

# Newsletter

of the



**Musicological**  
**SOCIETY OF AUSTRALIA**

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

**No. 71 September 2009**



# Newsletter

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## National Committee 2009–2010

President: Jane Davidson (WA)

Secretary: Jonathon McIntosh (WA)

Treasurer: Robert Faulkner (WA)

Past President: Huib Schippers (Qld)

Ex officio IMS: Margaret Kartomi (Vic)

Ex officio ICTM: Allan Marett (Syd)

## Membership Secretary

Esmeralda Rocha (WA)

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## Committee Members

Danielle Bentley (Qld; student rep.)

Peter Campbell (Vic)

Sue Cole (Vic)

Dorottya Fabian (Syd)

Anne-Marie Forbes (Tas)

Kathleen Nelson (Syd)

Paul Watt (Vic)

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## Deadline for Newsletter contributions

For No. 72, March 2010 issue:

**FRIDAY, 26 FEBRUARY 2010**

## Editor, Newsletter

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

# MUSICOLOGICAL SOCIETY OF AUSTRALIA

## — ANNUAL GENERAL MEETING AND REPORTS —

### DRAFT MINUTES

Monday 28 September 2009, 12.45–2pm  
Room UNH 416, University of Newcastle

#### Tabled

President and Secretary's Report  
Treasurer's Report  
Membership Secretary's Report  
Journal Editor's Report  
Newsletter Editor's Report  
Thesis Register Manager's Report  
Awards Committee Chair's Report  
IMS Report  
Gender and Sexuality Forum Report  
Queensland Chapter Report  
South Australia Chapter Report  
Sydney Chapter Report  
Tasmania Chapter Report  
Victoria Chapter Report  
Western Australia Chapter Report  
2010 Conference – Dunedin  
ICTM–ANZ: Proposal for a Regional Committee



Margaret Kartomi addressing the 2009 AGM

#### 1. Attendance and Apologies

##### 1.1. In Attendance (31)

Huib Schippers (President, in the Chair), Brydie-Leigh Bartleet (Secretary), Katelyn Barney (Treasurer), Catherine Grant (Membership Secretary), Alan Maddox, Andrew Alter, Anne-Marie Forbes, Christine Mercer, Christopher Coady, Danielle Bentley, David Forrest, Jane Belfrage, Jane Davidson, Jane Smithcott, John Phillips, Jonathan McIntosh, Katrina Dowling, Kernh Hancock, Kieren Crichton, Leena Seneheweera, Margaret Kartomi, Marian Poole, Nancy Carlo, Paul Watt, Roland Bannister, Rosalind Halton, Rosemary Richards, Russell Goodwin, Shelley Hogan, Steve Dillon, Sue Cole

##### 1.2. Apologies

Arabella Tenniswood Harvey, Carolyn Philpott, Eric Gross, Gordon Spearritt, James McCarthy, Jennie Shaw, John Griffiths, Julja Szuster, Kathleen Nelson, Kathryn Russell, Linda Barwick, Liz Mackinlay, Peter Campbell, Philip Wheatland, Rita Crews, Roslyn Kay, Samantha Owens, Sarah Collins, Shelley Brunt, Shirley Trembath, Simon Perry, Stephanie Rocke

#### 2. Minutes of the 2008 AGM

Paul Watt noted there was an error in 3.1 EBSCO and Electronic Publication of Musicology Australia. Only 'some' back issues of *Musicology Australia* had been sent to EBSCO, not 'all' back issues. **Moved** Jonathan McIntosh, **Seconded** Margaret Kartomi: **That the 2008 minutes be accepted. Carried.**

#### 3. Business Arising from the Minutes

##### 3.1. Routledge Agreement

Huib Schippers noted that over the past year the agreement with Routledge on *Musicology Australia* (MA) has progressed well. As of next year, *Musicology Australia* will be published and distributed by Routledge, who will also take over the rather onerous subscription administration. Huib Schippers thanked MA editor Paul Watts for his extensive work on this transition.

##### 3.2. Constitutional Amendments

Brydie-Leigh Bartleet reported that on 8 March 2009 a Special General Meeting was held at the Queensland Conservatorium to vote on five amendments proposed to the Constitution of the Society. These amendments were

necessary to make it possible for tax-deductible donations to be made to the Society, and to facilitate the efficient operation of the Society in terms of email correspondence, notice times and membership categories. A total of sixteen votes were cast, and each amendment received a majority vote. As a result, the Constitution was amended and the new version posted on the National Website. The relevant paperwork and cheque was also sent to the ACT Registrar to register the amendments. An application for Deductible Gift Recipient (DGR) Status was also lodged with the Federal Department of the Arts, and this application is still under review.

### 3.3. MSA Draft Position Statement

Huib Schippers noted that the MSA Executive and Committee have engaged in a lively exchange of ideas about an MSA Position Statement. The resulting draft, which was circulated with AGM documentation, is largely modelled on Margaret Kartomi's feedback from the original version circulated to the National Committee. Initial feedback has indicated that the statement needs to move from a succinct summary of MSA activities to a more visionary document. Huib Schippers asked the AGM for further feedback.

#### Discussion:

- Sandra Kirkwood noted that in the disciplinary categories listed there is no mention of music and health. While she recognises that not every discipline can be mentioned, this is important area that should probably be included.
- Huib Schippers thanked the AGM for this feedback, and said he would pass the task of completing the position statement over to the incoming Executive.

### 3.4. MSA Website

Brydie-Leigh Bartleet displayed a mock-up of the new MSA CMS website on the screen for the AGM to review. She explained that in 2008, Greg Dikmans was contracted by the previous Executive to convert the current MSA website to a Content Management System (CMS), and to migrate the site to the University of Melbourne. This CMS will allow authorised National and Chapter representatives to update their own content on the MSA site, and for integration of the Thesis Register. The progress on this CMS development has been somewhat slow, due to challenges with the University of Melbourne access codes and personal circumstances. To date, Greg Dikmans has been working out how best to improve the structure (hierarchies), naming conventions, and navigation of the current site. Brydie-Leigh Bartleet asked the AGM for feedback.

#### Discussion:

- The general consensus was that the mock-up is looking good.
- Christine Mercer asked when it would be available publicly, and Brydie-Leigh responded that the Executive hoped it would be available very soon, but this was in the developer's hands.
- Rosalind Halton also noted that this new CMS site would be very useful for conferences.

## 4. Society Reports

### 4.1. President and Secretary's Report

Huib Schippers and Brydie-Leigh Bartleet presented their tabled report (p. 8).

**Moved** John Phillips, **Seconded** Paul Watt: **That the President and Secretary's Report be accepted.**

### 4.2. Treasurer's Report

Katelyn Barney spoke to her tabled report (p. 9). She noted that the society has finished the year in a healthy financial state.

**Moved** Christine Mercer, **Seconded** Margaret Kartomi: **That the Treasurer's Report be accepted.**

### 4.3. Membership Secretary's Report

Catherine Grant spoke to her tabled report (p. 11). She noted that MSA currently has 196 financial individual members, compared with 243 in December 2008. 48 are students. The spouse category was constitutionally discontinued in 2009. Of the society's 54 new members this year, half (27) are students, and three applications for emeritus membership were approved by the national committee during the year. She thanked Reilly Smethurst for his assistance with the processing of Institutional Memberships during 2009 and Philip Wheatland for his guidance.

**Moved** Margaret Kartomi, **Seconded** Chris Coady: **That the Membership Secretary's Report be accepted. Carried.**

#### Discussion:

- Anthony Linden Jones questioned why there had been a drop in memberships in 2009. Catherine Grant responded that the membership numbers often reflect the conference delegate numbers, and given that 2009 was a smaller conference, the corresponding membership numbers are smaller.
- Chris Coady asked if the Memberships Assistant position will continue. Catherine Grant responded that this role will no longer be necessary after Routledge take over the processing of memberships.
- Chris Coady asked if the Membership Secretary would have a new position description after Routledge have taken over the processing of memberships and suggested that a new responsibility for this role might include recruitment.

### 4.4. Journal Editor's Report

Paul Watt spoke to his tabled report (p. 12). He noted that Taylor & Francis have begun publicising the journal in the *Times Literary Supplement* and printed 5,000 fliers. The website for the journal is also online. Digitisation has also begun.

**Moved** The Chair: **That the Journal Editor's Report be accepted. Carried.**

#### Discussion:

- Paul Watt was asked by the AGM what the plans for special issues are. He noted that the first 3 special issues



had to be commissioned very quickly so that they could be included in *MA's* business plan to Taylor & Francis. Paul Watt and the Editorial Advisory Committee are now working on the guidelines for special issues.

#### **4.5. Newsletter Editor's Report**

John Phillips spoke to his tabled report (p. 13). He noted that the next issue will be published in September-October, with all the AGM documentation. He is pleased to be continuing with the online format, which accommodates more material, colour photographs and costs less. John Phillips has already asked for submissions for this upcoming issue and reminded chapter Presidents and Secretaries to submit their reports soon.

**Moved** Rosalind Halton, **Seconded** Jane Davidson: **That the Newsletter Editor's Report be accepted. Carried.**

#### **4.6. Thesis Register Manager's Report**

Huib Schippers noted that Stephanie Rocke had sent her apologies. The AGM reviewed her tabled report (p. 13).

**Moved** Sue Cole, **Seconded** Christine Mercer: **That the Thesis Register Manager's Report be accepted. Carried.**

##### **Discussion:**

- Paul Watt noted that there was a religious image on the Thesis Register and suggested that the Society could respectfully ask for it to be removed.

#### **4.7. Awards Committee Chair's Report**

John Phillips spoke to his tabled report (p. 15). He noted that the Indigenous bursary this year had been given to Lexine Solomon. A total of \$3,777 had been awarded to students to cover airfares/railfares plus a contribution of \$200 towards accommodation expenses. He noted that the Student Prize would be awarded at the conference dinner. He also noted the committee was delighted to accept a late nomination from the SA Chapter for the Squire Award for Doreen Bridges. He noted he would read the citation at the conference dinner and present Doreen with her award at the upcoming SA Chapter AGM.

**Moved** Paul Watt, **Seconded** Anthony Linden Jones: **That the Awards Committee Chair's Report be accepted. Carried.**

#### **4.8. IMS Report and EOI for IMS Congress in 2017 in Melbourne**

Margaret Kartomi spoke to her tabled report (p. 27) and EOI for the IMS Congress in 2017 in Melbourne. She noted that holding an IMS Congress could increase MSA memberships as well as provide opportunities for research. She noted that what is being proposed is an IMS Congress not SIMS, where the anticipated delegate numbers would be 1,000 rather than 500. Her initial thought was that it shouldn't be in Melbourne, but the professional conference organisers said that it would have to be in Sydney or Melbourne to attract international delegates. She has suggested that it would be beneficial for MSA to co-present the Congress with IASPM, ICTM, and other relevant organisations. She noted that an incorporated body would have to be set up to protect the committee. Margaret Kartomi encouraged MSA members to join IMS.

**Moved** The Chair: **That the IMS Report be accepted and Margaret Kartomi continue planning for the IMS proposal. Carried.**

##### **Discussion:**

- Sue Cole clarified that the MSA was in fact incorporated the last two times it hosted IMS events. Margaret Kartomi clarified that it was.
- Andrew Alter asked whether Brisbane or Adelaide would be suitable. Margaret agreed these would be desirable locations; however, reiterated that the professional conference organisers advised that such locations would not attract the desired number of international delegates.
- Huib Schippers was supportive of the proposal for the IMS Congress, provided that the Society is adequately covered.

#### **4.9. Reports from MSA Forums**

Huib Schippers noted that the Indigenous Think Tank would not be running this year; however, there are plans for it to continue next year under new leadership. The Music and Technology forum will also not be running this year.

##### **4.9.1. Gender and Sexuality Forum**

John Phillips spoke to his tabled report, which he noted would be updated in the upcoming Newsletter (p. 14). He reported on the Gender and Sexuality Study Day which preceded the 2009 conference. He noted it was a good meeting of minds, despite the small numbers. He received a host of apologies. He noted that he and Jodie Taylor had received an invitation to co-edit a special issue of *Nebula* with papers from the day and conference (this will not conflict with *MA's* submissions).

**Moved** Steve Dillon, **Seconded** Roland Bannister: **That the Gender and Sexuality Forum Report be accepted. Carried.**

#### **4.10. Chapter Reports**

Reports were received from Queensland, South Australia, Sydney, Tasmania, Victoria and Western Australia (p. 24).

**Moved** Alan Maddox, **Seconded** Helen English: **That the Chapter Reports be accepted. Carried.**

##### **Discussion:**

- John Phillips noted that the SA Chapter will be hosting a Music Theatre Symposium in 2009.
- Huib Schippers noted that QLD would be hosting an ethnomusicology gathering of both senior and emerging scholars in 2009.
- Steve Dillon noted that the QLD Chapter has been successfully using social networking (through a Ning Site) as a way of contacting members and engaging young scholars. He encouraged other chapters to do the same.

## 5. Conference Reports

### 5.1. 2010 Conference – Dunedin

Henry Johnson spoke to John Drummond's tabled report (*see Forthcoming Conferences*, p. 26). He noted the easy access to Dunedin from Australia. He discussed the theme *re-Visions* and asked members to note the deadline for submissions is 9 April 2010.

### 5.2. 2011 Conference – Perth

Jane Davidson gave a verbal report on the 2011 conference plans. She suggested that the 2011 conference could be in July, possibly the second full week of July, before the start of Second Semester; the reason being that the UWA Institute for Advanced Studies has a Symposium to bring in scholars from remote communities to deliver keynotes and this could be embedded in the MSA Conference at that time of year. One of the proposed keynote speakers is John Sloboda and the proposed theme is *The Power of Music*. The Conference on Music and Emotions is also looking for a host for their second conference, which could be connected to the MSA Conference creating a greater critical mass. She also noted that Perth is closer to Europe, increasing the potential involvement of international delegates. Huib Schippers noted that the proposal for the 2011 Conference in Perth had already been accepted by the National Committee. He also encouraged the Tasmanian Chapter to consider hosting a conference in the future.

## 6. General Business

### 6.1. ICTM-ANZ: Proposal for a Regional Committee

Henry Johnson spoke to the tabled proposal for a Regional (Australia / New Zealand) Committee of ICTM (p. 17). He noted that ICTM is in a process of expanding their regional committees. The Steering Committee for the ICTM-ANZ Regional Committee was established in April 2009. The Steering Committee are now in the process of finding representatives from various organisations to serve on the Regional Committee. There will be two ICTM members and in the spirit of inclusiveness another three members will be asked from MSA, NZMS, and IASPM (ANZ branch). It is up to MSA how it decides to appoint a nominee. He also noted that this Regional Committee would like to create synergies with MSA.

#### Discussion:

- Huib Schippers noted that it would be beneficial to keep MSA and ICTM connected, so there is a synergy between the two rather than a depleting of membership numbers. Henry Johnson agreed suggesting that meetings could happen at MSA Conferences.
- The AGM agreed this is worth supporting.

### 6.2. ERA

#### 6.2.1. ERA Creative Outputs

Huib Schippers noted that we should celebrate that the work of colleagues with a strong focus on performance will be acknowledged as research in the Excellence Research Australia exercise, which is currently being trialled.

#### 6.2.2. ERA Journal Rankings

Huib Schippers noted that the journal ranking system is contentious; few music researchers seem to think it appropriately reflects quality across the various subdisciplines. He reported that there has been a motion from Simon Perry asking for the MSA to register a complaint with the ARC. Huib Schippers said he agrees that these rankings are controversial; however, he noted that there have been ample opportunities for consultation. Huib Schippers noted that after discussing this issue with Jenny Shaw, they believe that the MSA should make a motion which encapsulates the concerns expressed in Simon Perry's motion, but touches on a number of other important issues (outlined in the motion below). Given that the President of the incoming Executive is on the ERA Committee, this motion should come from the outgoing President, to avoid a conflict of interest.

### 6.3. Motion from Simon Perry

The AGM reviewed the tabled motion from Simon Perry and agreed that the sentiments of this motion were incorporated sufficiently in the motion from Huib Schippers (detailed below).

**Moved The Chair: That the motion from Simon Perry is sufficiently covered by the new motion (detailed below). Carried.**

### 6.4. Motions Without Notice

**Moved Huib Schippers, Seconded Steve Dillon: That the MSA make a submission to the ERA Consultation closing on October 2nd with the following content:**

The MSA applauds the potential of the Excellence research Australia framework to recognize and reward quality across the subdisciplines of music research in Australia.

It does, however, wish to express some concerns on the basis of the present trial and consultation paper.

- The present journal rankings – while recognising the excellence of Musicology Australia – do not reflect the quality of music research across all subdisciplines, or the linguistic diversity of quality publications (e.g. French for publications on Debussy and German for publications on Wagner). Peer review of such outputs would be much more precise and desirable.
- As extensively argued by much of the music sector in the early stages of ERA and its predecessor, it is imperative that esteem factors be removed from 'esteem factors' for this discipline, as all prestigious venues are also available for commercial hire, and many cutting-edge musical events (including festivals) utilise non-conventional spaces.
- We welcome the inclusion of peer esteem indicators, but believe they are defined too narrowly to comply with preset lists and metrics. This excludes too many prestigious accolades in Australia and internationally, including curatorships, grants, fellowships, convenorships, and editorial positions, as well as other significant

contributions to innovation and social, cultural and economic wellbeing. These weaknesses can be addressed relatively simply by developing a template that allows researchers to list their greatest accolades in well-defined fields, which will enable expedient and meaningful peer review.

- The new proposed format for the statement accompanying creative outputs is acceptable, but requires a little more scope to describe the actual research component of complicated projects: the MSA suggests 120–180 words.

#### Discussion:

- The AGM discussed the statement word length. Alan Maddox said that the Sydney Conservatorium Research Committee have called for 200 words. Huib Schippers said he doesn't think they will agree to 200 words, but we can try for something close.
- In terms of the journal rankings, Huib Schippers suggested that it is a losing battle to lobby to cut journal rankings all together, but suggested that we need to aim to refine the system.

**The motion was put: Carried unanimously.**

#### 7. Election of National Committee

A single-team nomination, from Western Australia, had been received for the positions on the Executive. Under Article V, By-law 3, of the MSA Constitution, they were deemed duly elected:

President:	<b>Jane Davidson</b>
Secretary:	<b>Jonathan McIntosh</b>
Treasurer:	<b>Robert Faulkner</b>
Membership Secretary:	<b>Esmeralda Rocha</b>

A single nomination for the position of Student Committee Member had been received. Under Article IV, of the MSA Constitution, she was deemed duly elected.

Student Committee Member: **Danielle Bentley**

For the election of six ordinary members, Rosemary Richards was appointed Returning Officer. Postal votes were received from 8 members. The following were elected:

**Peter Campbell**  
**Sue Cole**  
**Dorottya Fabian**  
**Anne-Marie Forbes**  
**Kathleen Nelson**  
**Paul Watt**

#### 8. Motions of Appreciation

Huib Schippers thanked members of the outgoing National Executive: **Brydie-Leigh Bartleet** (Secretary), **Katelyn Barney** (Treasurer), and **Catherine Grant** (Membership Secretary), as well as Committee Members **Peter Campbell**, **Sarah Collins** (Student Representative), **Helen English**, **Margaret Kartomi**, **Kathleen Nelson**, **Simon Perry**, **Arabella Tenniswood-Harvey**, and **John Griffiths** (Ex-Officio Past President). He thanked **Rosalind Halton** and her conference organising committee for their work in putting this year's conference together. **Philip Wheatland** was thanked for keeping the website running while we have been working on the new CMS system. **John Phillips** was thanked for his work on the Awards Sub-committee, Society Newsletter and Gender and Sexuality Forum. **Stephanie Rocke** was thanked for her continual work on the Thesis Register. Finally, thanks were extended to members retiring from the committee this year who did not seek re-election for a further term: **Brydie-Leigh Bartleet**, **Katelyn Barney**, **Catherine Grant**, **John Griffiths**, **Sarah Collins**, **Helen English**, **Margaret Kartomi**, **Simon Perry**, and **Arabella Tenniswood-Harvey**.

Margaret Kartomi thanked **Huib Schippers** for his service as President of the Society.

Helen English thanked members for attending the 2009 Conference.

**Meeting declared closed: 1.57pm**



*Outgoing and incoming MSA executives at the 2009 AGM, from left:  
Catherine Grant, Brydie-Leigh Bartleet, Huib Schippers, Katelyn Barney*



*Jonathon Macintosh and Jane Davidson, with Student Committee member Danielle Bentley (Robert Faulkner and Esmeralda la Rocha were absent)*

## PRESIDENT'S AND SECRETARY'S REPORT, 2009

It is pleasing to be able to end our terms as MSA President and Secretary with a report that outlines a range of noteworthy highlights in the development of the Society. We can report on a number of tasks accomplished and a few matters that we will be passing on to our successors to complete.

### MSA Administration

The Executive have routinely met on a monthly basis to work through a range of society matters. Likewise, the National Committee have conferred about a number of issues via email conferencing. The Executive have continued using the Google Docs virtual office for MSA Executive business, where documents such as the Constitution and Operations Manual, as well as day-to-day working papers are readily accessible. At the approval of the National Committee, a Memberships Assistant was appointed to assist the Membership Secretary in the processing of institutional memberships for 2009.

### Constitutional Amendments

On 8 March 2009 a Special General Meeting was held at the Queensland Conservatorium to vote on five amendments proposed to the Constitution of the Society. These amendments were necessary to make it possible for tax-deductible donations to be made to the Society, and to facilitate the efficient operation of the Society in terms of email correspondence, notice times and membership categories. A total of sixteen votes were cast, and each amendment received a majority vote. As a result, the Constitution was amended and the new version posted on the National Website. The relevant paperwork and cheque was also sent to the ACT Registrar to register the amendments. An application for Deductive Gift Recipient (DGR) Status was also lodged with the Federal Department of the Arts, and this application is still under review.

### MSA Website

In 2008, Greg Dikmans was contracted by the previous Executive to convert the current MSA website to a Content Management System (CMS), and to migrate the site to the University of Melbourne. This CMS will allow authorised National and Chapter representatives to update their own content on the MSA site, and for integration of the Thesis Register. The progress on this CMS development has been somewhat slow, due to challenges with the University of Melbourne access codes and personal circumstances. To date, Greg has been working out how best to improve the structure (hierarchies), naming conventions, and navigation of the current site. He has suggested that it is important to create a logical, simple structure that will scale well over time and be easy to work with and maintain. This structure will then be reflected in the site navigation and other visible parts of the site. Greg has promised some 'mock up' pages of the new CMS for the AGM, so members can see what the site will look like.

### Prizes and Awards Sub-committee

In July 2009 a new Prizes and Awards Sub-committee was formed to assist in the administration of the growing number of MSA prizes and awards. John Phillips was appointed as the Chair of this sub-committee by the Executive and National Committee. Members, Sue Cole, Katelyn Barney, Helen English and Roland Bannister all agreed to serve on this sub-committee. This has greatly enhanced the efficiency of Awards organisation. Our thanks go to John Phillips and his sub-committee for their work on this.

### Musicology Australia

Over the past year the agreement with Routledge on *Musicology Australia* has progressed considerably due to the tireless efforts of our editor Paul Watts. As of next year, *Musicology Australia* will be published and distributed by Routledge, who will also take over the rather onerous subscription administration. In the transition period leading up to the first 'Routledge issue,' the 2009 issue of the journal will appear in the way and format that members are used to. We would like to thank Paul Watt for his outstanding work in managing the journal and this transition.

### Upcoming Conferences

In 2010, the MSA will join up once again with our colleagues over the Tasman. The joint conference of the Musicological Societies of Australia and New Zealand will take place in Dunedin, New Zealand, at the University of Otago from Thursday 2 December to Saturday 4 December 2010. Discussions on themes are well advanced and outlined in the attached report from convenor John Drummond. The National Committee has already approved for the 2011 conference to take place in Perth, with the organising committee chaired by the incoming President Jane Davidson.

### MSA Position Statement

Following from a need expressed at the AGM in 2008, the MSA Executive and Committee have engaged in a lively exchange of ideas about an MSA Position Statement. From a succinct summary of MSA activities, the document is moving to a more visionary document. The outcomes of this discussion to date will be tabled at the 2009 AGM.

### RQF/ERA

While there are continuing challenges in positioning music research in the National Research Priorities, substantial progress has been made over the past year in the formal recognition of a wider range of music research at the federal level through the research assessment exercise ERA (and its predecessor RQF). The MSA President played a leading role in the recognition of creative research outputs, enabling composers and performers to submit innovative, rigorously reflective creative work as research. 7,000 such works have been submitted across the arts for the 2009 ERA trial (with the incoming MSA President on the Research Evaluation Committee). For the decisive (funding-related) ERA in 2010, continued vigilance of all MSA members is required in regard to structure and the controversial journal rankings.

### Thanks

It is a substantial task to keep the MSA running smoothly from year to year, causing a substantial additional workload to already very busy schedules. In the roles of President and Secretary over the last year, we have been ably assisted by the members of the National Executive: Katelyn Barney (Treasurer), and Catherine Grant (Membership Secretary), as well as Committee Members Peter Campbell, Sarah Collins (Student Representative), Helen English, Margaret Kartomi, Kathleen Nelson, Simon Perry, Arabella Teniswood-Harvey, and John Griffiths (Ex-Officio Past President), who have been greatly responsive. We thank them for their support and assistance. Our thanks also go to Rosalind Halton and her conference organising committee for their work in putting this year's conference together. We would also like to thank Philip Wheatland



for keeping the website running while we have been working on the new CMS system. Particular thanks also go to John Phillips for his work on a number of fronts, including the Awards Sub-committee, Society Newsletter and Gender and Sexuality Forum. Our thanks also go to Stephanie Rocke for her continual work on the Thesis Register. We would particularly like to thank the members retiring from the committee this year and who are not seeking re-election for a further term. Our sincere thanks go to Katelyn Barney, Catherine Grant, John Griffiths, Sarah Collins, Helen English, Margaret Kartomi, Simon Perry, and Arabella Tenniswood-Harvey for their dedicated service to the Society. We wish the incoming President Jane Davidson and her Executive in Western Australia well in their new roles.

We express the hope that under the leadership of our successors, the Musicological Society of Australia, building on current and potential strengths of the MSA membership, will continue to embrace and support the various disciplines and subdisciplines of music research across Australia, recognising the contributions of seasoned researchers while supporting emerging scholars through its publications, awards, scholarships, conferences and networking events, and forging collaborations with Indigenous Australians, colleagues in New Zealand, as well as scholars across the Asia-Pacific region and in other parts of the world.

*Huib Schippers, President  
Brydie-Leigh Bartleet, Secretary  
21 September 2009*

## **TREASURER'S REPORT**

**For the year ending 30 June 2009**

The Society has had a financially successful year, with an income of \$25,611.80 and expenses of \$17,443.10, leading to a surplus of \$8,168.70.

The increase in individual membership subscriptions of \$2,245 is mostly due to the increase in membership fees which were approved at last year's AGM. There was a decrease in income from institutional subscriptions, compared to 2007/2008, which is due mostly to increased income last year from the delay in payments associated with the delay in publication in 2006/2007. Expenses in total were slightly less than the previous year. Our biggest expense continues to be the printing and distribution of *Musicology Australia*.

The Executive resubmitted the paperwork to Federal Department of the Arts to request the establishment of a tax-deductible gift fund on the Register of Cultural Organisations earlier in the year and we are still waiting for the outcome.

I wish to thank the previous Treasurer Peter Campbell for his guidance and advice during the year. Many thanks also to the current members of the Executive Huib Schippers, Brydie-Leigh Bartleet and Catherine Grant for their assistance.

As I leave the position of Treasurer, the Society continues to be in a strong financial position and I wish the incoming Treasurer well.

  
Katelyn Barney  
National Treasurer

**THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC**  
ABN: 79 159 245 591

### **FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2009**

#### **STATEMENT BY THE BOARD OF MANAGEMENT**

The elected Committee of the Society has determined that the association is not a reporting entity, and that this special purpose financial report has been prepared in accordance with the accounting policies shown in Note 1. In the opinion of the Committee, the financial statements herein present fairly the financial position of the Musicological Society of Australia Inc. as at 30 June 2009, and its performance for the period ended on that date, in accordance with the basis of accounting as described in Note 1 of the Financial Statements. This statement is signed for and on behalf of the Committee by:

  
Prof. Huib Schippers  
President

  
Dr Katelyn Barney  
Honorary Treasurer

Dated this 21 day of September 2009

#### **INDEPENDENT AUDIT REPORT TO THE MEMBERS OF THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC**

I have audited the attached special purpose financial report for the period ended 30 June 2009. The Committee is responsible for the report and has determined that the accounting policies in Note 1 are consistent with the reporting requirements of the Constitution. I have conducted an independent audit of the financial report in order to express an opinion to the members of the Society. The financial report has been prepared to fulfil the Committee's reporting requirements. No responsibility is taken for reliance on this report for any purpose other than that for which it was prepared.

The audit has been conducted in accordance with Australian Auditing Standards. The procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the report, and have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with the accounting policies described in Note 1. These policies do not require the application of all Accounting Standards. The audit opinion expressed in this report has been formed on the above basis.

In my opinion, the financial report presents fairly in accordance with the basis of accounting described in Note 1 to the financial statements, the financial position of the Association as at 30 June 2009 and the results of its operations for the year then ended.

Auditor  JAMES FOX ASA  
Dated this 23rd day of September 2009

## THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2009

### Note 1: Summary of significant accounting policies

The financial report has been prepared in accordance with the requirements of the *Associations Incorporation Act* (ACT) and the following Australian Accounting Standards:

- AAS 1: Statement of Financial Performance
- AAS 5: Materiality
- AAS 6: Accounting Policies
- AAS 36: Statement of Financial Position

No other applicable Accounting Standards or pronouncements of the Australian Accounting Standards Board have been applied. The financial report has been prepared on a cash basis, except in the case of significant accounts payable. Monetary values are at historic cost.

The following is a summary of the significant accounting policies adopted by The Musicological Society of Australia Inc in the preparation of the financial statements:

**Revenue:** Revenue from subscriptions, sales of merchandise and projects is brought to account in the year in which it is received.

**Income Tax:** The Association is exempt for Income Tax under Section 50–5 of the Income Tax Assessment Act 1997.

**Goods and Services Tax:** The Society is not registered for GST and therefore all revenues, expenses and assets are recognised inclusive of the amount of GST.

### MUSICOLOGICAL SOCIETY OF AUSTRALIA INC Statement of Financial Position as at 30 June 2009

	2008/09	2007/08
	\$	\$
<b>Assets</b>		
ANZ Access Cheque Account	23,545.01	19,590.15
ANZ V2 High-interest Account	44,166.56	42,119.66
Life Membership Investment Account	8,286.44	7,935.50
ANZ Gift Fund	1,000.00	
<b>Total Assets</b>	<b>76,998.01</b>	<b>69,645.31</b>
<b>Current Liabilities</b>		
Accounts Payable	0.00	1,816.00
<b>Total Current Liabilities</b>	<b>0.00</b>	<b>1,816.00</b>
<b>Accumulated Funds</b>		
Opening Balance	67,829.31	57,639.60
Donations	1,000.00	
Net Surplus (Loss) on Operations	8,168.70	10,189.71
<b>Total Accumulated Funds</b>	<b>76,998.01</b>	<b>67,829.31</b>

### MUSICOLOGICAL SOCIETY OF AUSTRALIA INC Statement of Financial Performance for the Year Ended 30 June 2009

	2008/09	2007/08
	\$	\$
<b>Income</b>		
Membership Subscriptions	16,530.46	14,285.00
Journal Subscriptions	6,683.50	11,452.55
Journal Back Issue Sales	0.00	140.00
Conference Repayment of Seeding & Distribution	0.00	0.00
Conference Registrations	0.00	0.00

Interest received	2,397.84	2,610.84
Other Income	0.00	604.84
<b>Total Income</b>	<b>25,611.80</b>	<b>29,093.23</b>
<b>Expenses</b>		
Advertising and promotion	0.00	0.00
Administration	942.99	824.95
Audit fees	0.00	0.00
Bank Charges and Merchant Fees	776.91	799.96
Chapter Distributions	1,257.00	1,816.00
Conference Grants	0.00	0.00
Conference Registrations	0.00	0.00
Journal	5,955.15	7,477.53
Newsletter	472.00	974.45
Postage	3,575.39	2,791.60
Subscriptions (IMS)	347.97	94.43
Student Travel grants and Paper Prize	3,350.00	4,124.60
Awards and Prizes	765.69	0.00
Sundry Expenses	0.00	0.00
<b>Total Expenses</b>	<b>17,443.10</b>	<b>18,903.52</b>
<b>Net Surplus (Loss) on Operations</b>	<b>8,168.70</b>	<b>10,189.71</b>

## MEMBERSHIP SECRETARY'S REPORT

MSA currently has 196 financial individual members, compared with 243 in December 2008, and 163 in 2007. 48 are students (with total number of student members, financial and non-financial, at 88). The spouse category was constitutionally discontinued in 2009. Of the society's 54 new members this year, half (27) are students, and three applications for emeritus membership were approved by the national committee during the year.

As in 2008, net institutional membership remained relatively steady. Two institutions gave notice of discontinuation of their membership (one attributing this expressly to economic climate), and six new institutional memberships were received, of which four are overseas based.

Following from prior discussions (tabled during the 2008 national committee meeting, and noted in the 2008 President's Report) regarding the heavy workload associated with the membership secretary position, in March the national committee approved the employment in 2009 of an membership secretary assistant (to \$1,000), for database maintenance and institutional subscriptions matters. Griffith University student Reilly Smethurst was engaged to undertake this work. After the October distribution of *Musicology Australia Vol. 31* to institutional members, his engagement will be discontinued. I would like to thank Reilly for his assistance during the year, and the national committee for approving his engagement.

In 2010, many of the responsibilities of the membership secretary will be taken over by Routledge/Taylor & Francis, opening opportunities for the society's membership to expand. Recent membership secretary liaison with Taylor & Francis in preparation for the hand-over has primarily been with Managing Editor Clarissa Terry, and has included provision to Taylor & Francis of MSA's institutional membership details, with individual membership details to follow later this year.

I would like to extend my gratitude to Philip Wheatland, who as my predecessor in this role has been an unfailing source of prompt and helpful guidance, and in turn offer my assistance to the incoming membership secretary wherever needed.

**Table 1. Individual Members September 2009**

Chapter	Ordinary	Student	Emeritus	Life	Total Members*	Total Financial*
ACT	9	7	3	0	19	10
HUNTER	4	9	1	0	14	11
NNSW	8	4	0	0	12	10
QLD	15	10	1	1	27	23
SA	11	3	1	1	16	14
SYD	30	17	7	1	55	40
TAS	7	3	0	0	10	5
VIC	53	27	4	2	86	59
WA	10	4	0	1	15	9
OSEAS	17	4	2	2	25	15
<b>TOTAL</b>	<b>164</b>	<b>88</b>	<b>19</b>	<b>8</b>	<b>279</b>	<b>196</b>

\* According to Constitution Article III/ 8b, when a non-financial member does not resign in writing, the non-financial member ceases to be a member of the MSA after 16 months of continuous non-financial membership.

**Table 2. Financial Membership Ratios 2005–2009**

Chapter	2005	2006	2007	2008	2009
ACT	22/16	26/18	22/6	29/15	19/10
HUNTER	15/11	15/6	21/8	24/11	14/11
NNSW	8/7	15/10	10/3	12/4	12/10
QLD	35/24	36/24	40/17	44/25	27/23
SA	23/19	23/15	28/18	28/16	16/14
SYD	65/49	69/36	76/36	90/50	55/40
TAS	N/A	N/A	12/12	11/8	10/5
VIC	86/83	90/62	93/42	114/76	86/59
WA	14/12	13/8	13/9	19/16	15/9
OSEAS	37/30	40/20	38/11	44/22	25/15
<b>TOTAL</b>	<b>304/231</b>	<b>327/199</b>	<b>353/162</b>	<b>415/243</b>	<b>279/196</b>
% financial in week preceding AGM	<b>76%</b>	<b>61%</b>	<b>46%</b>	<b>58%</b>	<b>70%</b>

*Catherine Grant  
Membership Secretary (outgoing)*



*The National Committee hard at work, Newcastle, 28 September 2009*

## **DRAFT POSITION STATEMENT**

**as of 21 September 2009**

The Musicological Society of Australia (MSA) is the peak body for music research in Australia. It is one of only a few music research societies in the world that embraces the full scope of research in musicology and ethnomusicology and their related disciplines such as cultural and gender studies, music performance research, and music education. The key activities of the MSA include:

- An annual conference to present and discuss recent music research, which is regularly held in conjunction with the New Zealand Musicological Society;
- Production of *Musicology Australia*, the Society's highly regarded peer reviewed journal, published by Taylor & Francis from 2010;
- Study Groups that engage with topical and emerging areas of music research, such as Indigenous music, music technology and sexuality;
- Networking events for emerging scholars in various locations and (sub)disciplines;
- Lobbying the Commonwealth's higher education sector to improve the status of and opportunities for music research in national research policies.

The MSA is governed by a National Committee and supports Chapters in most states and territories of Australia. It is affiliated with the International Musicological Society and the International Council of Traditional Music. Website: [www.msa.org.au](http://www.msa.org.au).

## **MUSICOLOGY AUSTRALIA EDITOR'S REPORT 2009**

### **Key developments**

1. The transition to Taylor & Francis for 2010 publication is on track. The journal's website (at T&F) is now live at: <http://www.tandf.co.uk/journals/RMUS>
2. From 2010 the editorial advisory committee will change its name to editorial board.\*



3. Future editorial boards will comprise a small number of international scholars. The criteria for the 'internationals' is that they must have some tangible link to music research in Australia and to not be mere window dressing.\*
4. Three special issues have been commissioned, 2010–2012.\*
5. Editorial policies have been updated; the biggest changes are that feature articles will be published only at the discretion of the editor and editorial board and will normally be published in the Society's newsletter. In addition, only a limited number of reviews and review-articles will be published if there is an oversupply of peer-reviewed articles.\*
6. Policies have been written for guest editors and special issues.\*
7. The style guide has been revised and updated.
8. Our peer review policy has been written up, for the first time.
9. There has been a big increase in the number of quality articles submitted: the 2010 volume is already full.
10. MA received an A-status in the controversial ranking of world journals by the ARC.

(\* ratified by the National Committee as required by the Society's Constitution)

*Paul Watt*  
Editor, Musicology Australia

## NEWSLETTER EDITOR'S REPORT 2009

As announced at last year's AGM, the national executive decided to reduce the distribution of the bi-annual MSA Newsletter to an on-line version, an intelligent change given the increasing availability of online resources generally and access to the MSA website, and sparing the society both the expenses of printing and postage as well as the not-inconsiderable labour involved in mailouts. Thanks go to Kwikkopy, Unley, SA, for their many years of service, their printing quality, price and rapid turn-around, and to several iterations of Membership Secretary, lastly, Chris Coady, for organising the Newsletter's distribution, as well as Philip Wheatland for his prompt (and currently ongoing) webposting.

This particular cloud has a significant silver lining, however, since it is now becomes possible, without incurring extra cost, to include a. additional content, b. colour photographs or artwork. The 2009 March issue, No. 70, came out at a substantial 46 pages and included a number of colour jpegs, including a slightly blurry shot of Gordon Spearritt receiving the Don and Joan Squire Prize for Voluntary Services to Musicology at the Closing Ceremony of the Melbourne Conference.

It has been traditional for the September issue to include a draft program of the conference to be held later that year; in light of the early scheduling of this year's conference and in consultation with Rosalind Halton and the executive it was agreed to hold over the September issue (No. 71) until October, enabling us to include the conference and AGM reports *fait accompli*, along with some suitable photo portage.

In addition, changes to the editorial policy of Musicology Australia will mean that that the journal is likely in future to be able to play a more limited role in regard to the publication of significant keynote addresses than hitherto. Paul Watt has made the suggestion to me that such content could in future be held over for the Newsletter, an idea that has my full approval.

In a time when ever more instantaneous communication rules our lives, the utility of even a pdf online version of a biannual Newsletter might well be called into question. In my opinion, however, the Newsletter continues to serve a valuable role for the Society not only as a medium for more important official communications to members, documentation of its General Meetings and the like, but also as a permanent record of conference keynotes and members' achievements – a 'repository of significant moments' in the life of the Society.

*John Phillips*  
Newsletter Editor

## THESIS REGISTER MANAGER'S REPORT

With no major upgrades or changes to the register I was able to maintain the database over the past nine months without help from others. Library catalogues were searched for newly completed theses in February and the register updated accordingly. There are now 2453 records.

Traffic to the site has increased to an average of 1600 unique visitors per month – more than double the number in the previous reporting period. Similarly visitors staying for 2 minutes or more increased from an average of 300 per month to 370. The month by month visitor numbers are charted below and show predictable traffic patterns that correlate strongly with the academic year.



The last call for supervisors to recommend that students submit in-progress projects for registration resulted in a good response; however, there still remain many projects not registered. Similarly, quite a number of authors have provided

abstracts of their theses, links to websites and other relevant information, but the vast majority of MSA members have not. They are accordingly strongly encouraged to do so.

Email enquiries are increasing, with around 30 having been forwarded on to the relevant author in the past nine months. Those who wish to be contactable by parties interested in their research should take advantage of this service by providing me with their current email address.

Anyone interested in making a contribution to the MSA by assisting with the maintenance of the Register should contact me at [steph@musicresearchanz.com](mailto:steph@musicresearchanz.com). The next major library catalogue search is scheduled for November 2009 and help with this task would be greatly appreciated.

*Stephanie Locke  
Thesis Register Manager*

## **GENDER AND SEXUALITY FORUM REPORT 2009**

The idea of holding a study day prior to the conference, as proposed by the Gender and Sexuality working party at its meeting in December last year and given unanimous approval at the 2008 AGM, took the form of a study day entitled "Music Research and Cultural Theory: Bridging the Divide", in line with the "Bridges – Transformational Journeys" theme of the conference.

The study day offered delegates the opportunity to engage with ideas and perspectives that are now commonplace in many areas of cultural studies and to better understand their application within music studies. In the spirit of the conference, for which bridges may "provide paths to liberation or discovery", we saw this as an opportunity to build bridges between the praxis of cultural studies and that of music researchers, some of whom, thirty years after the emergence of "new musicology", remain diffident or uncertain. Yet music, as Ruth Solie writes, has an "unquestioned ability ... to structure and shape individual awareness, individual subjectivity and social and cultural formations". If so, what role do the concepts of post-structuralism, post-feminism, performativity, queer theory, so significant in the theorising of other humanities disciplines today, play in the discourse of musicology?

If the bridge metaphor also signifies our attempts "to reach others in the quest to build a more compassionate world", we also saw this as an opportunity to better understand and include "voices at the margins" – be those margins racial, class, gender, sexual or other – and become more aware of the tendency within our own discipline to perpetuate (however unwittingly) hegemonic notions of what constitutes "music" and "music research".

Jodie Taylor (Griffith University) and I planned the day as an intentional "bridging" of the frequently encountered divide between music studies and the other humanities disciplines by inviting three speakers, two of which are from areas of cultural studies quite apart from music, and having them explain their approach to, and use of cultural theory within their own research. We are grateful to Dr Cary Bennett, Dr Rebecca Beirne (both University of Newcastle) and MSA member Scott Harrison (Griffith University) for accepting our invitation to provide keynote addresses on their work. These three keynotes explained the key cultural theory concepts by way of an outline of the work of Judith Butler (Bennett), discussed music as a location of queer identity formation in young women (Beirne), and autoethnographically examined the interaction between masculinity and the voice (Harrison). This was followed by a panel discussion entitled "Thinking critically about gender and sexuality in music praxis and research" in which the three speakers were joined by Brydie-Leigh Bartleet (Griffith University), Jodie Taylor and I. The afternoon session was given over to a practical workshop on the question of how we go about using cultural theory in our own research, in which we discussed our personal experiences and problems in the writing of cultural theory as music researchers.

Registration, for conference delegates, was free and the MSA executive kindly agreed to cover coffee for the day. The MSA has held a number of study weekends in the past organised along similar lines, but this was, to my knowledge, the first time a day devoted to specific concerns has been appended to a national conference. Jodie and I received many apologies, and attendance was not high – after all, it fell within term time, and many were prevented from coming due to teaching commitments – but for those present it proved a worthwhile opportunity to refresh our thinking about these issues, to exchange ideas across disciplines, air personal concerns and problems in research and establish personal liaisons. Kind thanks go to Rosalind Halton and her team for their generous assistance in helping us present the event. Thanks also to members of the loosely affiliated MSA Gender and Sexuality Study Group (hereinafter 'Forum') for their ideas and feedback in planning, a substantial group of whom met at the Melbourne conference last year.

*John Phillips  
Chair, Gender and Sexuality Forum*



*A number of the Gender and Sexuality Forum diehards relaxing after their Study Day –  
from left: Julie Rickwood, Brydie-Leigh Bartleet, John Phillips, Jodie Taylor and Rosemary Richards*

## AWARDS COMMITTEE REPORT

I came on board as MSA Awards Committee Chair at the request of Brydie Bartleet in July, and spent some time getting across what was required. Many thanks, Brydie, Stephanie Rocke and Kathleen Nelson, for your help and advice. My first task was to update the student travel grant and prize information on the website (thanks, Philip Wheatland).

I formed a committee, tailored very much to the local circumstances of this year's conference, comprising Katelyn Barney, Helen English, Roland Bannister, Sue Cole and myself (hereinafter 'committee' refers to the Awards Committee). A big thank-you goes to them for their rapid feedback and capable assistance.

There are four main areas to the MSA's awards activities:

1. The **Don and Joan Squire Prize for Voluntary Services to Musicology**: As no entries had been received as of the due date, and pursuant to exchanges between benefactor Stephanie Rocke and myself, we felt it was in the best interests of the prize to permit a retrospective nomination, from the SA Chapter, of Dr Doreen Bridges AM. Doreen, who has been described as the 'doyen of music education' in this country is, incredibly, still publishing herself, and celebrated her 90th birthday last year, to mark which occasion a Festschrift has just appeared. It should not surprise anyone that the first two recipients of the DJS have been among the most senior 'statespersons' of musicology and specifically of music education in Australia, since their work in music education contributed so significantly to the evolution of the broader discipline throughout its nascent years. As Doreen was unable to attend the conference, the award was announced at the AGM and the citation read at the conference dinner, but awarded to her personally at the MSASA AGM in Adelaide on 6 October (*see the following citation*).
2. The **Indigenous Bursary** this year received one applicant, Lexine Solomon, who with agreement of the committee was sent a cheque for \$811 to cover her travel and accommodation expenses; Lexine kindly offered to cover her own meals.
3. **Travel Grants**. There were no applicants for Indigenous Travel Grants this year. Student travel grants were awarded to a total of 8 applicants, for each of whom (the travel grants budget, by agreement of the previous national executive, being capped at \$6000), we were able to cover costed airfares/railfares from as far afield as NZ, plus a contribution of \$200 towards accommodation expenses, a total of \$3777. Cheques were posted promptly by Katelyn on 8 September, and appreciation was expressed by recipients for the rapid turn around.



Brydie-Leigh Bartleet (left) chairing Lexine Solomon and Katelyn Barney in their joint paper "Crossing waters through collaboration: Building bridges between Indigenous and non-Indigenous Australians in music research"



Catherine Grant, 2009 MSA Student Prize Winner, with Awards Committee Chair John Phillips at the Conference Dinner

4. **Student prize submissions**. A student prize was not awarded last year due to the lack of quality submissions. The due date for submissions, in my opinion, was unrealistically set too early, and I undertook to extend this, by agreement with Brydie, the committee and former Awards Chair Kathleen Nelson, to five days before the conference. As this appears to have proven successful in attracting more submissions, I would suggest the Ops Manual be updated to reflect that change.

In all, eight applications were received for the student prize, many of which were of really outstanding quality, making for a difficult decision on the part of the committee. Our eventual solution was to award a special mention to Alison Rabinovici for her superbly researched and argued paper "Minstrel origins of the Japanese fiddle". The 2009 Student Prize went to Catherine Grant, whose paper "Safeguarding endangered musical heritage: Learning from language safeguarding" made a clear and significant point in a comprehensively researched written paper, that was spoken to, rather than simply read from, in an outstanding extempore presentation with a very effective use of Powerpoint.

The DJS and student prizes were due to be awarded at a closing ceremony of the conference planned for Tuesday. The curtailment of the conference made it necessary to announce these more informally at the conference dinner. (*Doreen Bridges' citation follows.*)

John Phillips  
Chair, MSA Awards Committee



## AWARD TO DR DOREEN BRIDGES AM OF THE 2009 DON AND JOAN SQUIRE PRIZE FOR VOLUNTARY SERVICES TO MUSICOLOGY IN AUSTRALIA

It should come as no surprise to anyone in the Musicological Society of Australia that the first two recipients of the Don and Joan Squire Prize for Voluntary Service to Musicology in Australia have been two of our most senior and esteemed music educationalists, scholars whose contribution to musicology in its broadest sense has been foundational to the development of the whole discipline within Australia. The inaugural prizewinner in 2008 was Gordon Spearitt; the winner this year is Doreen Bridges.

Doreen (or Dee, as she is known to her colleagues and friends) is revered by music educators as a model teacher, groundbreaking researcher and sympathetic mentor. She is often referred to as the 'doyen' of music education in Australia.

Yet her contribution to musicology is also notable. Doreen was a founding member of the inaugural Musicological Society of Australia that was established in Sydney by Professor Donald Peart in 1963. She was also a member of the editorial committee of the first two issues of the society's journal *Musicology*, published in 1964 and 1965–7. In recent years she has been an active member of the South Australian Chapter of the MSA, participating in seminars and presenting papers on the research for her monograph on E. Harold Davies and her work in the 1960s on the *Australian Test for Advanced Music Studies* for the Australian Council for Education Research.

Doreen Bridges (née Jacobs) was born in Adelaide in 1918 and after excelling in music as a young girl she commenced part-time studies at the Elder Conservatorium at 14 years of age. She studied piano with Maude Puddy and was taught theory, history and composition by the Elder Professor, E. Harold Davies. She graduated in 1941 with a Bachelor of Music degree, and after war service in the air force and a job with the Commonwealth Government's Universities Commission, she travelled to London where she studied composition with Alan Bush and gained school music qualifications from the Royal Academy of Music.

Doreen settled in Sydney in 1950 and in 1952 married Peter Bridges. She taught music and in 1957 began teaching music education at the University of Sydney where she remained until 1969. It was during those years that she undertook her doctorate, and in 1971 was awarded the first PhD in music education in Australia for her investigation of the impact of the Australian universities on music education, and specifically the influence of the AMEB on studio music teaching.

In the early 1970s Doreen was employed by the Australian Council for Education Research to develop (with some assistance) the *Australian Test for Advanced Music Studies* which broadened the scope of musical experiences desirable for students embarking on tertiary music studies. These tests are still used in Eastern Europe (especially Poland) but no longer, regrettably, in any Australian tertiary institution.

From 1974 onwards Doreen became active in training pre-school teachers in music and in the 1980s she collaborated with Deanna Hoermann in the modification of the Kodaly method of music education for Australian schools. She now lives in Adelaide where she continues to play music, research and contribute to the musical life of her community.

Her publications include the 1978 report and handbook of the *Australian Test for Advanced Music Studies*, Stages 1–3 of the *Developmental Music Program* in 1984, 1987 and 1991 (in collaboration with Deanna Hoermann), song collections and guidelines for pre-school music teachers in *Catch a Song* (1985) and *Music, Young Children and You* (1994). Her most recent book is the monograph on her professor at the Elder Conservatorium, entitled *More than a Musician: E. Harold Davies* (2006) that is based on extensive research into family letters and documents as well as the archives of the University of Adelaide.

Throughout her career Doreen has been actively involved in the major music education associations such as ASME, the Dalcroze Society of Australia and the Kodaly Music Education Institute of Australia. She has served on the governing



Doreen Bridges AM receives the 2009 Don and Joan Squire Award from SA President Julia Szuster at the MSASA AGM, Adelaide, 6 October

council of the Canberra School of Music and for some years was Chairman of the Governing Board of the NSW (now Sydney) Conservatorium of Music. She has been honoured with life membership of ASME, the Australian and New Zealand Association for Research in Music Education and the Kodaly Music Education Institute of Australia, and made a Fellow of the Australian Council for Education. In 1984 Doreen was awarded an Order of Australia for her contribution to music education.

In 2008, ASME published *Musical Dimensions: a Festschrift for Doreen Bridges* in celebration of her 90th birthday. Contributors include well-known performers, composers, music educators, musicologists and ethnomusicologists from Australia, Britain, South Africa and the USA. The range of musical interests found in the volume reflects the breadth of Doreen's own contribution to music and music research.

Jula Szuster  
President, MSASA



# ICTM-ANZ: PROPOSAL FOR A REGIONAL (AUSTRALIA/NEW ZEALAND) COMMITTEE

## Background

Ethnomusicology (including research in cognate fields such as Indigenous Studies, Popular Music Studies and Anthropology) in Australia and New Zealand has grown significantly in the last decade as the scope and limitations of the field have been redefined to include a broader range of theoretical and methodological perspectives, while still retaining and promoting research in historically strong areas.

It is now timely to reconsider the role of the ICTM, a peak international body for ethnomusicology, in fostering the discipline in our region. One way in which this might be achieved is through the formation of a Regional Committee for Australia and New Zealand. A Regional Committee would create a forum for interaction and engagement between ethnomusicologists, and others in sympathy with the objectives of the committee, in Australia and New Zealand.

The principal benefits of a Regional Committee (over the current arrangement of Liaison officers and affiliations) are:

- Enhanced communication between researchers in Australia and New Zealand, leading to:
- Enhanced communication with/between existing regional music research bodies (MSA, NZMS, IASPM-ANZ, SEM);
- Improved organisational status within the ICTM; and
- Improved ability to lobby for the needs of ethnomusicology across our region, whether through the ICTM or other channels.

2009 is an appropriate time to consider the establishment of a Regional Committee. Consider the following:

- Current ICTM executive includes members from our region and others who are aware of the needs of researchers in our region;
- Tertiary education policy in Australia is in a state of change, with potential opportunities for the expansion of our discipline in accordance with increased student demand (as has been the case in NZ);
- New Zealand will undergo a PBRF (Performance Based Research Funding) assessment round in 2012, and a representative body for ethnomusicology might be able to play a role in enhancing the appraisal of ethnomusicologists for the purposes of PBRF.

## Examples of Regional Committee Objectives

- Promote research facilitation within, between and across regional programs in ethnomusicology;
- Promote research opportunities for Indigenous scholars;
- Provide a forum for postgraduate networking and presentation of research findings;
- Raise the profile of ethnomusicology in Australia, New Zealand and the Asia-Pacific region;
- Defragment the field in our region by providing a common ground for discussion, thematic research, etc;
- Advocate for ethnomusicologists and the people that they collaborate with;
- Provide a framework for producing focus-group work, advisory papers, etc;
- Provide local contacts for international scholars interested in conducting ethnomusicological research in Australasia;
- Work closely with conference organisers to maintain a visible presence at major regional and international conferences;
- Work closely with societies, funding bodies, etc, to gain wider access to the sharing of scholarly research and research resources.

*Dan Bendrups  
University of Otago*

## — “BRIDGES” —

**32nd National Conference of the Musicology Society of Australia,  
hosted by the University of Newcastle, 26–28 September 2009**

### Conference Programme

**Saturday 11.30am–1.00pm**

- IA** *Writing Australian music history* UNH138, Chair: Ruth Lee Martin  
**Jennifer Gall:** Pianos in the Bush: The historical role of regional music-making in developing Australia's cultural identity  
**Rosemary Richards:** Georgiana McCrae's manuscript music collections in the State Library of Victoria  
**Eileen Chanin and Daniela Kaleva:** The French lyrebird as the epitome of collective music creativity
- 1B** *Bridges to the past: From Grouchier to Guy of St Denis and beyond: changing ideas about music in Paris at the beginning of the fourteenth century* UNH143, Chair: Jason Stoessel  
**Constant Mews:** Gui de Chatres and Gui de St Denis: A Tale of Two Guis?  
**Catherine Jeffreys:** Petrus de Cruce and Guy of Saint-Denis: A tale of two tonaries  
**John N. Crossley:** Number, theory and practice in Harley 281  
**Carol Williams:** Jean Gosselin (c.1505–1604): Astrologer, mathematician and music theorist
- IC** *Singers engaging with text* Concert Hall and Organ Studio, Chair: Michael Ewans  
**Michael Halliwell:** 'Singing the Canon': contemporary English-language 'literary' operatic adaptation

**Prudence Dunstone:** Bridging three languages: Creating a singable translation of Antonín Dvořák's *Zigeunermelodien*, Op. 55 (1880)

**Saturday 2.00–3.00pm**

- 2A** *Selling the experience of music in the 21st century: Promotion to litigation* UNH 138. Chair Frank Murphy  
**Stephanie Roche:** Transcending twenty-first-century disenchantment: music as commercial capital and spiritual expression in Karl Jenkins's *The Armed Man: A Mass for Peace* (2000)  
**Danielle Bentley:** Evaluating Restrung New Chamber Festival: Bridging the gap between creative and financial success  
**Shane Homan:** Dancing without music: Copyright and Australian nightclubs
- 2B** *Mus-ecologies as bridges of understanding* UNH 143, Chair: Richard Vella  
**Toby Gifford:** The proof is in the pudding: Algorithmic composition as a methodology for mus-ecological validation of analytic music theories  
**John Ong Chun-kuo:** A music director's methodology for spiritual music-making in the contemporary Western Church  
**Steve Dillon:** Generative systems as relational bridges
- 2C** *Bridges to the past: composers in dialogue* Organ Studio Conservatorium, Chair: Jennie Shaw  
**Alistair Noble:** Morton Feldman and Edgar Varèse: A conversation across generations  
**Graham Hair:** Keith Humble's *Nocturnes*: A Choral bridge between French surrealist literature and Modernism in Australian Music  
**Marian Poole:** Maestro Guanti and Speaking up for music in New Zealand

**Saturday 4.00pm**

**Plenary session, UNH416, Chair: Michael Halliwell**  
**Michael Ewans: Opera: The bridge between music and drama**



Kevin Duncan welcoming us to Country

**WELCOME TO COUNTRY**

By Kevin (Gavi) Duncan, on behalf of the Darkinjung, People of the Mountains, People of the Sea, Awabakal, People of Lake Macquarie

**OFFICIAL CONFERENCE OPENING**

By Professor Richard Vella, Head of School of Drama, Fine Art and Music

**Saturday 7.30pm** **Mozart, *The Magic Flute***, Conservatorium Concert Hall  
**Director Ghillian Sullivan, Conductor Ian Cook.**

**Sunday 9.30–11.00am**

- 3A** *Performing research and Researching performers* Organ Studio, Hall,  
Chair: Rosalind Halton  
**Jennifer Shaw:** Performing research  
**Susan Collins:** Bridging the known with the unknown in an incomplete score  
**Polly Sussex:** The Baroque and Classical Obligato cello aria as partnership in virtuosic bridge-building
- 3B** *Asia Pacific 1: Transplanted identities* UNH 143, Chair: Aline Scott-Maxwell  
**Marc Beaulieu:** Musical Bridges in the South Pacific: A new contribution to the discourse on the dispersion of the Tuvaluan *Faatele*  
**Henry Johnson:** Drumming up identity: Taiko, cultural bridges and New Zealand  
**Alison Rabinovici:** Minstrel origins of the Japanese fiddle
- 3C** *Cultural Theory* UNH 416, Chair: Chris Coady  
**Jodie Taylor:** Queer temporalities and building identity across musical time  
**John Phillips:** Queer identity and music  
**Sally Macarthur:** Deleuzian 'Lines of Flight' and women's 'New' classical music

**Sunday 11.30am–1.00pm**

- 4A** *Australian composers* UNH 138, Chair: Helen English  
**Chérie Watters-Cowan:** Re-evaluating the collaborative work of Margaret Sutherland  
**Christine Mercer:** Henry Tate (1873–1926): 'The Australian' (1914–17)  
**John Whiteoak and Clinton Green:** Val Stephen: a 'Gentleman Amateur' in Australian electronic music experiment of the 1960s
- 4B** *Global perspectives: Bridges within and between music cultures* UNH 143, Chair: Henry Johnson  
**Andre de Quadros:** Indonesian choral music: an emergent genre and social practice  
**Catherine Grant:** Safeguarding endangered musical heritage: Learning from language safeguarding  
**Kim Cunio:** The thread of life: Intercultural music making and the process of defining cultural connection.
- 4C** *Imagining the past* UNH 416, Chair: Carol Williams  
**Sue Cole:** Leigh Henry, fascism and Tudor music  
**Kathleen Nelson:** Grainger's *Confucius*: connecting with the past  
**Jason Stoessel:** Music, imagination and place in late Medieval music at Padua and Florence

**Sunday 2.00–3.30pm**

- 5A** *Transplanted traditions* UNH 138, Chair: Roland Bannister  
**Anne-Marie Forbes:** A bridge to another world  
**Ruth Lee Martin:** Grainger's settings of the Gaelic folk song *Mo Nighean Dubh* (My Dark-Haired Girl)  
**Lorraine MacKnight:** A German Hymn – puddle or pylon?
- 5B** *Diasporas* UNH143, Chair: Margaret Kartomi  
**Hugh De Ferranti:** Music and ethnic minority status during the Japanese colonial era: the case of Koreans in Osaka  
**Fiona Berry:** Cultural counterpoint: The musical activities of Central and Eastern European Jewish refugees in Shanghai, 1939–1947  
**Kerrin Hancock:** A bridge from persecution to peace: a century of song in celebration of Hashem for the Lithuanian (Litvak) Jews in South Africa
- 5C** *Eclectic music-making today* UNH 416, Chair: Huib Schippers  
**Andrew Alter:** The Place of Individual Narrative in Bricolage and Intertextuality: A Re-examination of Terminology and Concepts Surrounding the Production of Present-day Musical Fusion  
**Jim Chapman:** Bridging African and western rhythm theory: Putting polyrhythm in the middle  
**Michael Knopf:** Composing with styles and genres – how a composer uses global cultural & historical style and genre for new music

Sunday 4.00–5.30pm

- 6A** *Speech and singers* UNH 138, Chair: Chris Allan  
**Kathryn Sullivan:** Analysing poetic meter and music: using a linguistic tool to find out more about musical text settings  
**Alan Maddox:** 'The notes ... perfectly imitate a natural discourse': Rhetorical principles for reading the rhythms in Italian recitative  
**Hazel Hall:** 'Breathe, breathe in the air': does complementary and alternate medicine play a role in the prevention and management of musicians' respiratory problems  
*Followed by a forum on recitative performance.*
- 6B** *Asia Pacific* UNH 143, Chair: Andrew Alter  
**Margaret Kartomi:** A Bridge between the glorious past and future Hope: The collaborative composition of the Sriwijaya Song-Dance during World War II  
**Elaine Dobson:** The Iron Bridge Builder, Tangtong Gyalpo, and his links with Bhutanese Opera  
**Aline Scott-Maxwell:** From China Girl to the Butterfly Seer: Episodes in a History of Australian musical representations of and encounters with Asia
- 6C** *Cultural theory: Music in film and theatre* UNH 416, Chair: John Phillips  
**Anthony Linden Jones:** Ancient archetypes: The Greek chorus in Rolf de Heer's *The Tracker*  
**Chris Coady:** Alone in the dark: Transgressing the jazz Stereotype in Film Noir  
**Simon Chan:** The role of the reprise in musical theatre, and its origins in the Scapegoat's Song: A Girardian practice-led analysis

Sunday 6.00–7.00pm

Harold Lobb Concert Hall

**Performance by Kim Cunio: Around the world in 50 minutes**

Monday 9.30–11.00am

- 7A** *The Western Classical Tradition across generations* UNH 138, Chair: John Phillips  
**Chris Dench:** Western classical music as a bridge from the past  
**Gian-Franco Ricci:** The Bach Chaconne through the 19th Century – A comparative study of harmonic visions  
**Daniel Ward:** Tantôt libre, tantôt recherché: form and wilfulness in Beethoven's Op. 130
- 7B** *Music and Community* UNH 143, Chair: Helen English  
**Brydie-Leigh Bartleet and Huib Schippers:** Sound links: Building bridges through community music  
**Sandra Kirkwood:** Music without borders: bridges with communities  
**Kate Bowan and Paul Pickering:** Bridging politics and music: radicalism in mid-Victorian London
- 7C** *Musical and the visual* UNH 416, Chair: Angela Philip  
**Kalaly Chu:** Teaching children the art of appreciation through music and the visual arts: Building a bridge between individual and the world  
**Jane Southcott:** Seeking the divine artificier: Sarah Anna Glover (1786–1867), prismatic colour and the divisions of a musical string  
**Leena Seneheweera:** Kandyan painting as a medium to link music and painting in Sri Lanka: A case study of down south Buddhist temples of Mulgirigala and Kataluwa

Sunday 11.30am

**Plenary session, UNH 416, Chair: Philip Matthias**

**Jane Davidson: Bridging Communities through Music:  
Exploring the age and culture divide through singing groups**

Sunday 12.45–2.00pm

**MSA Annual General Meeting, UNH 416**

Monday 2.10–3.30pm

- 8A** *Composer – notation – performer* UNH 138, Chair: Sally Walker  
**Katrina Dowling, Russell Goodwin:** The score as bridge between composer and performer (60 min performance/ collaborative presentation)  
**Ian Cook:** The relationship of tempo indications and speed in Mozart's opera with a study of two soprano arias and their place in Mozart's tempo scheme.
- 8B** *Bridging Indigenous and non-Indigenous music-making* UNH 143, Chair: Brydie-Leigh Bartleet  
**Katelyn Barney and Lexine Solomon:** Crossing waters through collaboration: Building bridges between Indigenous and non-Indigenous Australians in music research  
**Jane Belfrage:** Deep listening: Indigenous music-making and its reception in Kulin country (Melbourne) during the colonial period

Monday 3.45–5.15pm

- 9A** *Visionaries and innovators* UNH 138, Chair: Gillian Arrighi  
**Gerald Ginther:** Reinhold Gliere as bridge-builder – Azerbaijan, Uzbekistan and Tajikistan aiding Soviet policies of ethnic awareness  
**David Forrest:** Kabalevsky's bridges to music for children  
**Kieran Crichton:** 'One of those thick-pated English organist-scholar creations'? Franklin Peterson, Ormond Professor, 1901–14
- 9B** *Collaborative creativity* UNH 143, Chair: Jim Chapman  
**Andrew Alter and Stephen Thorneycroft:** The surf sound in early 1960s Australia: Borrowing and influence in the music of 'The Atlantics'  
**John Scannell:** When presupposition on impedes on praxis lessons learned from James Brown  
**Becky Shepherd:** Collaboratively crafting the recorded Soundscape  
**Frank Murphy:** Singin' the Blues: Bix Beiderbecke and jazz improvisation in the 1920s and 1930s
- 9C** *Bridges to the European past* Organ Studio, Chair: Anne-Marie Forbes  
**Shelley Hogan:** Eighteenth-century terminology for the Ripieno Basso in Dresden.  
**Greg Oehm:** Bridging 300 years of neglect – the restoration of William Turner

Monday 4.45–6.45pm

Harold Lobb Concert Hall

**Lecture recital by Michael Halliwell – baritone, David Miller AM – piano:**

**'The Land of Lost Content': An exploration of musical settings of A E Housman's *A Shropshire Lad***

Monday 7. 30pm

**Conference Dinner at Scratchleys on the Wharf**

**Close of Conference**





*At random: assorted conference photos from a roaming photographer*

## Conference Plenary Addresses

**JANE DAVIDSON, The University of Western Australia: “Bridging communities through music: Exploring the age and culture divide through singing groups”**



We know that one of the primary reasons for engaging with music is that it offers a significant opportunity for shared emotional expression, regulation and response. In matters concerning social understanding and interpersonal bonding, the shared emotional experience of music can offer excellent potential to bring people together. In this paper empirical data from both Australia and South Africa will consider how singing groups can provide shared emotion to transcend trans-generational and cultural differences.

Psychologist Patrik Juslin’s recent attempt to account for music’s emotional affect by investigating the type of processing which underlie musical experience provides the theoretical ground for the paper. Juslin defines seven mechanisms: **brain stem reflexes** (primitive responses to fundamental acoustic characteristics of sound – e.g., loudness, pitch height – an unconscious general arousal effect); **rhythmic entrainment** (powerful external rhythm of the music influences some internal bodily rhythm – e.g., heart rate – which the perceiver eventually locks into); **evaluative conditioning** (automatic processes of linking stimulus and response – e.g., a particular piece of music as a specific time in your life always makes you happy); **emotional contagion** (perceiver mimics expression of emotion in music); use of **visual imagery** (metaphorical, non-verbal mapping grounded in bodily experiences – e.g. evocation of lifting up as the music rises in pitch); **episodic memory** (related to an actual event in life – memory of a meaningful experience) and **expectancy** (how much the music violates, confirms or delays expectation).

In this paper, empirical data from three contexts is used to investigate Juslin’s proposals: Firstly, a large community singing event in WA in which 7-year-old children joined with university students, a mixed age community choir and a group of older people with an average age of 79 years; secondly, an adult migrant community singing group based in a primary school; and thirdly, very recent fieldwork data from the Venda of Limpopo Province, South Africa. Results show how the experience of emotion afforded by the group singing experience leads to social facilitation and unity across individuals of different ages and cultures.

**Jane Davidson’s** career has spanned the university sector, conservatory education and the music profession. Her interests are in music psychology, music education, musicology, music theatre, vocal performance and contemporary dance. She has written more than 100 scholarly publications and secured a range of research grants. She has worked as an opera singer and a music theatre director, collaborating with performance groups such as Andrew Lawrence-King’s Harp Consort, Opera North, and the Portuguese Company, Drama per musica. After thirteen years at University of Sheffield, Jane began working full time at the School of Music, University of Western Australia in January 2008.

**MICHAEL EWANS, The University of Newcastle: “Opera: The bridge between music and drama”**



Music and drama are both performing arts, unfolding in a linear performance through time. Though there are crossover performances, it is in general true to say that music communicates through abstract sounds, and drama through words, actions, and *mise-en-scène*.

The two arts meet at the sites of opera and the musical. Both were for a long time neglected by musicologists in favour of analysis of ‘pure’ music, but now opera at least is increasingly the subject of substantial works of scholarship.

This address will focus on opera, and will first examine the six main ways in which the music contributes to the drama. Then the perspective will be reversed, and the ways in which words and action contribute to an understanding of the music will be considered. As a result of these two analyses, a more precise definition of the relationship between verbal text, music and production will be essayed.



There will then be a short conclusion devoted to the implications of this argument for the approach to 'abstract', text-free concert music.

**Michael Ewans** is Professor of Drama and Music, and Drama Performance Co-ordinator, in the School of Drama, Fine Art and Music at the University of Newcastle, Australia. He specializes in directing plays and chamber operas, translating Greek tragedy and comedy, and writing books and articles which explore how operas and dramas work in the theatre. He is the author of three books on opera; *Janáček's Tragic Operas*, *Wagner and Aeschylus: the 'Ring' and the 'Oresteia'*, and *Opera from the Greek: Studies in the Poetics of Appropriation*, which contains eight case studies in the appropriation of material from Greek tragedy and epic by composers from Monteverdi to Mark-Anthony Turnage. His publications on opera include articles, program essays and book reviews, and he has delivered significant public lectures on the *Ring*, *Elektra* and other music dramas.

He has also edited a complete set of accurate and actable translations of the ancient Greek playwrights Aeschylus and Sophocles in four volumes, with theatrical commentaries based on his own productions. He is currently working on the staging of Aristophanic comedy.

Michael Ewans was elected in 2005 to a Fellowship of the Australian Academy of the Humanities.

## — REPORTS ON THE 2009 NATIONAL CONFERENCE —

The Hunter Chapter<sup>1</sup> of MSA organised the Society's 32nd National Conference at the University of Newcastle's Conservatorium of Music. The University of Newcastle hosted the Conference and underwrote it to the tune of \$10,000. Although I was a member of the organising committee this report is my own, not that of the committee.<sup>2</sup>

I watched with interest as our convenor Rosalind Halton and the other committee members grappled with University processes and procedures concerning finance, room bookings, security and insurance. As a non-staff member,<sup>3</sup> I was, thankfully, not privy to these machinations.

I worked as a team member on the fun bits; choosing the theme – Bridges – and developing the Call for Papers, reviewing and editing abstracts and preparing the conference booklet. From our receipt of the first abstracts, this fascinating process gradually revealed presenters' interests, theories, methods and research activity and MSA's openness to scholars of any and every musical interest became apparent. The abstracts wove a tapestry representing the spectrum of current musicological research in Australia and, in some cases, beyond Australia. All this generated a sense of expectancy among the committee members and I, for one, felt a strong anticipation of what would eventually be 'the conference'.

But it was not all as linear as it might seem. In fact, our best-laid plans were thwarted by the vagaries of the human condition. Inevitably, presenters sometimes needed to change their topic and abstracts, and others needed to pull out, and still others were available only on certain days or half-days, while others submitted abstracts very late in the piece. Thus the process of grouping and regrouping papers to form sessions was an endless puzzle, and intimately led to some unlikely groupings. It led too to our rather late and reluctant decision to abandon the Tuesday sessions. To persist with the fourth day would have meant a very sparse program on that day.

One of the most gratifying aspects of the 80 presentations was the willingness on the part of so many to address the conference theme. Bridges between generations, between text and sound, and across time were common choices. In his keynote address Michael Ewans methodically explored links between sound and text in opera, and in her's, Jane Davidson demonstrated how links between generations of performers can be nurtured in community choirs.

We'd joked that perhaps some web-surfing engineer might find our Bridges theme attractive and offer a paper on say, the aerodynamic stability of box girder decks. Anything to get another conference paper on their CV. While no engineer offered a paper on real bridges, ethnomusicologist Elaine Dobson nearly did: she chose to examine the work of Tangtong Gyalpo, a progenitor of opera in Thailand and a builder of iron bridges in that country and in nearby Bhutan. I didn't hear Elaine's paper, but her abstract demonstrated her ingenuity in finding a topic that allowed her to address the bridge theme as both as metaphor and as a concrete (well, iron) entity, so to speak. The Gender, Sexuality and Music group embraced the theme with insight and intelligence in their invitation brochure to their special pre-conference day. Some presenters made somewhat tenuous connections with the theme, while others offered free papers, which made no pretence to address the conference theme at all.

My conference timetable was largely mapped out for me as I was a member of the student awards panel, and as such wanted to attend as many student award presentations as possible. Our student award panel Chair, John Phillips, will report on the awards elsewhere, here I'll simply say that the process of assessing the papers was an exercise that provoked me – and the other panel members – to seriously question our own assumptions, as well as those of each other. The panel discussion stimulated much trading of ideas and modification of opinion, a process I found educative and enjoyable.

Among the non-student papers I heard were Shane Homan's dissection of the wheeling and dealing surrounding the setting of royalty collection fees in clubs and pubs that offer live music; Jennifer Gall's paper on the impact of the arrival of the piano in a rural location; Henry Johnson's analysis of Taiko drumming culture and practice in New Zealand; Chris Dench's provocative ideas on what he argues has been the deliberate diminution of the importance of classical western music by the record industry (in which he has worked for many years); and Frank Murphy's analysis of Bix Beiderbecke's improvisations.

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<sup>1</sup> The Hunter Chapter is one of MSA's smallest. It previously ran the National Conference in 2002.

<sup>2</sup> Committee members were Rosalind Halton, Helen English, Anthea Scott-Mitchell and Ian Cook (staff members of the Newcastle University Conservatorium of Music), Tadijana Ilicic, Michael McCabe and Jordan Wett (post-graduate students at the Con). Rosalind Halton was Conference Convenor. Post Graduate student Emma Haining was employed as conference coordinator. On the weekend of the conference a number of students provided invaluable assistance with technology management, registration and other administrative work. The experience of working with all of these people was one I enjoyed very much.

<sup>3</sup> I'm a retired music education academic at Charles Sturt University where I continue as an Adjunct Senior Lecturer, and a former student at Newcastle Con.

All were thought provoking presentations. Chris Cunio's lovely journey across numerous music cultures, several of which are the native cultures of his family, in a twilight performance lecture deserved a larger audience than it attracted. Michael Halliwell's performance lecture on various piano and voice settings of A E Houseman's poems, *The Shropshire Lad*, with pianist David Miller, was not only interesting, but also very moving. These simple texts on the tragedy of young men called as soldiers in World War I make songs of infinite sadness.

The prospect of panel sessions on Guy of St Denis and music theory in Paris in the 13th to the 16th centuries by John N. Crossley, Constant J. Mews, Catherine Jeffrey's and Carol Williams was tantalising as was the prospect of a second panel session on mus-ecologies, a concept unknown to me, with Steve Dillon, Toby Gifford and John Ong Chun-Kuo. Alas, these and numerous other individual sessions were treats that time and parallel-session logistics prohibited.

Surprisingly there were few papers on composers who have anniversaries this year, even though several of them are very prominent: Purcell, Benda, Mendelssohn, Handel and Villa-Lobos. Perhaps anniversaries of births and deaths are not sufficient cause for current musicological attention.

Finally, a word on food. I made it a personal crusade to ensure, if we possibly could, that there was food of a reasonable quality at a reasonable price, available most of the time. Newcastle Con is not near many food outlets and those that are within walking distance are closed on Sundays. Yet, despite our efforts there were times when refreshments were not very readily obtainable. I hear that Dunedin will face a similar challenge in 2010, and I wish Dunedin well in this regard, and in all aspects of the conference.

Roland Bannister  
Charles Sturt University

## Delegates' Reports

An academic conference is an inherently paradoxical experience for a postgraduate student: both exhilarating and exhausting, it leaves one inspired by new concepts and ideas yet intellectually over-stimulated. As a PhD candidate, my time at 2009 Newcastle MSA Conference was very much a reflection of this student negotiation of place and identity. However, as I will explain in this report on the conference, my discipline and research context presented a unique set of personal and professional challenges that made me (fruitfully) question my role, and indeed, even my continuing membership in the MSA.

I am an ethnomusicologist. Wait; perhaps I should qualify that statement. I am a PhD student, based in a music department, writing what is essentially a musical ethnography. The title ascribed to me can traditionally be none other than 'ethnomusicologist'. But as my PhD candidature draws to a close (I submit in June 2010), I have come to consider myself as more of an anthropologist who happens to study music, though I have no qualms with being called an ethnomusicologist. This admittedly self-constructed identity leaves me on the periphery of the MSA's already inclusive ethos, which welcomes composers, performers, ethnomusicologists, philosophers, and of course, musicologists to its increasingly dynamic ranks.

Though ethnomusicology has long been influenced by disciplines such as linguistics, and more recently has branched out into fields such as medicine and psychology, ethno is still very much rooted in musicology and anthropology. Of course, different ethnomusicological schools of thought have long debated whether the discipline belongs in anthropology or music; the product of this argument is that some ethnomusicologists (as well as the units they teach and research they conduct) are based in anthropology departments, while others are housed in music departments. A few large American universities have taken what appears to be the more sensible approach by creating stand-alone ethnomusicology departments.

In addition to ethnomusicology's place in academia, a definition of the discipline has been argued over and is constantly changing to reflect its increasingly interdisciplinary reach. I will not describe these here, but will simply point out that in attempts to define ethnomusicology, the words 'music' and 'culture' are almost always found.

So whether I like it or not, my discipline is firmly rooted in both musicology (music) and anthropology (culture). However, at MSA conferences, and particularly the 2009 one, I found it very difficult to truly grasp the meaning of papers that studied *music as music* as opposed to 'music in culture' or 'music as culture'. Did I think that these papers were somehow inferior because they did not approach the study of music from a cultural context? Of course not. However, as an ethnomusicologist (who is probably more of an anthropologist), I realised how difficult it is for me to separate music from its cultural context—to look at music from a traditionally musicological perspective. As a result, my inability to discuss a single piece of music, for example, left me feeling tongue-tied and intellectually wrong-footed; I felt out of place and began to question why I was even at the conference or part of the MSA. "I am an anthropologist", I thought. "I should be attending anthropology conferences."

I pondered these feelings of disconnect and self-styled alienation throughout the first day of the conference. However, two events, both led me to rethink this momentary identity crisis. The first was Michael Ewans's wonderfully presented plenary speech. It was both accessible to those like myself, whose interest in opera can be described as being topical at best, but was also the product of excellent critical thinking and rigorous scholarly work. I understood what he was talking about! And it had nothing to do with ethnomusicology!

The second event occurred during and after I presented my own paper. I received a significant amount of positive feedback (as well as constructive criticism) from many conference attendees, many of whom were not ethnomusicologists. This experience fostered a new sense of belonging and made me realise that conferences are not solely a platform to showcase one's own research and sit in on select papers which mirror one's area of study, but to challenge oneself intellectually and get out of one's own comfort zone.

Throughout the conference, I sat in on many excellent papers. Though I will not give an exhaustive list here, I would like to draw attention to two particularly outstanding presentations. Firstly, Jane Davidson's plenary speech, "Bridging Communities through Music: Exploring the Age and Culture Divide through Singing Groups", was truly unique in its capacity to touch the human spirit, yet demonstrated measurable research outcomes. Secondly, Brydie-Leigh Bartleet and Huib Schippers's paper, "Sound Links: Building Bridges through Community Music", was impressive in both its breadth and scope. The sheer enormity (and subsequent success) of the Sound Links project is a testament to both the hard work and

sound collaborative approach demonstrated by the team, and like Davidson's work, Sound Links has real, measurable research outcomes.

I mentioned before that I considered I would feel more 'at home' in an anthropology conference. I think that this brief flirtation with a shift in disciplines was a bit too hasty. Of course, I would like to attend both anthropology conferences and musicology conferences; many ethnomusicologists do exactly this. But at the end of the day, my object of study, like that of all MSA members, is music. Discussing and theorising about music is what I do best, and in that sense I would probably have feelings of disconnect and alienation at an anthropology conference, where most people would not be discussing music at all.

To wind-down this unabashedly self-reflexive report, I would like to state that, despite initial misgivings about my place as an ethnomusicologist of the anthropological variety, I thoroughly enjoyed the conference. The general quality of the papers was of a praiseworthy standard. Also, I would like to convey a special note of thanks for the tireless efforts of the conference organisers, particularly the Convenor, Rosalind Halton. Furthermore, the conference could not have taken place without the help of its student volunteers. I can say from experience that these volunteers sacrifice countless hours of their time, many of which are spent behind the scenes and go unnoticed.

Finally, if I could make one last comment: I am probably not the first person to observe that, 'you can't take the musicologist out of the ethnomusicologist'. However, this phrase resonates with me on a personal and professional level, and through my experience at this conference, I just might be coming to terms with my inner-musicologist.

Marc Beaulieu  
The University of New England

In the last days of September 2009 the Musicological Society of Australia held its thirty-second national conference in Newcastle, New South Wales. Arriving by plane early on Saturday morning into one of the extraordinary red dust storms the region had been experiencing was as one might imagine a Mars landing (poetic licence to replace our Virgin Blue transportation for Virgin Galactic required). This memorable arrival marked the beginning of a very memorable conference.

There was a great diversity of papers presented, reminding everyone of the significant variety of research contained under the banner of the MSA. Parallel sessions were of course necessary given the more than seventy papers scheduled. At times there were difficult choices as to which sessions to attend; this heightened the occasional disappointment of poorly argued or timed papers. Outstanding presentations that we heard included Kate Bowan and Paul Pickering on 'Bridging Politics and Music: Radicalism in Mid-Victorian London,' Jennifer Shaw's 'Performing Research,' Sue Cole's 'Leigh Henry, Fascism and Tudor Music' and Chris Dench on 'Western Classical Music as a bridge from the past.'

The conference theme of 'Bridges' was approached from angles as diverse as the Harley 281 manuscript of Grocheio to the crafting of contemporary recorded soundscapes. The theme also expanded into the live music program with such offerings as Kim Cunio's 'Around the World in 50 Minutes' and 'The Land of Lost Content' with Michael Halliwell (baritone) and David Miller (piano). Plenary speakers Jane Davidson (UWA) and Michael Ewans (Newcastle) presented inspired papers, respectively, on bridging communities through music and the bridge between music and drama. When Michael drew upon the example of the Toreador song from *Carmen*, one just knew that Geelong had won the Grand Final – by 12 points!

The committee of our Hunter chapter, hosts for the conference, especially convenor Rosalind Halton and conference administrator Emma Haining, were both well organised and welcoming and deserve many thanks for their efforts. The staff of the University of Newcastle were equally welcoming and helpful, special thanks going to the nice guy from the computer lab who kindly printed out my paper and refused any payment. Conference participants were also welcomed on the Saturday by Kevin Duncan with the acknowledgement of the Darkinjung, People of the Mountains, People of the Sea and Awadakal People of Lake Macquarie; this was both enlightening and informative for those of us from the Wurrandjeri territory of the south. The physical location of conferences can have such influence on how effectively one can meet other delegates. This point was also well thought through by the committee with the venues limited to two buildings on neighbouring blocks with a central shared space for morning and afternoon teas.

The conference was well concluded with dinner at Scratchleys on the Wharf, Newcastle's renowned seafood restaurant on the water, with the announcement of the Musicology prize to Catherine Grant, with a special mention going to Alison Rabinovici. The food was excellent and staff accommodating. We look forward to the following conferences in Dunedin and then Perth.

Shelley Hogan and Nancy Calo  
University of Melbourne

Returning to academic research after a break of over a decade is a daunting undertaking on many levels, but the National MSA Conference, including the MSA Gender and Sexuality Study Day, proved to be pivotal, and reassuring, days early in my PhD journey.

To begin the MSA Conference with the MSA Gender and Sexuality Study Day, "Music Research and Cultural Theory: Bridging the Divide", was a particularly worthwhile opportunity. Although a relatively small gathering, the breadth of research interests, the depth of knowledge plumbed, and the challenging questions that emerged from our interdisciplinary discussions were crucial to our focus on bridging the praxis of cultural studies and music research.

Ably convened by John Phillips and Jodie Taylor, the morning delivered three very different presentations. Cary Bennett explained the key concepts of cultural theory, with particular attention to musical implications from the work of Judith Butler. Rebecca Beirne discussed her work on queer identities in contemporary popular culture, especially in relation to Team Dresch and other musicians from the 1990s. Scott Harrison outlined his work on masculinities and the voice, crafting an engaging autoethnographical exploration as part of his presentation.

Each of these papers was valuable and each brought important considerations for the day's focus, but I was particularly interested in Scott Harrison's work. With a previous interest in women's participation in Australian community acappella choirs in the early to mid 1990s, my current research explores some transformations taking place within the Australian acappella movement. One of those transformations is the increase in male participation and profile in the once female dominated movement, so there was a strong connection to Scott's work.

The panel that followed opened up discussion on thinking critically about gender and sexuality in music praxis and research. Joining the three key speakers were John Phillips, Jodie Taylor and Brydie-Leigh Bartleet as well as other participants. We particularly discussed how to better understand 'queer' voices, or 'voices at the margins' – be those margins racial, class, gender, sexual or other – and interrogated the tendency within musicology to perpetuate hegemonic notions of what constitutes "music" and "music research". The last session in the afternoon engendered a collegial spirit as we learnt more about the focus of each other's work and explored the cross-overs in, and challenges to, our research interests.

As an ethnomusicologist, with an anthropological background, the exploration of music and society is simply a foundation of the discipline within which I work, so it was interesting to witness the struggles of this within musicology. Nonetheless, to more closely examine the development of theoretical approaches to the study of gender and sexuality which have evolved from the feminist critique with which I was familiar over a decade ago, was invaluable.

Maybe as a result of the focus on music and music research from the margins during the Study Day, I was primed to examine the presentations throughout the three days of the MSA Conference that followed with a particular lens. Nonetheless, I was reassured by the diversity of music and music research that emerged overall. I was particularly impressed with a greater engagement with community music, something very much on the margins during my previous research. The value of community music to the enhancement of individual and community well-being is certainly being interrogated through a number of projects. It was also inspiring to see academic engagement with issues in relation to cross-cultural collaborations and an increase in an autoethnographic approach to research. On a less positive note, it was disappointing when presentations revealed a lack of professional preparation.

Within the context of my own research interests and the sessions I was able to attend, the highlight presentations were those in the Cultural Theory Session, especially the paper presented by Jodie Taylor; all three presentations in Global Perspectives: Bridges within and between music cultures – Andre de Quadros, Catherine Grant and Kim Cunio; the Music and Community Session, especially Brydie-Leigh Bartleet and Huib Schippers; and the Bridging Indigenous and non-Indigenous Musicians Session, especially Katelyn Barney and Lexine Solomon. Of course, I had a deep interest in and appreciation of Jane Davidson's plenary session, Bridging Communities through Music: Exploring the age and culture divide through singing groups. In addition, I was impressed with presentations by Jennifer Gall, Ruth Lee Martin and Aline Scott-Maxwell.

The theme of transformational journeys allowed MSA delegates to explore music on many levels, and within various contexts. The conference therefore provided not only insights into the diversity of music research currently being undertaken, but also provided the opportunity to engage in both the formal and informal discussions that invariably followed presentations.

Those presentations, conversations and ongoing professional dialogues will ensure that I have a greater understanding of the bridges to my own nascent research on the transformations within the Australian acappella movement and community choirs. I am sure that future MSA Conferences will equally contribute to the development of those networks, for myself and the other delegates who attended Newcastle this year.

Notwithstanding the logistical challenges that inevitably occurred throughout the conference, congratulations should go again to Rosalind Halton and her team from the University of Newcastle Conservatorium who always endeavoured to provide accurate, up-to-date information and supported delegates in a calm and professional manner.

Julie Rickwood  
Australian National University

## — CHAPTER REPORTS —

### Queensland

In 2009 MSAQ focused its activities around: "Music in the Conversation: The Research of Practice and the Practice of Research". Activities leading on from successful events in 2008 included a special music research cocktail evening in May with Associate Professor Mike Howlett, newly appointed Head of Music & Sound at QUT as the guest of honour. This informal event gave members the opportunity to network, socialise and discuss a number of ideas and issues relating to the future of music research in Australia.

The annual Student Symposium was held in early September at the Queensland Conservatorium Griffith University. The student prize was awarded to Reilly Smethurst and the Gordon Spearritt Prize for the most outstanding student paper was awarded to Michael Knopf. The three judges for this year's Student Symposium were Steve Dillon, Kylie Morgan and Andrew Sorensen.

In July the MSAQ Annual Lecture was given by Robert Davidson, newly appointed head of composition at The University of Queensland. Robert's lecture focused on "Conflict as a source of musical ideas: *Nature/Nurture* and *Three Conflicts*."

The committee further utilised the social networking functions of the chapter's Ning website to compliment and extend emerging initiatives on the national website.

Steve C Dillon  
Chair, MSAQ

### South Australia

The South Australian Chapter of the MSA has so far presented five seminars in 2009, in association with the Elder Conservatorium of Music.



On 21 April 2009, Helen Rusak presented a paper entitled “*Wild Swans* by Elena Kats-Chernin: the journey from Australian Ballet to UK dance charts”. The visiting composer Mary Finsterer spoke about her compositional methods on 12 May 2009. On 19 May 2009 Deanna Djuric delivered a paper on “Messiaen’s musical language for the jazz pianist”. Vincent Ciccarello spoke about “The operas of Respighi, 1879–1936” on 18 August 2009. Graham Strahle and Steven Knopoff delivered a dual presentation entitled “Music raw and cooked: high fidelity, audio compression, the Internet, and the search for music worth listening to” on 15 September 2009.

On Saturday 5 December 2009, the SA Chapter will host a symposium on music and theatre to commemorate the gifting of the first tranche of the Burden Collection of 18th century English music and drama material to the Barr Smith Library. The collection is a library of volumes and ephemera on 18th century English music and drama, with an emphasis on theatrical practice. The first tranche consists of 94 play scripts, incorporating 18th century London drama, opera, ballad opera and burlesque. The ARC’s Network of Early European Research (NEER) is providing support for the symposium.

*Jula Szuster*  
*President, SA Chapter*

## Sydney

The Sydney Chapter has recently held its annual student symposium, this being the main activity of the year. On this occasion, six students presented papers on their research. We were pleased to have a diversity of topics, hearing from honours and postgraduate students in composition, performance and of course musicology. The Chapter presents one or two prizes to participants in this event. Chapter members have also been invited to hear visiting speakers at the Sydney Conservatorium of Music. The Chapter Committee appointed at the Chapter’s AGM on 30 July comprises Kathleen Nelson (convenor), Joseph Toltz (treasurer) Jake Leonard (secretary), Dorotya Fabian, Alan Maddox, and Alexandra Pinkham.

*Kathleen Nelson*  
*President, Sydney Chapter*

## Tasmania

Since its foundation our chapter has been concentrating on a mission to bring music research in all of its dimensions to members of the society and the Tasmanian public.

In order to raise awareness of the Musicological Society here in Tasmania all events have been made open to the general public and while this has not yet resulted in marked increase in membership it is the first stage of a strategy to build the foundations of a vibrant chapter with strong community support beyond the bounds of tertiary institutions. This year started rather hesitantly as our first two events were postponed due to unforeseen clashes with Conservatorium events, but thus far in 2009 we have had five guest speakers, and have been able to capitalize on the opportunity to have scholars, composers and performers who are visiting Hobart speak to our members and friends.

In May Johanna Selleck provided an engaging insight into a project that had been initiated by the Centre for Studies in Australian Music (U. Melb) for a volume of 24 songs by Australian composers to be published by Lyrebird Press drawing on “The Darkening Ecliptic” of the fictitious creation, Ern Malley. This provoked a great deal of discussion primarily centred around the verse and the Ern Malley hoax. Peter Tanfield (WA) gave a very well attended lecture, brimming with tantalising anecdotes on the influence of Yehudi Menuhin. We have also had three prominent composers speak about their works and compositional influences. In July we were honoured to have a visit from Roger Smalley who was interviewed by David Bollard and provided an overview of his life’s work in composition – the trends, challenges and triumphs that shaped his output. Raffaele Marcellino talked about his recent compositions; the choral cycle ‘O Antiphons’ and fascinating radio opera ‘Mrs Macquarie’s Cello.’ This month Andrián Pertout spoke on the topic of “Eclecticism Towards a Compositional Voice: The ‘Cross-Cultural Compositional Process’” providing illustrations from his own compositions that combined elements as diverse as shakuhachi, harpsichord and Turkish modes. A further three lectures are planned for the remainder of the year ranging from the place of historical performance practice in the Australian music scene to transculturation of gospel music.

If any members are planning to visit Hobart let us know in advance and we will sign you up to give a talk!

*Anne-Marie Forbes*  
*President, Tasmanian chapter*

## Victoria

2009 has been a productive year so far for the Victoria Chapter. Our first event was an informative lecture by Suzanne Ryan of OUP on music publishing. This was followed dinner at one of the ‘cool’ restaurants of Lygon St, and the opportunity for scholars to discuss their proposals with Suzanne. In May we held a ‘Dry Run Day’ to provide an opportunity for those presenting papers during the European summer to get some feedback on their papers and to practice wrestling with recalcitrant AV equipment. In July, as group of scholars from the University of Nancy, together with Scott Ryan from the University of Melbourne, presented a very interesting half-day symposium on ‘Music, Culture and Violence’. This was well attended by people from a wide range of disciplines. We are now looking forward to the Chapter Conference on 14 November, and the awarding of the annual student prize.

*Sue Cole*  
*President, Victorian Chapter*

## Western Australia

Between December 2008 and September 2009, The WA Chapter of the MSA has been busy promoting and supporting practical and academic events. With the School of Music at UWA as its base, the MSA has supported a series of Tuesday evening public lectures which have showcased the rich music research culture in the West. The ARC Discovery project entitled *Communicative Human Musicality* (CIs Jane Davidson and Victoria Rogers) precipitated four presentations which dealt with different aspects of the work and legacy of John Blacking. Victoria Rogers, Jonathan McIntosh, Brian Dawson and Kaye Hill delivered papers initially presented at the 2008 MSA conference, all of which were based on new research

emerging from UWA's unique John Blacking Collection (respectively 'John Blacking as Political Activist'; 'John Blacking's "audible badge of identity" in Balinese children's songs'; 'How Organised is Man?'; and 'Archivist meets Ethnomusicologist'). In May 2009 lectures were given by two special guests from interstate: Margaret Kartomi, whose presentation on 'The Art of Body Percussion, with Special Reference to Aceh, Sumatra' was extremely well received; and Anthony Pateras, a multi-disciplinary musician/freelance composer from Victoria, who offered a fascinating glimpse into the nexus of composition/improvisation/electronics in his own music. In August of this year, UWA's Emeritus Professor David Tunley presented a paper initially delivered at the Australian Academy of the Humanities 2008 symposium. Entitled 'The Fashionable Salons: mirrors to the cultural and urban life of 19th-century Paris', the paper was based upon research published in David Tunley's book *Salons, Singers and Songs: a background to romantic French song 1830–1870* (Ashgate, 2002). The plethora of lectures also included papers from UWA Music staff members Robert Faulkner and Nicholas Bannan (respectively 'Girly Music? agency, identity and music streams in teenage female life', and 'Darwin, music and the evolution of human culture'); from UWA Cultural Studies lecturer Tanya Dalziel on Nick Cave; and from several UWA doctoral students (Kit Buckley, for example, reported on his thesis entitled 'New methods of indeterminacy: An analysis and evaluation of note omission, shortening and contraction').

Planning is now well under way for the 2011 MSA conference which will be held in Perth, the theme of which is ***The Power of Music***. The conference will run with a symposium supported by UWA's Institute of Advanced Studies and will have two distinguished international keynote speakers.

*David Symons*  
*President, WA Chapter*

## — FORTHCOMING CONFERENCES —

### MSA/NZMS Conference 2010

#### Report to the MSA Conference 2009

The Department of Music at the University of Otago, Dunedin, New Zealand is delighted to host the 2010 joint conference of MSA and NZMS. An organizing committee has been formed under the leadership of Professor John Drummond with members including Dr Dan Bendrups, Dr Alan Davison and Dr Shelley Brunt.

**Dates:** Thursday 2 December to Saturday 4 December 2010 (arrive Wednesday, depart Sunday).

**Location:** The University campus area adjoining the Department of Music.

**Host:** The Department of Music at the University of Otago has over 200 equivalent full-time students and offers MusB majors in Classical Music Performance, Contemporary (i.e. Rock) Music Performance, Classical Musicology, Popular Musicology, World Musicology, and Composition. Within these frameworks students must also study outside their specialized discipline. Masters and Doctoral degrees are also available. Resources include a professional recording studio, a computer studio, recital hall, gamelan, Renaissance instruments, a fortepiano, koto, and djembe. Staff teach, perform and research within and across musical disciplines. Music is part of the Division of Humanities and also incorporates the thriving Theatre Studies programme.

**Accommodation:** there are hotels and motels in the campus area. However, the weekend of 4 December is a Graduation Weekend at Otago, and accommodation gets booked up. Delegates are therefore advised to book sooner rather than later. Full details of good places will be provided. In addition we are seeking to have some spaces available in student hostels very close to the conference venue.

**Cost:** we are planning on a conference fee of NZ\$200, with NZ\$100 for students

**Travel:** during summer there are direct return flights from Australia to Dunedin offered by Air New Zealand and by budget providers. It is not clear at this stage who will be flying on what days by December 2009 but information will be supplied on the main conference brochure and on our website. Regular daily flights are available from major Australian airports to Christchurch, with ongoing flights from Christchurch to Dunedin.

**Conference Theme:** re-Visions

In music research we develop new visions, and re-visions, about and around the music we study. As professional scholars we also create new visions for our discipline. As musicians engaged in composition or performance, we create or re-create 'visions' in sound. The theme re-Vision is designed to provide a framework within which we can share our current work in music research. Proposals are invited within the following broad topics, and in any of the many areas of music research:

- re-Visions in understanding the practice of music-making
  - Composition, performance, arrangement; composers, performers, arrangers
  - Formal and informal music-making
  - Music reception studies
- re-Visions in understanding the context of music-making
  - Practical contexts
  - Deeper/wider cultural contexts
- re-Visions in understanding the role and purpose of music research
  - New music-ologies
  - Music research and performance
  - Music research and education

### Keynote speaker

We are negotiating on bringing a significant music scholar from outside Australasia.

### Proposal formats

We welcome proposals for papers, workshops, performances, or other presentations that share the results of research in the field. The deadline is **9 April 2010**.

### Programme

In addition to papers and other presentations we shall be organizing musical events and social gatherings.

John Drummond  
September 2009

## Proposed IMS Congress, Melbourne 2017

After consulting the IMS Directors at Large, I asked Brydie-Leigh Bartleet to distribute at the Newcastle MSA Conference copies of an Expression of Interest for Melbourne to host the Congress of the International Musicological Society in the 2nd or 3rd week of July, 2017.

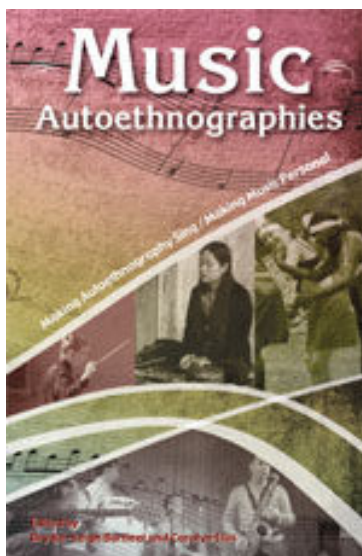
As members are aware, Melbourne hosted the IMS Intercongressional Symposium (SIMS) in July 1988 and July 2004. The IMS is interested in our proposal to host a larger meeting in Australia. Normally 900–1,000 delegates from around the world attend the Congresses.

As in the cases of the two Symposia (SIMS), we propose that a legal body called "IMS2017 Incorporated" be established to protect us in case of any financial loss.

Comments from members on this proposal are very welcome.

Margaret Kartomi  
IMS Representative, MSA National Committee  
September 2009

## — MEMBERS' NEWS —



**Music Autoethnographies: Making Autoethnography Sing / Making Music Personal.** Edited by Brydie-Leigh Bartleet, Carolyn Ellis. ISBN: 9781921513404 (pbk.). Australian Academic Press, 32 Jeays Street, Bowen Hills, Qld 4006.  
[www.australianacademicpress.com.au](http://www.australianacademicpress.com.au)

Autoethnography is an autobiographical genre that connects the personal to the cultural, social, and political. Usually written in the first-person voice, autoethnographic work appears in a variety of creative formats; for example, short stories, music compositions, poetry, photographic essays, and reflective journals. *Music Autoethnographies* explores an intersection of autoethnographic approaches with studies of music. Written through the eyes, ears, emotions, experiences and stories of music and autoethnography practitioners, this edited collection showcases how autoethnography can expand musicians' awareness of their practices, and how musicians can expand the creative and artistic possibilities of autoethnography. The chapters in this ground-breaking volume stand independently as "musical lines" within themselves, and represent a diverse range of creative, performative, pedagogical and research contexts. When read together, they form a "harmonious counterpoint," with common themes and contours, as well as contrasting rhythms and textures. Together these chapters produce a compelling story that shows how music can inspire autoethnography to sing, and how autoethnography can inspire musicians to reflect on the personal aspects of music creation and production.

*"Blending rigorous scholarship with richly layered exquisite accounts of music making, this book will be an invaluable reference for students and researchers journeying into the field of music research"* – Dr Pamela Burnard, Senior Lecturer in Music Education, University of Cambridge and Co-editor of *Reflective Practices in Arts Education* and the *British Journal of Music Education*.

*"A new and valuable contribution to what it means to acquire the knowledge, the skills, and to fashion the always complex and often conflicted identity of a musician"* – Professor H. L. Goodall, Jr. Professor of Communication, Arizona State University and Author of *Living in the Rock n Roll Mystery: Reading Context, Self, and Others as Clues*.

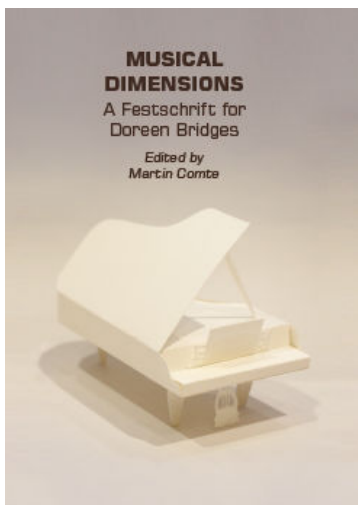
### About the Editors

**Brydie-Leigh Bartleet**, PhD, is a Lecturer in Research and Music Literature at the Queensland Conservatorium Griffith University. For the past two years, she has worked on the Queensland Conservatorium Research Centre ARC funded project, Sound Links: Community Music in Australia. She has also worked as a sessional Lecturer at the University of Queensland, and as a freelance conductor has worked with ensembles from Australia, Thailand, Singapore and Taiwan. She has published widely on issues relating to community music, women conductors, peer-learning in conducting and feminist pedagogy, and is currently co-editing two music-related books – *Musical Islands: Exploring Connections Between Music, Place and Research*; and *Navigating Sound and Music Education*. She is also on the editorial board for the *International Journal of Community Music*.

**Carolyn Ellis** is Professor of Communication and Sociology at the University of South Florida. She has published four books — *Fisher Folk: Two Communities on Chesapeake Bay*; *Final Negotiations: A Story of Love, Loss, and Chronic Illness*; *The Ethnographic I: A Methodological Novel about Autoethnography*, and *Revision: Autoethnographic Reflections*



on *Life and Work* — four edited collections, and numerous articles and stories. With Arthur Bochner, she co-edits the book series, *Writing Lives: Ethnographic Narratives*. Her work is situated in interpretive and artistic representations of qualitative research and focuses on autoethnographic stories as a means to understand and interpret culture and live a meaningful life. She enjoys dancing, hiking, gardening, and listening to music; her actual musical talents are minimal.



David Tunley (Australia), Amanda Watson (Australia), Robert J. Werner (USA), David G. Woods (USA), Sheila C. Woodward (USA).

**MUSICAL DIMENSIONS. A Festschrift for Doreen Bridges. Edited by Martin Comte.**

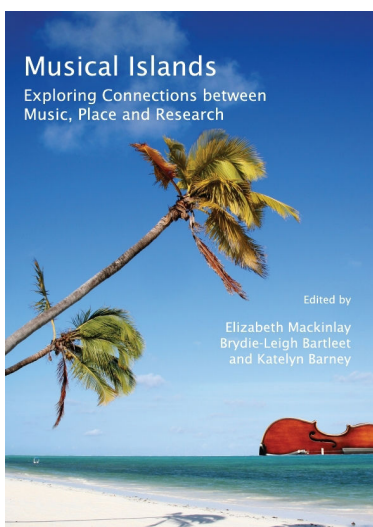
ASME Monograph no. 8, ISBN 978 1 921509 41 4. Book RRP \$44.95 + \$10.00 p&p (incl. GST); E-book RRP \$24.95 + \$10.00 p&p (incl. GST). ASME Publications, PO Box 5, Parkville Victoria 3052.

*Musical Dimensions* is a celebration of the contribution to music of Dr. Doreen Bridges AM, a doyenne of music education. This Festschrift was undertaken to mark her 90th birthday in 2008 and will be of interest to those involved in diverse facets of music. Teachers, students and scholars will find it an authoritative sourcebook. Contributors include renowned concert pianists, composers, music educators, musicologists and ethnomusicologists from Australia, Britain, South Africa and the USA.

**Contributors:** Margaret Whitlam AO (Australia), Warren Bourne (Australia), Tom Bridges (Australia), Jennifer Bryce (Australia), Martin Comte (Australia), Ross Edwards (Australia), David Forrest (Australia), Richard Gill (Australia), Michael Kieran Harvey (Australia), Deanna Hoermann (Australia), Stephen Hough (UK), Jamie C. Kassler (Australia), Marvelene C. Moore (USA), Sandra Nash (Australia), Caroline van Niekerk (South Africa), George Palmer (Australia), Joan Pope (Australia), Janet Ritterman (UK), Jennifer C. Rosevear (Australia), Jane Southcott (Australia), Jill Stubington (Australia),

**MUSICAL ISLANDS: Exploring Connections between Music, Place and Research. Edited by Elizabeth Mackinlay, Brydie-Leigh Bartleet and Katelyn Barney.**

Cambridge Scholars Publishing. ISBN 9781443809566. 495pp. Hardback. £49.99/USD74.99. Order online at [www.c-s-p.org](http://www.c-s-p.org), by e-mail at [orders@c-s-p.org](mailto:orders@c-s-p.org) or by fax at +44 191 265 2056. For general enquiries contact us at [admin@c-s-p.org](mailto:admin@c-s-p.org). CSP, PO Box 302, Newcastle upon Tyne, NE6 1WR, UK.



The island is a powerful metaphor in everyday speech which extends almost naturally into several academic disciplines, including musicology. Islands are imagined as isolated and unique places where strange, exotic, different and unexpected treasures can be found by daring adventurers. The magic inherent within this positioning of islands as places of discovery is an aspect which permeates the theoretical, methodological and analytical boundaries of this edited book. Showcasing the breadth of current musicological research in Australia and New Zealand, this collection offers a range of subtle and innovative reflections on this concept both in established and wellcharted territories of music research.

**Elizabeth Mackinlay** is a Senior Lecturer in the Aboriginal and Torres Strait Islander Studies Unit at the University of Queensland. Liz is also co-editor of *Music Education Research and Innovation* and *The Australian Journal of Music Education*.

**Brydie-Leigh Bartleet** is a Lecturer in Research and Music Literature at the Queensland Conservatorium Griffith University where she is conducting a number of large-scale research projects and teaches a range of courses in music research, qualitative methodologies and music literature. She is the National Secretary of the Musicological Society of Australia.

**Katelyn Barney** is a Research Officer and Lecturer at the University of Queensland. She is also National Treasurer of the Musicological Society of Australia, Secretary of the International Association for the Study of Popular Music (Australia and New Zealand Branch), and Managing Editor of *The Australian Journal of Indigenous Education*.

**Identity and Locality in Early European Music, 1028–1740. Edited by Jason Stoessel,** University of New England, Australia. December 2009. 272 pages. Hardback. ISBN 978-0-7546-6487-1. £55.00. To order, please visit [www.ashgate.com](http://www.ashgate.com).

This collection presents numerous discoveries and fresh insights into music and musical practices that shaped distinctly localized individual and collective identities in pre modern and early modern Europe. Contributions by leading and emerging European music experts fall into three areas: plainchant traditions in Aquitania and the Iberian peninsula during the first 700 years of the second millennium; late medieval musical aesthetics, traditions and practices in Paris, Padua, Prague and more generally England, Germany and Spain; and local traditions in Renaissance Augsburg and Baroque Naples and Dresden. In addition to in-depth readings of anonymous musical traditions, contributors provide new details concerning the





**Identity and Locality  
in Early European  
Music, 1028–1740**



*Edited by Jason Stoessel*

lives and music of well-known composers such as Adémar de Chabannes, Bartolino da Padova, Ciconia, Josquin, Senfl, Alessandro Scarlatti, Heinichen and Zelenka. This book will appeal to a broad range of readers, including chant scholars, medievalists, music historians, and anyone interested in music's place in pre modern and early modern European culture.

**Contents:** Preface; Introduction; Part I Identity and Practice in Aquitanian and Iberian Plainchant: Adémar de Chabannes at the nexus of tradition and innovation, *James Grier*; Seeking early practice for the exultet in Iberia, *Kathleen E. Nelson*; Regional and royal: aspects of practice in 3 Portuguese prints of the Lamentations of Jeremiah (1543–1595), *Jane Morlet Hardie*; Plainsong in Eastern Spain and the tono valenciano, *Greta J. Olson*. Part II Late Medieval Aesthetics, Traditions and Practices: Some early references to Aristotle's Politics in Parisian writings about music, *Catherine Jeffreys*; Music and moral philosophy in early 15th-century Padua, *Jason Stoessel*; Late-medieval sacred songs: tradition, memory and history, *Reinhard Strohm*. Part III Local Practices in Renaissance and Baroque Music: Pervasive imitation in Senfl's Ave Maria...Virgo Serens: borrowing from Josquin in 16th-century Augsburg, *Miranda Stanyon*; Alessandro Scarlatti and the Roman copies of his Neapolitan compositions: a source study of the serenata Venere, Adone et Amore (1696),

*Rosalind Halton*; 'After 6 weeks': music for the churching ceremonies of Maria Josepha, Electoral Princess of Saxony and Queen of Poland, *Janice B. Stockigt*; Bibliography; Index. Includes 10 b&w illustrations and 25 music examples.

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