

Newsletter

of the



Musicological
SOCIETY OF AUSTRALIA

www.msa.org.au

No. 72 December 2010



Newsletter

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National Committee 2010–2011

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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. 73, December 2011 issue:

FRIDAY, 17 DECEMBER 2011

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

Saturday 4 December 2010, 3.30-5pm
Marama Hall, Department of Music, University of Otago

Tabled

MSA Position Statement
President and Secretary's Report
Treasurer's Report
Membership Secretary's Report
Journal Editor's Report
Newsletter Editor's Report
Award's Committee Chair's Report
IMS Report
Gender and Sexuality Forum Report
Hunter Chapter Report
Queensland Chapter Report
South Australia Chapter Report
Sydney Chapter Report
Tasmania Chapter Report
Western Australia Chapter Report
Planning report on the 2011 Conference – Perth



Meeting declared open: 3.40pm

1. Attendance and Apologies

1.1. In Attendance (45)

Jane Davidson (President, in the Chair), Jonathan McIntosh (Secretary), Robert Faulkner (Treasurer), Masaya Shishikura, Di Chenoweth, Anthony Jones, Helen English, John Phillips, Naomi von Senff, Jennie Shaw, Michael Halliwell, Alan Maddox, Quentin Angus, Steven Knopoff, Katelyn Barney, Stephanie Rocke, Carol Williams, Joel Crotty, Abby Fraser, Hans Kooij, Rachel Orzech, Marion Poole, Imogen Coward, James Wierzbicki, Jonathan Paget, Stewart Smith, Simon Perry, Genieve Campbell, Cat Hope, Michelle Stead, Jacob Leonard, Huib Schippers, Catherine Grant, Roland Bannister, Ying Liu, Rosalind Halton, Kate Sullivan, David Larkin, Graeme Smith, Margaret Kartomi, Ruth Lee Martin, Julie Rickwood, Heather Monkhouse, Aaron Corn, Anne-Marie Forbes.

1.2. Apologies

Brydie-Leigh Bartleet, Steven Dillon, Roslyn Kay, Sandra Kirkwood, Janice Stockigt, Stephen Wild, Danielle Bentley, Dorrottya Fabian, Peter Campbell, Kathleen Nelson, Graeme Stroud, Andrew Wiring, Robin Ryan, Robyn Holmes, Carolyn Philpott, Esmeralda Rocha.

2. Minutes of the 2009 AGM

Correction to the draft minutes: Sandra Kirkwood and Anthony Jones attended the 2009 AGM but their attendance was not recorded. **Moved** Anthony Jones, **Seconded** Naomi von Senff: **That the 2009 minutes be accepted. Carried.**

3. Business Arising from the Minutes

3.1. Constitutional Amendments

Jane Davidson gave notice to members that a special general meeting will be called (prior to the 2011 AGM) to approve a change to the society's constitution. The proposed change to article 3.4. of the MSA constitution is noted below:

Article 3.4

Members in all categories except Category D, as well as Institutional Subscribers (defined here as libraries, institutions, organisations, subscriptions services/agents or corporate bodies subscribe to the publications of the MSA only), shall receive the publications of the MSA under the conditions of their distribution.

There is a need to delete the phrase "except Category D". The phrase refers to the category of spouse membership which no longer exists.

3.2 MSA Position Statement

Jane Davidson noted that the MSA Executive and Committee had engaged in further debate about the MSA position statement. The resulting draft, which was circulated with the AGM documentation, was then discussed in detail. After much lively debate, members agreed on the following wording for the position statement.

Moved John Phillips, **Seconded** Anne-Marie Forbes: **That the MSA Position Statement minutes be adopted and accepted. Carried.**

The now ratified MSA Position Statement, included in the draft minutes, can be found on p. 7.

3.3 MSA Website

Jonathan McIntosh informed the meeting of progress that had been made in relation to the new MSA CMS (content management system) website. At the time of the AGM, Greg Dikmans had partially constructed the website and plans were in progress to migrate the site from ANU to the University of Melbourne. Some members expressed the hope that the new CMS website will include a mechanism for online membership payment. The Executive undertook to investigate this option.

4. Society Reports

4.1. President and Secretary's Report

Jane Davidson and Jonathan McIntosh presented their tabled report (p. 7).

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

4.2. Treasurer's Report

Robert Faulkner spoke briefly to his tabled report (p. 9), noting that MSA had finished the year in a healthy financial state. He also stated that specific issues relating to MSA finances would be discussed later during the meeting.

Moved Jonathan McIntosh, **Seconded** Anthony Jones. **That the Treasurer's Report be accepted.**

4.3. Membership Secretary's Report

In the absence of Esmeralda Rocha (Membership Secretary), Jane Davidson presented the tabled report (p. 10).

Moved John Phillips, **Seconded** David Larkin: **That the Membership Secretary's Report be accepted.**

4.4. Journal Editor's Report

In the absence of Paul Watt (Journal Editor), Jane Davidson presented the tabled report (p. 11).

Moved Margaret Kartomi, **Seconded** Jenny Shaw: **That the Journal Editor's Report be accepted.**

4.5. Newsletter's Editor's Report

John Phillips spoke to this tabled report (p. 11). He noted that a 'bumper' issue of the newsletter will appear shortly after the AGM. He encouraged members to write conference reports, as well as come forward with news of publications and awards. John thanked Philip Wheatland for his assistance in placing the newsletter on the MSA website.

Moved Anthony Jones, **Seconded** Julie Rickwood: **That the Newsletter Editor's Report be accepted.**

4.6. Thesis Manager's Report

Stephanie Rocke spoke to the meeting and stated that the Postgraduate Music Research Register continues to develop. She encouraged students and supervisors to register emerging research projects and completed studies.

4.7. Award's Committee Chair's Report

John Phillips spoke to his tabled report (p. 12). He noted that MSA awarded 20 student travel grants (totalling \$11,000) in addition to 2 indigenous travel bursaries. The student prize was awarded to Masaya Shishikura, PhD candidate at the Australian National University. The Don and Joan Squire Award for Voluntary Services to Musicology was awarded to John Whiteoak, Adjunct Senior Research Fellow, Monash University.

Moved Huib Schippers, **Seconded** Naomi von Senff: **That the Award's Committee Chair's Report be accepted.**

4.8. IMS Report

Margaret Kartomi spoke to her tabled report (p. 13) and the EOI for the IMS Congress in 2017 in Melbourne. She encouraged MSA members to join the IMS so that Australia could become an official chapter of IMS.

Moved Alan Maddox, **Seconded** Julie Rickwood: **That the Award's Committee Chair's Report be accepted.**

- Alan Maddox enquired as to why it had been decided to choose Melbourne for the bid for the IMS Congress in 2017. Margaret Kartomi informed the meeting that IMS would probably only consider Sydney and Melbourne to host the event.

4.9. Reports from the MSA Forums

Jane Davidson noted that the Music and Technology forum will not be running this year.

4.9.1. Gender and Sexuality Forum

John Phillips spoke to his tabled report (p. 13). He informed the AGM that the forum had met briefly during the 2010 conference. A more formal meeting is planned for the MSA conference in Perth in 2011.

Moved Julie Rickwood, **Seconded** Helen English: **That the Gender and Sexuality Forum Report be accepted.**

4.9.2. Indigenous Think Tank

Katelyn Barney spoke to the AGM and stated that a formal meeting of the Indigenous Think Tank is planned for the 2011 MSA conference in Perth.

5. Deductible Gift Recipient (DGR) Status

Robert Faulkner provided a brief overview of the society's previous unsuccessful applications for DGR Status. Following discussion with the Department of the Environment, Water, Heritage and the Arts, Robert Faulkner advised the meeting that MSA's application for entry on Register of Cultural Organisations (Deductible Gift Recipient Status – DGR) requires the society to address significant obstacles relating to the legal entity of MSA Chapters. He informed members that MSA Chapters are separate legal entities on the basis of: a) of the MSA Constitution, Article 7; b) the incorporated status of some Chapters; c) the fact that the MSA Operations Procedures Manual (p. 9) states that the Chapters are encouraged to apply for discretionary funding from the Executive to fund special initiatives; d) that the MSA Operations Procedures Manual (p. 9) states that levies are paid to Chapters annually; and e) that the MSA Operations Procedures Manual (p. 17) states that the Executive will provide a seeding grant to the host Chapter or Conference convenors/committees of the National Conference.

The Department of the Environment, Water, Heritage and the Arts has informed the Executive that they are unhappy with the conduit arrangements between MSA and MSA Chapters. These arrangements are significant obstacles to MSA acquiring DGR Status. To address such obstacles, Robert Faulkner informed members that the Executive would need to seek legal advice concerning changes to the MSA constitution. It was, therefore, proposed that the meeting discuss and approve the following motion to enable the Executive to seek appropriate legal advice:

Motion re DGR Status

- *That the MSA National Executive seek proper legal advice about changes to the MSA Constitution to ensure that the status of, and arrangements between, the MSA and MSA Chapters conform to definitions of legal entities for the purpose of DGR status.*
- *Following, and in consultation with the National Committee, necessary changes are to be made to the MSA constitution, by a Special General Meeting prior to the AGM in December 2011.*

Discussion:

- Alan Maddox questioned the need for MSA Chapters to be incorporated. Robert Faulkner replied that the Department of the Environment, Water, Heritage and the Arts had given MSA bad advice.
- Huib Schippers stated that there was a need for MSA Chapters to become incorporated in order to hold MSA annual conferences.
- Margaret Kartomi informed the meeting that in the past the MSA had received donations by means of the Elizabethan Theatre Trust.
- Jane Davidson recommended that members enable the Executive to seek legal advice on this issue.

The motion was put: Carried unanimously.

6.1. Conference Reports

6.1. MSA/ICME Conference 2011 Report to MSA AGM 2010

Jane Davidson spoke to her tabled report re the 2011 MSA conference to be held at The University of Western Australia, Perth (p. 17). This will be a joint conference between the MSA and the International Conference of Music and Emotion. Jane Davidson asked whether members would prefer the organising committee to cost an 'all-in' conference package (to include registration, accommodation, meals, etc.). It was the view of those present that a conference package should be costed.

Moved John Phillips, **Seconded** Margaret Kartomi: **That the MSA/ICME Conference 2011 Report to MSA AGM 2010 Report be accepted.**

6.2. 2012 Conference

Jane Davidson informed the meeting that the School of Music, Australian National University, has kindly agreed to host the 2012 MSA conference.

7. General Business

7.1. ICTM-ANZ

Dan Bendrups spoke to the meeting re the establishment of the International Council for Traditional Music (ICTM) Australia-New Zealand Chapter (ICTM-ANZ). He informed members that a meeting of the ICTM-ANZ would take place the next day from 10am-12noon in the Black-Sale House, University of Otago.

8. Election of National Committee and National Executive

A single team nomination, from Western Australia, had been received for the positions on the Executive. Under Article 5.3 of the MSA constitution, they were deemed duly elected:

President: Jane Davidson
Secretary: Jonathan McIntosh
Treasurer: Robert Faulkner
Membership Secretary: Esmeralda Rocha

Due to insufficient nominations the National Committee was automatic. The current members of the 2010 National Committee have agreed to serve in 2011:

National Committee

Danielle Bentley (Student Representative)
Peter Campbell
Sue Cole
Dorottya Fabian
Anne-Marie Forbes
Margaret Kartomi (IMS representative)
Kathleen Nelson
Huib Schippers (MSA ex-officio president)
Paul Watt

8. Motions of Appreciation

Jane Davidson thanked John Drummond and the members of the Organising Committee for a successful MSA/NZMS conference, as well as Clarissa Terry and Sarah Blatchford (Taylor & Francis). She also thanked fellow Executive members Jonathan McIntosh (Secretary), Robert Faulkner (Treasurer) and Esmeralda Rocha (Membership Secretary), as well as Committee members Danielle Bentley (Student Representative), Peter Campbell, Sue Cole, Dorottya Fabian, Anne-Marie Forbes, Margaret Kartomi (IMS representative), Kathleen Nelson, Huib Schippers (MSA ex-officio president) and Paul Watt. Philip Wheatland and Greg Dikmans were thanked for their continuing work on the existing MSA website, as well as 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.

Helen English thanked Jane Davidson and the Executive for their service to the society.

9. Any Other Business

9.1. Affiliation with the Musicological Society of New Zealand

Jane Davidson informed the meeting that the National Committee had held informal discussions with members of the MSNZ re establishing a closer relationship between the two organisations through formal affiliation. As affiliated organisations, NZMS and MSA would be entitled to have an ex-officio representative attend National Committee meetings for each society. Rosalind Halton said that this was a wonderful development, long overdue. To accommodate affiliation with MSNZ, amendments will need to be made to the MSA Constitution. These amendments will be proposed at a special general meeting to be held prior to the 2011 MSA conference.

Moved: Rosalind Halton, **Seconded** Margaret Kartomi: **That the proposal to seek formal affiliation with NZMS be accepted.**

9.2. RILM

Jane Davidson informed the meeting that she had received an email from Robyn Holmes encouraging MSA members to submit abstracts to RILM. It would be helpful if society members could volunteer to help with this task.

9.3. MSA Membership

Immediately before the 2010 MSA/MSNZ conference there was an influx membership renewals. This flood of renewals generated considerable work for the Treasurer and Membership Secretary. Jane Davidson proposed that the society should provide members with the option of an annual or three year membership renewal (the latter to include a slight discount). A majority of those present were in favour of the proposal. To accommodate such a development, amendments will need to be made to the MSA Constitution. These amendments will be proposed at a special general meeting to be held prior to the 2011 MSA conference.

Moved, Alan Maddox, **Seconded** Robert Faulkner: **That the proposal to introduce three-year memberships be accepted.**

9.4. Election of National Executive

According to the MSA Constitution, the Executive must be elected annually. In addition, the same Executive is only eligible to serve two one-year terms. Jane Davidson told the meeting that such a short timeframe does not enable Executive members to fully grasp what is involved in running MSA. Ideally, in order for the Executive to work effectively, all the members should (where possible) be in the same location. Jane Davidson proposed that changes be made to the MSA Constitution to enable the Executive to be elected for a two-year term with the option of a further two-year extension. In addition, discussion took place re the need to have a rolling membership of individuals to serve on the National Committee. Steve Knopoff said that this would be a good move on the part of MSA.

Moved, Steve Knopoff, **Seconded** John Phillips: **That the proposal to reconsider the length of time an Executive may serve be accepted.**

9.5. Honorary Member

For her service to MSA, Margaret Kartomi was presented with an honorary membership.

Meeting declared closed: 4.58pm



Marama Hall, University of Otago, Dunedin

MSA POSITION STATEMENT

The Musicological Society of Australia (MSA) embraces and promotes music research in its broadest terms: historical, cultural and analytical, social, behavioural and scientific.

The key activities of the MSA include:

- Presenting an annual conference, which is regularly held in conjunction with the New Zealand Musicological Society;
- Producing the A-ranked journal *Musicology Australia*, published by Taylor & Francis;
- Mentoring postgraduate students and emerging scholars; and,
- Advancing academic and public understanding and appreciation of music, a resource that is fundamental to the wellbeing of individuals and communities.

The MSA is governed by a National Executive and National Committee, and supports Chapters in most states and territories of Australia. It is affiliated with the following organisations:

- International Musicological Society
- International Council for Traditional Music

PRESIDENT AND SECRETARY'S REPORT 2010

We are pleased to begin our terms as MSA President and Secretary with a report that outlines some notable highlights in the development of the MSA.

MSA Administration

The MSA National Executive has met monthly to discuss and work through a range of tasks. Similarly, the MSA National Committee has communicated regularly about a number of issues via email. Following our predecessors, the Executive has continued to use the Google Docs virtual office for MSA business, where documents such as the Constitution and Operations Manual, as well as other papers are accessible.

MSA Website

In 2010, Greg Dikmans was contracted to convert the current MSA website to a Content Management System (CMS), and to migrate the site from The Australian National University to the University of Melbourne. In collaboration with the Executive and National Committee, Greg has worked out how best to improve the structure and navigation of the website. At present, the aim is to construct and migrate the MSA website by December 2010. Following, Greg is to develop a process which will enable Chapter representatives to update their own content on the website. Up until now, Philip Wheatland has generously continued to update content for the current MSA website. We would like to thank both Greg and Philip for their work.

MSA Position Statement

Following from the 2009 AGM, the MSA Executive and National Committee have continued to work on the draft of the MSA Position Statement. After lively debate and consultation with MSA members, during the middle of 2010, the document encompasses a broad scope of musicological research undertaken in Australia. Having been approved by the National Committee and MSA members, the Position Statement is to be tabled at the 2010 AGM.

Musicology Australia

Taylor & Francis have now taken over as publishers of *Musicology Australia*. Taylor & Francis have also taken over responsibility for processing institutional subscriptions, with the MSA continuing to process individual memberships. We would like to thank the editor Paul Watt for his continuing work with the journal.

Upcoming Conferences

In 2011, the MSA Conference will take place in Perth at The University of Western Australia, from 30 November to 3 December. Discussions on themes are well advanced and outlined in the attached report (see appendix 13). The National Committee is currently seeking nominations for the 2012 and 2013 conferences.

Thanks

In the roles of President and Secretary over the last year, we have been ably assisted by the members of the National Executive: Robert Faulkner (Treasurer) and Esmeralda Rocha (Membership Secretary), as well as National Committee members: Danielle Bentley (Student Representative), Peter Campbell, Sue Cole, Dorottya Fabian, Anne-Marie Forbes, Kathleen Nelson, Huib Schippers (Ex-Officio Past President) and Paul Watt. We thank them for their support and assistance and their collective agreement to continue serving as members of the National Committee in 2011. We would also like to thank Greg Dikmans for his assistance with the new CMS website, and Philip Wheatland for his willingness to update the current MSA website. Thanks also go to John Phillips for his work in 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. Finally we wish to thank members of the previous Executive, Katelyn Barney Brydie-Leigh Bartleet, Catherine Grant and Huib Schippers, who have offered advice and assistance when required.

We hope the MSA will continue to develop its important work within Australia and, given the opportunity afforded by Taylor & Francis taking over *Musicology Australia*, consolidate its presence on the world stage of musicology scholarship.

*Jane Davidson, President
Jonathan McIntosh, Secretary
25 November 2010*



Our hardworking National Committee

TREASURER'S REPORT

For the year ending 30 June 2010

The Musicological Society of Australia
(ABN: 79 159 245 591)

Financial Statements for the Year Ended 30 June 2010

Independent Audit report to members

Richard Mather

QUALIFIED OPINION

In my opinion:

- The financial statements prepared by the National Treasurer (R. Faulkner) present fairly the financial position of the Musicological Society of Australia at 30 June 2010.
- All transactions within the statements have been subject to controls and authorisation requirements and as such provide reasonable assurance that the receipt, expenditure and investment of moneys have been in accordance with legislative provisions.
- Details of transactions have been kept by the Treasurer and are consistent with the financial statements.
- The audit has been subject to certain limitations in that there is no conclusive way to independently verify that all items of expenditure have been directly incurred as a result of activities carried out by the Musicological Society of Australia

SCOPE

During the year the Treasurer was responsible for keeping proper accounts and maintaining adequate systems of internal control. During reconciliation to the bank statements some unrepresented cheques were identified and these have been accrued correctly into the financial statements.

The financial statements consist of a Statement of Financial Performance with notes, Statement of Changes in Equity and Treasurer's Report.

SUMMARY OF MY ROLE

I have examined the accounting records of the Musicological Society of Australia to express an opinion on compliance to best practice controls and procedures. This was done by testing selected samples of transactions and their supporting evidence.

An audit of this type does not guarantee that every transaction is error free. The term 'reasonable assurance' recognises that not all evidence and every transaction has been scrutinised. However, the procedures I have followed would have identified any errors or omissions significantly enough to adversely affect the decisions of users of the financial statements.

Certified by 

Date 25/11/10

Mr Richard Mather (A.C.M.A.)
Chartered Institute of Management Accountants
(Member ref: 1-M9NR)

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THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC
ABN: 79 159 245 591
Treasurer's Report
For the year ending 30 June 2010

Financial statements for the year ending 30th June 2010 report a surplus of \$8,961.60. Income was \$26,339.00 and expenditure \$17,377.40. All these figures are similar to trends in past years, with a very marginal increase in income from the previous financial year (\$26,399.00 / \$25,611.80) and almost identical expenses.

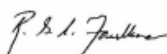
The fact that memberships tend to be renewed as conferences approach, rather than at the end of the financial year, continues to make it difficult for our annual report to provide more than a snapshot of MSA's financial situation. Large numbers of memberships have been renewed since the end of the financial year reported here as the Membership Secretary will report.

In consultation with the Chair of the MSA Awards Committee, the Executive significantly increased student travel grants for this year's conference. We trust that this decision reflects an investment in the future of MSA and that there will be a return in long term loyalty from those students whose early careers we are supporting in this way.

The question of when to pay Chapter dividends from memberships fees remains problematic: given that the sums are often so small, bank charges and time expended make this arrangement very uneconomical for the MSA and unreliable for the Chapters. Dividends have been paid to Chapters on the basis of membership as of the 30th June, though that expenditure (\$1,104) does not appear on the present statement.

Furthermore, this arrangement continues to thwart attempts for entry on the Register of Cultural Organisations and therefore establish a tax deductible gift fund. The passing on of funds to Chapters is viewed as a "conduit arrangement which is not permitted under the RCO.

Overall, the financial position of the society remains strong. I wish to thank my predecessor Katelyn Barney for her advice, and colleagues on the National Executive and Awards Committee for their support.



Robert Faulkner
National Treasurer

26 November 2010

THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC
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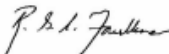
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Overall, the financial position of the society remains strong. I wish to thank my predecessor Katelyn Barney for her advice, and colleagues on the National Executive and Awards Committee for their support.



Robert Faulkner
National Treasurer

26 November 2010

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 recognized inclusive of the amount of GST

Statement of Changes in Equity

Assets	2009/10	2008/9
ANZ Access Cheque Account	\$31,540.67	\$23,545.01
ANZ V2 High Interest Account	\$45,221.86	\$44,166.56
Life Membership Investment Account	\$8,697.08	\$8,286.44
ANZ Gift Fund	\$500.00	\$1,000.00
Total Assets	\$85,959.61	\$76,998.01
Current Liabilities		
Accounts Payable	\$0.00	\$0.00
Total Current Liabilities	\$0.00	\$0.00
Accumulated Funds		
Opening Balance	\$76,998.01	\$67,829.31
Donations	\$0.00	\$1,000.00
Net Surplus (Deficit) on Operations	\$8,961.60	\$8,168.70
Total Accumulated Funds	\$85,959.61	\$76,998.01

2009/10 Statement of Financial Performance

	2009/10	2008/9
Income		
Membership subscriptions	\$14,070.00	\$16,530.46
Journal subscriptions	\$10,319.09	\$6,683.50
Journal back issue sales	\$0.00	\$0.00
Conference repayment of seeding and distribution	\$0.00	\$0.00
Conference registrations	\$0.00	\$0.00
Interest received	\$1,488.56	\$2,397.84
Other income	\$184.35	\$0.00
Unpresented cheques written back		
26-Aug-08 ACT Registrar - lodge docs	\$128.00	
2-Jan-09 ACT Registrar - lodge annual statement	\$61.00	
11-Jun-09 Chapter Distribution -ACT	\$88.00	
Total Income	\$26,339.00	\$25,611.80
Expenses		
Advertising and promotion		
Administration	\$188.85	\$942.99
Audit fees	\$0.00	\$0.00
Bank charges and merchant fees	\$1,318.50	\$776.91
Chapter distributions	\$0.00	\$1,257.00
Conference grants	\$658.20	\$0.00
Conference registrations	\$0.00	\$0.00
Journal	\$3,621.10	\$5,955.15
Newsletter	\$0.00	\$472.00
Postage	\$2,835.25	\$3,575.39
Subscriptions (DMS)	\$0.00	\$347.97
Student travel grant and paper prize	\$6,106.50	\$3,350.00
Awards and prizes	\$500.00	\$765.69
Sundry expenses	\$2,149.00	\$0.00
Total expenses	\$17,377.40	\$17,443.10
Nett surplus/(deficit)	\$8,961.60	\$8,168.70

MEMBERSHIP SECRETARY'S REPORT 2010

As at November 22nd, 2010, the MSA had 216 financial individual members, compared with 196 in December 2009, 243 in December 2008, and 163 in 2007. The rate of new membership had increased by 20%, with 65 new members this year. Of these, 25 were students. Additionally, two applications for honorary life membership are being evaluated by the national committee as this goes to print.

This year has seen the transfer of some of the responsibilities for membership (namely those associated with institutional members) to Taylor & Francis (Routledge) publishing house. This has lessened the burden that was previously upon the position of Membership Secretary, and, as such, the position of Membership Secretary Assistant, created in 2009, has been discontinued. I would like to thank the staff at Taylor & Francis, particularly Joshua Pitt (Managing Editor) and Shalome Knoll (Publishing Assistant) for their assistance and collaboration this year.

With a view to increasing the accessibility and manageability of MSA membership, and in consideration of plans to revivify and strengthen the MSA's web-presence, renewal and application forms for the current financial year were put on the MSA website, with reminders to renew sent via e-mail, unless members had specified a preference for postal mail. Both membership numbers, and applications for new membership rose this year, which suggests that this approach was successful. I would like to thank all members who gave us feedback on the change; not only those who told us of its successes and benefits, but also, and especially, those who critiqued it: your comments have helped us ensure that the process of renewal will be even more easy and streamlined next year.

I would like to extend my gratitude to the lovely Catherine Grant, who, as my predecessor in this role, has been consistently generous with her advice, help and fellowship over the past year. I also pass on my sincere thanks to the three other members of the executive, Jane, Jonathan and Robert, who likewise gave me help and support, and were especially selfless in taking over my duties during my extended absence.

I include for the interest of the Committee and the Membership two tables below, which illustrate membership distributions by status and by chapter respectively.

Esmeralda Rocha
 National Membership Secretary
 26 November 2010

	ORDINARY	CONCESSION (STUDENT and EMERITUS)	OVERSEAS	LIFE	TOTAL
NUMBERS	102	79	27	8	216
PERCENTAGE	47%	36.5%	12.5%	4%	100%

CHAPTER	NUMBER OF MEMBERS	MEMBERS AS PERCENTAGE
AUSTRALIA CAPITAL TERRITORY	17	8%
HUNTER	13	6%
NNSW	6	3%
QUEENSLAND	22	10%
SOUTH AUSTRALIA (and Northern Territory)	13	6%
SYDNEY	33	15.3%
TASMANIA	9	4.2%
VICTORIA	56	26%
WESTERN AUSTRALIA	20	9%
OVERSEAS	27	12.5%
TOTAL	216	100%

EDITOR'S REPORT FOR *MUSICOLOGY AUSTRALIA* 2010

Publication of *Musicology Australia* is progressing very smoothly and the rapport with Taylor & Francis is excellent. In December, our first special issue „The Sixties“ – edited by Kay Dreyfus and Joel Crotty – will be published. There are two new exciting developments to announce.

First, Taylor & Francis will sponsor a *Musicology Prize* to be awarded to the best article published by an early career researcher. The terms and conditions of the award are currently being examined by the National Committee and will be published once ratified.

Second, I am pleased to announce (subject to approval of the National Committee) the inauguration of an Editorial Intern on *Musicology Australia*. This initiative, like the *Musicology Prize*, is designed to support ERCs in musicology. The processes by which the Internship will be managed are currently being examined by the National Committee and will be published once ratified.

Finally, I wish to thank the fantastic Editorial Board for their help and support and to Dorottya Fabian (Associate Editor) and Reviews Editor (Jennie Shaw) for their continued outstanding efforts.

Paul Watt
Editor, *Musicology Australia*
15 November 2010

NEWSLETTER EDITOR'S REPORT 2010

Since 2009, the Newsletter has been published only online, as a pdf file, accessible via the MSA website, with members advised by email when the next issue has become available. The last issue posted was No. 71, September 2009, which went online in December 2009, and which I held over to enable inclusion of the minutes, reports and other material from the national conference in November. At 3MB and 29 A4-equivalent pages, including a large number of photos, this was the largest ever issue of the Newsletter, substantially reformatted with an attractive new style to make for easier online reading, and match the intended redesign of the website. I thank all members who sent me such positive feedback for the issue, and again thank Philip Wheatland for kindly posting the pdf.

In March of this year it was decided to alter the release dates of the MSA Newsletter to June and December respectively, with the intention of more equitably dividing the year's reports, CFPs and other items of interest between the two issues. Unfortunately, delays in obtaining copy and delays in plans to update the website led to my missing a window in my own work schedule to finish editing this issue, and with the limited amount of non-essential copy involved I determined to hold over the copy in order to bring out June–December issue jointly in December of this year. Sincere apologies to those who I badgered for copy in June and July – everything submitted, if necessary with updates, will appear in December.

Members are reminded that suitable items for Newsletter publication include:

- Chapter reports - responsible representatives please note
- CFPs for music-related conferences within Australia
- Updates on forthcoming conferences
- Reports on the national conference, recent local and international conferences and symposia of interest to members
- Notices of members' book publications, awards or other items of interest.

Photos or graphics are especially welcome now the Newsletter is published online.

John A Phillips
Editor, *MSA Newsletter*
25 November 2010

AWARDS COMMITTEE CHAIR'S REPORT 2010

Item 4 was updated at the AGM.

The MSA Awards Chair entails four main duties; I summarise this year's activities for the purposes of the 2010 AGM as follows:

1. Student Travel Grants, which were first advertised in March along with the CFP for the Dunedin conference and reminded in follow-up emails to both MSA members and later conference delegates in April and May; details were kindly webposted by Philip Wheatland. As I anticipated that the previous cap of \$6000 imposed on student travel funding in 2008 could easily be exceeded this year due to overseas air travel costs, in discussion with the executive, agreement was reached to substantially increase the amount of funding available if needed. Last year a total of \$3700 was awarded, to eight applicants, which covered their full airfares as requested together with a contribution of \$200 each towards accommodation expenses.

In fact, by the deadline for applications this year (end of May), a record number of 25 requests had been received from postgraduate students wishing to travel from Adelaide (2), Armidale (3), Brisbane (3), Canberra (3), Melbourne (6), Hobart (3), Perth (2), Sydney (3). Two of the applicants were rejected due to their undergraduate status, the remainder were PhDs or DMAs; five were Masters. As no reasonable criteria existed for further screening these applicants, and it was equally clear that we could not possibly cover the students' requested travel expenses in their entirety, let alone make any provision for accommodation, it was agreed in consultation with Robert Faulkner, whose advice and assistance I would here like to warmly thank, to award on the following basis: \$400 to students travelling from Sydney, Brisbane & Melbourne; \$500 to students travelling from Hobart and Canberra; \$550 to students travelling from Adelaide; and \$600 to students travelling from Perth. In conjunction with the funding of the Indigenous Bursaries (see below) this came to a total budget of \$15,000, a figure which the executive and I considered justified on the basis of the record number of applications as well as the fact that such expense was strictly on the basis of a one-in-four year joint conference with New Zealand. It would also give our students the opportunity of presenting internationally and considerably boost the number of students able to present at the conference. As of writing, 17 of the 23 have been sent cheques by Robert in response to sending him booking confirmations; inevitably a number of applicants will have dropped out of the conference for various reasons. There were three late requests received well after the due date; of these, one was given consideration on its merits, as a previously anticipated travel grant had been declined, and this was awarded with agreement of the executive as well.

2. Three requests were received this year for **Indigenous Bursaries**, from Myfany Turpin, Lexine Solomon and Monique Proud. The request for funding from Myfany Turpin was for a total of \$6220 dollars to bring a group of three musicians and elders from the Tiwi Community in NT to the conference. Although an excellent application, MSA was not financially in a position to honour this request in entirety and offered to fund half, in the expectation that a matching sum would be secured from a NT arts funding body. Some weeks later, however, we were informed that this funding was not available after all. The other two applications, for bursaries of \$1065 and \$757 respectively, were funded in their entirety by MSA.

3. The **Don and Joan Squire Award for Voluntary Services to Musicology** was advertised this year from September, when I had the online details concerning the award updated by 10 Philip Wheatland, to whom again sincere thanks. The one nominee received was from the Victorian Chapter; the nomination, on behalf of John Whiteoak, was accepted by the National and Awards Committee; as neither John nor partner Aline are able to be in Dunedin the award is to be accepted on his behalf by Victorian President Paul Watt.

John Whiteoak's Citation and a brief biography will be found on p. 23.

4. The deadline for the **Student Prize** for best paper given at an MSA conference this year is November 22; the prize to be awarded at the MSA AGM following the last conference session on Saturday 4 December. The awards committee for this year comprises: Roland Bannister, Katelyn Barney, Helen English, Jonathan McIntosh, John Phillips (Chair) and Jennie Shaw. The chair wishes to sincerely thank the MA Executive, in particular our brilliant Treasurer Robert Faulkner who has really done all the hard work of cheque writing and mailing, the National Committee, the members of the Awards Committee and the student prize candidates for their valuable contributions and assistance in what has been, again, the very pleasant task of administering the MSA's grants and awards.



Masaya Shishikura receives the 2010 MSA Student Prize

A total of 11 entries were received this year for the Student Prize, of a pleasing standard overall. Special mention goes to Rachel Orzech, Genevieve Campbell, Anthony Linden Jones and Julie Rickwood for their excellent research work and presentations. The outstanding entry, however, was that of Masaya Shishikura (ANU), whose paper "Overwhelming Love: A case study of memory construction through Ogasawara Hula Activities", effectively combined, within the carefully observed 20-minute format, strong, original fieldwork with the use of audiovisual resources in conveying issues of memory and emotion that are difficult to express in traditional academic discourse – an approach that could justly be termed "musicology with a human face."

*John Phillips
Awards Chair
19 November 2010*

IMS REPORT 2010

Members of MSA are warmly invited to join IMS (see www.ims-online.ch). Members receive regular Communiques, the journal *Acta Musicologica* and invitations to conferences and events. There needs to be about 28 members before Australians can form a chapter in their own right. At present we have around 25 members. This is a call to members of MSA and NZMS to join IMS to increase our musicological presence in the international organisation. Annual membership costs SFr 70.

The MSA is a member organization of The International Musicological Society (IMS), which was founded in 1927 in Basel, where it has its headquarters. It is a member of the Conseil International de la Philosophie et des Sciences Humaines (CIPSH), a branch organization of the UNESCO. Its purpose is the advancement of musicological research on the basis of international cooperation. Membership in IMS is open to all interested in musicological research, individuals as well as institutions, libraries and organisations.

1. The 19th International Congress of the IMS will be held from 1-7 July 2012 at the remarkable new citadel of music – the Auditorium Parco della Musica in Rome, which was officially opened last April 21, the mythical date of the foundation of the city. The deadline for submission of 250-word abstracts for round tables and papers is 31 March, 2011, at submissions@ims2012.net. Preference will be given to submissions with an interdisciplinary and international perspective that address the conference theme. Group sessions may last 90, 120 or 210 minutes. Free papers on current research are welcome. Chair of the Program Committee is Prof Fabrizio Della Seta of the University of Pavia-Cremona, Italy

2. The overall theme is “Musics, Cultures, Identities,” understood in the following sense: In this multicultural age, and with the rise or renewal of ethnic and religious conflicts, the problems of identity construction have gained the centre of world attention. Moreover, identity operates at multiple levels of the human experience, not only ethnic and religious, but also political, sexual, generational, etc. Furthermore, musicology has traditionally relied on the identity-related assumption that its object of study was the western art music tradition, to which other traditions were to be compared. The identity of art music needs to be redefined as just one of many identity-associated traditions; it can no longer be assumed to be the central or main tradition. How has music acted as a tool with which to construct different forms of cultural identity? Can music help build more inclusive identities, promoting understanding and dialogue between cultures?

3. The Society formally requests proposals for the quinquennial International Congress in 2017. The membership of IMS will vote on proposals at the General Assembly during the first week of July, 2012, in Rome. Melbourne has been proposed as a possible location, but other cities in Australia/New Zealand may wish to prepare a proposal. The Society also requests proposals for smaller Intercongressional Symposia (SIMS) which take place between Congresses .

Other IMS conferences of interest may be viewed on the webpage.

*Margaret Kartomi
IMS Representative
22 November 2010*



Margaret Kartomi receives an honorary membership for services to the Society at the 2010 AGM

GENDER AND SEXUALITY FORUM 2010

The Gender and Sexuality Forum will not be meeting/have met at Dunedin this year. My decision, as chair, not to request a formal meeting space at this year's conference was made after considerable deliberation and with the advice of others, in deference to the “guest” status of the MSA at this year's conference, the fact that last year's Study Day was so poorly attended, and that I was not sanguine about demanding a time of our hosts that might or might not be looked on as worthwhile, as well as on account of shortfalls in my own time and energies. While reasons can be found to excuse last year's poor attendance at the Study Day in Newcastle – its timing, first and foremost; similar sessions at the last two conferences were, in comparison, well attended – there remains, it has to be said, some reticence amongst MSA members in approaching gender-related (GLBT, queer and feminist scholarship) scholarship. For similar reasons, the intended Gender and Sexuality Working Party did not make significant advances in its intended research this year, in part due to the departure of at least one of its founding members out of protest at entrenched attitudes within the society. The MSA,

however, should not regard itself, as it too often is seen by outsiders, as a bastion of traditionalism. Perth 2011 represents a fresh opportunity to highlight what remain unquestionably vital issues in current Australian scholarship; the Forum will meet there, and I anticipate that in the interim, 2011 will prove a more fruitful year for advancing these initiatives.

John Phillips
Forum Chair
19 November 2010

— CHAPTER REPORTS —

QUEENSLAND CHAPTER REPORT 2010

MSAQ has built upon a highly successful events calendar established in 2008/9 to diversify and promote scholarship that connects emerging musicologists with exciting projects in Queensland institutions. Based upon the theme „Music as common ground“ we began the year with a research evening at Brisbane Powerhouse Graffiti room with a presentation on Mus-Ecologies by Professor Huib Schippers. The idea of informal evenings videoed and then shared on our Vimeo site and blogs has begun to address the issue of including regional membership by documenting and sharing MSAQ events. In honour of our life members amazing work in digitizing his research MSAQ hosted a DVD launch for Dr Gordon Spearritt called Music of the Ancestors, which was well attended. The project has raised the important issues of the longevity of recording formats and the ethical responsibility of cultural works. Dr Spearritt has shown great leadership in approaching digitization of artefacts in an organised manner at age 85.

The annual Student Symposium was held in September at the University of Queensland and the Gordon Spearritt Prize presented to QUT Music Theatre PhD Student Simon Chan for the most outstanding student paper. Dr Brydie-Leigh Bartleet presented the MSAQ annual lecture attached to the Narrative Inquiry in Music Education (NIME) Conference at University of Queensland on the theme music as common ground from a community music perspective. Over the year the MSAQ has transferred its Blog to a new free edublog site which features video summaries of MSAQ events alongside paper transcripts and notices and harnessed the use of Facebook events to contact members using Web 2.0 technologies more aligned with many members daily practices for communication. There is a concern that it has now been 2 years since the MSAQ has been able to update the national site accordingly and this site, which began, as a temporary measure is becoming our principle means of communicating with members. We also note lower attendances at events in this year and a reduction in membership and plan to stimulate membership in the coming year. We suggest that MSAQ national acquire a PayPal account for more direct and immediate membership renewals and a more efficient system of renewal notices be considered so that more effective dissemination of funds can be arranged at chapter level.

Steve Dillon
MSA Queensland Chapter President
26 November 2010
<http://msaq.edublogs.org/>

SOUTH AUSTRALIA CHAPTER REPORT 2010

President's Report to the Annual General Meeting of the SA Chapter

At the end of 2009, after 13 years in the role, Julia Szuster stepped down as President of the MSA/SA Chapter. The Executive Committee has expressed its gratitude for Julia's many years of dedicated service to the Chapter. We are pleased, too, that she has continued to serve as a member of the Committee.

In October last year, the SA Chapter's 2009 Naomi Cumming Postgraduate Award was awarded to M.Mus student Quentin Angus, for his oral and written research, which uses both transcription/analysis and (guitar) performance to investigate the unconventional phrase structure of jazz guitarists John Abercrombie and Gilad Hekselman. The 2010 Prize winner will be announced early in 2011.

At the University of Adelaide's April 2009 Graduation Ceremonies, Ph.D recipient and MSA member Joanna Drimatis was awarded an Inaugural (2009) University Doctoral Research Medal for her thesis "Editing Symphony No 1 by Robert Hughes: problems to be solved." Joanna was a 2008 recipient of the Chapter's Naomi Cumming Award.

On 12 December, the SA Chapter, in collaboration with the Special Collections Division of the University of Adelaide's Barr Smith Library and support from the ARC's Network of Early European Research (NEER), held a one-day national Music Theatre Symposium at the Barr Smith Library. The Symposium was organised to celebrate the gifting of the *Burden Collection* of 18th century English music and drama to the Barr Smith Library by Dr Michael Burden – an alumnus of the University of Adelaide and Fellow in Opera Studies and Dean of New College, Oxford. A thoroughly engaging round of presentations and panel discussions on current research in opera, musicals, and ballet were given by Michael Burden, Richard Chew, Holly Champion, John Golder, Robyn Holmes, Michael Morley, Helen Rusak, Neomi Van Senff. The Symposium was attended by 40 people.

The Chapter's 2010 evening series began with a well-received panel de-briefing of the Paul Grabowski-directed 2010 Adelaide Festival, with special attention given to the controversial production of Ligeti's opera *Le Grand Macabre*. Organised and chaired by Graham Strahle, the panel of composers and critics included Richard Chew, Michael Morley, Timothy Sexton, Ewart Shaw and Elizabeth Silsbury.

On 25 May this year presentation by current research by two prize-winning postgraduate students, Peter Dowdall and Quentin Angus – Angus, by the way, has now gone off to PhD studies at State University of New York.

The 9 November meeting (which included our AGM) featured a look at the compositional methods and style of John Polglase, one of South Australia's most successful and established composers. John discussed and played a range of his compositions in conversation with musicologists Steven Knopoff and Graham Strahle.

We look forward to a final event on 25 November. Entitled "Campra and Friends", co-sponsored by the Alliance Francaise, MSA/SA and the Elder Conservatorium, this evening of musicological address, musical performance, fine food and wine, is timed with the commemoration of the Alliance Francaise's 100th year in Adelaide. The evening will feature a video presentation by Philippe Beaussant, the internationally renowned scholar and writer on French Baroque music, award-winning novelist, and member of the prestigious Académie Française. The video presentation will be preceded by a short concert of music by Campra, Lully and Couperin, performed by Adelaide-based Early Music ensemble Camerata 21C.

I would like to thank John Phillips and Helen Rusak for their fine work as Secretary and Treasurer for this Chapter. I would also like to thank all the members of the Chapter Committee (John Phillips, Helen Rusak, Graham Strahle, Julia Szuster) for much appreciated input and all the right times. This has made my work all the easier.

Steven Knopoff
MSA/SA President
9 November 2010

TASMANIA CHAPTER REPORT 2010

From jazz and blues to Bach's *Orgelbüchlein*, this year has seen the Tasmania chapter living up to its aim of exploring music in all its dimensions with a regular schedule of speakers drawing on both local talent and some interstate visitors.

In April, Vivonne Thwaites, visiting as curator of an exhibition, gave an illustrated lecture that included a consideration of what are thought to be the first notated examples of Aboriginal song made during Baudin's explorations at the very beginning of the nineteenth century. Ingrid Leibbrandt's very well-attended presentation in July, "Swedish Choral Secrets," drew on film footage taken on her study trips to Stockholm and included discussion of the rehearsal techniques of Eric Ericson. Although audience involvement has not usually been a feature of MSA presentations, the gathered audience on this occasion participated very willingly in exercises for improving choral intonation – and they improved!

We were fortunate to have two lectures this year on aspects of popular music. These again attracted an audience from outside the regular chapter membership. In May Bill Whitton spoke on the history of blues guitar music, illustrated with some little known recordings of some extraordinarily virtuosic early twentieth century players. His long personal experience of playing blues guitar lent an extra dimension to this event. In October Bob Cotgrove, who is coincidentally an honorary research associate of the School of Geography and Environmental Studies at U Tas, drew on his extensive experience as a jazz player and resources of his personal library to give a fascinating and well-structured lecture on Jazz of the 1950s.

A relative newcomer to Tasmania, organist Christa Rumsey, spoke to members and friends of the chapter in August. She gave a scholarly and engaging lecture on Bach's *Little Organ Book*, her points illustrated by slides of the manuscript and musical examples from recordings of Anton Heiler. Oboist and bassoonist, Alan Greenlees (retired from the TSO) drew an enthusiastic group of wind players to swell the audience for his September talk on Baroque double reed instruments. His live examples contrasted the technical and resultant stylistic capabilities of baroque and modern instruments and led to a prolonged question time and 'hands-on' session with the instruments.

The major challenge for the chapter 2011 will be building membership, and a major drive is planned for the beginning of the academic year. Speakers this year have drawn diverse audiences from the wider Tasmanian musical community including a number of enthusiastic undergraduate students. We hope that in due course we will broaden our membership and increase our relevance among Tasmanian musicians and music-lovers through the continuity of a series of lectures appealing to diverse musical interests.

My sincere thanks to a very hardworking committee for their continued support and demonstrated culinary excellence when it comes to supper!

Anne-Marie Forbes
MSA Tasmania Chapter President
26 November 2010

VICTORIA CHAPTER REPORT 2010

We had a quiet first half of the year but made up for this with the following events: 16 June: Dry-run for papers to be delivered at local and overseas conferences, University of Melbourne; 14 August: chapter conference, Monash University, Caulfield.

Conference on British Music

From 17–19 September, the School of Music at Monash is hosting an international conference on British Music. Over 40 presenters from Australia, the USA, UK, Canada and Ireland will converge on Clayton for what is shaping up to be a stimulating event, including a British Music strand in Monash's annual 'Music in the Round' concert series. The conference will be followed by a wine tour to the Yarra Valley on 20 September. For more information on the conference see: <http://arts.monash.edu.au/music/british-conference>.

Paul Watt
Chapter Secretary

WESTERN AUSTRALIA CHAPTER REPORT 2010

The WA Chapter continues to operate in conjunction with the School of Music at The University of Western Australia, which in 2010 has expanded its postgraduate seminar series to include presentations by a wider range of national and international guest speakers, as well as staff and postgraduate students from both UWA and the WA Academy of

Performing Arts (WAAPA). This enlarged series is known as the “UWA School of Music International Research Seminar Series” and is coordinated by UWA Callaway/Tunley Chair of Music and current MSA National President, Jane Davidson. Papers presented during Semester 1, 2010 in this series have covered a widely divergent range of topics from the fields of musicology, historical and contemporary performance practice (including multimedia) and ethnomusicology, as well as music sociology, education and health.

The highlight of the first half of 2010 was undoubtedly the celebrations surrounding the 80th birthday of MSA past President and life member David Tunley in May. A special presentation giving a comprehensive and scholarly account of David Tunley’s internationally distinguished career and outstanding contribution to music research, composition and performance was given by Margaret Seares, a former student and recently retired Senior Deputy Vice Chancellor of UWA. To mark the occasion, the Vice Chancellor, Alan Robson, unveiled the official naming of the School of Music’s principal lecture theatre as the Tunley Lecture Theatre – a venue that has seen many lectures delivered by David Tunley over many years and the main venue for this semester’s International Research Seminar Series.

The first paper in the series in February was presented by Patricia Sheehan Campbell of the University of Washington, who spoke on “‘Growing up musical’: Children’s musical enculturation”, focussed on children’s songs and song meanings in the widely divergent cultural environments of “mainstream America” and the Wagogo culture of Tanzania.

In March, Jonathan Paget of WAAPA spoke on “Sculthorpe’s (mis?)appropriation of Aboriginal melodies”, examining some musical as well as political and cultural aspects of Sculthorpe’s use of such materials in his works of the last 35 years or so. Also in March, Tara French, a graduate student from Glasgow Caledonian University, presented on “Music listening and health impact”, exploring how people regulate mood and overall wellbeing through their choice of music, and discussing data she has been collecting while in Western Australia.

April featured two widely varied presentations. The first was by Dorottya Fabian from The University of NSW, titled “Sound recordings as a chronicle of performance style: trends and individual artistic signatures in playing solo Bach on the violin”. This paper centred on a comparison of recordings of Bach’s sonatas and partitas for solo violin by Heifetz, Milstein and Kremer. Also in April, UWA post-doctoral fellow Andrea Emberly spoke on “Children’s music in Limpopo, South Africa” and discussed the acquisition of a cultural and even a wider national identity through children’s divergent musical worlds.

Following the special birthday celebrations for David Tunley, three further presentations took place in May. These were, first, an audio-visual presentation by sound artist Stephen Vitielli of the Faculty of Kinetic Imagery, Virginia Commonwealth University; then a lecture by Nick Nourse of the University of Bristol titled “Music or noise? Bristol’s nineteenth-century barrel piano trade”; and finally a joint presentation by Suzanne Wijsman (UWA School of Music) and Bronwen Ackermann (University of Sydney) titled “Designing a national musicians’ health curriculum for Australia”.

The wide diversity of topics represented in these presentations reflects the current philosophy of MSA and shared by the postgraduate programme of the UWA School of Music, of incorporating all areas of musical research – including cross-disciplinary areas such as music education, music psychology and medicine – within its purview.

In addition to these spoken presentations, reflective practice research was enjoyed at the highest levels of international excellence. The year began with John Potter of University of York presenting on communication in Art Song. John, a former member of The Hilliard Ensemble, is one of the UK’s leading practitioner-researchers on voice. We were able to enjoy his performances of contemporary works at the Perth International Arts Festival.

The Australian Brass Quintet discussed career opportunities, commissioning of new works and presented an excellent public masterclass focusing on both ensemble and solo performance skills.

Two inspiring classes were given by Andrew Lawrence-King and Steven Player of The Harp Consort. Having previously collaborated with Jane Davidson on baroque opera and oratorio projects, it was great to see the team in action as the exposed students and the general public to their fascinating insights into Latin-American as well as Spanish baroque works and dances.

The second semester of 2010 provided an equally rich and diverse crop of research presentations in the UWA School of Music’s International Research Series held in conjunction with MSA. It was led off by a group of short related papers on musical motivation given by Jane Davidson, Jonathan McIntosh and Robert Faulkner. Following this, Jane Davidson was the convener of a mini-conference held on August 3 featuring papers and reports on research by eight of the School’s masters and doctoral candidates.

The remaining August meetings featured papers on “Past, Present and Future: Beethoven and the Shangri-Las” given by UWA School of Humanities PhD candidate in History, Lisa Mackinney; “Vibrato Revisited” by Claire Tunney (School of Music DMA candidate); “Music to Feel: Redefining the Listening Experience Through Low Frequency Sound” by Cat Hope (WAAPA staff member); and “Creating Successful Music Graduates” by Dawn Bennett, PhD graduate from UWA and staff member, Curtin University of Technology School of Creative Arts.

September and October were largely given over to progress reports on research projects by UWA Honours students. In addition two meetings featured major papers: one by Michael O’Shaughnessy (PhD graduate from UWA) on the film music of Michael Nyman; while the year’s programme was effectively closed with two papers on the pianism of Eileen Joyce by MSA members Victoria Rogers and David Tunley who are working on a joint-authored book on this subject.

The research topics covered in this report give some idea of the wide range of research interests of staff and students of the WA music research community. We look forward to an even richer year in 2011, including the hosting of the 2011 MSA National Conference.

*David Symons
MSA WA Chapter President
24 November 2010*

— CONFERENCE REPORTS —

FORTHCOMING MSA/ICME CONFERENCE 2011

Report to the MSA AGM 2010



The MSA mascot is handed on to the host of the 2011 conference

The School of Music at the University of Western Australia is pleased to host the 34th National Conference of the Musicological Society of Australia in conjunction with the 2nd International Conference on Music and Emotion.

Dates: Wednesday 30 November to Saturday 3 December 2011

Location: The conference will be held on the campus of The University of Western Australia at a variety of venues in and around the School of Music. The University is situated on the shores of the Swan River overlooking Matilda Bay and in close proximity to the City of Perth.

Accommodation: A full range of accommodation options is available, including University College rooms that are close to campus, allowing easy access to all conference and dinner venues. Full details of these and selected hotel options will be provided well ahead of the conference itself.

Cost: To be announced.

Travel: Delegates should aim to arrive in Perth no later than mid afternoon on the 30 November 2011. Based on current timetables there are a number of flight options from all Australian capital cities with the major carriers, including budget airlines. Flights are also available from various New Zealand cities.

Conference Theme: The Conference theme for 2011 will be the "Power of Music", a broad theme to encompass analytical, historical, performance and socio-cultural ways in which music is and has been powerful in human societies. By offering a combined program with the International Conference on Music and Emotion, the emotional meaning and functions of music will be embraced by the conference theme.

This conference will appeal to scholars from diverse disciplines, including historical musicology, music theory and analysis, performance studies, composition, ethnomusicology, psychology, anthropology, neuroscience, aesthetics, and evolutionary biology.

This joint conference promises to attract a rich selection of papers to stimulate intellectual exchange between colleagues and across disciplines.

Keynote Speaker: Professor Nicholas Cook, Professor of Music at the University of Cambridge, is one of the world's leading music scholars, with an eclectic range of historical and music theory interests. Key texts include: *The Cambridge Companion to Recorded Music*. Cambridge: Cambridge University Press, 2009; *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna*. Oxford: Oxford University Press, 2007; *Music, Performance, Meaning: Selected Essays*. Aldershot: Ashgate, 2007; *The Cambridge History of Twentieth-Century Music*. Cambridge: Cambridge University Press, 2004; *Empirical Musicology: Aims, Methods, Prospects*. Oxford: Oxford University Press, 2004; *Rethinking Music*. Oxford: Oxford University Press, 1999; *Music: A Very Short Introduction*. Oxford: Oxford University Press, 1998; *Analysing Musical Multimedia*. Oxford: Clarendon Press, 1998; *Beethoven: Symphony No. 9*. Cambridge: Cambridge University Press, 1998; *Music, Imagination, and Culture*. Oxford: Clarendon Press, 1990; *Musical Analysis and the Listener*. New York: Garland, 1989; *A Guide to Musical Analysis*. London: Dent, 1987.

Program: The conference will commence at 6pm on the evening of Wednesday 30 November with one of the School of Music's most prestigious annual events, the Callaway Lecture. This public lecture will be delivered by Professor Cook and will be followed by a Welcome Reception for all conference delegates. There will be three days of themed parallel sessions, made up of papers, reflective performance practice, and panel presentations, coupled with postgraduate training opportunities. The conference will have performances peppered throughout the schedule, and on Saturday 3 December, the conference will conclude with a gala dinner.

Call for Papers: This will be issued early in 2011.

Website: Please check our web pages regularly for conference updates:

www.music.uwa.edu.au/research/power-of-music/icme

We look forward to seeing you in Perth in 2011.

*MSA WA Chapter and MSA Executive
24 November 2010*

MSA EXECUTIVE REPORT

The MSA Executive has been busy on a number of fronts. In January, we submitted a statement highlighting the importance of Aboriginal and Torres Strait Islander performance traditions to the proposed National Cultural Policy for Australia. The submission can be viewed by clicking on the following link. (<http://nationalculturalpolicy.com.au/document/index/1> and then downloading Submission number 49). In addition, careful work was undertaken on the Society's Position Statement which is currently being re-drafted through extensive consultation. At present, we are in the process of re-conceptualising the MSA website to make it more user-friendly, and to highlight the Society's new association with Taylor and Francis, *Musicology Australia's* new publisher. Careful accounting has also enabled us to offer a generous range of scholarships to members for the December 2010 MSA-NZMS joint conference to be held at the University of Otago, New Zealand.

In addition to these matters, considerable attention has been given to planning the 2011 MSA Conference, which we are delighted to be hosting at The University of Western Australia in Perth. Taking place from 1-3 December 2011, the conference will have as its theme 'The Power of Music'. We are pleased to announce that this event will interface with a public lecture series and special guest symposium on the socio-emotional function of music. Moreover, the conference will be held in conjunction with the International Conference on Music and Emotion, thus permitting the MSA to maximize opportunity for international outreach.

Finally, we are also aware that although we have two conferences planned, we are seeking nominations for a site for the Annual Conference in 2012.



The University of Otago, Dunedin, New Zealand

“RE-VISIONS 2010”

Joint Conference of the Musicological Society of Australia and New Zealand Musicological Society,

Thursday 2 December to Saturday 4th December 2010,

Hosted by The University of Otago, Department of Music, Dunedin, New Zealand

CONFERENCE PROGRAMME



The opening ceremony of the conference, Marama Hall, University of Otago

THURSDAY 2 DECEMBER

9.00–11.00	MARAMA HALL: Registration (coffee and tea available)
11.00–12.30	MARAMA HALL: Welcome and Keynote 1: John Drummond: Beauty AND Brains
12.30–1.30	ALLEN HALL: Lunch
GAMELAN ROOM:	Gamelan concert
1.30–3.00	BREAKOUT SESSION 1

St David 5	St David 6	Scott Shand	Soc Sem 1	Soc Sem 2	Sale Black
GENDER	19 TH	SCARLATTI'S LEGACY	PACIFIC	COMPOSITION	TECH 1
Katharine Nelligan: <i>Popular Music, Raunch-Culture and the Female Singer/Songwriter</i>	Inge Van Rij: <i>Berlioz's spectral visions</i>	Rosalind Halton: A cantata contest	Richard Moyle: <i>Re-visioning musical reception</i>	Jeremy Mayall: <i>Genre in composition</i>	David Tracy: <i>Using Acoustic Phenomena to Generate a Performance Practice</i>
Lexine Solomon: <i>Reflections by a Torres-Strait Islander woman performer</i>	Mark Pinner: <i>Luscombe Searelle's The Black Rover</i>	Marie-Louise Catsalis: <i>La santa Genuinda</i>	Brian Diettrich: <i>Micronesia: Pohnpei</i>	Christopher De Groot: <i>Scoring techniques for silent cinema</i>	Jordan Wett: <i>Online synchronous and asynchronous learning</i>
		Polly Sussex: <i>Obligato Cello parts</i>	Kirsty Gillespie: <i>Impact of missions in Papua New Guinea</i>	Natalie Lewandowski: <i>Contemporary ANZ film composers</i>	Michelle Stead: <i>Acquiring a taste for electro-acoustic music</i>

3.00–3.30 ST DAVID: AFTERNOON TEA

3.30–5.30 BREAKOUT SESSION 2

St David 5	St David 6	Scott Shand	Soc Sem 1	Soc Sem 2	Sale Black
MUSIC AND PROPAGANDA 1	OPERA	RENAISSANCE AND BAROQUE	INTERCULTURAL	MUSIC OF NOW	TECH 2
Margaret Kartomi: <i>Music in Japanese-occupied Sumatra</i>	Rachel Orzech: <i>Halévy's La Juive</i>	Denis Collins: <i>Analysing Renaissance fuga</i>	Kimi Coaldrake: <i>Miki's Concerto Requiem</i>	Peter Watters-Cowan: <i>Butterley's String Quartets</i>	Cat Hope: <i>Listening and Low Frequency Sound</i>
Graeme Smith: <i>Multicultural Music: ideology and activism</i>	Sarah Chesney: <i>Lucia's Gothic Intrusions</i>	Kate Sullivan: 17 th cent airs de cour	Ayako Otomo: <i>Constructed western musical tradition in Japan</i>	Gillian Whitehead: <i>Jack Speirs The Islands</i>	Lindsay Vickery: <i>Stockhausen's mobile scores</i>
Anthea Skinner: <i>The band on HMAS Sydney II</i>	David Larkin: <i>Strauss's earliest operas</i>	Greer Garden: <i>Jean-Baptiste de Bousset</i>	Ying Liu: <i>Cross-cultural Music Making</i>	Johanna Selleck: <i>Collaborative and creative work</i>	Jonathan Marshall: <i>Sonic Insufficiency</i>
Kerrin Hancock: <i>South African Jewish music in Australia</i>	Michael Halliwell: <i>Brett Dean's Bliss</i>	Kathleen Gerrard: <i>Musique de Chamber from late 17th cent. France</i>	Edward McDonald: <i>Classical music education in NZ and China</i>	Anthony Ritchie: <i>Three symphonies</i>	Hope/Vickery/Marshall: <i>Amplification in New Music Performance</i>

5.30–6.30 MARAMA HALL: Reception and journal launch

7.30–9.00 MARAMA HALL: Otago Showcase

FRIDAY 3 DECEMBER

9.00–9.30	MARAMA HALL: Notices (coffee and tea available)
9.30–10.30	MARAMA HALL: Keynote 2: Aaron Corn: Nations of Song
10.30–11.00	ST DAVID: Morning Tea [K/S set up in St David 3]
11.00–12.30	BREAKOUT SESSION 3

St David 3	St David 4	St David 5	St David 6	Soc Sem 2	Sale-Black
TECH 3	BLACKING AND MORE	MEDIAEVAL AND RENAISSANCE	EDUCATION	MODERN MUSIC	MUSIC IN PLACE
Steven Knopoff and Graham Strahle: <i>On the Rise and Dissolution of 'High-Fidelity'</i>	Vahidei Eisaei and Jane Davidson: <i>Exploring Venda Instruments and Performers in JB's Fieldwork</i>	Fiona McAlpine: <i>Hildegard of Bingen</i>	Heather Monkhouse: <i>Performance assessment: what does okay mean?</i>	Andrew Wiering: <i>Xenakis's Rebonds</i>	Rosemary Richards: <i>John Wilson and Scottish Song</i>
	Jonathan McIntosh: <i>Moving beyond the Academy: JB's tv series 'Dancing'</i>	Carol J Williams: <i>Gui of St Denis and MS Harley 281</i>	Teurikore Biddle: <i>Indicators of Success in Māori Performance</i>	Scott McIntyre: <i>Notation in aleatoric forms</i>	Robin Ryan: <i>The Stradileaf</i>
	Jane W Davidson: <i>Embodied Musical Communication</i>	Warren Drake: <i>Josquin's Ave maria... virgo serena</i>	Robert Faulkner et al: <i>Developing musical expertise</i>	Kimi Coaldrake and Andrew Wiering: <i>Miki's Marimba Spiritual</i>	Stephen Wye: <i>Brass and Dance Bands of Newcastle</i>

12.30–1.30 ST DAVID'S: Lunch
 1.30–3.30 BREAKOUT SESSION 4

St David 3	St David 4	St David 5	St David 6	Soc Sem 1	Soc Sem 2	Sale-Black
K/S Pack-out	BAROQUE 1 Teressa Dillon: <i>French canons and drinking songs 1700-24</i> Ken Hartdegen: <i>Baroque and Roll</i> Alan Maddox: <i>Rhetoric and recitative</i> Stewart Smith and Jonathan Paget: 18 th cent contrapuntal pedagogies	MUSIC AND PROPAGANDA 2 Paul Watt: <i>Newman and Holbrooke</i> Julie Waters: <i>Alan Bush's Byron Symphony</i> Joel Crotty: <i>Stalinist Socialist-Realist Music</i> Panel: <i>Propaganda of the musical past</i>	ISSUES 1 Tony Mitchell: <i>Reading Geography through Music</i> John A Phillips: <i>Canonic Re-Visions</i> Gerald Ginther: <i>Musicology of Russian Music</i> Naomi Von Senff: <i>Multidisciplinary musicology</i>	ASIA Elaine Dobson: <i>Dramnyen music in Bhutan</i> Keith Howard: <i>Kyrgyz Manas</i> Catherine Grant: <i>Vietnamese ca trù</i> Masaya Shishikura: <i>Ogasawara Hula</i>	20TH CENT Hans Kooij: <i>Wolfgang Wijdeveld</i> Abby Fraser: <i>Jean Francaix</i> Nena Beretin: <i>Eliot Fisk's Revision of Berio's Sequenza XI</i>	AUSTRALIA 1 Ian Burk: <i>The Sistine Chapel Choir in Australia, 1922</i> Anthony Linden Jones: <i>Aboriginality in post-war Film Music Newcastle</i> Imogen and Ann Coward: <i>Suzuki in Australia</i> Kim Rockell: <i>Rondalla in Canberra</i>

3.30–4.00 ST DAVID: AFTERNOON TEA
 4.00–5.00 BREAKOUT SESSION 5: INFORMAL MEETINGS
 5.00–6.00 MARAMA: Piano Recital: Tamara Smolyar
 7.30–9.00 MARAMA: Concert: Decibel

SATURDAY 4 DECEMBER

9.00–10.30 MARAMA: NZMS AGM
 10.30–11.00 ST DAVID: Morning Tea
 11.00–12.30 BREAKOUT SESSION 6

St David 3	St David 4	St David 5	St David 6	Soc Sem 2	Music Lec
COMMUNITY Stephanie Roche: <i>A Chanticleer Mass</i> Danielle Bentley: <i>New Music, A Re-Vision of High Art and Popular Culture through Festivals</i>	JAZZ Quentin Bryan Angus: <i>The Improvisations of Contemporary Jazz Guitarists</i> Louise Denson: <i>Revisioning the Jazz Narrative</i> Norman Meehan: <i>Creativity, Tradition, and Jazz Performance</i>	FUTURES Huib Schippers/ Phil Hayward/ John Drummond: <i>Sustainable Futures for Music Cultures</i>	ISSUES 2 Di Chenoweth: <i>Interviewing in Qualitative Research</i> James Wierzbicki: <i>Max Weber's Musical Flickwerk</i>	18TH – 19TH Anne-Marie Forbes: <i>Antonio Lotti</i> Bronwyn Ellis: <i>Percy Grainger on William Lawes</i> Sock Siang Thia: <i>Fanny Hensel and Clara Schumann</i>	AUSTRALIA 2 Ruth Lee Martin: <i>Scots music in Australia</i> Robert Faulkner and Jane W. Davidson: <i>Migrant groups in Perth</i> Julie Rickwood: <i>Intercultural Community Singing</i>

12.30–1.30 ST DAVID: Lunch
 1.30–3.00 BREAKOUT SESSION 7

St David 3	St David 4	St David 5	St David 6	Soc Sem 1	Music Lec
GAY/QUEER Jacob Leonard: <i>La cage aux folles</i> Dianne Marie Smith: <i>Images of Same-Sex Attraction in Contemporary Popular Music</i>	NZ Lancini Jen-Hao Cheng: <i>Māori Rōria</i> Marian Poole: <i>Freddy Page and ISCM NZ</i>	ANALYSIS Kato Koichi: <i>Schubert's Impromptus Op 90</i> Simon Perry: <i>Skriabin, Sabaneev, Avraamov</i> John Encarnacao: <i>Forms in Rock Music</i>	PLAYING ISSUES Ki Tak Katherine Wong: <i>Czerny's Pedagogical Works</i> Taliesin, Imogen and Leon Coward: <i>Nathan Milstein's Paganiniana</i>	MUSIC AND . . . Jennifer Shaw: <i>Schoenberg and Visual Arts</i> Helen English: <i>Soundscape as historical reconstruction</i> Susan Erickson: <i>Rebecca West and Music</i>	AUSTRALIA 3 Katelyn Barney and Monique Proud: <i>Singin' Cherbourg Style</i> Genevieve Campbell: <i>Ngarakuruwala</i>

3.00–3.30 ST DAVID: Afternoon Tea
 3.30–5.00 MARAMA: MSA AGM
 7.00 TECHNIQUE RESTAURANT: CONFERENCE DINNER



REPORT ON THE “RE-VISIONS” CONFERENCE

The MSA/NZMS joint conference was held in Dunedin, a southerly NZ town whose iron grey and white buildings point to a Scottish heritage. Set in hills, Dunedin is good place to go if you like the challenge of 1 in 3 gradients and streets that disappear in an upward spiral. The vegetation is lush and diverse, with some gardens on European lines, whilst others are native. In theory it was summer, although the maximum temperature was 12° for a couple of the days I was there. Dunedin folk are friendly and unhurried. This made shopping and eating out a pleasurable experience. There was also plenty to do, if you had the time. I managed to get to the botanical gardens on a beautiful warm day and was enchanted by the different aspects and gardens within gardens.

Dunedin's friendly atmosphere extended to the conference. Food, hot drinks and some great wine on the first night only made everyone even friendlier. Technical staff were efficient and any requests for assistance were greeted with a welcome mixture of kindness and expertise.

The opening keynote speech by John Drummond had us laughing whilst addressing an issue we are all grappling with in academia (the ERA). Once the conference got underway, there was a whirl of activity with six parallel sessions three times a day. This was a tour de force on the part of the conference organisers and a major challenge to my navigation skills! It was hard for many of us to work out what to go to with so much choice. My path through the conference was predetermined, however, by being a member of the prize committee judging the best student paper. After marking off all the student prize candidates, I was left with only one session where I could choose what to listen to.

However, this did not mar the whole experience in any way. The student papers were varied and interesting and were often in sessions with other papers that were stimulating and equally diverse. The broad range of topics on offer extended from the significance of *hula* in Pacific Rim islands to 17th c. *airs de court*, taking in a paper challenging the need for musicology at all on the way (thanks, John!).

The Re-Visioning theme was strongly in evidence throughout. Some papers took the theme as an historical reappraisal from various contemporary perspectives. I was able hear some interesting papers in this line such as Rachel Orzech's on Halevy's *La Juive* and Paul Watt's on Newman and Holbrooke. Papers revisiting interdisciplinarity included Susan Erickson's on music in the literature of Rebecca West and Jennifer Shaw's on the visual arts and Schoenberg's music. Papers focussing on indigenous issues included Anthony Linden Jones on Aboriginality in post-war film music and Julie Rickwood's on Intercultural singing. There were also some great concerts on the first two evenings.

Perhaps because we weren't on our home turf, there was a particularly warm and supportive atmosphere amongst the Aussies – this was noted by several and nowhere more than at the final dinner, where enthusiastic conversation raised the decibel level to the point that you could only hear the person sitting immediately next to you. Dunedin hospitality was in full swing throughout and the Scottish heritage was well represented in culinary specialities, notably in unusual selections of

scones on the last day – food for thought? One great aspect of the MSA is the effort made by everyone to be as diverse and inclusive as possible and after 2010 our diversity will be extended further by a closer future relationship with NZMS. One of the real pleasures at such a conference is being able to attend a paper on a subject far from your field but fascinating, something that leaves you feeling enriched and glad to be in such a milieu.

Helen English, University of Newcastle



The Conference Dinner, Saturday, 4 December

REPORT ON “TWENTIETH-CENTURY MUSIC AND POLITICS”

Conference held 14–16 April 2010, Department Of Music, University Of Bristol

This very interesting specialist conference was organised by Pauline Fairclough in association with the publication of *Music and Politics in Twentieth-Century Europe* (Ashgate, forthcoming), essays in memory of Neil Edmunds, a University of Bristol historian who worked with several members of the music department and who died suddenly early in 2009.

The conference itself included many additional papers, although remained focussed on music during World War II and the Cold War in Europe. They ranged from British attitudes to and treatment of foreign composers and performers to the intersections between communism and modernism in music and musical reception on either side of the Iron Curtain. Particularly interesting was Katarzyna Naliwajek (U of Warsaw) on the Nazis’ rather use of Polish music as propaganda during WWII, especially their paradoxical attitudes to Chopin. Patrick Zuk (U of Durham) revealed the alarming story of composer Nikolai Myaskovsky’s intimidation by the RAPM, including his own student Marian Kaval, when this highly political organisation was at the height of its influence between 1929 and 1932. Joanna Bullivant’s (Oxford) paper on the reception of Alan Bush’s Marxist opera *Wat Tyler* in the German Democratic Republic was also fascinating.

Only a few papers fell outside the central focus of the conference. Melita Milin (Serbian Academy of Arts & Sciences) discussed contemporary Serbian music written in response to the traumatic Balkan wars of the 1990s, while my own paper examined the links between politics and music in constructions of Australian identity since 1988. Tiffany Kuo (Yale) took a very interest look at the politics of Luciano Berio’s career in America in the 1960s, notably the commissioning of his *Sinfonia* by the New York Philharmonic Orchestra and US government censorship of his chamber opera on civil rights, *Traces* (1964), a little-known incident that reveals much about government paranoia about race issues at the time. The conference was gripped on the final morning by Holly Holmes (U of Illinois) speaking on Ku Klux Klan sheet music of the 1920s and 1930s, an almost totally unknown repertoire which is simultaneously ridiculous and frightening; Holmes has apparently received hate mail for daring to investigate this subject.

Patricia Shaw

CITATION FOR JOHN WHITEOAK

Winner Of The 2010 Don And Joan Squire Award Of The Musicological Society Of Australia



John Whiteoak (Adjunct Senior Research Fellow, School of Music—Conservatorium, Monash University) is well known to the musicological community as the author of *Playing ad lib: improvisatory music in Australia 1836-1970* (Currency Press, 1998) and as general editor, with Aline Scott-Maxwell, of *The Currency Companion to Music and Dance in Australia* (2003). In addition to these publications, John is the author of over 50 articles, reviews and other works on a range of subjects including jazz, brass-band history and music of Italian immigrants.

An aspect of John’s musicological work that goes largely unnoticed is his voluntary work. Many students from Monash and Melbourne universities in particular have sought out his advice and expertise over the years, and John has developed a reputation for providing inspiration to these emerging scholars. John’s generosity of spirit also extends to sharing willingly with students and scholars his extensive and private collection of rare and valuable archival material. It is no exaggeration to say that John goes well beyond the call of duty in advancing the cause of music scholarship and research in Australia.

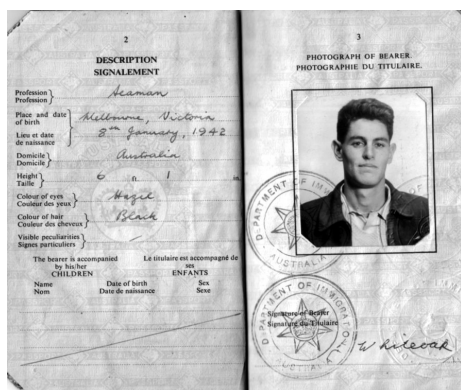
The Victorian chapter warmly acknowledges John’s contribution to musicology over many years, and nominate him, without hesitation, as a worthy recipient of the 2010 Squire Award.

Dr Paul Watt, President
Victorian Chapter

John Whiteoak – A Brief Biography

John Whiteoak’s journey into musicology has been long and convoluted but also greatly enriched by unexpected experiences and encounters along the way. He was born in Melbourne in 1942 and brought up in the outer Melbourne suburb of Reservoir with no family or other musical background, training or experience to speak of. Bored with Reservoir and schooling, he left high school after second year and became a deck boy’ in the Australian Merchant Navy and a year or so later joined the British Merchant Navy, eventually gaining Able Seaman status. From thereon he was able to travel to many parts of the world in a relatively well paid, if hazardous and arduous job.

His first interest in music came through chance encounter with a blind virtuosi accordionist in Genoa. Between ships, he studied continental chromatic button accordion at the British College of Accordionists, London with a then well known concert accordionist, James Sexton. He passed several BCA exams without great difficulty and made several extended visits to the Continent to get a feel for different European styles such as French 'muster' accordion. In 1963, he returned to Melbourne with misguided hopes of a career as a concert accordionist and immediately auditioned to join the Musicians Union to take up whatever professional opportunities were on offer. Since there were none, he settled for a full-time job in the Metropolitan Fire Brigade and, a year or so later, was drafted into the newly re-formed Metropolitan Fire Brigade Band as a fire-fighter/bandsman. This band, conducted by the brilliant MSO principal trumpeter, Mere Simpson, eventually attracted some of the best brass players in the country and became a multiple national championship winner before its shock disbandment as a hindrance to the running of the Brigade. Nevertheless, those years provided John with invaluable musical and social experiences and led to ongoing amateur and professional work on tuba in all sort of ensembles, including musical theatre and symphonic music, all of which still inform his research and writing.



Unable to find a chromatic accordion teacher in Melbourne to further his accordion studies, John enrolled part time at the original Melba Conservatorium and studied harmony and counterpoint privately with its then director Harold Badger. As an accordionist with a working knowledge of and feel for Latin, Spanish, French and other Continental European popular music's, he found work in the vibrant Continental music scene of the 1960s. He also befriended professional Italian accordionists connected with the Fitzroy music school and shop of a young talented accordionist, Lou Chide and some of these friendships, along with the Continental music scene experience, also inform his research and writing.

By the 1970s, most accordionists were taking up organ or piano to remain employed and John also abandoned the accordion for an electric organ and studied classical piano to speed up the necessary transition from chromatic to piano key-board without losing the plentiful professional work that was

available back then. He studied piano with Milton Thrift, a performance lecturer at the Burwood Teachers' College, who also conducted of the South Melbourne Symphony Orchestra. In exchange, John played tuba in his orchestra and became his secretary and musical assistant in the establishment of a new (but short-lived) symphony orchestra in the Eastern suburbs. After fifteen years of firefighting, a family, and too many late nights in seedy venues inhaling second-hand tobacco smoke, John decided to consolidate all his musical experience and get into the Education Department as a classroom music teacher.

In 1980 he gained entry to La Trobe University to do a BA under their Educationally Disadvantaged Scheme. After completing a major in the Department of Music and a secondary major in Australian history, a fourth year Honours thesis in jazz studies gained him the music department's only La Trobe Scholarship for that year. This resulted in a PhD supervised by the late Dr Jeff Pressing on the history of improvisatory music in Australia: a reinterpretation of early Australian music history through the notion of 'improvisatory' musics and practices. Examiner, Bruno Nettl, recommended it for publication and it came out through Currency Press in 1999 as *Playing Ad Lib: Improvisatory Music in Australia, 1836-1970*. At La Trobe, John taught experimental music studies, jazz research and Australian music studies and also received several years funding for biographical research on Keith Humble and the preparation and cataloguing of his large and complex collection as *The Papers of the Keith Humble* for the NLA. During his La Trobe years, he was a committee member of the Victorian Chapter of the MSA and President for one of those years. Beginning in the mid-1980s, he began to collect materials for what is now a vast 'music and dance in Australia' archival research collection, include a number of important complete collections left in his trust or purchased as opportunities arose.

In the mid-1990s, he was invited to be the General Editor of the *Currency Companion to Music and Dance in Australia* with Aline Scott-Maxwell. They produced an innovative concept for this reference work which the publishers eventually accepted with some trepidation. To make this concept work, John had to research and write on numerous Australian topics that had not been researched before. He became associated with the School of Music at Monash University after the demise of music at La Trobe and is currently an Adjunct Senior Research Fellow at Monash. From 2003, his core project has been the production of fourteen interrelated published papers, articles and books chapter that are being woven together into the monograph, *The Tango Touch: Latin and Continental Influence on Music and Dance before Australian Multiculturalism*.

As a private collector and academic researcher he has always enjoyed remarkably generous support for his work from within and outside the Australian music and dance research community. He equally enjoys being able to share his accumulated knowledge, resources and ideas with anyone who is as curious and passionate about their project as he has always been about his. A constant volume of requests for advice, information and documentation arrive via email and he assists whenever possible within the constraints of other commitments and maintaining a bush property in the fire-prone Yarra Ranges.

He had some difficulty in identifying work that have given him particular satisfaction among his numerous publications, but he referred to "Across The Big Pond": Mapping Early 'Jazz' Activity in New Zealand through Australian Jazz Historiography and Sources'; 'Pity the Bandless Towns': Banding in Australian Rural Communities Before World War Two', 'Two Frontiers: Early Cowboy Music in Australia' and 'Italo-Hispanic Popular Music in Melbourne before Multiculturalism' as typical of the deep historical investigative work he enjoys most.

A list of John Whiteoak's publications can be found at www.ausmdr.com.

“CONTEXTS, CONTENTS AND CHALLENGES: PUBLISHING MUSIC RESEARCH IN AUSTRALIA”

Robyn Holmes¹

Abstract

This paper examines the issues impacting upon and changing musical scholarship and publication in contemporary Australia, viewed from three perspectives: the musical literature, the researchers and the institutional contexts. Key conclusions are that the research paradigms are blurring and are flourishing often outside of the academy; research is more collaborative and cross-disciplinary; new technologies are driving new publishing models and modes; the e-repository environment and practitioner-led research are promoting multi-dimensional research outcomes; and resource discovery and user expectations are changing. These fundamental shifts in the research landscape lead the author to consider whether international and national library and information services that support musical scholarship are appropriately adapting to meet both the challenges and opportunities confronting us.

This paper elucidates the changing research and musical contexts in which publishing about music is taking place in contemporary Australia and highlights various issues informing, impacting upon or changing the nation's musical scholarship. It addresses challenges, opportunities and issues confronting music-related publishing and the various library and information services that support this enterprise, including the RILM Abstracts of Music Literature². I have not sought to broaden this Australian picture to international comparisons, though many trends are likely to be familiar elsewhere: therefore, it is my hope that this paper may resonate and highlight a range of issues facing any RILM national committee.

A range of statistical data³, anecdotal evidence, research reports and indices underpins my key questions and substantiates my conclusions. I have considered this body of evidence from three perspectives:

1. The current state of music literature written or published by Australians or in Australia. I have drawn conclusions from data that I have been able to generate from the Australian National Bibliographic Database (ANBD) and other electronic resources⁴, including RILM and the Australian Public Affairs Information Service (APAIS), a highly selective subject index to scholarly articles in the Australian social sciences, arts and humanities. At best all of these statistics are rubbery, for a range of reasons which will be addressed.
2. The perspective of the researchers, their scholarly content and their changing contexts and paradigms. Who is researching, what and how are they researching and where and how are they publishing?
3. Institutional contexts and the changing research and teaching environment and framework in Australia. How might this be changing the type of research and the nature of publication?

Musical literature in Australia

Monographs

I have undertaken searches of the Australian National Bibliographic Database, using search limits of books about music and using an Australian content indicator – by Australians, published in Australia or associated with Australia. Approximately 24,000 monographs, dating from about 1840 to the present, represents a myriad of topics on both Australian and non-Australian themes⁵. A comparison across two decades, 1970–80 and 1997–2007 indicates that the volume of music related monographs published in Australia is double in the last decade. This is consistent with the general picture of publishing in Australia. The acquisition rate for monographs in Australia published since 2001 has remained reasonably steady or increased, despite a significant decline during this period in the number of government printed publications⁶.

Theses

There are records of 5,693 music related theses in Australia, the earliest in 1927, with a significant escalation in number in the last decade. I should qualify that this represents only the number catalogued or uploaded into the ANBD by Australian libraries and is certain not to be complete – but this is the only comprehensive data set that we have. If we compare two decades, 1970–80 (1,075) and 1997–2007 (1,545), the number of theses has increased by about 50%. In addition since 2002, there are 235 theses held in selected universities that are listed in the new Australian Digital Theses database.

¹ First published as: “Contexts, Contents and Challenges: Publishing Music Research in Australia” *Fontes Artis Musicae*. Jan-Mar 2008, pp. 142–154 Reprinted by permission. Robyn Holmes is Curator of Music, National Library of Australia. The author wishes to acknowledge assistance in the preparation of this paper from Professor Huib Schippers, Director of the Queensland Conservatorium Research Centre, Griffith University, and Matthew Stuckings and Julie Whiting at the National Library of Australia. The statistical data was accurate at the time of presentation at the IAML conference, Sydney, 3 July, 2007.

² See <<http://www.rilm.org/>>

³ The most recent statistical analysis of the musical landscape in Australia is provided in *Music in Australia: a Statistical Overview*. (Canberra: Cultural Ministers Council Statistics Working Group, Australian Bureau of Statistics, February 2007). *Cultural Data Online*: <http://www.culturaldata.gov.au/publications/statistics_working_group/other/music_in_australia_a_statistical_overview_file_format.html>

⁴ The Australian National Bibliographic Database and APAIS can be accessed through Libraries Australia

<<http://librariesaustralia.nla.gov.au/>>

⁵ Unfortunately, there is some inconsistency in cataloguing data across institutions, so this figure also includes a few duplicate records as well as a limited amount of sheet music and a range of broadsheets, books of lyrics, and some non-book materials. This makes it difficult to be definitive about the number of ‘Books about music’ by Australians, published in Australia or associated with Australia.

⁶ Foster, Chris and Triffett, Ann. *Trends in Acquisitions of Australian publications published from 1999 to 2004*, (Canberra: Report to the National Library of Australia's Collection Development and Management Committee, NLA, October 5, 2005).

A *Register of Postgraduate Music Dissertations* in progress, or completed between 1995 and 2002⁷, compiled by the Musicological Society of Australia, lists only 399 theses but forms a useful discrete set of topics to analyse. Divided into six broad classifications, it unmasks the fields and topics of research being undertaken in musicology in Australia during that period: 31% were devoted to musics of Australasia, the majority on Australian 'art' music; 38% were in various Western historical traditions, almost half of these in 20th century music and a quarter in music education; and approximately 20% represent a mix of non-Australasian traditional and popular music and topics outside the main classifications. It would be a useful exercise to compare topics based on earlier and more recent periods of research. Anecdotally, the number of theses devoted to music in Australasia in the earlier years was miniscule; similarly the diversity of topics in the digital theses database leaves the six major indexed categories looking remarkably staid and almost irrelevant!

Serials

There is a long history of publishing music periodicals, newspapers and magazines in Australia⁸, from the earliest broadsheets in the 1840s to the 1850s–60s when formal music-making in Australia really came to life under the impact of the gold rush and urbanisation. Waves of publishing about music since then broadly mirror the economic and social patterns in Australian musical life through to the present. Currently, records on the ANBD indicate around 1,800 titles of Australian music serials that have been published over time in Australia. Despite there being a steady decline in the general number of print serial titles published each year in Australia since 1999, the statistics for music related publications have remained remarkably steady each year for the last decade.

What type and range of publication do these cover, whether in print or electronic form?⁹

- Academic journals¹⁰ such as *Musicology Australia*, *Context*, *Perfect Beat*, *Australasian Music Research*, *Australian Journal of Music Education*, hosted by professional societies or academic peer groups. The only full text online academic journal is *Mikropolyphonie* which is now defunct (1998-2003) but still maintained permanently and linked to RILM as full text because it has been archived in PANDORA, Australia's Web Archive hosted by the National Library of Australia¹¹. *Musicology Australia* is currently investigating the electronic journal option and a new online journal of music research is in the planning stages by the Music Council of Australia;
- Popular kinds of newspapers, like the *Adelaide Review* (devoted to the social and cultural life of Adelaide), and magazines such as *Real Time* (bi-monthly paper devoted to sustained criticism and explication of new arts practice in Australia);
- Street press, mostly devoted to contemporary, rock and popular music; amongst the earliest in Australia was *Rolling Stone* (Australian edition) from 1967 and *Rock Australia magazine*, published from 1975–1989. Current street press or fanzines are often dedicated to particular communities of fans or musical genres or format and are often regionally specific¹²;
- Serious but non-academic issues-based magazines, such as *Music Forum* produced by the Music Council of Australia, or *Artbeat* produced by the Commonwealth Department of Communications, Information Technology and the Arts;
- Online only magazines, such as *State of the Arts Online*, or *Resonate*, just released by the Australian Music Centre;
- Newsletters of societies and special interest groups, increasingly being published online as part of a society's website;
- Songsters that come out in periodical form.

Many of the print media outlets also maintain websites and many hold textual articles on their websites. In PANDORA, Australia's Web Archive hosted by the National Library, websites are selectively chosen for regular archiving according to agreed selection criteria; currently PANDORA archives 415 Australian music sites. Many of these contain rich content, including scholarly articles and feature articles¹³, often designed to elicit the critical response of the scholarly or wider musical community. However, no deep web search tool or strategy is currently applied to such sites so that none of these articles are currently catalogued or indexed in any Australian services. Google partially indexes these sites, but the search is not deep enough to retrieve these feature articles. Some 658 articles on music-related topics (including the 233 theses), all post 2002, are also indexed in university e-repositories.

Although these statistics indicate a relatively healthy state of publishing about music in Australia, they do not enable any distinction between scholarly and non-scholarly publishing; nor do they exclude items like songsters; and they embrace a labyrinthine network of musical styles and interests. Only a handful of these 1,800 periodical titles are indexed and

⁷ A project initiated by Robyn Holmes and Jaki Kane for the Musicological Society of Australia following the demise of *Studies in Music*. Published on the society's website: <<http://www.msa.org.au/register2002.html>>

⁸ There is an excellent survey of the development of musical periodicals in Australia by Peter Dart and John Whiteoak in: John Whiteoak and Aline Scott-Mitchell (eds). *Currency Companion to Music and Dance in Australia* (Sydney: Currency Press, 2003), 508-510.

⁹ There is a more detailed overview of these publication types by Graham Strahle in *Music Criticism in Australia*, published in the *Music in Australia Knowledge Base*, Music Council of Australia. <http://mcakb.wordpress.com/support-activities/publications-libraries/#graham> Last updated June 3, 2007.

¹⁰ Bobby Graham defines the characteristics of an academic journal as: produced by a scholarly association or society, articles peer reviewed, specialized content, small readership, lifeblood of the academic community, published annually or on a regular basis, produced in small numbers and therefore often uneconomical to maintain. Bobby Graham. *Open Publish: Open access to scholarly research* <http://www.nla.gov.au/nla/staffpaper/2007/documents/BGraham_Info-online-2007.pdf> Accessed 1 July 2007.

¹¹ PANDORA <<http://pandora.nla.gov.au>>

¹² Examples include *3D World Magazine* (Australia, New South Wales), *Rave Magazine* (Australia, Queensland), *Rip it Up* (Australia, South Australia)

¹³ For example, *Robyn Archer Online; the depArcher lounge*. <<http://www.robynarcher.com.au/>>

abstracted in RILM as core titles. How, then, can we distinguish scholarly publishing? Musicology began to emerge as a professional discipline in Australian universities in the 1960s, looking outwards to international models¹⁴. With the establishment of the first musicological society in Sydney in 1963 two important but now defunct journals were born; *Miscellanea Musicologica* at the University of Adelaide (1966–1990) and *Studies in Music* from the University of Western Australia (1967–92). A single scholarly national society the Musicological Society of Australia (MSA), publishing *Musicology Australia*, came to represent all branches of musicology, as did IAML the whole field of music libraries and archives from 1970. In recent years, *Perfect Beat* has come to serve the same purpose for the International Association for the Study of Popular Music. Such academic journals produced by a scholarly association or society, with articles peer reviewed, specialized content and small readership, are generally perceived as the lifeblood of the academic community and scope the field nationally.

We can identify only five such music titles, sustained over time, that fully qualify under such criteria. But do they in fact comprehensively represent today's Australian musical scholarship? Who has published the other 1,795 serial titles, and what audiences do they address? APAIS, which only selectively indexes Australian music literature, does select these five academic music journals as does RILM but only 2 are comprehensively indexed. However, a keyword search on music in APAIS reveals a significantly higher number of music articles appearing in Australian academic journals outside of the discipline of music. Not one of these serial titles has music as a subject heading in the ANBD, meaning that they are not included in the music serials statistics. We must question therefore whether music research output by Australians, as documented, measured and understood through the work of RILM and other agencies, properly mirrors the true picture of musical activity and scholarship in Australia.

I undertook a case study of one such serial that had no subject, title, keyword or topic search to indicate that it contained material relevant to music. This example is an online folklore serial *Transmissions*, now in its 20th volume since 2002 and edited by the only Professor of Folklore in Australia at Curtin University in WA, Graham Seal. Two issues emerge. Firstly, how to classify it? The journal creates a virtual community; it crosses the boundaries of newsletter, scholarly publishing and review and includes a folklore research register; and it contains items of importance to those collecting or researching Australian folk music. There is a clear blurring of the lines here between so-called scholarly and non-scholarly communication and publication; like so much contemporary serial literature, it fluidly crosses the paradigms of scholarly publication, public outreach, interactive communication and scholarly networking. Secondly, how to find this publication? I only did because I knew the title – I was part of the network! Even Google failed to retrieve anything but the website of the editor. Publications like this one, produced only in online format, may be archived in PANDORA if we become aware of their existence, but in many cases they will not be and so do not appear in the ANBD.

Herein lies another issue. How much literature, including scholarly literature, are we failing to find and access? Over the past five years users have come to expect libraries to support a Google/Amazon type of internet search that will enable them to easily and intuitively find, browse and explore full text materials¹⁵. Searching behaviours suggest that users no longer expect to follow subject or classification trails, nor learn the idiosyncrasies of each aggregator's structured data. Yet they do expect result sets to be comprehensive, relevant and clustered. My conclusion, however, suggests that we are falling far short of this expectation, while ever our data sets do not talk to each other nor are sufficiently granular!

II. Researchers: changing contexts

Have we applied too narrow definitions of what musical scholarship is, where we might find it, and in what form of presentation it exists?

In seeking some answers, I analysed the scholarly output of some members of the Musicological Society of Australia selected at random, drawn both from MSA members lists of publications and publishing information from our databases. I also analysed a body of music-related publications since 2002 available in the new e-repositories of selected universities.

I have deduced the following, that:

- Our scholars are publishing not so much in the arena of their music disciplines but often outside the discipline in either cross-disciplinary or culturally broader areas. They are pushing music into other scholarly arenas and forming strategic alliances outside of academia with industry, business and the community. There is some evidence to suggest that they are also publishing twice as much in overseas publications as in Australia.

Music scholars are also increasingly working in multi-disciplinary collaborative teams, such as the small number of academics working in traditional indigenous or Pacific musical cultures who now most often operate in teams with anthropologists, linguists, social workers, dance specialists, IT experts and documentary media makers. One recent collaborative music application for funding from the Australian Research Council had to be assessed by six different panels of experts across different fields¹⁶. Similarly, the newly emerging Creative Industries form an umbrella for all kind of music specialists working in clusters with IT, media, and communication and social science professionals. The creative industries link analogue and digital media, live and recorded performance, avant-garde and popular content,

¹⁴ See the entry "Research and Writing" in John Whiteoak and Aline Scott-Mitchell (eds). *Currency Companion to Music and Dance in Australia*. Currency Press, Sydney, 2003. pp 577-586.

¹⁵ Alison Dellit and Tony Boston. *Relevance Ranking of results in MARC-based catalogues: from guidelines to implementation exploiting structured metadata*. NLA. February 2007. <http://www.nla.gov.au/nla/staffpaper/2007/documents/Boston_Dellit-relevance-ranking.pdf>

¹⁶ Kim Walker and Allan Marrett: Sydney Conservatorium of Music submission to the Research Quality Framework inquiry, Department of Education, Science and Training. 2005. <http://www.dest.gov.au/sectors/research_sector/policies_issues_reviews/key_issues/research_quality_framework/> Access 1 July 2007.

regional and popular cultures and bring these portfolios into the fields of economic development and emergent industries in the so-called new knowledge economy¹⁷.

- Musical scholarship in Australia is not waning but diversifying, and includes a far wider range of topical reference than previously. Preliminary analysis of topics confirms this, in particular forging into areas of popular culture, immigrant communities, folklore, media and other musical arenas that largely operate outside the academy in Australia. These topics and approaches seem particularly to extend into music as it connects with cultural and community values, practices and concerns confronting people in their everyday lives¹⁸.
- The boundaries and fields of endeavour between musical scholarship and other disciplines are blurring. It would be interesting to undertake a content analysis to investigate, semantically, what difference this diversity has made to the nature and language of the musical discourse. An analysis of 658 music-related topics of theses and online articles found in selected online institutional repositories written after 2002 cross an extraordinary range of interdisciplinary subjects, including music and medicine, cognition, sport, urban design and landscape architecture, pedagogy, interactive design, dance, information retrieval, engineering. This is in marked contrast to those listed in the *Register of Postgraduate Theses 1995–2002*.
- Many Australian musicians working in conservatory based environments have newly entered the research environment (and few of these scholars are members of the Musicological Society or its equivalents). They are mostly engendering new kinds of scholarship under the emerging banner of "research as praxis, praxis as research"¹⁹. This draws together their professional practice as creative artists with methodologies focused on performance interpretation, exegesis of the creative process or research leading to new modes of performance.

Where and how are researchers publishing?

Those researchers working in established musicological arenas continued to publish books and book chapters, articles and conference papers in established scholarly journals and conference proceedings, whether in music or in cross-disciplinary publications and often overseas.

However the most frequent publishing mode by music researchers working in non-traditional or cross-disciplinary contexts appears to be online publication in e-repositories, bypassing some of the traditional mediation and publications processes. Publications in these online repositories are now discoverable through ARROW– the *Australian Research Repositories Online to the World*, a new discovery service hosted by the National Library and one of several major national collaborative initiatives.²⁰ These projects aim to improve accessibility and sustainability to Australian research and research data across the whole research life-cycle from data to publication, through to discovery and access, to post-publication annotation and assessment.

The great advantage to music publishing is that these e-repositories can capture, publish and archive research data together with interpreted analysis and publication – so we are seeing a fluidity and convergence here between the publication of original source materials and research outcomes and between raw data and interpretation. This means musical scholars can deposit and store their non-text sources and data sets together with their transcriptions or analyses or exegesis, whether these are in text or in some other intrinsically musical/artistic form. Excellent examples of this kind of research are those projects being undertaken by various researchers under the auspices of PARADISEC, the Pacific and Regional Archive for Digital Sources in Endangered Cultures²¹ and the National Recording Project for Indigenous Performance in Australia²², where original sound or audio-visual recordings, interviews, translations, transcriptions, images, and other kinds of research data and interpretation co-exist and interconnect.

To date, only a small proportion of these e-repository articles can be found in the ANBD, partly because to date ARROW remains as separate aggregator and partly because at present the ANBD does not support article level data and discovery. This scenario is being seriously reviewed as the National Library and its partners move towards a new integrated business architecture that could support a data view of journal articles (perhaps a *Journals Australia* service).

III. Institutional contexts

The trend for music scholars to push their work outwards into other arenas also tells us something of the research culture that currently exists in Australia. The greater need for academic rewards and recognition, tied to research output, reflects changing expectations and the realities of research funding which is tied to research degree completions, external research income, and research output. But music is not well served here: for most of the life of the current research funding system,

¹⁷ John Hartley and Stuart Cunningham "Creative Industries: from Blue Poles to fat pipes" in *Humanities and Social Sciences Futures*, ed. by Malcolm Gilles, Mark Carroll and John Dash. Papers from the National Humanities and Social Sciences Summit held in July 2001. (Canberra: The Australian National University, 2002), 15. Access 1 July 2007.

<http://www.dest.gov.au/sectors/research_sector/publications_resources/other_publications/humanities_and_social_sciences_futures.htm>

¹⁸ A good example of music scholarship leading a non-traditional field and cross-discipline publication is: *Popular music: networks, industries & spaces* edited by Shane Homan and Chris Gibson. (St Lucia, Qld. School of English, Media Studies and Art History in association with the Centre for Critical and Cultural Studies, University of Queensland, 2007). Series: *Media international Australia, culture & policy*. 1329-878X ; no. 123.

¹⁹ Huib Schippers. *The Marriage of Art and Academia – Challenges and opportunities for music research in practice-based environments*. Music in Australia Knowledge Base, Music Council of Australia <<http://mcakb.wordpress.com/support-activities/research/#huib>> Last updated May 27, 2007. Accessed 1 July 2007.

²⁰ ARROW: Australian Research Repositories Online to the World. The ARROW discovery service is available at <<http://search.arrow.edu.au/apps/ArrowUI/>>. See also: Andrew Treloar and David Groenewegen. "ARROW, DART and ARCHER: A Quiver Full of Research Repository and Related Projects", *ARIADNE*, 51, April 200. <http://www.ariadne.ac.uk/issue51/> Accessed 1 July 2007.

²¹ <<http://www.paradisec.org.au/home.html>>

²² <<http://www.aboriginalartists.com.au/NRP.htm>> Also see Year One in Review of this project cited in The University of Sydney eScholarship Repository <<http://ses.library.usyd.edu.au/handle/2123/1337>>

performance and creative work have been excluded from the Higher Education Research Data Collection audit so have not counted as research income. Collaboration, industry linkages and alignment of music research to other arenas assists music institutions to attract funding normally not available to music on its own²³.

This research landscape also needs to be understood in the context of the integration of music schools and conservatories into the university sector that has taken place over the last two decades.²⁴ This has brought together within single institutions high level artistic practice and reflective practices of music research, where once the boundaries between music as a humanity study and music as a practical study mostly existed in distinctive educational units. In the last decade there has been further significant change in the sector, as evidenced by the results of an Australian Music Centre survey in 2004 of the 49 institutions in Australia now offering post secondary school music training²⁵.

The survey reveals the following trends:

- There is a significant increase in the number of music academics operating outside of music departments
- There is a massive 90% increase in diversifying educational curriculum options away from stand-alone music programs and towards collaborative awards encompassing other disciplines
- The number of creative arts and electronic arts awards has doubled
- Doctoral and Masters programs have doubled in number and diversity, also characterised by the rise of professional doctorates and masters by coursework
- The demand for flexible off-site delivery has increased, including video-link teaching programs to rural areas
- Many of these music institutions have become dual sector providers; that is, they provide both music industry and vocational education training packages to diploma level that are articulated into university degree structures.

The rationale for such sweeping structural change seems to have been driven both by funding issues and changing paradigms.

Have these changes to the teaching and research landscape been reflected in the funding of music research? In the survey, 79% of institutions reported that they undertake and support artistic practice-led research, whether research into artistic practice (83%) or artistic practice as research (71%)²⁶. Yet an analysis of Australian Research Council grants over the last six years shows traditional musicological research almost wholly dominates except for linkage or infrastructure grants with industry (including with libraries). There is a clear disjunction between what is being taught in music research training programs and in measurable research output. Under the new Australian Research Quality Framework, music scholars have begun to advocate a case to establish systems and metrics more appropriate to the creative arts for measuring quality and impact of research²⁷.

What is of special interest to us are the implications for scholarly publication. What kinds of publication and presentation results from artistic practice-based research? Portfolios of compositions and recordings; DVDs and DVD-ROMS, Wikis, blogs, any tools that highlight the artistic process and its aesthetic deliberation; alternative non-linear modes of presentation which stress the artistic components: installations, virtual performances, contemporary digital or web-based outputs especially integrating sound, image and text. Digital publishing is inherently more fluid and multidimensional than print publishing; it generates issues around the concept of a 'stable text' and questions the concept of an 'authoritative' voice when changeability and interaction becomes a virtue²⁸.

The challenge, of course, for us is how to capture, store, preserve and sustain permanent access to this kind of research output: thus the importance of RILM's insistence that there is a procedure in place for archiving the journal or site. Major initiatives in Australia, such as the Australian Partnership for Sustainable Repositories (APSR), are addressing various digital preservation issues, including the obsolescence risk of file formats, preservation metadata, and the future development of open source repository software²⁹. The National Library also conducted a trial in 2006 called Open Publish, to help us understand how to host an open access journal publishing service.

²³ An excellent example is the recent Australian Research Council funded project 'Wizards in Oz': the impact and legacy of Colonel d'Basil's Ballets Russes de Monte Carlo on Australian cultural life and artistic practice. This cross-arts linkage project is a collaboration between The University of Adelaide, The Australian Ballet and the National Library of Australia. See website *Ballets Russes in Australia: our Cultural Revolution*. <<http://www.nla.gov.au/balletsrusses/index.html>>. See also, Mark Carroll. "The Ballets Russes Project: A working model for Australian interdisciplinary performing arts research." In *Music in Australia Knowledge Base*, Music Council of Australia <<http://mcakb.wordpress.com/support-activities/research/#mark>> Last updated: 20 May 2007.

²⁴ Peter Renshaw. "Remaking the Conservatorium Agenda", *Music Forum* 8/5, June 2002.

²⁵ Helen Lancaster. "Different Streets, different beats? Reading the map of post-secondary options in music", *Sounds Australian*, Vol 64, Australian Music Centre, Sydney. Pp. 3-7. See also, Helen Lancaster. "About the survey: collecting and accounting for the data", *Sounds Australian*, Vol 64, Australian Music Centre, Sydney. Pp. 8-9.

²⁶ Huib Schippers. "Musical practice in slow motion: Emerging directions for Australian music research". *Sounds Australian*, Vol 64, Australian Music Centre, Sydney. Pp.26-27. The first Australian report into practice-led research was Dennis Strand. *Research in the creative arts*. Canberra: Department of Employment, Education, Training and Youth Affairs, 1998.

²⁷ <http://www.dest.gov.au/sectors/research_sector/policies_issues_reviews/key_issues/research_quality_framework/>

²⁸ Paul Hetherington: *Copyright in the Digital Age: Challenges and Opportunities for Offering Creative Work in the Digital Environment*. Paper presented 17 May 2006, National Library of Australia <<http://www.nla.gov.au/nla/staffpaper/2006/hetherington-copyright.html>> Accessed 1 July 2007.

²⁹ Warwick Cathro. *Preserving the Outputs of Research*. Paper presented at the international conference Archiving Web Resources, National Library of Australia, Canberra, 9-11 November 2004. <<http://www.nla.gov.au/nla/staffpaper/2004/>> Accessed 1 July 2007.

IV. Conclusions and challenges

Overall, from this preliminary study of the content and contexts of Australian research and publication, we can summarise five key trends. Each poses key challenges to our current practices in the cycle of publishing, preserving, describing, indexing, searching and retrieving musical literature:

1. Research paradigms are blurring and music research flourishing outside the music academy

In Australia, publishing about music is increasing but can no longer always be codified into scholarly/non-scholarly practice along the lines of traditional musicological models. Instead the trend (and opportunity) is toward more fluid and multi-dimensional research and publication blurring the boundaries of communities, art forms, cultures, disciplines, institutions, and external organisations. The majority of music publishing flourishes outside of the academy and is strongly embedded in virtual or real communities and their publics.

2. Research is more collaborative and cross-disciplinary

Musical scholars are participating more often in collaborative and/or cross-disciplinary research teams, increasingly outside the boundaries of the musical academy, and are promoting artistic practice-based research. Music scholarship has had to realign itself with research outside of music in order to gain research project funding and develop a new credible research culture for music within an integrated university system. However the music research that predominates in research grants remains consistently within traditional musicological models and supported by established professional societies. Thus there is some disjunction between competing realities.

3. Emergence of new publishing models and modes

The new technologies as well as new research paradigms are changing scholarly publishing modes and models in every direction. Yet the research infrastructure and funding apparatus to support and recognise alternative modes of data creation and presentation within the creative arts context is as yet barely developed.

4. Myriad of multi-dimensional research outcomes in e-repository environment

Music scholars are producing all kinds of research outcomes in a myriad of formats and multi-dimensional presentations that need to be documented, stored, managed and archived in sustainable ways for permanent access. The opportunity for publishing multi-dimensional research outcomes together with original musical source materials and raw data is converging in an e-repository environment.

5. Resource discovery and user behaviour and expectations changing

Resource discovery is changing rapidly. As publications cross more boundaries, users no longer can rely upon subject searching in MARC based catalogues or standardised index and abstract classification schemes to find what they want. With the rise of new search technologies, users now display profoundly different search behaviours and expect services to help them easily and intuitively discover, find, explore all sources, relevance ranked and linked to full text materials with which they can interact.

What implications do these trends have for our services and what opportunities do they present?

Can our existing international and national services that support musical scholarship and librarianship adapt quickly enough to meet these challenges? Services like RILM depend on national initiatives, research strength and local endeavour, yet necessarily still largely rely on the model of researchers taking responsibility for their own submissions and abstracts and professional societies taking proactive action. This largely assumes scholars have a commitment to a single music discipline. But what happens when the musical scholarly community becomes as dispersed and diverse as it has become in Australia? What happens when that scholarship is produced by people, like me, operating outside the academy, who have no research funding obligations or incentives to ensure we send abstracts to services like RILM? My papers are published directly onto the National Library website and are found and accessed frequently, partly because of the way that the Library exposes its data to Google.

Australia is, though, fortunate to have a history of a cooperative national approach and strategy for bibliography and information management and access, under the leadership of the National Library and in partnership with institutions around the nation. What new opportunities might this present to expose, export, harvest, map and search information seamlessly across databases without requiring individuals to submit their own abstracts to a specific music service? Could we develop a tool for music scholars to expose and syndicate their research outcomes to a myriad of repositories, aggregators and reference sources to ensure maximum use and access across different fields? How can our libraries, universities and agencies like RILM best collaborate to leverage off international innovations to better support digital preservation and permanent access to changing musical research output?

While the contexts, content and challenges I have spoken about are local and specific to Australia, it is my contention that these issues need to be addressed collaboratively and globally. A big picture, multiple-strategy, collaborative approach will be needed if we aim to cover the breadth of music research output in multiple forms, formats and across arenas, boundaries and practices into the future. As we have done in the past, our combined efforts have created international solutions to new challenges. Music, after all, is at the cutting edge of new paradigms in knowledge creation, information and retrieval of non-textual data: we must apply the same creative endeavour to our musical sources and literature.

— MEMBERS' NEWS —

The Australian Academy of the Humanities announced 24 new Fellows and Honorary Fellows for 2010, among whom is **Robyn Holmes**. Honorary Fellows are elected in recognition of their significant and long-term contribution to the humanities in Australia either at home or abroad. Robyn Holmes' citation reads as follows:

"Robyn Holmes is Curator of Music and Head of the Music and Dance Branch at the National Library of Australia. She also holds the positions of Deputy Chair of the Music Council of Australia and President of the International Association of Music Libraries and Archives. She has played a major role in envisaging and directing one of the most significant developments in the preservation and propagation of Australian music, the online service Music Australia. She has also taken scholarship from the confines of musicological academy to the public arena in numerous talks, conferences, performances and publications."

Margaret Kartomi has been invited by the President of the Prussian Cultural Heritage Foundation and the Director-General of Berlin State Museums to join the Advisory Board for the presentation of non-European collections in the Humboldt-Forum in Berlin, advising the Ethnological Museum and the Museum of Asiatic Art in particular.

Paul Watt has been awarded an Alfred A. and Blanche W. Knopf Fellowship at the Harry Ransom Center, University of Texas at Austin, 2010–2011. The Fellowship will enable Paul to undertake the final stages of his research on a book project entitled *Ernest Newman: An Intellectual Biography*.

Paul was also awarded £500 by the *Music & Letters Trust* (UK) to aid his research into the musical life of Alexandra Palace in the late nineteenth century.

Joseph Jordania was recipient of the Fumio Koizumi Prize for 2009, the first Australian ethnomusicologist to receive the award, "in recognition of his contribution to the systematic analysis of folk polyphony of the world, proposing a new model of the origins of traditional choral singing in the broad context of human evolution", as advanced in his 2006 book, *Who Asked the First Question? The Origins of Human Choral Singing, Intelligence, Language and Speech* (Tbilisi, Logos).

Previous recipients of the Fumio Koizumi Prize include John Blacking, Bruno Nettl and Jean-Jacques Nattiez.

Joseph Jordania was born in Georgia and holds PhDs in musicology and ethnomusicology from Tbilisi State University, where he worked as a professor until 1995. He has worked at Melbourne University since 1999 where he is an Honorary Research Fellow at the Faculty of Music, and is also Head of the International Committee for the International Research Centre for Traditional Polyphony, Tbilisi, Georgia.

A summarised article by Joseph Jordania on a related topic follows. References have been omitted for reasons of space.

TIMES TO FIGHT AND TIMES TO RELAX:

SINGING AND HUMMING AT THE BEGINNINGS OF HUMAN EVOLUTIONARY HISTORY

Joseph Jordania, University of Melbourne

Abstract

This article discusses the function of music in human evolution and suggests that music initially had a binary form of expression, serving several important adaptive functions of physical survival. These two main forms of expressions were:

1. Loud and rhythmically-precise organized singing, coupled with threatening body movements, loud drumming and stone throwing. This form was a key factor for (a) defending hominids from predators, (b) providing them with protein-rich food via aggressive scavenging, and (c) strengthening bonds between the group members;
2. Soft and gentle humming, which was a key factor to allow hominids (a) to maintain contact within group, (b) to watch out for predators, and (c) to relax.

After the long period of neglect, the scholarly body of works on the evolutionary origins of music is experiencing a rapid and fruitful growth. This process started with the appearance of the collection of articles "The Origins of Music" (Wallin, Merker, Brown 2000) and many publications followed. This article reviews the main existing hypotheses on the evolutionary origins of music, put forward by scholars of various generations: Spencer, 1857, Charles Darwin, 1871, Richard Wallaschek, 1891, Otto Jespersen, 1895, Ernst Newman, 1905, Carl Stumpf, 1911, 1943, Carl Bucher, 1919, Siegfried Nadel, 1930, Curt Sachs, 1943, Miron Kharlap, 1972, John Blacking, 1973, Roger Wescott, 1973, Ivan Fonagy, 1981, Juan Roederer, 1984, Bruce Richmann, 1993, John Barrow, 1996, Dan Sperber, 1996, Steven Pinker, 1997, Nathan Kogan, 1996, Geoffrey Miller, 2000, Steven Brown, 2000, 2003, Bjorn Merker, 2000, Robin Dunbar, 1996, 2004, Ellen Dysannayake, 2000, Francua-Bernard Masche, 2000, William Benzon, 2001, Edward Hagen and Gregory Bryant, 2003, Steven Mithen, 2005, Timothy Justus and Geoffrey Hatsler, 2005, Josh McDermott and Marc Hauser, 2003, 2005, Bruno Nettl, 2005, Victor Grauer, 2006, 2007, and Tecumseh Fitch, 2006.

The author propose firstly comparison of the musical behavior of humans and singing animal species to determined whether there are any features that apply specifically to human musical behavior alone.

A few of such unique features are discussed in the article (some of them for the first time).

Humans are the only singing species on our planet that live on the ground. All the singing species known today (avian and humming birds, parrots, whales and dolphins, bats, sea lions and seals, to name some) live in the trees, or in the water. This unique feature of human singing behavior has never been discussed before, and the author suggests that this could be the crucial factor in determining the origins of human musicality.

In order to explain this fact, the author looks at the differences in living conditions on the trees and on the ground. The biggest difference is the **predator threat in the trees and on the ground**. Trees allow different animal species with different body sizes to live at different heights from the ground, according to their weight. Lighter animals can live higher, on thinner branches of the trees, avoiding contact with bigger (and heavier) predators.

Unlike trees, living on the ground does not allow such differentiation of the living space for the animals according to their body weight, so all the ground animals, from small rabbits to much larger leopards, lions and huge elephants spend all their lives on the same "ground level".

This puts enormous survival pressure on singing behavior of the species living on the ground. It is widely known that singing (and generally loud vocalizations) is very dangerous for animals, as singers are revealing their whereabouts to all potential predators. Unlike ground living species, tree living species do not have to worry about being heard, as most of the predators cannot reach them anyway. Only when the tree-living singing species go down to the ground do they become vulnerable to the attacks of the ground predators. An important fact that confirms this idea is that virtually all birds that spend the day singing and freely communicating with each other in the trees will stop making sounds when they come to the ground.

The author suggests that this difference between the living conditions in the trees and on the ground must be the reason why, of the more 5400 singing species that populate our planet, most live in trees, a few live in water, and only one species (*Homo sapiens*) lives on the ground.

In a recent publication (Jordania, 2006, 2007) the author suggested that early hominids started using **loud rhythmic singing/shouting, accompanied by vigorous threatening body movements and object throwing to defend themselves from predators**. Loud screaming, threatening movements, drumming and object throwing are well-known among African apes when they are confronted with deadly predators or competitors. The power of loud group vocalization is widely known from cases where a large group of unarmed shouting humans can scare away a hungry man-eating tiger from its prey, or when a shouting human group can drive large and dangerous animals towards the intended place.

Tomas Geissmann, following the model of behavior of apes in critical situations, wrote about the possibility of the origins of human singing as a means to scare away aggressors and competitors (Geissmann, 2000), and Bruno Nettl also mentioned the same possibility (Nettl, 2005:265).

Human musical behavior includes another well-known element, unknown among other singing species – **the presence of the precise rhythm**. Rhythmic unity brought a few new important features into human defensive singing and made it much more efficient: (1) loud singing/shouting is physically louder if it is precisely organized rhythmically; (2) rhythmically well-organized group vocalizations send a strong message to the predator (aggressor, competitor) about the unity and determination of the group to fight; and (3) doing repetitive physical actions in a big group in precise rhythmic unity (working, marching) is an extremely effective way to create a strong bond between the members of a human group. For example, long hours of military drill have proven to be the best way to transform a group of new recruits into a well-bonded and determined group of soldiers (McNeill, 1995). Contemporary study of the use of music by the USA military personnel in Iraq also revealed the tremendous power of loud rhythmic music in preparing soldiers for the combat operation (Pieslak, 2009).

An important addition to the "audio-visual" defense must have been the throwing of various objects at the predator (if the rhythmic shouting/singing could not stop their aggression). Works of William Calvin (1982, 1993) are of special importance in this regard, although Calvin mostly studied object throwing as a means of hunting, mostly neglecting the defensive potential of throwing in hominid prehistory.

With the use of rhythmically-unified loud singing, threatening body movements and object throwing, our hominid ancestors could **obtain protein-rich food** as well. The idea of early hominids being mostly scavengers initially came from Louis Binford (1986) and is accepted by many today. The notion of "confrontational scavenging" (Blumenshine, 1986) fits very well with the reconstructed behavior of early hominids.

This method of audio and visual intimidation (including object throwing) brings another important element to an understanding of early hominid behavior and even morphology. This was the **non-contact method of defense and attack**. This new revolutionary method of confrontation can explain some of the well-known morphological changes during the millions of the years of human evolution (such as the decrease of the size and number of hominid teeth, or obtaining a gentle, sensitive and hairless skin).

The second part of the article "Times to relax" looks at the evolutionary role of universal and neglected human vocal behavior – humming. The author suggest that human humming was the equivalent of the so called "contact calls" of social animals (Macedonia, 1986, Oda, 1996).

Although contact calls might seem to be a haphazard audio result of the big social group being together, they fulfill few important functions:

1. when members of the group hear these contact calls, they are assured that they are among kin and that there is no predator threat at the moment;
2. if any of the members of the animal social group notice anything dangerous in the environment, they stop making the contact calls, stay motionless and start scanning the surroundings. Other members of the group quickly follow suit and soon the whole group is silent, scanning the surroundings in suspicion. After some time, if the animals decide the alarm was false, they resume their activity (for example, feeding) and the low relaxing "humming" sound comes back.

Therefore, it is **silence** that is perceived as a **danger signal** by social animals. In the same way, the presence of "watchmen's songs" among some bird species also demonstrates that it is silence that signals danger for social species. Therefore, the ostensibly insignificant and haphazard sounds of contact calls (or humming among humans) play an important role for the group, carrying the relaxing message "everything is all right."

There is overwhelming evidence that humming among contemporary humans is the expression of well-being, comfort, enjoyment, agreement. There are people who hum during most of their activities, some hum only sometimes, and others only “sing in their heads” because of social etiquette.

The author suggests that humming is not a recent or haphazard vocal behavior among humans. It has rather been accompanying the social life of our distant ancestors for many millions of the years, allowing them to maintain contact, to relax and to watch out for predators. The “vocal grooming” hypotheses suggested by Leslie Aiello and Robin Dunbar (1993) fits extremely well with this suggestion of the role of gentle group humming for early hominid groups.

Lullabies, one of the truly universal musical genres, could be the remnant of the ancient hummed expression of safety and relaxation. The genetic character of lullabies has been suggested by Josh McDermott and Mark Hauser (2003, 2005).

Besides expressing positive feelings and relaxation, humming and singing can help a person in physical or emotional stress to alleviate negative feelings and to recover. A few of such cases are discussed in the article. Healing songs are another universal (or near-universal) human musical genre. Musical therapy has a direct link to the comforting and re-assuring power of music coming from our prehistory. An interesting case of a person who can stop her own panic attacks with the help of singing is discussed. The well-known English saying “whistling in the dark” is also discussed, as it is based on the widely held belief that whistling or singing in a scary situation (in darkness, in the forest, etc) could help a lone traveler.

As time passes, there is an increasing amount of so-called background music around us. Today we hear music not only at the concerts, major social events or celebrations, but also at plenty of everyday situations: while shopping, in cars, train, buses and airplanes, at political rallies, sporting events, in elevators, etc. Some complain that hearing music in such places, where people do not really listen to the music, is a sign of decline in musical taste. The author suggests that this kind of highbrow attitude towards music is not historically justified, as music might have started to help our ancestors in very practical ways: to defend themselves from predators, to get protein-rich food, to watch out for predators or to relax. Listening to music for the pleasure (particularly at concerts) is a much later phenomenon. In this context the infamous “background music” is the evolutionary continuation of the ancient human habit of humming, and it has the worthwhile purpose of helping humans to feel better, to have a more positive attitude, or to fight the fright of small spaces in the elevators.

At the end of the article author discusses one of the best known adaptive functions of music – sexual attraction of the opposite sex. He suggests that this function seems to be secondary to the other functions of music (defense, obtaining food, relaxing) discussed in this article. Two important features of human music point to this: (1) among most of the singing species that use music to attract the opposite sex, only one sex (usually males) sings, and (2) singing among competing males is understandably solo. In human music, both men and women sing, and singing in groups with precise rhythmic coordination is common. These facts point to the importance of the role of **cooperation** (not **competition**) in the origins of human musical behavior.

For his recently published book *The Last Biwa Singer* (Ithaca, NY: Cornell East Asia Series, 2009), Associate Professor **Hugh de Ferranti** was co-recipient of the prestigious Tanabe Hisao Award. The prize is given annually by Japan's Toyo Ongaku Gakkai (Society for Research in Asiatic Music) for a research monograph in music history and/or ethnomusicology. The award has never before been given for a book in English.

Towards a Twenty-First-Century Feminist Politics of Music

Sally Macarthur, University of Western Sydney, Australia

Towards a Twenty-First Century Feminist Politics of Music opens up a new way of thinking about the absence of women's music. It does not aim to find ‘a solution’ in a liberal feminist sense, but to discover new potentialities, new possibilities for thought and action. Sally Macarthur encourages us, with the assistance of Deleuze, and feminist-Deleuzian work, to begin the important work of imagining what else might be possible, not in order to provide answers but to open up the as yet unknown. The power of thought – or what Deleuze calls the ‘virtual’ - opens up new possibilities. Macarthur suggests that the future for women's ‘new’ music is not tied to the predictable and known but to futures beyond the already-known. Previous research concludes that women's music is virtually absent from the concert hall, and yet fails to find a way of changing this situation. Macarthur finds that the flaw in the recommendations flowing from past research is that it envisages the future from the standpoint of the present, and it relies on a set of pre-determined goals. It thus replicates the present reality, so reinforcing rather than changing the status quo. Macarthur challenges this thinking, and argues that this repetitive way of thinking is stuck in the present, unable to move forward. This book sets out to develop a new conception of subjectivity that sows the seeds of a twenty-first century affirmative, feminist politics of music.

“Sally Macarthur's current, ground-breaking research provides a timely, renewed approach to addressing an ongoing ‘problem’—namely, feminism and (art-)music. Her work goes a substantial way towards filling the gap that has occurred in this first decade of the twenty-first century, both in research on women's music and also in the best ways into that research—ways that transcend the cul-de-sac in which traditional feminist musicological models have resulted.” – Linda Kouvaras, University of Melbourne, Australia

“This book makes a significant contribution to the field of contemporary music. It is innovative, challenging and highly readable. Its major contribution is to open up a new way of thinking about the absence of women's music in the concert halls. It does not aim for a ‘quantitative’ solution where numbers of women composers equals that of men, but to discover new potentialities, new possibilities for thought and action. It is a moving and important conceptual study that has the potential to make a difference.” – Bronwyn Davies, University of Melbourne, Australia

Ashgate Publishers, 206 pages, hardback. ISBN 978-1-4094-0982-3, also available as an e-book. www.ashgate.com.

Melodrama Technique: The Melodrama Writing of Ludwig van Beethoven

Daniela Kaleva, University of South Australia

This is one of the few books in English on the subject of melodrama technique. Melodrama integrates speech, music, acting and stage or visual effects, and has specific dramatic, musical and visual characteristics. It has been used in ritual and theatre since antiquity, and has been the compositional basis of entire genres. This book investigates the historical development of the technique up to the 1950s and discusses the eighteenth-century French and German melodrama models, and the respective melodrama writing styles associated with them. This forms the basis for macro- and microanalysis of Ludwig van Beethoven's melodramas in *Leonore* (1805 and 1806, Vienna), *Fidelio* (1814, Vienna), *Egmont* (comp. 1809/10, premiere 1810), *Leonore Prohaska* (1815), *König Stephan* (1811, premiere 1812) and *Die Ruinen von Athen* (1811, premiere 1812); the latter revised in 1822 as *Die Weihe des Hauses*. This analytical approach to melodrama as a section or scene in opera or incidental music can be applied to melodrama passages in all genres and will benefit performers, composers, scholars with interdisciplinary interests, and music, drama and film specialists.

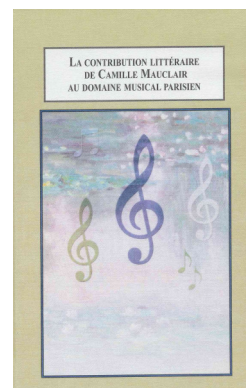
VDM Verlag Dr. Mueller 188 pages, paperback. ISBN 9783639349412; ISBN 3639349415.

<https://www.morebooks.de/store/gb/book/melodrama-technique/isbn/978-3-639-34941-2>.

Rosemary Yeoland has recently released: *La Contribution littéraire de Camille Mauclair au domaine musical parisien (In French)* Edwin Mellen Press, New York 2008 331 pages. ISBN-13: 978-0-7734-4860-5; ISBN-10 0-7734-4860-8.

<http://www.mellenpress.com/mellenpress.cfm?bookid=7616&pc=9>

The monograph examines how the French *homme de lettres*, Camille Mauclair (1872-1945) made a significant contribution to the musical education of the Parisian public at the end of the nineteenth century. It is the only text to date that explores in depth Camille Mauclair's relationship to music and highlights the process by which his musical aesthetic was shaped by both symbolist ideals and ideas based on beliefs expounded by Schopenhauer, Wagner and Bergson. Along with demonstrating the musicality which emerges in his fiction and is consolidated in his texts on music, the book also emphasises his international spirit with relation to his broad appreciation of European music.



Elaine Keillor has released a new CD on the Carleton Sound label: ***To Music - Canadian Song Cycles***



Nine song cycles written by Canadian composers, Healey Willan, Gena Branscombe, Edward Manning, Robert Fleming, John Weinzwieg, Jeanne Landry, Euphrosyne Keefer, Patrick Cardy, and Deirdre Piper, during the 20th century. Premiere recordings made with financial assistance from the City of Ottawa. Soprano Wanda Procyshyn is admired and praised for her vocal versatility, her interpretative and dramatic gifts, and her outstanding ensemble work. She is an accomplished performer of music spanning the baroque to the present. Wanda has performed at the Ottawa Chamber Music Festival, the Boston Early Music Festival, the International Festival of Baroque Music in Lamèque, the Carmel Bach Festival, the Aldeburgh Festival and the Elora Festival.

Elaine Keillor, Distinguished Research Professor Emerita, Carleton University, received her ARCT in piano performance with all theoretical requirements completed at the age of ten. She has performed solo recitals and concertos with orchestras throughout North America and Europe. After receiving her PhD in musicology from the University of Toronto, she continued to perform, by largely presenting hitherto neglected repertoire, particularly compositions by women composers and those written in Canada. Highly praised for her programming and performance, Keillor appears on eighteen CDs to date.

In 2009 the Canadian Music Centre named her one of 50 Ambassadors for Canadian music. Available from the Canadian Music Centre: www.musiccentre.ca; Indie Pool's Retail and world-wide Digital Distribution: www.indiepool.ca. Consult www.carleton.ca/carletonsound/ for further information.