact that entrants weren’t as enticed by the thought of being able to bask only in an online musicological limelight, since their prizes and cheques couldn’t be awarded in person. Or perhaps it was just the old problem that students (and staff) too often don’t finish their papers till the night before, and an Awards Committee needs a little more lead time to adequately evaluate written submissions. There were many outstanding postgraduate papers presented at this conference which sadly did not wind up as prize entries in the MSA inbox, and I think that’s a great shame.

However, we could not but have been delighted with the entries we did receive, for both the high quality of scholarship and presentation exhibited, and we were unanimous in choosing this year’s winners. I’d first like to warmly thank all entrants, as well as the able assistance of Sarah Kirby and Fred Kiernan, and this year’s smaller but no less discriminating Awards Committee, Brent Keogh and incoming President Michael Hooper, for their very serious and painstaking evaluation of the papers and their presentations.

MSA Postgraduate Awards for presentations given in Streams B-D

The prizes and Special Mention awarded to this year’s Stream B-D postgraduate entries were awarded as follows:

For her paper, “From Anglophile to Apple Isle Advocate: Composer Don Kay and the development of a Tasmanian voice,” a Special Mention went to **Holly Caldwell**. This is an early stage project dealing with the difficult relationship between compositional technique and national identity and how this Australian composer situated himself in relation to them.

We awarded 3rd prize of \$150, for the paper, “Reflections on Early Music Publishing: Marie Laurencin’s *Venus and Adonis*,” to **Thalia Laughlin**. This was a fascinating insight into a tiny, intriguing aspect of the Oiseau-Lyre publications, well handled, if raising more questions that it resolved.

2nd prize of \$250, for her paper, “‘Biographical Milestones’: interpreting sixty years of Larry Sitsky’s stylistic evolution in Australia (1959–2019) through a comparative analysis of his compositional shifts” went to **Stephanie Shon**. Stephanie effectively deconstructed the shibboleth of late style in the case of this major Australian composer, with insights galore into the music of several genres, along with a well-structured, compelling presentation.

Finally, for her paper “Flute Playing in Eighteenth-Century Britain: A Gentlemanly Pastime.” first prize of \$500 went to **Alison Catanach**. Alison neatly knitted together all the resources of historical cultural enquiry in her investigation of an interesting and musically significant phenomenon, tying together gender, musical style, repertoire, iconography and historical documentation in a fruitful approach to better understanding a past musical culture, and did so in a neat and polished presentation rich in detail.



First prize winner Alison Catanach

Finally, a big thank you to all entrants, to this year's Awards Committee, MSA national executive and committee, to all delegates, to convenor Kerry, and to Sarah and the whole support team in Melbourne for a smoothly run, exciting and enriching conference.

John Phillips
Awards Committee Chair
21/11/21

APPENDIX 8

Thesis Register Manager's Report

In last year's report, there was some hope that Thesis Register updating might resume; however, time and other pressures over the past 12 months have made this unachievable. As noted in the 2018 report, its usefulness as a research tool has been largely superseded by increasingly sophisticated search engines, so its ongoing update would primarily only be of use to someone whose research questions involved analysing past trends in music research in Australia and New Zealand. Given this, it is recommended that the register remain in its current, static state, covering the first 100 years of higher degree music research (1917-2018) until and unless someone expresses interest in conducting such analysis.

Stephanie Rocke
21/22/21

APPENDIX 9

IMS Delegate's Report

IMS website: <https://www.musicology.org>

Activity in the past year:

Over the past year the IMS has sponsored 14 meetings ranging from Study Groups, through Regional Associations to Full Conferences. These have taken place in Europe, Beirut and Taipei highlighting the extent to which the IMS has diversified and become more Global in its outreach.

Currently the IMS has more than 933 + 56 members of which 24 are Australian. Following a push to increase diversity and global reach, the Society now has increasing numbers in Asia, South America, and Africa.

Study Groups and the Mentor Program:

Membership in Study Groups is open to any IMS member. Apart from the formal programs of each of the Study Groups, they each offer an unique opportunity for the forging of valuable informal networking relationships. This is particularly critical for those of us “on the bottom of the world” often far from critical masses in our own research areas. For a full rundown of the immense variety of activities now available through Study Groups see the IMS website at <https://www.musicology.org>

One of the increasingly active programs of the IMS is the Mentor Program.

Devised and run by Jane Morlet Hardie (Australia) this initiative now has an invited Mentor group of more than 30 senior scholars and a Mentee participation of more than 13 emerging scholars. These relationships are international and open to any scholar who has completed graduate study. Information and application material can be found on the website.

Australian Members and their involvement in the current and future IMS:

Critical business and oversight of the IMS takes place through the Directorium whose members are nominated by each country and the Directorium, and elected by the Membership at Large.

For a country to have its “own” member on the Directorium there needs to be at least 30 active members in that country. Australia at present has only 24 members, and we urge MSA members to join. If we can get to 30+ members by March 2022, we will be eligible to nominate 2 persons from whom the Full IMS Membership will vote for one nominee to join the Directorium in Athens in August 2022. At present Australia is represented on the Directorium as Directors at Large nominated not by our country, but by the Directorium. There can never be a guarantee that this representation will continue unless we have our “own” representative.

SO- PLEASE- GO TO THE WEBSITE, and JOIN!!

Current Australian members maintain an active presence in the IMS, through activities including Study Group Direction (John Griffiths, and David Irving), the Mentorship Program (Jane Morlet Hardie), the RILM *Commission mixte* (Melanie Plesch), ARLAC (Melanie Plesch) and the current Directorium (Jane Morlet Hardie and John Griffiths).

AGAIN- PLEASE JOIN US- WE WOULD LIKE TO CONTINUE TO PUNCH ABOVE OUR WEIGHT

Upcoming Meetings

Study Groups:

Images of the Nineteenth Century, Venice, December 26, 2021

Musical Diagrams, November 24, 2021

Regional Associations:

ARLAC April 20-22, 2022

IMS-EA October 21-23, 2022

Next Full Conference

Athens, August 22-26, 2022

Information on all these activities is available on the IMS website

OTHER:

The international voice of the IMS is seen through its prestigious international peer-reviewed journal *Acta musicologica*.

JOIN US, PUBLISH WITH US, NETWORK WITH US.

Jane Hardie
IMS Delegate
10/11/21

APPENDIX 10

Access and Equity Officer Report

Covid-19 restrictions meant that 2020 saw the MSA's first ever online conference and changing to a new format provided us with both opportunities and challenges for Access and Equity. A number of people reported that they found being able to attend conferences from home, without having to travel, made attendance easier for them. However, the online format also presented access issues for others, especially around sound quality and also internet access for members in remote and regional areas. The 2020 Conference Organising Committee did a wonderful job supporting members, and keynotes and other major events featured closed-captioning for the first time ever at an MSA event.

Moving forward, the MSA continues to support members to participate in all online and in person events, regardless of their access requirements. If you ever have any queries about events, or if you have any specific access requirements, you can contact me on anthea.skinner@unimelb.edu.au

Anthea Skinner
MSA Access and Equity Officer
18/11/21

APPENDIX 11

International Council for Traditional Music (ICTM) ANZ Regional Committee – Chair’s report

The first Regional Committee event for 2021 was a social gathering on Zoom, held on Friday February 26 over four different time zones. The gathering was attended by a small but enthusiastic group of music researchers across the fields of ethnomusicology, ethnochoreology, and ecomusicology. Members made new connections, shared research updates and plans for the coming year, and those who were ‘off the clock’ enjoyed a quiet beverage. There was a strong sense of collegiality, warmth, and good humour amongst the group.

Our next Zoom social gathering is scheduled to coincide with the 2021 MSA conference, so check your programmes for the exact time and day. All are welcome to attend.

Our biennial business meeting is also scheduled to take place at this year’s MSA conference and is open to all existing and future members. Of particular interest at this year’s meeting is how we can maintain and nourish our ICTM regional network amid increasing stressors: the pandemic, predominantly, and also shifting workloads and job insecurity that have flowed on from the pandemic. These stressors have resulted in a much quieter year for our Regional Committee, but we are committed to finding new ways to connect with new regional committee members and with one another.

One way the ICTM ANZ Executive Committee has considered achieving this is by means of a professional development initiative. We remain open to whatever form this might take and have developed a survey for regional committee members to inform us of their current capacities. Survey results collected so far show that very few of us have the capacity to engage with this initiative, but those that do are keen. If you’re interested and you are also an ICTM member residing in Australia or New Zealand, please follow this link to complete the survey: <https://forms.gle/hvATZg6tnfzdDTyt8>

For those unfamiliar with the function and role of the Regional Committee:

The Australia/New Zealand Regional Committee of the ICTM was founded in 2009 to foster greater ties between ethnomusicologists in these two neighbouring countries and promote ethnographic music research in the region. It aims to act as an interface for anyone wishing to engage with ethnomusicology in Australasia.

All ICTM members resident in Australia and New Zealand are automatically represented by the Regional Committee, and a number of international and non-ICTM partners are also included within its operations. Meetings, symposia, and other events with ICTM-ANZ Regional Committee involvement or relevance are advertised via membership email lists and social media, and anyone is welcome to join these lists.

We look forward to reconnecting with regional committee members in 2022.

Brigitta Scarfe and Tim Booth
Chair and Secretary, ICTM ANZ Regional Committee

For inquiries or contributions, contact brigitta.scarfe@gmail.com

APPENDIX 12

Chapter Reports

South Australia Chapter Report

On 21 May the SA Chapter was pleased to host well-attended talks by Fred Kiernan (on editing Zelenka) and Jan Stockigt (on discovery in Adelaide of a volume of Beethoven's Lieder once owned by the last Russian Empress). This was our first in-person event since the start of the pandemic. The Chapter looks forward to its end-of-year Research Day on 27 November at the University of Adelaide. This year's Research Day will once again be run as a Zoom event. Postgraduate students presenting at the event will vie for two prizes, the SA Chapter's Naomi Cumming Prize, and the Elder Conservatorium Prize for Excellence in Postgraduate Research.

Steven Knopoff
President, MSA SA Chapter
11 November 2021

Tasmania Chapter Report

Another year impacted by the pandemic has almost passed, and the combination of social distancing restrictions and generalised uncertainty in Tasmania, has made serious inroads into the appetite for planning events or the feasibility of attracting speakers from outside of Hobart. The continued changes to modes of course delivery and new course development at the University of Tasmania, as well as the impacts on employment in the arts sector more widely have made constant demands on the time and energy of committee members.

As a consequence, the Tasmania Chapter, apart from a couple of meetings of the committee, has been in abeyance. The Tasmania Chapter Student Research Prize, however, has been offered again for 2021 and we have received several submissions. This winner for 2021 will be announced by the end of November. We hope to schedule an event at the beginning of 2022 for the winner to give a presentation based on their submission and with the recent easing of restricted access to the public, this should be able to take place in the stunning venue, The Hedberg, new home of the University of Tasmania Conservatorium of Music and located next to Hobart's historic Theatre Royal.

After such a long hiatus, it is our aim to approach 2022 with renewed vigour and revisit the plans that we had made prior to the pandemic and develop some new engagement initiatives. We have had some time to think about our mission and ways of raising awareness of the extraordinary breadth of music-related research that is taking place, and also regained an appetite for contingency plans.

My thanks to our loyal committee – Carolyn Philpott, Ben Hillier, Heather Monkhouse and Shaunagh O'Neill for their continued support and ideas over 2021.

Anne-Marie Forbes
President, MSA Tasmania Chapter
17/11/21

Victoria Chapter Report

Many Australians of approximately my age will number among our formative intellectual experiences the discovery of those well-known musicologists, Monty Python. One aphorism from that source seems to encapsulate the Victorian Chapter's experiences in 2021: 'Suddenly ... nothing happened.'

I quote from the document supplied by Victorian Chapter secretary Leighton Triplow, whose hard work in often frustrating circumstances I must specifically acknowledge, not least this year. Dr Triplow writes:

As we are sure is the case for multiple local chapters across the country, MSA Vic has been rather hamstrung again in 2021 by lockdowns and the most 'certain' uncertainty that comes with planning too far ahead. While we entered preliminary discussions around a student symposium and study evening, Victoria's in-and-out of lockdown has meant that such proposals will need to be reconsidered in 2022. The same is true of the 'Musicology for a While' podcast which, alas, proved difficult to produce without the luxury of face-to-face interviews.

We were, however, delighted to reconnect with a dozen local members at our Autumn social gathering. Events like this undoubtedly support the informal exchange of research ideas, discussion around contemporary matters, and the strengthening of a local scholarly community.

On the 'virtual' front, we have continued to expand our online presence with a YouTube channel (in part, to house the 'Musicology for a While' podcast) and Twitter account. Special thanks to John Garzoli who continues to share the achievements of local members via an electronic newsletter and to Peter Campbell who has made the necessary preparations to transition to online banking. The celebratory atmosphere of our social drinks yielded a tantalising glimpse of freedom which, in recent months, seems further away than ever. We hope for a freer hand in 2022, making up 'lost time' for unrealised events and rekindling Victoria's vibrant musicological scene.

So there we have it. No part of Australia, surely, has better epitomised than locked-down Victoria the profound wisdom of another eminent musicologist, Mike Tyson: 'Everybody's got a plan until they get punched in the face.'

Robert James Stove
President, MSA Victoria Chapter
4 November 2021

Western Australia Chapter Report

On 22nd June the Chapter presented a Festival Forum in the David Tunley Auditorium, University of Western Australia. MSA members and the general public were invited to join Artistic Director Iain Grandage to talk about his music leadership role with the Perth Festival. Iain is one of Australia's most highly regarded and acclaimed collaborative artists and programmers. He is a University of Western Australia graduate and the proud recipient of an honorary Doctorate from that institution. The evening commenced with a short interview session with the Chapter President which opened to a Q&A session with the audience. The forum provided insights for musicologists into the music festival programming process and the 90 minute session passed quickly with a lively discussion and insights.

On 24th November the Chapter holds its Annual Conference at the Western Australian Academy of Performing Arts. The innovative format includes a virtual Keynote and roundtable on Eco musicology which splits into a two-stream paper session following morning tea. The keynote speaker is Clint Bracknell, musician and researcher from the south coast Nyungar region of Western Australia and Associate Professor at Edith Cowan University. The theme of the keynote is 'Ecomusicology and Noongar performance' discussed with virtual collaborators Aaron Allen, director of the Environment & Sustainability Program in the Department of Geography, Environment, and Sustainability, in the College of Arts and Sciences, and associate professor of musicology in the School of Music, in the College of Visual and Performing Arts, at UNC Greensboro, Professor Pierre Horwitz, Professor of Environmental Sciences, Edith Cowan University in Western Australia, Trevor Ryan Noongar/Yamitji stage and screen performer and drama teacher, and Linda Barwick, Emeritus Professor at the University of Sydney's Sydney Conservatorium of Music. The Ecomusicology Roundtable which follows addresses the question "How can music, singers and performers effectively bridge the gap between culture and nature in Australia?" and brought together Candace Kruger, Jesse Hope-Hodgetts, Robin Ryan, Allan Marett, Hollis Taylor, Myf Turpin, Catherine Ingram, Reuben Brown, Sally Treloyn chaired by Clint Bracknell.

The paper streams that follow include a virtual stream continuing the theme of Eco musicology parallel to an on campus stream on "Identity politics in musicology". Other streams resume on campus after lunch and feature sessions on opera, feminist musicology, performance research, pedagogy and practice. A student prize is awarded for the best student paper at the conference which was not announced at the time of this report. Afternoon tea is scheduled for the launch of the book by Patricia Thorpe, "Meeting of Two Worlds, A: The Life and Times of Composer Meta Overman" (Wirripang, 2021).

The WA chapter committee for 2022 is: President Cecilia Sun, Vice-President Helen Rusak, Treasurer Adam Pinto, Secretary Elly Langford, Media & Communications Officer Laura Biemmi, Artistic Research Representative Emma Jayakumar, Undergraduate Student Representative (TBC), and Committee Members Jonathan Paget, Stuart James, Sarah Collins, Tracy Redhead.

Helen Rusak
President, MSA WA Chapter
29/11/21

Sydney Chapter Report

This year the chapter has been focussed on organizing the MSA's annual conference, hosted by UNSW.

We had one research event titled 'What does it mean to teach music history (in Australia)?' This included Sarah Collins, Michael Hooper, David Larkin, and Kerry Murphy on the topic of teaching music history. A video can be seen here:
<https://www.youtube.com/watch?v=1ZGvwR9UUEs>

We also organized a discussion about postgraduate theses, led by Dorottya Fabian and Kathleen Nelson, titled 'Writing a Thesis.'

With many thanks to the Chapter's committee:

Kathryn Roberts Parker (Treasurer)

Julia Donnelly (Secretary)

David Larkin


Alan Maddox

Philip Eames

Michael Hooper
Convenor and Public Officer
26/11/21

APPENDIX 13

Nomination for Secretary

	<p>Musicological Society of Australia, Inc. Publishers of <i>Musicology Australia</i> www.msa.org.au ABN 79 159 245 591</p>
---	--

Official Nomination Form: 2021–2022 National Committee of the MSA

Use this form to nominate candidates to stand for one or more of the positions listed below. Return the completed and signed form to the National Secretary (sec@msa.org.au) by **Friday 12 November 2021**. The nominee, proposer and seconder are required to be current financial members of the MSA at the time of nomination.


We hereby make the following nomination/s for the position/s of:


Secretary:		
Frederic Kiernan		21/11/21
(Nominee Full name)	(Signature)	(date)

Treasurer:		
		/ /
(Nominee Full name)	(Signature)	(date)

General Committee Member:		
		/ /
(Nominee Full name)	(Signature)	(date)

Student Committee Member:		
		/ /
(Nominee Full name)	(Signature)	(date)


PROPOSED BY:		
Frederic Kiernan		21/11/21
(Proposer Full name)	(Signature)	(date)

SECONDED BY:		
Aaron Corn		21/11/21
(Secunder Full name)	(Signature)	(date)

Frederic Kiernan is an early career researcher whose work examines the relationship between music, creativity, emotion and wellbeing, both presently and in the past. He is a specialist on the music of Bohemian composer Jan Dismas Zelenka (1679–1745) and his PhD thesis (2019), titled 'The Figure of Jan Dismas Zelenka (1679–1745) in the History of Emotions' was awarded the University of Melbourne's Chancellor's Prize for Excellence in the PhD Thesis (2020). He is a Research Fellow at the Creativity and Wellbeing Hallmark Research Initiative at the University of Melbourne and the current Secretary of the MSA.

APPENDIX 14

Nomination for Treasurer

	<p>Musicological Society of Australia, Inc. Publishers of <i>Musicology Australia</i> www.msa.org.au ABN 79 159 245 591</p>
---	--

Official Nomination Form: 2021–2022 National Committee of the MSA

Use this form to nominate candidates to stand for one or more of the positions listed below. Return the completed and signed form to the National Secretary (sec@msa.org.au) by **Friday 12 November 2021**. The nominee, proposer and seconder are required to be current financial members of the MSA at the time of nomination.


We hereby make the following nomination/s for the position/s of:


Secretary:		
_____	_____	_____
(Nominee Full name)	(Signature)	(date)

Treasurer:		
Aaron Corn		21/11/21
_____	_____	_____
(Nominee Full name)	(Signature)	(date)

General Committee Member:		
_____	_____	/ /
(Nominee Full name)	(Signature)	(date)

Student Committee Member:		
_____	_____	/ /
(Nominee Full name)	(Signature)	(date)


PROPOSED BY:		
Aaron Corn		21/11/21
_____	_____	_____
(Proposer Full name)	(Signature)	(date)

SECONDED BY:		
Frederic Kiernan		21/11/21
_____	_____	_____
(Secunder Full name)	(Signature)	(date)

Professor Aaron Corn has a background in music, curatorial studies and Indigenous knowledge. He is Inaugural Director of the Indigenous Knowledge Institute at the University of Melbourne. He works closely in co-designed research with Australian Indigenous colleagues and communities and serves as a Director of the National Recording Project for Indigenous Performance in Australia. His long term collaboration with Indigenous leaders communities engage with intellectual traditions that remain fundamental to Indigenous cultural survival. His research investigates new strategies for strengthening human cultural diversity in the digital age with emphasis on the durability of Indigenous knowledge across generations and cultures. He is the current Treasurer of the MSA.

APPENDIX 15

Nomination for Student Member

	<p>Musicological Society of Australia, Inc. Publishers of <i>Musicology Australia</i> www.msa.org.au ABN 79 159 245 591</p>
---	--

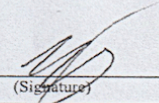
Official Nomination Form: 2021–2022 National Committee of the MSA

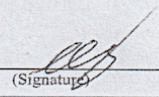
Use this form to nominate candidates to stand for one or more of the positions listed below. Return the completed and signed form to the National Secretary (sec@msa.org.au) by **Friday 12 November 2021**. The nominee, proposer and seconder are required to be current financial members of the MSA at the time of nomination.

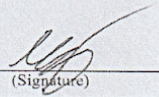
We hereby make the following nomination/s for the position/s of:

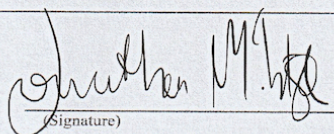
Secretary:		
_____	_____	____/____/____
(Nominee Full name)	(Signature)	(date)

Treasurer:		
_____	_____	____/____/____
(Nominee Full name)	(Signature)	(date)

General Committee Member:		
Nicholas Freer		3/11/21
(Nominee Full name)	(Signature)	(date)

Student Committee Member:		
Nicholas Freer		3/11/21
(Nominee Full name)	(Signature)	(date)

PROPOSED BY:		
Nicholas Freer		3/11/21
(Proposer Full name)	(Signature)	(date)

SECONDED BY:		
Jonathan McIntosh		03/11/21
(Seconder Full name)	(Signature)	(date)

Nick is a guitarist/composer in his final year as a PhD student at the Melbourne Conservatorium of Music, studying under A/Prof Elliott Gyger (UoM) and A/Prof Jonathan McIntosh (ECU). As a musician, Nick has toured extensively throughout Australia and performed internationally in 13 countries. He has presented and chaired twice at Musicology Australia's national conference and has presented internationally on his research topic, Principals of Harmonic Organisation in the works of Allan Holdsworth. He currently lectures at and sits on the academic board of the Australian Institute of Music.