

Newsletter

of the



Musicological
SOCIETY OF AUSTRALIA

www.msa.org.au

No. 73 December 2011



Newsletter

No. 73 December 2011 ISSN 0155-0543

GPO Box 2404 Canberra ACT 2601

Website: www.msa.org.au

E-mail: secretary@msa.org.au

National Committee 2011–2012

President: Aaron Corn (ACT)

Secretary: Ruth Martin (ACT)

Treasurer: Jonathan Powles (ACT)

Past President: Jane Davidson (WA)

Ex officio IMS: Jane Hardie (Vic)
Ex officio ICTM: Linda Barwick (Syd)
Ex officio NZMS: Inge Van Rij

Membership Secretary

Lee Anne Proberts (ACT)

E-mail: membership@msa.org.au

Committee Members

Steve Dillon (Qld)

Dorottya Fabian (Syd)

Sandra Garrido (Student Representative)

Linda Kouvaras (Vic)

Anne-Marie Forbes (Tas)

David Larkin (Syd)

Alan Maddox (Syd)

Editor, Musicology Australia

Paul Watt

School of Music—Conservatorium

Building 68, Monash University

VIC 3800

E-mail: editor@msa.org.au

Website Managers

Philip Wheatland, Greg Dikmans

E-mail: webmanager@msa.org.au

Thesis Register Manager

Stephanie Rocke

Email: info@musicresearchanz.com

CONTENTS

AGM and Reports

Draft Minutes.....	3
President's Report.....	6
Treasurer's Report	7
Membership Secretary's Report	8
Editor's Report for <i>Musicology Australia</i>	9
Newsletter Editor's Report	9
Thesis Registrar's Report	10
Awards Committee Chair Report	10
IMS Report	12
Gender and Sexuality Forum Report	13

Chapter Reports

Hunter	14
Northern NSW	14
Queensland	15
South Australia	15
Sydney	16
Tasmania	16
Victoria	17
Western Australia	17

Conference Reports

MSA/ICME Conference 2011	18
"Power of Music" Conference Programme	22
A Conference Photo Documentary	27

Deadline for Newsletter contributions

For No. 74, December 2012 issue:

FRIDAY, 14 DECEMBER 2012

Editor, Newsletter

John A. Phillips

1209 Lower North East Road

Highbury SA 5089

Tel./Fax: (08) 8395 5332

E-mail: newsletter@msa.org.au

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

MUSICOLOGICAL SOCIETY OF AUSTRALIA

— ANNUAL GENERAL MEETING —

DRAFT MINUTES

Saturday 3 December 2011, 4.00-5.00pm
The Fox Lecture Theatre, Arts Building, The University of Western Australia



The 2011 MA AGM

Tabled

President and Secretary's Report
Treasurer's Report
Membership Secretary's Report
Journal Editor's Report
Newsletter Editor's Report
Thesis Register Manager's Report
Award's Committee Chair's Report
IMS Report
Gender and Sexuality Forum Report
Hunter Chapter Report
Northern New South Wales
Queensland Chapter Report
South Australia Chapter Report
Sydney Chapter Report
Tasmania Chapter Report
Victoria Chapter Report
Western Australia Chapter Report

Meeting declared open: 4.05pm

1. Attendance and Apologies

1.1. In Attendance (49)

Jane Davidson (President, in the Chair), Jonathan McIntosh (Secretary), Robert Faulkner (Treasurer), Esmeralda Rocha (Membership Secretary), Anne-Marie Forbes, Carolyn Philpott, Janice Stockigt, Samantha Owens, David Tunley, Daniela Kaleva, Arya Bastaninezhad, Eva-Marie Middleton, Georg Corall, Steve Dillon, Karen Elizabeth Schrieber, David Larkin, Paul Watt, Sue Cole, Sarah Butler, Samantha Dieckmann, Daniel Bangert, John Meyer, Marian Nelson, Helen Dell, Prudence Dunstone, Craig De Wilde, Jennie Shaw, Julia Szuster, Jonathan Paget, Zubin Kanga, Roger Dean, Laura Bishop, Reuben Brown, Shaun Ng, Robin Ryan, Mary Broughton, Patricia Alessi, Joanna Drimatis, Anthea Skinner, Katelyn Barney, Kirsty Gillespie, Julie Rickwood, Aaron Corn, Susan Buchan, Yvonne Leung, James Wierzbicki, Rachel Orzech, Rebecka Plueckhahn, Malgorzata Sierszenska-Leraczyk

1.2. Apologies

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

Cathy Aggett, Brydie-Leigh Bartleet, Genevieve Campbell, Peter Campbell, Denis Collins, Catherine Grant, Rosalind Halton, Margaret Kartomi, Sandra Kirkwood, Steven Knopoff, Kathleen Nelson, Rosemary Richards, Victoria Rogers, Aline Scott-Maxwell, Naomi von Senff, Robert Stove

2. Minutes of the 2010 AGM

Correction to the draft minutes: Denis Collins attended the 2010 AGM but his attendance was not recorded. **Moved** Anne-Marie Forbes, **Seconded** Paul Watt: **That the 2010 minutes be accepted. Carried.**

3. Business Arising from the Minutes

3.1. Constitutional Amendments

Jane Davidson told members that a special general meeting had taken place on 18 November 2011 to make 20 amendments to the society's constitution. The updated constitution is available on the MSA website. **Moved** Steve Dillon, **Seconded** Karen Elizabeth Schrieber: **That amendments to the MSA constitution be accepted. Carried.**

3.2. MSA Website and Online Payment

Jane Davidson noted that the new CMS MSA website went 'live' in July 2011. The incoming 2012-2013 National Executive will set up online membership payment via the website.

3.3. Affiliation with New Zealand Musicological Society

Jane Davidson informed the meeting that the MSA is now formally affiliated with NZMS. As part of the affiliation, MSA will subscribe to MSNZ and vice versa. A NZMS representative will also have an ex officio position on the MSA National Committee.

4. Society Reports

4.1. President and Secretary's Report

Jane Davidson and Jonathan McIntosh spoke to their tabled report (p. 6).

Moved Julie Rickwood, **Seconded** Jonathan McIntosh: **That the President and Secretary's Report be accepted. Carried.**

4.2. Treasurer's Report

Robert Faulkner spoke to his tabled report (p. 7), noting that MSA had finished the year in a healthy overall financial state but with an operating deficit for the financial year 2010-11 of approximately \$6500. He explained that two factors contributed to this: 1) MSA's undertaking to increase student travel grants to the 2010 conference in Dunedin and the 2011 conference in Perth, and 2) that, due to errors re institutional subscriptions for *Musicology Australia*, MSA did not receive royalties from Taylor & Francis. **Moved** Jenny Shaw, **Seconded** Patricia Alessi: **That the Treasurer's Report be accepted. Carried.**

4.3. Membership Secretary's Report

Esmeralda Rocha (Membership Secretary) spoke to her tabled report (p. 8), providing updated membership numbers. MSA has 257 members, compared with 206 in December 2010, 196 in December 2009, 243 in December 2008, and 163 in 2007. Of the current members, 133 are ordinary (i.e. full-wage) members, 105 are students, 5 are emeritus members, 8 are life-members, and 6 are non-financial members (including 3 honorary members). Of the society's 145 new members this year, 75 are students, 69 are Ordinary members and 1 is Honorary. Esmeralda encouraged members to renew membership by 1 July deadline each year. **Moved** Stephanie Roche, **Seconded** Sue Cole: **That the Membership Secretary's Report be accepted. Carried.**

4.4. Journal Editor's Report

Paul Watt (Journal Editor) spoke to his tabled report (p. 9). **Moved** Esmeralda Rocha, **Seconded** Anthea Skinner: **That the Journal Editor's Report be accepted. Carried.**

4.5. Newsletter's Editor's Report

John Phillips (Newsletter Editor) spoke to this tabled report (p. 9). **Moved** Sue Cole, **Seconded** Esmeralda Rocha: **That the Newsletter Editor's Report be accepted. Carried.**

4.6. Thesis Register Manager's Report

Stephanie Roche (Thesis Register Manager) spoke to her tabled report (p. 10). **Moved** Karen Elizabeth Schrieber, **Seconded** Steve Dillon Esmeralda Rocha: **That the Thesis Register Manager's Report be accepted. Carried.**

4.7. Award's Committee Chair's Report

John Phillips spoke to his tabled report (p. 10). He noted that MSA provided 56 travel grants/bursaries for the 2011 conference. The student prize was awarded to Rachel Orzech, Masters candidate at Melbourne University. The Don and Joan Squire Award for Voluntary Services to Musicology was awarded to Stephen Wild. Stephen Wild was unable to attend the meeting; Aaron Corn accepted the award on his behalf.

Moved Esmeralda Rocha, **Seconded** David Larkin: **That the Award's Committee Chair's Report be accepted. Carried.**

4.8. IMS Report

In the absence of Margaret Kartomi (MSA IMS Representative – ex officio), Jane Davidson spoke to the tabled report (p. 12). Jane reminded members that IMS is to consider Melbourne to hold the 2017 IMS Congress. She also encouraged MSA members to join the IMS. **Moved** Patricia Alessi, **Seconded** John Phillips: **That the Award's Committee Chair's Report be accepted. Carried.**

4.9. Reports from the MSA Forums

Jane Davidson noted that the Music and Technology forum did not run this year.

4.9.1. Indigenous Think Tank

Katelyn Barney spoke to the meeting stating that the Indigenous Think Tank, which was co-organised with Aaron Corn, had had a fruitful meeting as part of the conference.

4.9.2. Gender and Sexuality Forum

John Phillips spoke to his tabled report (p. 13) and informed the meeting that 20 people attended the forum. **Moved**, Patricia Alessi, **Seconded** Julie Rickwood: **That the Gender and Sexuality Forum Report be accepted. Carried.**

4.10 Chapter Reports

Jane Davidson spoke to the Hunter, Northern New South Wales, Queensland, South Australia, Sydney, Tasmania, Victoria and Western Australia Chapter Reports (p. 14).

Moved Jenny Shaw, **Seconded** Steve Dillon: **That the Chapter Reports be accepted. Carried.**

5. Deductive Gift Recipient (DGR) Status

Robert Faulkner provided a brief overview of the society's previous unsuccessful applications for DGR Status. At the 2010 AGM, members approved a motion permitting the Executive to seek legal advice re changes the MSA Constitution that would lead to the granting of DGR status. Engaging the services of a lawyer to assist with this task would have been a costly process. As a result, the Executive is seeking pro bono services from the Australian Business Arts Foundation (ABAF). ABAF is still seeking a lawyer to investigate DGR status for the MSA. What has become apparent, however, is that the MSA ABN is registered not in Canberra – where company returns are lodged each year – but in South Australia. Therefore, before work can begin to determine whether or not MSA qualifies for DGR status, the incoming Executive will have to determine where MSA is to be registered.

Discussion:

- Steve Dillon questioned the need for MSA to achieve DGR status. Robert Faulkner replied that several individual swish to donate money to MSA but wish to do so under the auspices of DGR status.
- Jonathan Paget enquired whether it might be best to create a separate organisation to get around the issue of DGR status. Robert Faulkner stated that conduit arrangements between MSA and a separate organisation could still present problems to the society achieving DGR status.
- Roger Dean noted that MSA should complete a company return and not a tax return. Robert Faulkner noted that this was correct.

6.1. National Conferences

6.1. 2012 Conference (AN, Canberra)

Aaron Corn spoke to meeting re the 2012 MSA conference to be held at the Australian National University, Canberra. The conference will take place in September with exact dates and a conference theme yet to be decided.

6.2. 2013 and 2014 Conference

Jane Davidson encouraged interested MSA Chapters to consider volunteering to host the 2013 and 2014 MSA conferences.

7. General Business

7.1. ICTM-ANZ

Kirsty Gillespie spoke to the meeting re the International Council for Traditional Music (ICTM) Australia-New Zealand Chapter (ICTM-ANZ). Jonathan McIntosh has agreed to serve a second two-year term as the MSA representative on ICTM-ANZ.

8. Election of National Committee and National Executive

No nominations were received for the positions of the National Executive. Under Article 5.1c of the MSA constitution, the Secretary – in consultation with the President – approached MSA members working at the ANU, Canberra, to take on the MSA National Executive for an initial two-year period (2012-2013). The following individuals have agreed to serve on the National Executive:

National Executive

President: Aaron Corn

Secretary: Ruth Lee Martin

Treasurer: Jonathan Powles

Membership Secretary: Lee Ann Proberts

Due to insufficient nominations there was no need to hold an election for members of the National Committee.

National Committee

Jane Davidson (MSA Immediate Past President – ex-officio)

Steve Dillon

Dorottya Fabian

Sandra Garrido (Student Representative)

Jane Hardie (MSA IMS Representative – ex-officio)

Linda Kouvaras

Anne-Marie Forbes

David Larkin

Alan Maddox

Inge van Rij (New Zealand Musicological Society Representative – ex officio)

9. Motions of Appreciation

Jane Davidson thanked fellow Executive members Jonathan McIntosh (Secretary), Robert Faulkner (Treasurer) and Esmeralda Rocha (Membership Secretary); National Committee members who are stepping down after two years of service – Danielle Bentley (Student Representative), Peter Campbell, Sue Cole, Margaret Kartomi (MSA IMS Representative),

Kathleen Nelson, Huib Schippers (MSA Past President) and Paul Watt; members who are continuing to serve on the National Committee – Dorottya Fabian and Anne-Marie Forbes; Paul Watt for his work on the journal *Musicology Australia* and Rebecca Bryson from Taylor & Francis; Philip Wheatland and Greg Dikmans for their work on the MSA website; Stephanie Rocke for her work on the Thesis Register; John Phillips for his work on the Awards Sub-Committee, Society Newsletter and Gender and Sexuality Forum; Katelyn Barney and Aaron Corn for their work re the Indigenous Think Tank. Finally, Jane acknowledged Kaye Hill (2011 MSA Conference Organiser) and the conference committee members from the MSA WA Chapter for a successful MSA/ICME conference

Aaron Corn thanked Jane Davidson and the Executive for their service to the society.

10. Any Other Business

10.1. McCredie Medal

David Tunley informed the meeting that the McCredie Medal will next be awarded in 2012. The Medal is awarded to the best dissertation in musicology. Details about the award are available at <http://www.humanities.org.au/Grants/McCredieMusicologicalAward.aspx>

10.2. Request from Roger Dean

Roger Dean encouraged MSA to develop stronger links with the Music Council of Australia and to consider launching an open-access, online journal. Steve Dillon said that he would be happy to work with Roger on these points. Paul Watt informed the meeting that the European Union will mandate that publishers to make publications available online.

10.3. Thanks to members of the MSA Awards Committee

John Phillips thanked Craig De Wilde, Jenny Shaw, Paul Watt, Kirsty Gillespie, Katelyn Barney, Mary Broughton and Jonathan McIntosh for their work in the MSA Awards Committee.

Meeting declared closed: 5.05pm



PRESIDENT AND SECRETARY'S REPORT 2011

We are pleased to end our terms as MSA President and Secretary with a report that outlines some notable highlights in the development of the MSA. We can report on a number of tasks accomplished and some matters that we will be passing on to our successors.

MSA Administration

The MSA National Executive has met regularly to discuss and work through a range of tasks. Similarly, the MSA National Committee has communicated about a number of issues via email.

Constitutional Amendments

On Friday 18 November 2011 a Special General Meeting was held at The University of Western Australia to vote on twenty amendments to the Constitution of the Society. These amendments were necessary to: 1) facilitate the efficient operation of the MSA in terms of membership categories; 2) introduce a three-year membership option (with a slight discount) for ordinary and emeritus members; 3) streamline and clarify the duties of the Secretary, Treasurer and Membership Secretary; 4) allow AGMs to be held within six months of the previous financial year; 5) increase the length of term the elected National Executive may serve; and 6) formalize an affiliation with Musicological Society of New Zealand, building on the joint conference in 2010. A total of 13 votes were cast, and each amendment received a majority vote. As a result the constitution was amended and the updated version has been placed on the MSA website.

MSA Website and Online Membership Payment

In June 2011, the new Content Management System (CMS) of the MSA website went live, with the website still hosted by The Australian National University. In collaboration with the National Executive, website designer Greg Dikmans has improved the structure and navigation of the website. Philip Wheatland has generously volunteered to continue to update content for the current MSA website. We would like to thank both Greg and Philip for their work. The task of enabling MSA chapter representatives to update their own content on the website, as well as online membership payment will be addressed by the incoming National Executive.

MSA Position Statement

Following approval at the 2010 AGM, the MSA now has a Position Statement. After lively debate and consultation with MSA members, the document encompasses a broad scope of musicological research undertaken in Australia.

Musicology Australia

MSA continues to enjoy a very fruitful relationship with Taylor & Francis, the publishers of *Musicology Australia*. Taylor & Francis continue to process institutional subscriptions, with the MSA continuing to process individual memberships. We would like to thank the outgoing editor Paul Watt for his continuing work with the journal.

2011 Conference

The 34th National Conference of the Musicological Society of Australia held in conjunction with the 2nd International Conference on Music and Emotion, has been the biggest international music conference to be held in Australia for many years. In order to support emerging scholars, Jane Davidson secured a grant of \$10,000 from the Vice Chancellor of the University of Western Australia to enable a substantial number of scholars to attend the event. We would also like to thank the conference organisers Kaye Hill and Brian Dawson, as well as the members of the WA Chapter Organising Committee.

Upcoming Conferences

In 2012, the MSA National Conference will take place in Canberra at The Australian National University. Discussions on themes and dates are well advanced. The National Committee is currently seeking nominations for the 2013 and 2014 conferences.

Thanks

In the roles of President and Secretary over the last year, we have been ably assisted by our other colleagues on the National Executive: Robert Faulkner (Treasurer) and Esmeralda Rocha (Membership Secretary) and Patricia Alessi (Assistant Membership Secretary), as well as National Committee members: Danielle Bentley (Student Representative), Peter Campbell, Sue Cole, Dorottya Fabian, Anne-Marie Forbes, Margaret Kartomi (Ex-officio IMS representative), Kathleen Nelson, Huib Schippers (Ex-Officio Past President) and Paul Watt. We thank them for their support and assistance. We would also like to thank Greg Dikmans for his assistance with the CMS website, and Philip Wheatland for his willingness to continue as MSA webmaster. Special 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.

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

Jane Davidson, President
Jonathan McIntosh, Secretary
25 November 2011

TREASURER'S REPORT

For the year ending 30 June 2011

Treasurer's Report

THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC
ABN: 79 159 245 591
For the year ending 30 June 2011

Financial statements for the year ending 30th June 2011 report a deficit of \$6,673.63. Income was \$17,883.39 and expenditure \$24,557.02. This is a significant fall in figures from the previous two years and several contributing factors should be noted:

Expenditure

In consultation with the Chair of the MSA Awards Committee, the Executive significantly increased student travel grants for last year's conference in New Zealand and for this year's in Perth. We believe 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 very significant ways. Whilst this level of support is not sustainable in the long term, it has enabled conferences like those in Dunedin and Perth to attract exciting contributions from far larger numbers of emerging scholars than would otherwise have been likely.

All other expenditure has been kept to a minimum, although \$1,320 represent the first of two instalments for updating the MSA website.

Income

Even more significantly in terms of MSA's overall financial position, income from Taylor and Francis has been far lower than originally budgeted. It has emerged that information given to Taylor and Francis about institutional subscriptions upon which royalty agreements were originally agreed several years ago, was inaccurate. Not having passed the \$30,000 non-member revenue threshold for the journal, we have received no royalties for the year 2010. Income and expenses for the journal cancel each other out almost exactly. Projections from 2009/10 had indicated that we might have expected substantial income from this arrangement for the closing financial year. There is no reason to expect any significant change in this area of our finances for the immediate future.

Overall, the financial position of the society remains strong, but there is a need to make a comprehensive review of budget in the light of emerging experience regarding Musicology Australia, and of our everyday operations, in the light of greater opportunities for on-line payments.

I wish to thank and colleagues on the National Executive and Awards Committee for their support.

Robert Faulkner
Treasurer
25 November 2011

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

FINANCIAL STATEMENTS FOR THE YEAR ENDED 30th JUNE 2011 STATEMENT BY THE BOARD OF MANAGEMENT

The elected Committee of the Society has determined that the association is not a reporting entity and that this special purpose financial report has been prepared in accordance with the accounting policies shown in Note 1. In the opinion of the Committee, the financial statements herein present fairly the financial position of the Musicological Society of Australia Inc. as at the 30th June 2011 and its performance for the period ended on that date, in accordance with the basis of accounting as described in Note 1 of the Financial Statements. This statement is signed on behalf of the Committee by

Jane Davidson
President

Robert Faulkner
Treasurer

Jonathan McIntosh
Secretary

Dated this 25th day of November 2011

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30th JUNE 2011

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	2010/11	2009/10
ANZ Access Cheque Account	\$22,941.56	\$31,540.67
ANZ V2 High Interest Account	\$46,911.87	\$45,221.86
Life Membership Investment Account	\$8,932.54	\$8,697.08
ANZ Gift Fund	\$500.00	\$500.00
Total Assets	\$79,285.98	\$86,959.61
Operating Result: Surplus / (Deficit)	(\$6,673.63)	
Total Accumulated Funds	\$79,285.98	

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

Financial Statements for the Year Ended 30 June 2011

Independent Audit report to members

2009/10 Statement of Financial Performance

	2010/11	2009/10
Income		
Membership subscriptions	\$8,530.00	\$14,070.00
Journal Editorial Expenses	\$6,695.00	
Journal Royalties and other Inst. subscriptions	\$549.00	\$10,319.09
Conference repayment of seeding and distribution	\$0.00	\$0.00
Interest received	\$1,949.17	\$1,488.56
Other income	\$160.22	\$184.35
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	\$17,883.39	\$26,339.00
Expenses		
Advertising and promotion/Web Administration	\$1,320.00	\$188.85
Audit fees	\$0.00	\$0.00
Bank charges and merchant fees	\$676.58	\$1,318.50
Chapter distributions	\$2,440.00	\$0.00
Conference grants		\$658.20
Conference registrations	\$0.00	\$0.00
Journal	\$5,577.00	\$3,621.10
Journal Editor (Expenses)	\$1,376.19	\$0.00
Postage	\$935.66	\$2,835.25
Subscriptions (IMS)	\$399.69	\$0.00
Conference travel grants, awards and prize	\$11,591.90	\$6,106.50
Awards and prizes		\$500.00
Sundry expenses	\$240.00	\$2,149.00
Total expenses	\$24,557.02	\$17,377.40
Net surplus/(deficit)	(\$6,673.63)	\$8,961.60

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 2011.
- 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 unpresented 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 25/4/11

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

richardmather34@hotmail.com
Ph: (08) 9407 9797

Richard Mather

MEMBERSHIP SECRETARY'S REPORT 2011

As Table 1 illustrates, the MSA currently has 221 members, compared with 206 in December 2010, 196 in December 2009, 243 in December 2008, and 163 in 2007. 113 are ordinary (i.e. full-wage) members, 92 are students, 5 are emeritus members, and 11 are non-financial members (including 8 honorary life members). Of the society's 103 new members this year, 62 are students.

Table 1

Membership Type	Number
Emeritus	5
Honorary Life	8
Other Non-financial	3
Ordinary	113
Student Members	92
TOTAL	221

Table 2 gives a breakdown of each Chapter's membership. Chapter membership numbers have fluctuated; whilst some expanded significantly, others contracted markedly. There seems to be a trend towards 'congregational' membership (i.e. tertiary institutions tend either to have faculty and students who are members, or have few if any members).

Table 2

Chapter	Number of Members
ACT	10
Hunter	5
Northern NSW	5
Overseas	30
Queensland	11
South Australia	6
Sydney	51
Tasmania	9
Victoria	60
Western Australia	31
TOTAL	221

Taylor and Francis continue to take care of the MSA's institutional subscribers, and have again been wonderful partners in 2011. I would like to extend an especial thank you to Rebecca Bryson, our primary liaison at Routledge, who has been helpful and very understanding of the MSA's particular concerns.

The MSA has been increasingly tending towards digital means of communication, in an effort to be more eco-friendly and reduce costs. The termination of hardcopy renewal reminders has saved over \$600 this year. The executive is currently pursuing digital payment options, which will further streamline membership processes and reduce the financial and environment cost of membership. In 2011, the MSA began a process of updating many aspects of our membership communication system. The first is the MSA website, which has been updated in both form and content. Secondly, we have joined Facebook. This advent into social media is not intended to displace or replace other, more formal, means of communications; instead it is an informal, casual way in which members can share information directly with each other. The other major change has been our staggered migration away from our old mailing list to the GroupSpaces mailing list (<http://groupspaces.com/MSAmembers>). There have been some teething problems, particularly with the South Australian members, and I appreciated the alerts and feedback I received from members. There were many reasons for the migration: the need for a more modern and user-friendly system; the increased functionality that the GroupSpaces site offers, especially in allowing members to communicate to specific groups of people (chapters/interest groups); the ability for members to create a professional profile on site; and the ability for chapter committees to easily and accurately access their chapter's current membership profile and mailing list. The site will continue to be streamline over the next three months, when the old mailing system will be permanently disabled.

*Esmeralda Rocha
Membership Secretary
29 November 2011*

EDITOR'S REPORT FOR MUSICOLOGY AUSTRALIA 2011

One volume has been published and a special issue, 'Collaborations', will be published on 2 December 2011. The entire back issues will be digitized by Taylor & Francis by the end of the year. The journal continues to have a steady stream of submissions. This year, 17 articles have been submitted; at the time of writing (23 November), four articles have been accepted for publication, five have been rejected and six are undergoing peer review.

Next year, Dorottya Fabian will take over as Editor from me for a period of five years. Also at the time of writing, the Editorial Board is in the final stages of selecting new members (some current members have served out their term).

*Paul Watt
Editor
23 November 2011*

NEWSLETTER EDITOR'S REPORT 2011

I owe contributors and the society a sincere apology over the egregious lack of issue of the Newsletter over the last year and a half, by far the worst delay it has suffered during the period I have been editor (since 1998).

Release of a double issue of a largely complete 2010 MSA Newsletter was deferred into early 2011 by delays in receiving essential copy related to the Dunedin conference, then by a major life crisis that throughout much of this year has left me struggling to sustain my essential teaching and commercial writing duties. Things should improve from now on. The 2010 issue will be ready go online this month, the 2011 issue as early as the provision of copy allows, early next year.

*John A Phillips
Newsletter Editor
20 November 2011*

THESIS REGISTER REPORT

The Thesis Register currently contains 2829 records of music-related higher degrees including both completions and projects still in progress in Australia and New Zealand. The number of each type of degree completed and recorded in the Register for the years 2009 to 2011 are:

Type of Degree	2011	2010	2009
PhD	2	23	30
DCA		0	1
DFA	1	0	0
DMA	1	0	4
MA	1	6	12
MCA			3
MEd		1	4
MHSc			1
MMus	2	37	36
MMusTherapy		4	6
MPhil		3	6
MSc		1	0
MTheology			1
TOTAL	5	75	104

While some candidates advise completions directly to the Register, most are discovered through regular ongoing library catalogue searches. As there is often a significant delay in libraries including theses in their catalogues – sometimes up to three years, particularly when an embargo has been placed on the thesis – the above numbers should be considered as indicative only at this stage. The Thesis Register web pages continue to receive an average of 25 unique visitors each day, with approximately 5 visitors per day remaining for more than 1 minute.

The National Library conducted its annual archive of the website in September 2011.

Candidates are encouraged to submit working titles and other details immediately upon enrolling in a higher research degree by emailing reg@musicresearchanz.com. The information required appears at <http://www.musicresearchanz.com/?q=node/5>

Any member interested in contributing to the MSA by assisting with updating and maintaining the Register should contact me at reg@musicresearchanz.com. Time commitments range from a couple of hours to ten or more, and can be tailored to suit.

*Stephanie Rocke
Thesis Register Manager
15 November 2011*

AWARD'S COMMITTEE CHAIR'S REPORT 2011

The final item of this report was updated verbally at the 2011 AGM.

The duties of the MSA Awards Chair entail three main areas: student and indigenous travel grants, the Don and Joan Squire Prize for Voluntary Services to Musicology, and the Prize for Best Student Presentation at an MSA conference, which I will here comment on in turn.

1. Student travel grants

After what was already a record 20 applications for student and two for indigenous travel grants and bursaries to attend the Dunedin conference last year, MSA this year more than doubled that record with a total of 53 travel grant applications and two indigenous bursary requests being approved. It is significant, and very pleasing, that our ability to foster student attendance at our conferences has significantly increased over the last few years, and I would like to suggest that both the extent of our scholarly outreach, as well as the breadth of our discourse is being significantly expanded and enriched in this process, a valuable way to expand the purview of the MSA.

In 2008 a limit on the student grant budget was set by the foregoing executive at \$6000. While we were able to fund both airfares and make a contribution to accommodation expenses for the eight students who participated in the 2009 Newcastle conference for less than this amount, MSA last year, with wholehearted approval of the current executive, spent a total of a

little over \$11,000 of its own money funding 20 student and 2 indigenous travel grants, the additional expense of New Zealand airfares being a factor in this near doubling of the budget. This year, a budgeted outlay of \$20,000 on the part of the MSA, the maximum amount that Robert considered we could viably spend, would not have covered more than two-thirds of the anticipated expenses; fortunately this sum could be augmented by a grant of \$10,000 from the Vice Chancellor of the University of Western Australia, for whose largesse, ensuring that we could honour virtually all requests made by the deadline, we are especially grateful.

Furthermore, it was formally agreed last year, as a gesture of goodwill towards our New Zealand colleagues, to include both New Zealand students and indigenous participants in our conference travel grants scheme, the only stipulation being that they should become members of NZMS rather than MSA. I'm delighted to say that five scholars, from Dunedin, Christchurch and Wellington, took up our offer this year; we are happy to assist them and NZMS in this way, and I for one warmly welcome a strong ongoing NZ presence at our future conferences.

Size of the grants, covering most of the cost of economy airfares to Perth, ranged from \$400 for Australian students to \$500 for New Zealand scholars. The vast majority of grants went, as usual, to students based in Melbourne and Sydney, with smaller contingents from Canberra, Brisbane and Newcastle, and one student each from Hobart and the UK (the latter awarded the same amount as East Coast recipients). Out of the total funding, \$7170 was awarded as two indigenous bursaries/travel grants, to Myf Turpin on behalf of MK Turner OAM of Alice Springs and to Genevieve Campbell on behalf of a performance group from the Northern Territory's Tiwi community. The last mentioned was a worthy project we wished to fund last year but which fell through when we could not obtain matching funding from government sources; this year I am happy to say we were able to fund it ourselves.

The MSA travel grants scheme represents one of society's largest outlays but also one of its most important, both for the students whose participation it facilitates, as well as for the society and its longer-term aims. I wish to thank most sincerely Jane and the executive for their generosity and farsightedness in agreeing to broaden the student grants scheme over the last two years, especially Treasurer Robert Faulkner for his budget balancing, our wonderful conference manager Kaye Hill for her oversight in managing the overlaps between SEMPRES and MSA funding, and Esmeralda for her assistance in checking travel receipts and mailing cheques. Thank you – you have made my all-too enjoyable work as Awards Chair even easier than it should have been.

2. Don and Joan Squire Prize

This year's one nominee, the fourth recipient of the Don and Joan Squire Prize for Voluntary Services to Musicology in Australia, was put forward by the ACT Chapter, and many thanks to Aaron Corn and Alistair Noble for their work on the citation, which I and the executive were delighted to accept and endorse. The Don and Joan Squire Award for 2011 goes to Dr Stephen Wild, FAHA, former President of the society and one of the foundational indigenous music researchers in this country, for his lifelong contribution to Indigenous Australian music studies.

Citation for Dr Stephen Wild, FAHA

Nominee for the 2011 Don and Joan Squire Award of the Musicological Society of Australia

Dr Stephen Wild, FAHA, is well known to the global music research community as a past President of the Musicological Society of Australia over two terms, and as a current Vice-President and past Secretary-General of the International Council for Traditional Music.

With a fruitful career spanning five decades, Dr Wild remains greatly influential in shaping music research within Australia and internationally. As the first scholar of Indigenous Australian performance traditions to hold higher degrees in both musicology and anthropology, his early work was pivotal in opening this field of research to perspectives from both disciplines, and also to collaboration with linguists. His work in this field spans seminal research on Warlpiri music and dance from north central Australia, and research into other Indigenous ceremonial traditions from north central Arnhem Land, the Western Desert, Torres Strait, central Australia, the Tiwi Islands and the Kimberley. This diversity of field experiences among different Indigenous communities also enabled Dr Wild to make comparative analyses across linguistic, regional and cultural boundaries that contributed significantly to shaping broader understandings of Indigenous performance traditions within Australia as a whole.

Over his long career, Dr Wild has held appointments at Indiana University, Monash University, the City University of New York, the University of Illinois, the University of Washington, the University of Queensland, and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). He also served as General Editor for five volumes each of the *Yearbook for Traditional Music*, *Musicology Australia*, and *Australian Aboriginal Studies*. He is currently affiliated with the Australian National University as a Visiting Senior Fellow in the School of Music where he remains highly active in graduate research supervision, and as a Chief Investigator on the Australian Research Council Linkage Project, 'Warlpiri Songlines', and two related AIATSIS Research Grants.

The Australian Capital Territory Chapter warmly acknowledges Dr Wild's contribution to musicology over many years, and nominates him without hesitation as a very worthy recipient of the 2011 Squire Award.

Dr Alistair Noble

President

Australian Capital Territory Chapter, MSA

3. Student Prize

The deadline for entries to the student prize was from 2009 placed significantly closer to the beginning of the conference, for obvious reasons, and the same procedure has been followed last year. As a result, a larger and more representative collection of entries was received.

Last year a total of eleven papers were submitted for the prize for best student presentation at the Dunedin conference, a real challenge to the busy Awards Committee, who all made comments on the written entries, but did their best to see and adjudicate as many of the sessions as possible. The entries all presented excellent scholarship, in some cases long, dense, extensively researched and referenced papers that inevitably had to be reduced, with varying degrees of success, for presentation within the 20 minute confines of standard conference papers. I reiterate here that, while quality and depth of scholarship plays a major role in determining the outcome, the MSA student prize is ultimately awarded for the quality and effectiveness of the presentation itself. In the end, by majority decision of the committee, the palm went to ANU student Masaya Shishikura for his outstanding and very moving presentation "Overwhelming Love: A Case Study of Memory Construction through Ogasawara Hula Activities", a presentation which, in its endorsement of human values and gentle, sympathetic use of the medium of video biography, might well be said to reveal "musicology with a human face" and was an inspiration to us all. We warmly congratulate Masaya on such fine work.

I want to again thank the 2010 Awards Committee, Roland Bannister, Katelyn Barney, Helen English, Jennie Shaw, and last-minute co-opted members Jonathan McIntosh and Jane Davidson, for their insightful input and willingness to have their conference experience dominated by their duty to see as many student papers as possible!

This year, I wish to thank Awards Committee 2011 members Katelyn Barney, Mary Broughton, Craig DeWilde, Kirsty Gillespie, Jonathan McIntosh Jennie Shaw and Paul Watt for their generosity in taking on the task – fingers crossed we can manage the logistical challenge of covering eight parallel sessions. As of the time of writing, five days before the deadline, two papers have already been received; an update on this report and announcement of the award winner followed at the AGM.

In the event, a total of 16 entries were submitted for the prize, all of very good, some even of excellent standard. Special mention for conspicuous achievement in research, writing and presentation goes to Genevieve Campbell, Zubin Kanga and Julie Rickwood for their presentations; the outstanding submission, however, was that of Rachel Orzech (University of Melbourne) for her paper "*Nabucco at Masada*" which, in interweaving the topics of historical Italian and contemporary Israeli, nationalism, illuminated the complex musical, cultural and political dimensions behind an intriguing synchronicity.

*John A Phillips
Awards Committee Chair
20 November 2011*



*Rachel Orzech receives the 2011 MSA award
for best student presentation at the conference*

IMS REPORT 2011

Preamble

The MSA is a member organization of The International Musicological Society (IMS), which was founded in 1927 in Basel, where it has its headquarters. IMS 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.

Report

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. Chair of the Program Committee is Prof Fabrizio Della Seta of the University of Pavia-Cremona, Italy. MSA members are strongly encouraged to attend.

The overall theme is 'Musics, Cultures, Identities'. As the Committee wrote: 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?

MSA members are invited to attend a special day-long seminar on the day after the Rome Congress, on Sunday 8 July 2012. The Seminar topic is 'The Historical, Social, Taxonomical and Technical Aspects of Musical Instruments', organised by Florence Getreau, Gabriela Rossi Rognoli and Margaret Kartomi, at which we shall also formally establish an IMS Study Group on Musical Instruments. The IMS President, Tilman Seebass, is keen that we establish this Study Group, writing that he hopes 'it will take after the model set up by Erich Stockmann, Ernst Emsheimer and Oskar Elschek 40 years ago in the ICTM that should not disappear again and needs to be renewed'.

At the IMS General Assembly at the Rome Congress, the membership will vote on proposals to host the next quinquennial International Congress in 2017 at the General Assembly in Rome next July. At the 2010 MSA Conference in Dunedin, the AGM of MSA supported the proposal to present a bid for the 2017 Congress to be held in Melbourne. Some MSA members will remember that IMS Intercongressional Symposia (SIMS) were held in Adelaide in 1978 and Melbourne in 1988 and 2004.

Membership of IMS

Members of MSA are urged to join IMS (see details on www.ims-online.ch) if they have not yet done so. Members receive regular Communiqués, the journal *Acta Musicologica*, and invitations to conferences and events. There needs to be about 28 members before Australians can re-form a chapter in our own right, and Australia's Jane Hardie (University of Sydney) has been nominated for election to the IMS Directorium. At present we have around 25 members. Annual membership costs SFr.70. Other IMS events and conferences of interest may be viewed on the webpage at www.ims-online.ch.

Margaret Kartomi
IMS Representative for MSA
11 November 2011

GENDER AND SEXUALITY FORUM REPORT 2011

The Gender and Sexuality Forum did not meet at Dunedin last year in deference to the 'guest' status of the MSA at that conference as well as for other reasons. I decided this year to make the forum appear more interesting by explaining the function of the MSA's forums and giving this one a more specific theme and a special guest. The theme reflects the fact that issues of gender and sexuality in cultural studies have been increasingly recognised as only two of the many parameters of our performances of identity – race and class, to name a further two – that interact at many different levels and in different ways in our creation of and responses to many categories of cultural expression, and that music, especially in social environments, can both express and transcend our identification with such categories – something as germane to the experience of classical music, centred philosophically on Beethoven and the Ninth ("Alle Menschen werden Brüder"), as popular.

As I explained in the conference programme for those who may not be familiar with the format, MSA's forums/think tanks are sites of open discussion in which all delegates are welcome to share their experiences and insights on an aspect of our discipline in a characteristically Australian, informal atmosphere.

This year's gender and sexuality forum will take as its theme the Socially Transformative Power of Music. My original intention was to subtitle this "People Hold On", the title of an iconic house music anthem, the words of which are paradigmatic for this experience, and to have special guest Amonds Mack open the discussion by sharing his experiences promoting house music in Atlanta, Georgia, as a perfect example of music's power to, as I put it, transform potentially divisive representations of identity. At the time the programme went to press it appeared Amonds would not be able to come; in fact, he could, so I am delighted to say that the original plan, of beginning this session with a discussion of house music, could proceed.

I append the original title and text of the abstract for this session, which didn't make it into the programme:

Gender and Sexuality Forum – "People Hold On" – The Socially Transformative Power of Music. Chair: John Phillips; Special Guest: Amonds Mack



Amonds Mack speaks at the 2011 Gender & Sexuality Forum

This year's Gender and Sexuality Forum will take as its theme music's power to create sites of radical, yet safe social interaction that can transcend and transform potentially divisive representations of identity such as race, sexuality and gender. If it is true that "music gives us a real experience of what the ideal could be ... constructs our sense of identity through the direct experiences it offers to the body ... defines space without boundaries" (Frith, 1996), then it must be said that the underground subculture of house music has, since its inception in the late seventies, functioned as just such an 'ideal yet real' space. Amonds Mack opens our discussion by sharing his experiences promoting house in Atlanta, Georgia, with its complex and often bitterly divided racial demographics. All are welcome to contribute to this broad discussion theme.

John A Phillips
Gender and Sexuality Forum Chair
19 November 2011

— CHAPTER REPORTS —

HUNTER CHAPTER REPORT 2011

With a wealth of research topics and approaches in the current Newcastle postgraduate group and stimulated by the theme 'The Power of Music', we aimed to contribute more papers and presentations than in previous years to the National MSA Conference; we greatly look forward to participation in Perth this December.

Following our AGM on 6 May, two speakers meetings were arranged, designed to share the experiences and insights of eminent members of the Newcastle musical community.

On 19 May, distinguished Australian violinist Ronald Woodcock presented a lecture-recital entitled '*The Joys of being a solo Violinist*'. This memorable two-hour session represented the first collaboration between the Hunter Chapter of the MSA and the Newcastle University of the Third Age, a connection which we aim to continue in 2012. Covering an extraordinarily wide range of twentieth-century solo violin repertoire, Ronald engaged his audience with his playing and insights, reflecting on a unique career that spans many decades and 95 countries. The highlight of this session was the performance of two strikingly contrasted works for solo violin: *Capriccio for Violin and double Soundtrack* (1959) by Dutch composer Henk Badings, and Peter Sculthorpe's haunting composition *Alone* (1976), dedicated to Ronald Woodcock.

On 26 August, Roland Bannister took as his subject '*Doing Music Ethnography*', in which he drew on the wealth of his experience as an ethnomusicologist and historian of military music. His presentation prompted lively discussion on issues of researching musical activity in which the researcher plays a part – a situation of ever-increasing relevance in areas of performance research. Speaking on two major facets of his work—music-making in the Australian Army, and music in the lives of the Italian Australians of Griffith—Roland presented an absorbing account based on his lifelong engagement with the roles of performer and researcher, that continued long after the Theatre (a delightfully idiosyncratic venue) was closed for the weekend.

News of members: Prof Michael Ewans retired from the University of Newcastle in July and has begun work on a major book with the working title of 'Interactions between music and drama in opera'. He continues to supervise Honours and RHD students in music.

A-R publication, September 2011: Marie-Louise Catsalis and Rosalind Halton, *Solo Serenatas of Alessandro Scarlatti* 'Recent Researches in Music of the Baroque Era' series, No.175, A-R Editions. The volume of ten works, mainly for soprano and two violins, grew out of a long-standing connection with performance at The University of Newcastle during Marie-Louise's Ph.D studies here on Scarlatti's serenatas. While studying at Newcastle, sopranos Anna Sandstrom and Joelene Griffith gave complete performances of two of these works during preparation of the edition, to which several MSA sessions, with informal readings of the pieces, were devoted in recent years. And Newcastle Conservatorium Hall was the recording venue for the ABC recording *Serenatas and Cantatas of Alessandro Scarlatti*, including the solo serenata 'Horché di Febo ascosi' with soprano Jane Edwards and the ensemble Chacona. The newly published A-R edition was launched with performed excerpts at Stanford University on October 29, with the collaboration of Nicholas McGegan.

Also published in 2011 as part of the research on Scarlatti's music that has produced editions and recordings is R. Halton, 'Explorations around Bass Parts and Key Schemes: Recording the Cantatas of Alessandro Scarlatti', in *Performers' Voices across Centuries and Cultures*, ed. Anne Marshman, London: Imperial College Press.

Rosalind Halton
MSA Hunter Chapter President
17 November 2011

NORTHERN NEW SOUTH WALES CHAPTER REPORT 2011

The chapter's activity over the last year has been anything but frenzied. That said, a chapter meeting was held on the 11 August 2010 at which Hugh de Ferranti delivered a memorable talk entitled 'Engagement between music cultures in colonial era East Asia: examples from the Osaka region'. Hugh's account of his recent research brought home the breadth of musical cultures active in the Osaka region of Japan, but also highlighted some of the prejudices towards these repertoires. The lively discussion afterwards was a suitable measure of his paper's success. I am sure that Hugh's extended period of leave in Japan will no doubt contribute immeasurably to his ongoing research into Japanese music history and culture.

The chapter has experienced difficult times of recent as it copes with various structural and staff changes at its sponsor university, the University of New England. This institution has always played an integral role in the chapter's administration. The retirement and departure of a number of staff has seen a dip in membership numbers. With change in the air, at last year's Annual General Meeting I stepped down as chapter president, having served in this role since 2006 and previously as Secretary/Treasurer since 2002. In doing so, I had anticipated that some of the new blood at UNE would be eager to take up this role as part of their service to the local community. Sadly, chapter members were unable to fill this vacancy after more than six months. Consequently, I was persuaded to accept an invitation to assume the interim presidency in early May 2011 until the next round of elections in 2012. I am most grateful to Jenny Game-Lopata for taking on the role of Secretary- Treasurer in May and June this year, and regret that a flurry of unforeseen work commitments prevented her from continuing in this role. I am pleased that Jenny is able to continue as an ordinary member of the chapter's executive now that Mary Buck has resumed the office of the chapter's Secretary-Treasurer. The chapter now appears to have turned the corner as it settles into the practicalities of a new era at UNE and I wish it all the best.

Finally, I am delighted to note that no less than four members – Mary Buck, Jan-Piet Knijff, Jennie Shaw and yours truly – from our small chapter will be presenting papers on a diverse range of topics at the National Conference of Musicological Society of Australia in Perth 29 November–3 December 2011.

Jason Stoessel
MSA Northern New South Wales Interim Chapter President
17 November 2011

QUEENSLAND CHAPTER REPORT 2011

MSAQ has maintained a vibrant presence in 2010/11 to diversify and promote scholarship that connects emerging musicologists with exciting projects in Queensland institutions. Based upon the theme 'Spaces and Resonance'. The theme explored digital research methodologies through informal research meetings, which we plan to turn into regular, inter university Digital Café's where research projects are discussed and presented informally and shared with multiple iPad's for presentations. We hope to share these evenings through online participation.

2010/11 has been in some ways a challenging year. With executive members experiencing protracted family illnesses and busy lives our overall community interaction has been reduced. This was exacerbated by poor attendance at functions last year that reduced our financial capacity. The new executive has been meeting regularly and designed more financially neutral events and begun steps to particularly engage with our student membership and bring musicologist from across universities together. This has involved cross-institutional research advice and informal meetings rather than major events. We have also appointed a student vice chair who will lead the initiative to address the needs of student membership.

The annual Student Symposium was held in October at Queensland University of Technology and the Gordon Spearritt Prize shared between QUT Music MA Research Student Kathy Hirche and University of Queensland PhD Candidate Katherine Iddles for the most outstanding student papers.

The MSAQ Blog features video summaries of MSAQ events

(<http://msaq.edublogs.org/tag/musicology-queensland/>) alongside paper transcripts and notices and harnessed the use of Facebook events and a facebook MSAQ group page

(<http://www.facebook.com/group.php?gid=73909903191>) to contact members using Web 2.0 technologies more aligned with many members daily practices for communication.

We have contacted the National executive about the issue of access to updating the National website and have yet to have a satisfactory solution to this problem which has been static for close to 3 years now. Consequently, we will continue our own blog until we can integrate it into the National website satisfactorily.

Furthermore we are concerned about the expediency of fund transfer and membership. We suggested last year that MSA 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. Managing money in these ways is not difficult as I do so with several other organizations and it automates what we generally don't have time to do. In closing I would like to extend my gratitude to the committee members this year for their efficient and friendly support and encouragement. The creative ideas flowing from breakfast meetings are a testament to their commitment to musicology community. Their diversity of application is a wonderful representation of just how 'switched on' MSAQ is in the musicological world. Many thanks to Sandra Kirkwood who drives long distances to participate in meetings and events, to Danielle Bentley for tireless efficiency, Katherine Iddles as our first student vice chair, John Ong for taking on the role of treasurer, Adam Cadell for his contemporary insights and Kirsty Gillespie for her warm presence and sage advice. We are always grateful for the grace of having an elder statesman who participates actively in our community, Gordon Spearritt. Small organisations are often driven by a few people with passion – this one is full of young enthusiastic and bright musicians who our share a passion for music and research. The participation of members in MSAQ is a joy to experience.

Steve Dillon
MSA Queensland Chapter President
3 November 2011
<http://msaq.edublogs.org/>

SOUTH AUSTRALIA CHAPTER REPORT 2011

At the MSA/SA Evening Meeting on 25 October, Adelaide-based composer John Polglase gave a detailed and engaging presentation on the design and aesthetics of his recently completed Symphony No. 4, a four-movement work for full orchestra. John's discussion was illustrated by excerpts from the score and audio realisation. This talk followed shortly on the heels of the critically acclaimed 30 September premiere of Polglase's 'Shining Unbreakable' for violin and piano, performed by Elizabeth Layton (violin) and Gabriella Smart (piano), at the concert of the newly formed Soundstream Collective.

At the 22 November Evening Meeting, John Phillips will give a presentation on the engaging history of the composition and subsequent mutilation, historical suppression, and fascination with the Finale of Anton Bruckner's unfinished Ninth Symphony. A much enlarged version of the presentation he will give in Perth in December, this talk will given as a colloquium with musicologists Graham Strahle and Steven Knopoff, followed by discussion from the floor. One of the highlights of John's own 20+ year history as an editor of this work will be the performance of the revised/completed Ninth Symphony by Sir Simon Rattle with the BPO in both Berlin and New York in February 2012.

On 26 October, the SA Chapter's 2009 Naomi Cumming Postgraduate Award was presented to Elder Conservatorium Ph.D student Robert Wolf, for his oral and written research, 'Declarative Computer Music Programming employing unique

features of Prolog to generate rule-based musical compositions'. The Prize Committee was extremely impressed by this innovative project in music technology software development and application. Robert's ability to communicate complex computer program concepts in simple language that is accessible to the music specialist reflects a deep understanding with the processes and their interpretation. The Committee was also impressed by the engagement with the professional academic community through conference attendance and publication of a paper in the Conference Proceedings of the Australian Computer Music Association. Finally, the potential commercialization of some applications arising from the project reflects the outstanding quality of this work.

*Steven Knopoff
MSA SA Chapter President
18 November 2011*

SYDNEY CHAPTER REPORT 2011

The main activity organised by the Sydney Chapter in 2011 was the Student Symposium, which took place at the University of Western Sydney on 7 October. In total, 8 postgraduate students from three different universities presented papers on a fascinating variety of topics. The graduate prize was shared between Daniel Bangert (UNSW), for a paper entitled 'Inside Intuition: A Case Study of Musical Decision-Making', and Samantha Dieckmann (Sydney), who spoke on the topic 'Musical Acculturation: Culture and Identity in the Filipino Australian Community in Blacktown'. This year we introduced the speed-paper format for the undergraduate presentations, and seven students from UWS addressed the audience for four minutes on their chosen topics. The undergraduate prize was shared between Jessie Cuniffe ('The Future of Music and the "New": A Becoming-Utopia?') and Christopher Fulham ('Gamer-cology: Bridging the Gap Between Musicology and Video Game Music'). Thanks are due to all presenters and those involved in making the day a success.

At the AGM of the Chapter on 2 August 2011, a new committee was elected, consisting of David Larkin (president), Daniel Bangert (secretary), Anthony Linden Jones (treasurer), Kathleen Nelson (committee member and public officer), Dorottya Fabian, Sally Macarthur, Chris Coady (committee members). Warm thanks are due to those who served on the outgoing committee, especially Kathleen Nelson, the previous president.

*David Larkin
MSA Sydney Chapter President
17 November 2011*

TASMANIA CHAPTER REPORT 2011

The MSA Tasmanian chapter has demonstrated once again the commitment of its members and also the fulfilment of its mission to engage with the broader Tasmanian community. The breadth of presentations during 2011 has attracted audience members who have attended an MSA event for the first time, and the chapter is growing quite an extensive list of 'friends', forming a pool for potential new members. In a small community, building membership is an important challenge, but the contribution that the chapter can make to the cultural fabric and level of scholarly enquiry into music in Tasmania through this broader remit, is perhaps of even greater importance.

The chapter had a regular series of speakers in 2011 commencing with a lecture on the use of specific scale structures in the late works of Scriabin from Peter Billam, and a presentation from Tony Marshall of the State Archive and Heritage Office, which focussed on digital resources and retrieval tools of interest to researchers in any areas of Tasmania's musical past.

A visit from Stephen Lias of Stephen Austin University in Texas provided an opportunity for members and friends of the MSA to hear of the fruits of his novel artist-in-residency at the Rocky Mountain National Park in 2010. Not only were his photographs stunning and the music highly evocative, but the opportunities for similar environmental residencies and projects for composers in Australia led to some stimulating discussions.

We were fortunate also to have a number of presentations that were interdisciplinary, drawing audience members from other research fields. Elizabeth Freeman, from UTAS School of History and Classics gave a beautifully structured and argued presentation on Medieval European Nuns and their liturgies. Peter Lynch's presentation on music iconography in the Italian High Renaissance employed some brilliant images captured on his sojourn in Italy. Having recently returned from an invitation to attend anniversary celebrations at the Solesmes monastery, Elizabeth Eden spoke about the historic work of the Solesmes monks and issues of performance practice of Gregorian chant.

No stranger to the controversial, Larry Sitsky attracted a good audience and lively debate when he spoke to the chapter at the end of August about the Rosemary Brown phenomenon. His accounts of his conversations with the English psychic who claimed to have received compositions from Bach, Beethoven, Liszt and others, directly from the masters shed light on her response to the process. His use of recordings of products of these psychic transcriptions built a convincing case that these were indeed remarkably attuned to the hallmarks of individual composers' styles and that Rosemary Brown was genuinely convinced that she was channelling the compositions.

Reflecting the breadth of interests among members and friends of the chapter, we have had the opportunity to hear two accounts of the Australian jazz scene from players active in its formative stages. The most recent was from pianist Geoff Bland, and we delighted to hear earlier in the year from Australian Jazz legend, Ian Pearce, who talked about his life in jazz peppering his presentation with his improvisations on melodies drawn from the Alec Wilder songbook. Ian Pearce will be celebrating his 90th birthday towards the end of November.

An important initiative this year has been the archiving of presentations. We have had permission from speakers this year to record their talks and so the chapter is building up an archive of recordings, housed in the Conservatorium library, which may prove to be of use to other researchers in the future. Interest in the chapter and the programme of speakers is growing, and we are expecting an equally diverse and engaging line-up of speakers in 2012.

I would like to take this opportunity to thank the members of the committee – Carolyn Philpott, Abby Fraser (with a special commendation for extraordinary cupcakes), Matthew Ives and David Bollard – for their consistent hard work and support with chapter events and initiatives. I am extremely grateful for all that you have done – the success of 2011 is a testament to your commitment and camaraderie.

Anne-Marie Forbes
MSA Tasmania Chapter President
25 November 2011

VICTORIA CHAPTER REPORT 2011

Our sole event for this year was our annual conference, which was held in the Sharwood Room, Trinity College, University of Melbourne, 26–27 August. So enthusiastic was the call for papers that the conference had to be changed into a 2-day event and a planned roundtable on journal publishing had been held over until 2012.

The papers were:

1. **Gabrielle Troup**, 'Breaking from tradition: proto-minimalist music in the scores to Alfred Hitchcock's *Psycho* and Robert Nelson's *Oh Dem Watermelons*'
2. **Katrina Dowling**, 'Style analysis that works: LaRue's guidelines'
3. **Cameron McCormick**, 'Cubist aesthetics: artistic correlations in the works of Igor Stravinsky, Pablo Picasso and T.S. Eliot'
4. **Rosemary Richards**, 'The life of Georgiana McCrae as revealed through her "Chaplin" manuscript music collection'
5. **Stephanie Roche**, 'Changing perspectives on unity and diversity in music composition'
6. **Kate Sullivan**, '"French ditties Englished"'
7. **Paul Watt**, 'Bawdy songbooks in early nineteenth-century London: history, performance issues, and further opportunities for research'
8. **Alison Rabinovici**, 'Mechanical amplification at the 1906 Proms: Sir Henry Wood and the auxeto-bass' [winner of the student prize]
9. **Michael Williamson**, 'Grainger does a Cakewalk: a study of ragtime in Europe and Percy Grainger's *In Dahomey: Cakewalk Smasher*'
10. **Natalie Bellio**, 'The Forgotten Teacher': The piano teaching of Percy Grainger at the Chicago Musical College 1919–1931'
11. **Sam Allchurch**, 'A New Jerusalem: the city and English nationalism in Vaughan Williams's *Sancta Civitas*'
12. **Robert Stove**, 'Gallant little Belgian: César Franck as nationalist icon, 1914–1918'
13. **Jessica Black**, 'Bernstein behind the Iron Curtain: American music in the Soviet Union during the Cold War'
14. **Suzanne Zhou**, '"Bigger than music": the selection and reception of repertoire on the Philadelphia Orchestra's 1973 tour to China'
15. **Melanie Plesch**, 'Herman Bemberg: The Argentine Years'
16. **Kerry Murphy**, 'A short—but not a very happy life: Saint-Saens' *Hélène*'

This year the chapter instituted an occasional address and invited Margaret Kartomi to give a paper of choice, and she discussed the past, present and future of musicology in Australia. The conference ended with a short recital by Hannah Dahlenburg (soprano) and Joshua van Konkelenberg (piano) featuring works associated with Melba and Grainger, both of whom whose anniversaries of births and/or deaths occurred this year.

Our plans for next year include another two-day annual conference with another occasional address, and a roundtable forum on journal publishing, pitched to postgraduate students and early career researchers.

Paul Watt
MSA Victoria Chapter President
23 November 2011

WESTERN AUSTRALIA CHAPTER REPORT 2011

The WA Chapter of MSA has continued to operate in association with the regular series of research seminars held in the School of Music at The University of Western Australia (UWA). In 2011 this series, coordinated by Jane Davidson, was titled 'International Research Seminar Series' and operated in conjunction with a series entitled 'The Power of Music' under the auspices of the UWA Institute of Advanced Studies. The papers for these seminars were given by a wide range of local, interstate and international speakers and covered some 15 topics in the widely divergent areas of music research. Of the historical papers, Esmeralda Rocha (PhD candidate, UWA) spoke on 'Globalisation, Empire and Opera', while Stewart Smith (Edith Cowan University [ECU]) examined 'Patterns of Bach Reception in Australia During the Nineteenth Century' and Eva-Marie Middleton (PhD candidate UWA) presented initial findings in her research on 'Performance Practice Values in the Twentieth-Century Early Music Movement'.

In the field of contemporary music composition, two papers dealt variously with the interface between music and technology – Lindsay Vickery (ECU) on 'The Screened Score' and Chris Tonkin (UWA) on interactive music for live performer and electronics. A third paper, by Richard Mills (Artistic Director of the WA Opera and Honorary Research Fellow at UWA) dealt with 'The Composer and Public Imagination'.

Two diverse papers were offered in the general area of ethnomusicology/sociology. The first, by Anthony Seeger (UCLA, USA) was titled 'Who Owns Music and Why should You Care?', while the second dealt with a more traditional area of

ethnomusicological research – namely 'Singing the Kyrgyz Manas: Epics, Power, History and Politics' by Keith Howard (School of Oriental and African Studies, London University and Sydney Conservatorium).

The interrelated fields of music psychology and medicine represented by four papers. Jane Davidson (UWA) introduced the series with her somewhat 'keynote' paper 'Music and Emotion: Views from Psychology and History', while a later speaker, William Thompson (School of Psychology, Macquarie University) spoke on 'Emotional Communication in Song and Speech'. Another speaker, Felicity Baker (School of Music, University of Queensland) considered another aspect of song communication in 'Composing the Self: The Therapeutic Benefits of Song Writing in Adjusting to Adversity'. Graham Wood (ECU) spoke on another aspect of the music/medicine interface in 'Factors Affecting the Performance Wellness of Jazz Pianists in Practice and Performance'.

Finally, two very different areas of music education were considered: Lissa May (Indiana University USA) presented a research paper entitled 'A Comparison Between Aural and Aural/Visual Assessment of Violin Performance and Achievement'; and Nicholas Bannan (UWA) spoke on 'Charles Darwin, Percy Grainger and John Blacking: Australian Influences on the Concepts of Evolution and Archetype in Music Curriculum Design'.

As the above brief inventory indicates, this seminar series covered a wide range of music research areas currently prominent. The WA Chapter is looking forward to the culmination of its year by hosting of the joint MSA/ICME International Conference on Music and the Emotions. Many chapter members have been involved in the organisation of this Conference and also in the presentation of papers and chairing of sessions.

David Symons
MSA Western Australia Chapter President
14 November 2011

— CONFERENCE REPORTS —

2011 CONFERENCE MANAGER'S REPORT

From across the globe, around Australia and within Western Australia two hundred and seventy three delegates gathered at the riverside campus of The University of Western Australia (UWA) to attend the 'Power of Music': the 34th National Conference of the Musicological Society of Australia, and the 2nd International Conference on Music and Emotion. The conference was held from Wednesday 30 November to Saturday 3 December 2011.

Of the 273 delegates attending this joint conference 74 were from Western Australia, 138 from the other Australian States and 61 from overseas. We were pleased to welcome international delegates from the following 23 countries.

Austria	Ireland	Sri Lanka
Brazil	Malaysia	Switzerland
Canada	New Zealand	Taiwan
Finland	Norway	Turkey
Germany	Poland	Ukraine
Hong Kong	Serbia	United Kingdom
India	Singapore	United States
Indonesia	South Africa	

The broad conference theme, the 'Power of Music', was intentionally designed to attract proposals from a diverse range of disciplines, including music perception and cognition, sociology of music, ethnomusicology, music education, music therapy, music analysis and historical musicology.

The Call for Papers, issued in February 2011, elicited 282 proposals of which 235 were ultimately programmed for presentation. The bulk of these took the form of individual papers, though there were also a number of mini-presentations, poster sessions, themed panels, roundtables, performances and films on offer. In order to accommodate such a large number of presentations as many as eight parallel sessions were necessary.

The conference commenced on Wednesday evening 30 November with the official opening by UWA's Winthrop Professor Krishna Sen, Dean of the Faculty of Arts, Humanities and Social Sciences. This was followed by a traditional and inspiring Welcome to Country presented by Ballardong Noongar man, Barry McGuire. Nicholas Cook, Professor of Music, University of Cambridge went on to present the prestigious Callaway Lecture with his opening keynote address, entitled *Beyond hidden persuasion*. The lecture was followed by a Welcome Reception for conference delegates on the newly completed terrace of The University Club.

The following three days of the conference saw keynote presentations from Professor Andrew-Lawrence King, and Associate Professors Dorottya Fabian and Emery Schubert. MSA Indigenous Bursary winners, the Strong Women's group from the Tiwi Islands, gave a short performance, and we were honoured to have the opportunity to view a traditional *Junba* song and dance performance led by Ngarinyin/Wunambal songman Matthew Martin.

Morning and afternoon tea breaks and lunches were fully catered and gave delegates time to stretch their legs and meet up with colleagues in the beautiful surroundings of the University's campus. The University Club generously provided temporary membership for delegates during the conference giving them a convenient venue to meet after conference sessions for a casual meal or drink. The conference concluded on the Saturday evening with a well-attended dinner in the main dining hall at St Catherine's College.

The conference was fortunate in attracting funding and sponsorship from a number of sources. The Vice-Chancellor of UWA was most generous in providing additional funding for the MSA travel awards as well as funding and cost-waivers to support the general running of the conference. SEMPRES assisted with international travel awards and the Australian Research Council Centre of Excellence for the History of Emotions sponsored two sessions within the conference and

provided funding for one of our keynote speakers. The conference attracted a grant from the Perth Convention Bureau, and the School of Music at UWA provided in-kind support.

As Conference Manager I would like to thank our student workforce who assisted with all the audio-visual and delegate support during the event and to John Phillips for his guidance on a number of issues. My thanks to all members of the Conference Organising Committee for their support, with special thanks to Conference Director Jane Davidson whose ideas and international network provided the foundation for this joint conference, to Esmeralda Rocha for her early work on developing the conference program, and to Brian Dawson for supporting me, personally, throughout the entire process of conference planning and implementation. I would also like to thank those delegates who have taken the time to provide such positive feedback on their conference experiences.

Kaye Hill
Conference Manager

MSA NATIONAL CONFERENCE, DECEMBER 2011

At the 2010 MSA/NZMS annual meeting in Otago (my freshman year in the MSA), the Society's bear mascot was ceremonially handed over to the UWA delegation who were to be our next hosts. However, this stuffed toy was decidedly upstaged at the 2011 conference by living creatures: the peacocks and peahens who wandered the campus. Their piercing, mournful cry ringing unexpectedly through the cloisters certainly startled more than one delegate (possibly even leading to momentary thoughts of pavonicide), but they certainly added to the visual attractiveness of the campus. Nature cooperated in other ways too: we enjoyed unbroken blue skies and temperatures which ventured up to the mid-30s, from which the air-conditioned lecture theatres offered welcome respite. Add to this a well-marshalled volunteer staff, a near absence of technological glitches (I only witnessed one significant hitch in the sessions I attended), an abundance of food and drink (the cakes at the morning and afternoon tea-breaks were a cut above the usual fare), the free run of the University Club (which offered truly excellent provender), and you'll understand why this was a meeting to remember. Of course, the success of any academic meeting is ultimately dependent on the strength of the papers presented and the calibre of those in attendance. The 34th National Conference of the Society was a particularly global affair, as it was run jointly with the 2nd International Conference on Music and Emotion. The overall theme, 'The Power of Music', proved to be broad enough to enable traditional musicologists and ethnomusicologists to participate alongside those who explore the effect/Affekt of music from cognitive or psychological perspectives.

Thought-provoking keynote addresses were given by Nicholas Cook (Cambridge), Andrew Lawrence King (Guildhall) and a third jointly by Dorottya Fabian and Emery Schubert (both UNSW). In a typically broad-ranging presentation, NC looked at the issues of mediation and persuasion in how music constructs social relations, while ALK gave a talk which explored (and in his delivery, exemplified) a range of rhetorical strategies employed by early *seconda prattica* composers. DF diagnosed some interesting trends in the performance of J.S. Bach's works for solo violin, using examples ranging from the icily precise and unnuanced Szigeti in the mid-20th century to the improvisatory freedom that contemporary performers permit themselves. Among the issues tackled by Emery Schubert was the perennially fascinating question of whether or not 'sad music' makes the listener sad. ES posited the existence of a cognitive switch so that those listening in an aesthetic context disengage their affective (felt) responses, which permits one to experience music evoking negative emotions (sadness, fear) in a kind of protected state. These fundamental questions are still ones that provoke lively debate, as evinced by Eric Clarke's question as to whether this 'magic bullet' explanation was necessary to explain our enjoyment of 'unenjoyable' material, given that Aristotle's theory of catharsis is an arguably simpler explanation of our penchant for heart-wrenching subject matter. At the coffee break, one delegate with whom I was conversing disputed the idea that Holst's 'Mars' (one of the examples cited) was actually frightening, certainly in comparison to the peacock shriek which had sent his heart into his mouth earlier that same morning...

Outside the plenary lectures there were at any time seven concurrent paper sessions, in addition to poster sessions in the afternoons, so even the most industrious individual could only have gained a very partial experience of proceedings. However, even allowing for the many good things I missed, there was much to admire in what I heard. Joseph Toltz (Independent) used information gleaned first-hand from survivors of the Holocaust in a moving paper on Yiddish song. There was an interesting study on early Bowie album covers from Ian Chapman (Otago). Stephanie Rocke (Monash) looked at mass-settings in the twentieth century, including some which depart radically from orthodox liturgical practices (one Jaegerhuber, for instance, incorporated Voodoo elements in 1953; when *not* in Rome, I suppose...). Eric Clarke (Oxford) examined the issue of musical proxemics and analysed how the physical positioning of microphones and the like is preserved (or created) in the virtual space of the recording, often profoundly affecting the listener's experience of the music. Samantha Dieckmann (Sydney) described music making in Blacktown, West Sydney, highlighting intriguing differences between Filipino, Sudanese and Anglo-Australian communities. Zubin Kanga (RAM) and Sonya Lifschitz (Melbourne) explored in adjacent papers the issues of performer collaboration with composers, which problematised the whole issue of authorship in a fascinating way. Stephen Loy (ANU) surveyed compositional appropriations of Beethoven's music around the 1970 bicentenary, which revealed intriguing divergences in terms of how Beethoven was socially constructed. And finally, Rachel Orzech (Melbourne) provided an insightful cultural analysis of a recent performance of *Nabucco* at Masada, a deeply symbolic location in Israel; her paper deservedly won the prize for the best graduate presentation.

Inevitably, certain aspects of the conference were sub-optimal: for instance, there were a significant number of withdrawals. Admittedly, when the conference takes place in 'the world's most isolated continental capital city', as it was described in our packs, instability in the program is only to be expected. Still, it was frustrating to show up for a paper only to find earlier absences had resulted in it having been shifted forward. Another slight miscalculation (in my opinion) was the way in which the mini-presentations were interleaved in the sessions. While this refusal to ghettoise the student presenters into specially demarcated zones suggested a welcome egalitarian attitude on the part of the program committee, in practice it meant that there were occasional 15-minute blocks which threw those sessions out of kilter with others in a way that the timetable failed to make clear. Since room-hopping seems to be an accepted convention, it was annoying to have these extra difficulties put in the way of smooth changeovers.

Such quibbles aside, it was a most enjoyable experience overall. All our thanks are due to the members of the national committee, and especially the conference organisation team, who gave tirelessly of their time to put on such a worthwhile event. The four-person UWA-based National Executive have passed the baton on after two years incumbency, but can do so with a distinct sense of having accomplished much, and having ended their term on a very high note. In fact, everyone involved in the meeting is entitled to feel as proud as ... well, peacocks.

David Larkin
University of Sydney

A CONFERENCE IN PERTH, AUSTRALIA...

In the beautiful location of the University of Western Australia campus, on the banks of the Swan River, bathed in glorious sunshine (very welcome for those of us who had travelled from the depths of a Northern Hemisphere winter), the joint 34th National Conference of the Musicological Society of Australia and 2nd International Conference on Music and Emotion took place on 30 November to 3 December 2011. Entitled *The Power of Music*, the conference, chaired by Professor Jane Davidson (President of the Musicological Society of Australia and Calloway Professor of Music at the University of Western Australia), spanned a very diverse range of disciplines. There was strong representation from musicology, music performance, music therapy and music psychology, but the conference also included perspectives from ethnomusicology, music philosophy, sociology, and popular music.

The individual papers spanned a very wide range of topics, ranging from in-depth explorations of the emotions embodied in or conveyed by particular pieces through to large-scale investigations of the power of music for different groups in different societies, from children through to older adults. The conference also included four keynote addresses from Nicholas Cook (Cambridge), Andrew Lawrence-King (Guildhall School of Music & Drama), Dorottya Fabian (University of New South Wales) and Emery Schubert (University of New South Wales), all equally provocative and inspiring. I was also able to attend a laboratory on the topic of music and mourning, presented by the ARC Centre of Excellence for the History of Emotions. This proved to be an innovative presentation format which enabled a wide range of delegates to contribute to a thought-provoking general discussion. In addition there were workshops, demonstrations, poster sessions, films and live performances spread throughout the programme; amongst others, I was privileged to hear the Australian premiere of a piece for a Brain Player controlling sounds through EEG along with a live clarinetist (presented by researchers from the RIKEN Brain Science Institute in Japan). (For full details of the programme see <http://www.music.uwa.edu.au/research/power-of-music/icme/program>).

As a delegate and presenter at the first International Conference on Music and Emotion in Durham, UK, in September 2009, I found this second conference more than maintained the high standards set by the first event in terms of interdisciplinarity and breadth of approach, as well as quality of presentations, musical events and social opportunities. The timing and location meant that the majority of presenters were from Australasia, but there were representatives from the rest of the Asia-Pacific region, Europe, and North America. My only minor criticism was that the conference included so many appealing papers with perhaps too much going on at once (up to eight parallel sessions at times), so many delegates found themselves trying to make impossible decisions about what to attend and some presenters undeservedly found themselves with very small audiences. However, this simply serves to highlight the increasing scope and scale of the breadth of work currently being undertaken in the diverse fields related to music and emotion. Given the importance and relevance of the topic to so many different disciplines, as illustrated by this event, this topic will surely prosper.

Alexandra Lamont
Keele University, UK

PEACOCK PLUMAGE ON DISPLAY

A Report On The “Power Of Music” Conference

The “Power of Music”: joint conference of the Musicological Society of Australia (MSA) and International Conference on Music and Emotion (ICME) was held from 30 November to 3 December 2011, hosted by The University of Western Australia (UWA). Designed with tropical groves and limestone buildings beside the Swan River, the beautiful Crawley campus of UWA welcomed a group of music researchers from over 30 countries and regions. Probably many visitors, like myself, were also fascinated with the roaming peacocks around the Arts Building, where most of the conference sessions took place. The university also uses classic residential colleges nearby, which provided accommodation for the delegates at a reasonable fee. I lodged at St George's College; several fellow residents described its antique architecture as “Harry Potter-like.”



St George's College, UWA.*

As well as the location, the conference content was rich with density and diversity. Since the program committee encouraged various presentation formats, the conference included mini-presentations, poster sessions, performances, and film/video showings, in addition to usual paper and roundtable discussions. I have also observed several presentations in combination of verbal explanation, slides, video, and/or performance. For instance, a group of Japanese scholars introduced its research on “brain-wave generated music,” followed by a performance of a newly composed piece for the clarinet and a musical instrument utilising “brain-computer interface technology.” I, as an ethnomusicologist, enjoyed such work outside my usual scope, and it reaffirmed valuable differences in our research on music.

In considering the broad range of music research, we should not be trapped by academic convention, but explore various ways to create intellectual dialogue both cross-culturally and trans-boundary. In this sense, the conference program was well-elaborated and effective, as one can see from its structure. Four keynote speakers addressed the power of music in

different approaches and perspectives: “music and community” (Cook), “performance gestures and emotion” (Lawrence-King), “interpretative changes of Bach’s works” (Fabian), and “affective responses to music” (Schubert). Such forums as “Gender and Sexuality” and “Indigenous Music Think Tank” broadened music studies interdisciplinarily and allowed us to open discussions beyond customary discourses. Also, it was very fortunate that we had a number of Australian indigenous presenters at the conference. Their presentations were distinct from conventional academic approaches, yet attracted audiences with insightful talks and inspiring performances. Amongst, my favourites was the music and dance of the Tiwi Islands group. Their animal imitation dances, accompanied by spontaneous singing, demonstrated diversity within unity, sharing the cosmology of their own country with their fellow delegates. These indigenous presentations significantly illustrated the varieties of knowledge and scholarship possible within our society.



Junba song and dance performance led by Ngarinyin/Wunambal songman Matthew Martin.



Bazura Bags distributed to the delegates.

“A Colourful Conference,” described in the abstract booklet, “stitches together a dynamic program of scholarship across a broad spectrum of disciplines.” A colourful Bazura Bag, made of recycled juice containers, represents the ideology of the conference: “the diversity of music’s power” and “the variety of scholarship.” By referring to the “vibrant colours” in the conference, I was again convinced of the “differences” within music, its studies and practices. I do not mean to disregard our struggle to seek a universal quality of music, yet it is equally important to *respect* music’s “differences” and to participate in multiple conversations. Probably, we all recognise “differences” in our academic circle, yet I still wonder if we make sufficient effort to overcome barriers within our society. This is criticism of myself; the “vibrant colours” in the conference made me reconsider the issue of “differences,” in which we need to engage with sincerity.

I, a shy Japanese student, was a little reluctant to make a dialogue beyond my own scope. I should have attended more sessions other than ethnomusicology and further communicated with my fellows in various areas of music studies. However, through such occasions as tea/lunch time, I still could talk to several scholars in different fields. The conference program allowed ample time between sessions with a catering service. Delicious food and drink attracted the delegates to gather around a single location and allowed informal conversations in a relaxed atmosphere. I particularly liked the fact that the committee reserved an hour for afternoon tea in the lovely Arts Courtyard, where comfortable wooden benches were placed under the shade of trees. During afternoon tea, I became acquainted and further established friendship with several fellow delegates. It was truly the perfect site for mutual communication in this colourful conference.

Our collective efforts sufficiently certified the power of music, and assured our sustainable future in music studies and practises. We are complement each other, and will keep on exploring music in creative and collaborative manners. The conference was very successful in terms of multiplicity and broadness, as mentioned, yet I also suggest some issues to be considered for future meetings. First, the mixture of different presentation formats produced a little confusion amongst the delegates; particularly when they moved from one paper to another within a single parallel session schedule. Also some sessions included prolonged or shortened presentations, which created disorder within an allocated time frame. These problems can be solved with careful program arrangements and greater compliance to presentation formats. Second, I felt that some presentations were not sufficiently attended given eight parallel sessions. This is the dilemma of having a large conference with so many simultaneous presentations, yet it needs to be considered with empathy. Our presentations, prepared with great effort and passion, deserve the relevant attention, acknowledgement, and appreciation, I believe.



Peacock in the Arts Building, UWA

Finally, I express my gratitude to the conference organising team, including the MSA and ICME executives, program committee, administrative officers, and other assistants/helpers. I easily realised the tremendous efforts dedicated to this event and appreciated the sincere hospitality of the staff members. I especially thank to the assistant observers, who always stayed around and provided technical support during the sessions. As a student, I was grateful for the MSA travel grants, with generous support of the Vice Chancellor’s Discretionary Grant from the UWA, which encouraged a total of 53 student and two indigenous scholars to attend the conference. My gratitude extends to all the delegates; our collaborative endeavour achieved the great success that this conference represented. This is a report of a solitary student participant and I am sure that every attendant enjoyed the conference differently. Yet, we still share some memories collectively; at least, we spent time together in the courtyard, where peacocks roamed about; indeed, the conference was like peacock plumage on display; vibrant colours united with each other and helping to create extraordinary beauty in our music research.

*Masaya Shishikura
Australian National University
* Photos by the author.*

POWER OF MUSIC PROGRAM

The 34th National Conference of the Musicological Society of Australia
and the 2nd International Conference on Music and Emotion

Hosted by The University of Western Australia

30 November – 3 December 2011

All papers are allocated 30 minutes, including questions and
changeover times, except where indicated as:

- ❖ Mini-presentations – 15 minutes
- ❖ Performances – 45 minutes
- ❖ Roundtables and Themed Panels - 1.5 hours
- ❖ Films – vary in length

DAY 1 - WEDNESDAY 30 November	
3.00-5.45pm	REGISTRATION available in Arts – Lecture Room 6
Session 1A	
6.30-8.00pm	Venue: Social Sciences Lecture Theatre
KEYNOTE ADDRESS 1 - Callaway Lecture Chair: Jane Davidson	Introduction by Alan Robson, Vice-Chancellor, The University of Western Australia Welcome to Country by Barry McGuire Nicholas Cook, Professor of Music, University of Cambridge Beyond hidden persuasion (#281) **Please note: This is a public lecture - delegates do not have to be registered prior to this event**
8.00-9.00pm	Venue: The University Club of Western Australia
WELCOME RECEPTION	Drinks and finger food will be served **Please note: Delegates must have registered for this event**
END OF DAY 1	

DAY 2 – THURSDAY 1 December	
8.15-9.00am	REGISTRATION CONTINUES in Arts – Lecture Room 6
Session 2A	
9.00-10.30am	Venue: Social Sciences Lecture Theatre
CONFERENCE WELCOME	Winthrop Professor Jane Davidson Performance by the Strong Women's group from the Tiwi Islands
KEYNOTE ADDRESS 2 Chair: Jane Davidson	Andrew Lawrence-King, Guildhall School of Music and Drama, The University of Western Australia, and Royal Danish Academy of Music 'Play this passionate': gestures of emotion circa 1600 (#282)
10.30-11.00am	MORNING TEA in the Arts Courtyard

DAY 2 - Thursday 1 December – Session 2B

11.00am-1.00pm	Parallel Sessions		
Session: 2B.1	Session: 2B.2	Session: 2B.3	Session: 2B.4
Arts - Alexander Lecture Theatre Chair: Robert Faulkner	Arts - Murdoch Lecture Theatre Chair: Samantha Owens	Arts – Austin Lecture Theatre Chair: John Phillips	Arts – Fox Lecture Theatre Chair: Catherine Stevens
Music, Mind and Soul: Music Education and the Role of Music in Learning 1. I. Coward, A. Coward - 'The heart that feels music will feel people': rethinking the concept of the transformative power of music in the writings and practices of Shinichi Suzuki (#196) 2. C. Wigley, J. Fletcher, J.W. Davidson - Musical training and literacy development (#229) 3. P. Evans, J.W. Davidson, G. McPherson - Music, learning, motivation, and achievement in children and adolescents (#213) 4. S. Harrison - Welcome aboard the emotional rollercoaster: experiences of research higher degrees in music (#112)	The Power of Commemoration, Celebration and Competition 1. R. Halton - 'The power of harmonical combinations': emotional response at the Handel commemoration of 1784 (#94) 2. S. Loy - Beethoven and radicalism: socio-political engagement and awareness of tradition at the time of the 1970 Bicentenary (#242) 3. J. Stockigt - 'Anglia plus sumptus quam splendida Dresda requirit': Handel and the Reinhold family (#24) 4. M. Hood - Defending the dialect: Cologne carnival and the <i>Loss Mer Singe</i> song contest (#268)	Political Conformity, Political Resistance: The Power of Music to Support or Undermine Regimes 1. G. Ginther - The power of music: ballet in the Soviet Union 1917-36 (#263) 2. S. Ryan - Soviet music in the 'Great Patriotic War', 1941-45 (#125) 3. N. Beretin - 'I want to be a soldier too': the power of opera as propaganda during the cultural revolution (#187) 4. H. Holmes - 'With a voice like a gun': Brazilian popular music, censorship and strategies of resistance during the military dictatorship, 1964-85 (#210)	The Performance of Emotion: How Musicians Communicate 1. M. Broughton, C. Stevens - Deconstructing solo marimbists' bodily expression through effort-shape analysis (#136) 2. A. Van Zijl, G. Luck - E-motion in performance: the affect of experienced emotions on violinists' movement characteristics (#56) 3. L. Bishop, F. Bailes, R.T. Dean - Musical expertise and the planning of expression during performance (#134) 4. C. Dellit - The building blocks of artistry: does auditory biography influence a musician's perception of patterns of emphasis in live music performance? (#279)
Session: 2B.5	Session: 2B.6	Session: 2B.7	
Arts - Lecture Room 8 Chair: Kathleen Nelson	Arts - Lecture Room 9 Chair: Emery Schubert	Music - Tunley Lecture Theatre Chair: Margaret Osborne	Notes
Shadows, Martyrs, Mourning, and Joy 1. A. Cichy - Music, martyrdom and metamorphism: the transforming power of music in a seventeenth-century English seminary (#37) 2. A. Forbes - In the service of shadows: music and liturgy of Tenebrae (#259) 3. K. Nelson - The power of the Spanish Exultet (#186) 4. J. Stoessel - <i>Con lagreme bagnandome nel viso</i> : mourning and music in late Medieval Padua (#41)	Concepts of Music 1. S. Boyd-Hurrell - Two 'torn halves': understanding Adorno's critique of popular music (#250) 2. J. Chen - 'You've got such great/horrible taste in music!': a sociological analysis of music taste (#248) (Mini) 3. A. Renzo - 'I feel love': questioning the genealogy of electronic dance music (#79) 4. M. Styles - What's in a name? Is the term 'Third Stream Music' truly representative of the music it is supposed to describe? Would the term 'Jazzical' be just as appropriate? (#144) (Mini) The Power of Survival 1. J. Toltz - Salvage ethnography or political motivation: Yiddish song in David Boder's 1946 recordings from the European Displaced Person's camps (#192)	Pianism 1. G. Wood - Jazz pianists - PRMD and the improvising musician (#173) 2. C. Foxcroft - The performers' experienced emotions while performing: interviews with five professional concert pianists (#178) (Mini) 3. P. Peiris-Perera - Teaching musical expression to music students (piano) utilising twentieth-century piano music (#205) (Mini) Music in Our Lives 1. S. Butler - Music inside the walls: a case study of Mapuche expressive culture and identity in a boarding school in southern Chile (#32) (Mini) 2. G. Pike, N. Mengel, R. Crisp - Family ties - whole family engagement in music making and its effect on student confidence and well-being (#126) (Mini) 3. A. Harvey - Music, reward and human survival: a brief review of neuroimaging studies (#227) (Mini) 4. T. Chin, N. Rickard - Emotion regulation as a mediator of the relation between music engagement and well-being (#131) (Mini)	

1.00-2.00pm	LUNCH in Hackett Café		
2.00-3.30pm	Parallel Sessions		
Session: 2C.1	Session: 2C.2	Session: 2C.3	Session: 2C.4
Arts - Alexander Lecture Theatre	Arts - Murdoch Lecture Theatre	Arts - Austin Lecture Theatre	Arts - Fox Lecture Theatre
Chair: Jane Davidson	Chair: Steve Dillon	Chair: Nicholas Cook	Chair: Julie Rickwood
COLLABORATORY Music and Mourning (#151) Short presentations and discussion on the role of music in mourning rituals across time and culture. J.W. Davidson D. Fabian S. Garrido A. Lawrence-King U. McIvenna E. Schubert S. Treloyn Sponsored by the ARC Centre of Excellence for the History of Emotions	Music and Empowerment 1. J. Powles - Music as discourse of power (#239) 2. K. Nelligan - Popular music and the female singer-songwriter: self reflexivity as the means to empowerment (#256) 3. S. Macarthur - The power of the virtual in music scholarship: composing a women's musical future as a 'becoming-other-than-itself' (#231)	Angels, Demons and the Eclectic: The Powerful Mechanisms Behind Nineteenth-Century Masterpieces 1. J.A. Phillips - The power of music compels you - the numinous in music, and the search for the finale of Bruckner's Ninth (#135) 2. D. Larkin - Liszt's <i>Mephisto</i> and the seductions of virtuosity (#225) 3. A. Deruchie - Saint-Saëns, eclecticism, and the Third Symphony (#109)	Music, Culture and Identity 1. K. Gillespie - Stories, songs and emotion: exploring the power of the sung refrain in Lihirian oral literature (#39) 2. R. Plueckhahn - Duut Soum in Concert: stage musical performances, the power of musical creativity and musical enculturation in Duut, Mongolia (#253) 3. D. Milosavljevic - The power of <i>pibroch</i> : emotion and the classical music of the Scottish highland bagpipes (#265)
Session: 2C.5	Session: 2C.6	Session: 2C.7	Session: 2C.8
Arts - Lecture Room 8	Arts - Lecture Room 9	Music - Tunley Lecture Theatre	Music - Callaway Music Auditorium
Chair: Katelyn Barney	Chair: Jonathan McIntosh	Chair: Made Hood	Chair: Brian Dawson
Expressions of Race in the Popular Music of South Asia 1. O. Wilson - 'Hip hop... that's white man's music!' Perceptions of style and genre in the Port Moresby recording industry (#257) 2. C. De Wilde - Finding the Singaporean groove: The Quests and the rise and fall of the local rock music industry from 1963-1971 (#230)	Interculturality, Musical Practice and Identity 1. T. Wren - Incorporating musical influences: a personal exploration of the mechanisms of influence and syncretism in cross-cultural music practice (#46) 2. B. Wee - The development of Chinese-Western music hybridisation in Australia (#191) 3. L. Denson - Bittersweet salsa: living in between jazz and Latin music communities (#119)	The Power of the Interpretation: Performance Practice Studies 1. Z. Zeng - Manuel de Falla's <i>Fantasia Baética</i> , the power of flamenco and the question of performance practice (#243) 2. S. Ng - Performing the trill in Marin Marais' <i>Pièces de viole</i> (#232) 3. G. Corall - The 'Sonsfeld Collection' - music for 'Hautboisten' (#102)	John Blacking as Composer 1. N. Bannan - John Blacking's <i>Te Deum</i> : revealing the creative voice of an academic (#212) (Performance) 2. V. Rogers - John Blacking, composer: a new perspective (#112)
3.30-4.30pm	AFTERNOON TEA in the Arts Courtyard and POSTER SESSION 1 in the Arts Ground Floor Lecture Rooms		

DAY 2 - Thursday 1 December – Session 2D

4.30-approx. 6.15pm	Parallel Sessions		
Session: 2D.1	Session: 2D.2	Session: 2D.3	Session: 2D.4
Arts - Alexander Lecture Theatre	Arts - Murdoch Lecture Theatre	Arts – Austin Lecture Theatre	Arts – Fox Lecture Theatre
Chair: Geoff Luck	Chair: Esmeralda Rocha	Chair: Alexandra Lamont	Chair: Jon Prince
Music and Synchrony 1. S. Buchan - Marimbas, children and well-being: what's the connection? (#34) 2. G. Luck, S. Saarikallio, B. Burger - Influence of the Big Five on synchronisation with music (#220) 3. S. Saarikallio, G. Luck, B. Burger, M.R. Thompson, P. Toivaiainen - Happy listeners throw their hands up in the air, extraverts shake them like they just don't care (#176)	Drama and Music: The Creation of Meaning in Opera 1. M. Suominen - Signs of love in Handel's <i>Giulio Cesare in Egitto</i> (#4) (Mini) 2. M. Ewans - How music illuminates drama in opera: a case study from Janáček's <i>The Makropulos Secret</i> (#26) 3. E. Papalexiou, A. Xepapadaku - Revisiting Wagner: the <i>mise-en-scène</i> of Romeo Castellucci's <i>Parsifal</i> (#204) 4. S. Kester - Psychopathology in opera (#274)	Nostalgia and Memory 1. H. Dell - The voice of the past: the power of song for nostalgia (#277) 2. M. Shishikura - Overwhelming love (#129) (Film)	Musical Expectancy 1. W.F. Thompson - Extending expectancy theory: the synchronisation-feedback model (#90) 2. Y. Leung, F. Bailes, C. Stevens - Playing with melodies: schematic and veridical expectations in melody recall and recognition (Mini) (#150) 3. C. Stevens, B. Tillmann, P. Dunbar-Hall - Expectations in culturally unfamiliar music: influences of perceptual filter and timbral characteristics (#31)
Session: 2D.5	Session: 2D.6	Session: 2D.7	Session: 2D.8
Arts – Lecture Room 8	Arts – Lecture Room 9	Music - Tunley Lecture Theatre	Music – Callaway Music Auditorium
Chair: Nicholas Bannan	Chair: Jane Davidson	Chair: Jessica O'Bryan	Chair: Sally Treloyn
Light and Sound: Synaesthesia, Film, and Music 1. J. Wierzbicki - Shedding light on a Sydney oddity: Alexander B. Hector and his 'colour-organ' (#83) 2. F. Wilcox - The impact of music on perception within audio-visual art forms (#55) 3. J. Chan - Mental gymnastics and rainbow messes: a case study of a young musician with synaesthesia (#74) (Mini) 4. J. Shaw - Schoenberg's <i>Herzgewächse</i> at 100: mysticism, synaesthesia and the power of the miniature (#255)	Ensembles 1. M. Francis – Music in site (#165) (Mini) 2. K. Curran, J. Paget - Off the pedestal: an exploration of postmodernism and the string quartet (#189) 3. C. Hallett - Music in Kamigata <i>Rakugo</i> performance (#62) (Mini) 4. L. Bailes - Getting it together: an examination of co-artists' body language in performances of 'Morgen' by Richard Strauss (#103) (Mini) 5. P. Matthias - Choralography - the embodiment of sound for choirs with the integration of cross-over genres into choral music (#91)	THEMED PANEL Narratives of Emotion (#251) 1. J. O'Bryan - 'Oh oh oh, be still my beating heart!' Narratives of singing teaching and learning 2. R. Faulkner - Fathers and daughters: musical identity and communication 3. K. Love, M. Barrett - The first rehearsal: hearing from initial encounters of emerging composers with a professional orchestra	Children's Music 1. A. Emberly - Performing the 'rainbow nation': exploring the impact of local, national and global media on children's musical cultures in South Africa (#36) 2. J. McIntosh - Singing the dance: moving to mouth gamelan in a Balinese dance studio (#157) 3. G. Campbell - Ngariwanajirri - The Strong Kids Song: Awarra pupuni ngirramini. Awarra wurraningurimagi. This important culture. Wherever they go it'll be with them (#224) (Performance)
BREAK **Please note: The University Club will remain open until 7.30pm for delegates requiring a light meal prior to the MSA Forum (last orders at 7.00pm)**			
7.30 – 9.30pm	Venue: Music – Tunley Lecture Theatre		
MSA Gender and Sexuality Forum - Chair: John Phillips			
END of DAY 2			

DAY 3 – FRIDAY 2 December			
7:45-8:45am	MSA National Committee Meeting - Breakfast meeting at The University Club of Western Australia		
9:00-10:30am	Parallel Sessions		
Session: 3A.1	Session: 3A.2	Session: 3A.3	Session: 3A.4
Arts - Alexander Lecture Theatre	Arts - Murdoch Lecture Theatre	Arts – Austin Lecture Theatre	Arts – Fox Lecture Theatre
Chair: Jane Davidson	Chair: Mary Broughton	Chair: Stephen Wild	Chair: Katrina McFerran
COLLABORATORY Part 1 of 2 Text, Rhythm, Gesture: Emotional Meaning and Communication in Sacred and Theatrical European Music, 1600-1750 (#121) J.W. Davidson R. Halton A. Lawrence-King A. Maddox S. Owens J. Stockigt D. Tunley Sponsored by the ARC Centre of Excellence for the History of Emotions	Emotional States and Music 1. N. Rickard, T. Chin, W.M. Randall - A physiological assessment of music-based emotion regulation (#33) 2. S. Dillon, A.R. Brown - Applying meaningful engagement theory to music making and well-being (#240) 3. J. Edwards - Motivational states and music choice (#272)	ROUNDTABLE 'One Common Thread: The Musical Expression of Loss' (#280) S. Wild A. Corn J. Powles S. Loy J. Gall	ROUNDTABLE The Power of Musical Relationships in Schools: Reflecting on the Possibilities Through the Lens of Community Music Therapy (#218) K. McFerran D. Rickson L. Bolger
Session: 3A.5	Session: 3A.6		
Arts – Lecture Room 8	Arts – Lecture Room 9	Notes	
Chair: Cat Hope	Chair: Nicholas Cook		
The Role and Power of Creativity in Contemporary Composition 1. A. Ritchie - The balance of head and heart: issues surrounding contemporary composition (#25) 2. T. O'Halloran - Gesture and emotion: pre-composition with improvisation (#169) 3. R. Willgoss - The power of creativity in musical composition (#153)	What Art Tells Us About Music 1. S. West - Only joking! The cartoons of the <i>New Yorker</i> as socio-musical commentary (#43) 2. I. Chapman - David Bowie looks a scream - hang him on my wall (#1) 3. S. Wijsman - Silent sounds: the programmatic function and communicative power of musical iconography in a fifteenth-century Jewish prayer book (#122)		
10:30-11:00am	MORNING TEA in the Arts Courtyard		

11:00-12:30pm	Parallel Sessions		
Session: 3B.1	Session: 3B.2	Session: 3B.3	Session: 3B.4
Arts - Alexander Lecture Theatre	Arts - Murdoch Lecture Theatre	Arts – Austin Lecture Theatre	Arts – Fox Lecture Theatre
Chair: Jane Davidson	Chair: Julian Koenig	Chair: Anne-Marie Forbes	Chair: William F. Thompson
COLLABORATORY Part 2 of 2 Text, Rhythm, Gesture: Emotional Meaning and Communication in Sacred and Theatrical European Music, 1600-1750 (#121) J.W. Davidson R. Halton A. Lawrence-King A. Maddox S. Owens J. Stockigt D. Tunley Sponsored by the ARC Centre of Excellence for the History of Emotions	THEMED PANEL Therapeutic Power of Music (#214) 1. C. Dileo - Cochrane reviews concerning music interventions 2. J.F. Thayer - Music from the heart: emotion, health and individual differences - a neurovisceral integration model of musically induced emotions 3. T. Hillecke - A heuristic working factor model for music therapy 4. G. Tucek - Music therapy in the clinical context of an Intensive Care Unit (ICU) 5. J. Koenig, T. Hillecke - Music therapy and the treatment of chronic pain	National Sounds: Constructing or Challenging Concepts of a National Music 1. J. Sienicki - 'Dance with me, this is my philosophy': analysing the disconcerting feeling in nineteenth-century Austrian and Czech concert music (#72) 2. M. Williamson - Grainger does a cakewalk: an investigation into Grainger's London years and his <i>In Dahomey: Cakewalk Smasher</i> (#216) (Mini) 3. J. Webster - The cimbalom: a new voice in Australian music (#200) (Performance)	Musical Affect 1. R.T. Dean, F. Bailes - Influences of intensity and other acoustic and structural features on perception of musical affect (#162) 2. L. Quinto, W.F. Thompson - The contributions of compositional structure and performance expression to the communication of emotion and expressivity in music (#97) 3. C. Williams - Guy de St Denis on music and emotion (#269)
Session: 3B.5	Session: 3B.6	Session: 3B.7	
Arts – Lecture Room 8	Arts – Lecture Room 9	Arts – Lecture Room 10	Notes
Chair: Andrea Emberly	Chair: Gary McPherson	Chair: Jonathan McIntosh	
Emotion and Identity in Australian Aboriginal Musics 1. M. Turpin, M.K. Turner - Longing: an emotional theme in central Australian <i>awelye</i> (#221) 2. S. Treloyn, M.D. Martin - Moving people and places: perspectives on the significance of <i>junba</i> dance-song from the northern Kimberley (#266) 3. R. Brown - Singing and dancing them into the ground: the role of <i>kunborrk</i> song in facilitating the repatriation of bones to Kunbarlanja (Dampell), 2011 (#258)	The Power of Music Education 1. D. Rickson - 'Music... it's the right thing to do': the power of music to build teacher-student relationships (#83) 2. J. Kane - The emotional power of musical performance to mediate perceptions of musical learning and ability (#88) 3. M. Osborne, G. McPherson, J.W. Davidson - Creating musical futures in Australian schools and communities: Step 1 - What students think about studying music at school (#67)	Francophone Transitions: The Music of France and Belgium 1888-1936 1. M. Khong - Composing emotions: decoding Guillaume Lekeu's <i>Meditation in g</i> for String Quartet (#137) (Mini) 2. S. Zeng, C. Huang, W. Nien - An analysis with power of tension for Varese's flute solo piece <i>Density 21.5</i> (#104) (Mini) 3. T. Popović Mladjenović - The power of music: the possibility of positioning oneself towards the world and time (#101) (Mini) Music, Culture and Change 1. R. Dunlop - Music from the ancestors: the traditional music of East Timor, a hidden culture, can it survive? (#78) 2. K.E. Schrieber - Expressions lost and found: performing in and out of Java (#159) (Mini)	
12:30-1:30pm	LUNCH in Hackett Café		

DAY 3 - Friday 2 December – Session 3C and Poster Session 2

1.30-3.00pm	Parallel Sessions		
Session: 3C.1	Session: 3C.2	Session: 3C.3	Session: 3C.4
Arts - Alexander Lecture Theatre	Arts - Murdoch Lecture Theatre	Arts – Austin Lecture Theatre	Arts – Fox Lecture Theatre
Chair: Katelyn Barney	Chair: Gary McPherson	Chair: Roger Dean	Chair: Jane Edwards
ROUNDTABLE Singing Sorry: Performing Emotion and Reconciliation in Kerry Fletcher's <i>Sorry Song</i> (#19) K. Barney J. Rickwood K. Fletcher	THEMED PANEL Emotion and Well-being in the Lives of Performing Musicians (#175) 1. G. McPherson - Emotion in the lives of performing musicians 2. J. Renwick - Emotional and aesthetic connection with performed music as a motivator for advanced music students 3. T. Patston - Performance anxiety in musicians - the tyranny of perfectionism 4. M. Osborne - Managing music performance anxiety - research versus practice	Brave New Worlds: Music, Technology and the Digital Age 1. C. Alomes - Do as I do, not as I say: the influence of musical recordings on learning (#260) (Mini) 2. E. Clarke - Music, virtual space, and subjectivity: an auditory proxemics (#208) 3. A. Lamont - 'Making music makes me a real person': the power of music across the lifespan (#9) 4. C. Huang, W. Nien, H. Lu - An automated composition system based on music power-level selection (#86) (Mini)	Listening and Participation in Music for Emotional Expression 1. R. Faulkner, J.W. Davidson - The power of syzygistic influences on musical engagement (#246) 2. A. Hoyvik - Music listening as therapy (#29) 3. H. Aksnes, S. Fuglestad - Client vs. control imagery in GIM: can music therapy research teach us about everyday music listening? (#110)
Session: 3C.5	Session: 3C.6		
Arts - Lecture Room 8	Music - Tunley Lecture Theatre	Notes	
Chair: Esmeralda Rocha	Chair: Dorotyya Fabian		
The Power of 19th Century Song 1. P. Watt - Bawdy songs in early nineteenth-century London: musical and social contexts of a forgotten repertory (#274) 2. P. Dunstone - Schumann's <i>Gedichte der Königin Maria Stuart</i> , op. 135: emotional power in small packages (#86) 3. M. Buckton - Poetic and metrical complexities in 'Letzte Hoffnung' from Schubert's Song Cycle <i>Die Winterreise</i> (#70)	Performance and Interpretation 1. A. Yeo, J. Paget - Bach interpretation, 1933-1999: a comparative study of 14 recordings of the Violin Sonata BWV1003 (#128) 2. D. Bangert, D. Fabian, E. Schubert - Inside intuition: a case study of musical decision-making (#276) 3. S. Mould - Fidelity to <i>Fidelio</i> (#278)		
3.00-4.00pm	AFTERNOON TEA in the Arts Courtyard and POSTER SESSION 2 in the Arts Ground Floor Lecture Rooms		

DAY 3 - Friday 2 December – Session 3D

4.00-approx. 5.15pm	Parallel Sessions		
Session: 3D.1	Session: 3D.2	Session: 3D.3	Session: 3D.4
Arts - Lecture Room 10	Arts - Murdoch Lecture Theatre	Arts – Austin Lecture Theatre	Arts – Fox Lecture Theatre
Chair: David Tunley	Chair: Myfany Turpin	Chair: Stephen Wild	Chair: Brian Dawson
Regaining Power: The Mechanisms Behind the Early Music Movement 1. S. Cole - R.R. Terry and the revival of early music at Downside Abbey: a reassessment (#138) 2. E. Middleton - Powerful performances of the past: recordings as a means of investigating the development of the twentieth-century early music movement (#64)	Middle Eastern Music 1. A.B. Alaner - The role of Turkish modes used in musical therapy: a document analysis in terms of historical musicology (#57) 3. V. Eisaei - Techniques and articulation of <i>Radif</i> of Persian music on <i>Kanun</i> , a Persian musical instrument (#51) (Mini) 2. A. Bastaninezhad - Acquiring competence in learning to perform a new piece: the traditional Iranian and the modern Lotfian methods compared (#12)	Musical Migrants: the Power of Music to Create Collective Identity in Migrant Communities 1. S. Diekmann - Filipino, Sudanese and Anglo-Australian musical identities: community music, social capital and acculturation in Blacktown (#167) 2. A. Concord - Victoria's sacred spaces: musical events and the shaping of community in a late-nineteenth-century Canadian frontier town (#120)	'Glitter and Be Glee': the Power of Music Theatre 1. B. Dawson - Peter Stone (1930-2003) and the book of the American musical (#202) (Mini) 2. S.Q. Wye - Our friends the darkies fill the coffers of our public institutions (#73) 3. A. Hales - Glitter and be glee! Secondary school musical theatre education in Perth, Western Australia (#235)
Session: 3D.5	Session: 3D.6		
Arts - Lecture Room 8	Arts - Lecture Room 9	Notes	
Chair: David Symons	Chair: Eric Clarke		
The Power of Liturgical Music 1. B. McKern - Emotion as it enhances the power of liturgical music (#13) (Mini) 2. S. Locke - The double life of the mass (#219) Stockhausen and Compositional Methodology 1. L. Vickery - Stockhausen's <i>Traum-formel</i> (1984) as a microcosm of the 'formula composition' methodology of <i>Licht</i> (1977-2005) (#228)	Music and Narrative 1. D. Merlino - Soundlines: aural navigation of the contemporary environment (#163) 2. L. Coward, I. Coward, T. Coward - <i>Alice in Wonderland</i> : from nonsense to nonsensical (#190) (Mini) 3. P. Johnston - The polysynchronous film score: the relationship between narrative and music in the contemporary scores for silent film of Phillip Johnston (#68)		
SHORT BREAK			
5.30-6.00pm	Venue: Arts Courtyard		
Special event - <i>Junba</i> song and dance performance led by Ngarinyin/Wunambal songman Matthew Martin			
6.00-7.00pm	Venue: Music – Tunley Lecture Theatre		
MSA Indigenous Music Think Tank - Chairs: Katelyn Barney and Aaron Corn			
7.00-7.30pm	Venue: Music – Tunley Lecture Theatre		
ICTM Regional Committee Meeting - Chair: Kirsty Gillespie			
END of Day 3			

DAY 4 – SATURDAY 3 December			
Session 4A			
9.00-10.30am	Venue: Social Sciences Lecture Theatre		
KEYNOTE ADDRESSES 3 and 4 Chair: Jane Davidson	Dorottya Fabian, The University of New South Wales Performance style and expressive power: evolving taste in playing and listening to Bach's solo violin works (#16) Emery Schubert, The University of New South Wales The structure of affective responses to music (#107)		
10.30-11.00am	MORNING TEA in the Arts Courtyard		
11.00am-1.00pm	Parallel Sessions		
Session: 4B.1	Session: 4B.2	Session: 4B.3	Session: 4B.4
Music - Tunley Lecture Theatre	Arts - Murdoch Lecture Theatre	Arts – Austin Lecture Theatre	Arts – Fox Lecture Theatre
Chair: David Larkin	Chair: James Renwick	Chair: Denise Grocke	Chair: Sue Cole
The Power of Transcription 1. J. Kniff - Giuseppe Martucci's piano transcriptions of old masters, especially J.S. Bach (#234) 3. M. Gasser - Ronald Stevenson and the lost art of transcription - from <i>John Bull</i> to <i>Wozzeck</i> (#149) Creativity: Musician as Creator 1. Z. Kanga - Negotiating authority, sharing authorship: an exploration of integrative composer-performer collaboration in Alex Pozniak's <i>Interventions</i> (#249) 2. S. Lifschitz - A musical dialogue: creative collaboration and co-construction of new work in contemporary performance practice (#142)	Musical Learning 1. G. Pike - Altruism in action: exploring concepts of excellence through a multi-disciplinary and multi-media analysis of critical incidents in altruistic music making (#48) (Film) 2. E.K. Friedrich, S. Bongard, E.S. Frankenberg - The emotions while learning an instrument - scale (ELIS) (#160) (Mini) Grief, Suffering and Music 1. D. Bollard - Human distress and suffering: a musical perspective (#44) 2. S. Garrido, W. Garrido - Music and grief: a case study from Chile (#54)	From the Womb to the Grave: Music's Power to Comfort and Heal 1. C. Preti - Live music as a means of managing stress in a paediatric healthcare setting (#116) 2. D. Grocke, S. Bloch, D. Castle - Songs for life: group music therapy for people with severe mental illness. A controlled study (#95) 3. P. Bruder - Ageing, attunement and transformation: the role of song in changing states of consciousness and enabling meaningful human connection (#22) (Film) 4. C. Dileo - The power of music at end of life (#21)	Operatic Migrations and the Power of Opera in 19th Century Societies 1. A. Xepapadaku - Idolatry and sacrilege: the introduction of Offenbach's operetta in nineteenth-century Athens (#203) 3. E. Rocha - The dark side of power: opera as a tool of colonisation in nineteenth-century Calcutta (#30) Unsung Heroes: Forgotten Musical Leaders 1. J. Szuster - Hermann Heinicke's orchestras in Adelaide, 1892-1914: a contemporary counterpart to Marshall-Hall in Melbourne (#223) 2. P. Hopwood - Dr Summers v Rev. Duff: a case of music copyright in the Supreme Court of Western Australia, 1900-1902 (#117)
Session: 4B.5	Session: 4B.6		
Arts - Lecture Room 8	Music – Callaway Music Auditorium	Notes	
Chair: Nicholas Bannan	Chair: David Symons		
Music and Humanity 1. J. Balme, S. Bowdler - The archaeology of music, performance and the earliest expression of emotion (#154) 2. J. Bispham - The human motivation for music (#262) Emotion in the Enlightenment 1. D. Kaleva - Representation of intense emotions in the earliest extant melodramas (#23) 2. A. Maddox - Rhetorical <i>decorum</i> and the performance of identity in eighteenth-century <i>dramma per musica</i> (#188)	Australian Composition 1. D. Symons - Antill after <i>Corroboree</i> : a return to conservatism? (#222) 2. J. Drimatis - Exploring melody in Symphony No. 1 by Robert Hughes (#63) 3. T. Fienberg - 'Reconciliation' in Australian art music: a consideration of collaborative models for co-composing with Indigenous music and musicians (#273) Music and Place 1. C. Philpott - The sounds of silence: musical responses to the Antarctic landscape and experience (#140)		

1.00-2.00pm	LUNCH in Hackett Café		
2.00-3.30pm	Parallel Sessions		
Session: 4C.1	Session: 4C.2	Session: 4C.3	Session: 4C.4
Music – Callaway Music Auditorium	Arts – Murdoch Lecture Theatre	Arts – Austin Lecture Theatre	Arts – Fox Lecture Theatre
Chair: Alexandra Lamont	Chair: Sandra Garrido	Chair: Andrew Lawrence-King	Chair: Lindsay Vickery
The Power of the Mind: Music and Cognition 1. P. Zurcher - <i>Cantilena</i> : an example of emotional regulation conducts (Les cantilènes - conduites de régulation cognitivo-affectives) (#201) (Film) 2. K. Furukawa, T.M. Rutkowski, T. Hamano, H. Ohmura, R. Hoshi-Shiba, H. Terasawa, K. Okanoya - Music performance with 'imagery instrument' by real-time categorisation of brain activities (#153) (Performance) 3. H. Ohmura, T. Hamano, K. Okanoya, K. Furukawa - Software for assessments of dynamic transitions in musical emotion (#181) (Mini)	Music and Sadness 1. J.K. Vuoskoski, T. Eerola - Can music make you sad? Indirect measures of sadness induced by music and autobiographical memories (#183) 2. S. Ferguson, D. Taylor, E. Schubert, N. Farrar, G. McPherson - Emotion locus in continuous emotional responses to music (#180) 3. A.J.M. Van den Tol, J. Edwards - A self-regulatory perspective on choosing 'sad' music to enhance mood (#236)	The Power of Music in 17th Century Europe 1. A. Otomo - Music, the Longinian sublime and Franco-Anglo aesthetics (#98) 2. D. Tunley - Three orders of perfection: discipline and emotion in the <i>airs sérieux</i> of Michel Lambert (#17) 3. J. Paget - 'Little tastes of secret marvels': notation and performance issues in the <i>chitarriglia</i> works of Stefano Pesori (#148)	Beyond Itself: The Power of Music/Noise as Sound-Object 1. M. Buck - Why music? (#270) 2. C. Hope - Sensuality as sound object: the possibilities of drone music (#158) 3. D. Verhagen - Noise, music and emotion (#114)
Session: 4C.5	Session: 4C.6	Session: 4C.7	
Arts - Lecture Room 8	Arts - Lecture Room 9	Music - Tunley Lecture Theatre	Notes
Chair: Andrea Emberly	Chair: Aaron Corn	Chair: Jonathan Paget	
Musical Spirituality 1. M.J. Davhula - Indigenous music healing: a case study of Vhavenda musical practices in South Africa (#38) 2. M. Inghram, M. MacDonald - Negotiating belonging, performing reciprocity: Kwakwaka'wakw ritual performance as practice (#80) 3. E.L. May, R. Harris - Brazeal Dennard's legacy and the cultural impact of spirituals (#8)	Music and Nation (Re)building: The Role of Music in Cultural Politics 1. V.A. Vicente - Acoustic clash: the politics of a Sufi musical performance at Aya Sofia Square, Istanbul (#113) 2. R. Ryan - <i>Waltzing the Willara</i> : Indigenous musicals, emotion and power in the politics of reconciliation (#50) 3. R. Orzech - Opera and nationalism in the Judean desert: a production of Verdi's <i>Nabucco</i> in Israel, 2010 (#233)	WHAM! BOOM! BANG! The Power of Percussion 1. L. Nguyen, S. Sachdev - Vietnamese gong culture in contemporary compositions (#14) (Performance) 2. A. Skinner - The triangle: the greatest war machine of its day? (#29) (Mini) 3. D. Lockeridge - Exploring the diversity of contemporary western classical percussion repertoire: preparation techniques and how they influence performance (#92)	
3.30-4.00pm	AFTERNOON TEA in the Arts Courtyard		
4.00-5.00pm	Fox Lecture Theatre		
MSA Annual General Meeting Including the announcement of the MSA Student Prize, and the Don and Joan Squire Award for 2011			
BREAK			
7.00-11.00pm	St Catherine's College Dining Hall		
Gala Conference Dinner **Please note: Delegates must have registered for this event**			
END OF CONFERENCE			

“THE POWER OF MUSIC” – A PHOTO DOCUMENTARY BY THE EDITOR











