

Newsletter

of the



Musicological
SOCIETY OF AUSTRALIA

www.msa.org.au

No. 75 December 2013 – June 2014



Newsletter

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President: Aaron Corn (ACT)

Secretary: Stephanie Roche (VIC)

Treasurer: Anthea Skinner (VIC)

Past President: Jane Davidson (WA)

Ex officio IMS: Jane Hardie (Syd)

Ex officio ICTM: Stephen Wild (ACT)

Ex officio NZMS: Inge Van Rij

Membership Secretary

Lee Anne Proberts (ACT)

E-mail: membership@msa.org.au

Committee Members

Mark Carroll (SA)

Sandra Collins (Vic)

Anne-Marie Forbes (Tas)

David Larkin (Syd)

Alan Maddox (Syd)

Christine Mercer (Vic)

Patricia Alessi (WA; Student Representative)

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Deadline for Newsletter contributions

For No. 76, December 2014 issue:

FRIDAY, 12 DECEMBER

Editor, Newsletter

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

MUSICOLOGICAL SOCIETY OF AUSTRALIA

— ANNUAL GENERAL MEETING —

DRAFT MINUTES

20 November 2013

Room 2.10 Queensland Conservatorium, Griffith University, Southbank, Brisbane



The 2013 MSA AGM

Tabled

Minutes of the last AGM & SGM (Appendix 1)
President and Secretary's report (Appendix 2)
Treasurer's Report (Appendix 3)
Membership Secretary's report (Appendix 4)
Journal Editor's Report (Appendix 5)
Awards Committee Chair's Interim Report (Appendix 6)
Newsletter Editor's Report (Appendix 7)
Thesis Register Manager's Report (Appendix 8)
IMS Delegate's Report (Appendix 9)
ICTM Board Representative's Report (Appendix 10)
Hunter (Appendix 11)
South Australia (Appendix 12)
Sydney (Appendix 13)
Tasmania (Appendix 14)
Victoria (Appendix 15)
Western Australia (Appendix 16)
2011–12 Treasurer's Report (Appendix 17)

Meeting declared open at 5:15pm

1. Attendance

Cathy Aggett, Patricia Alessi, Daniel Bangert, Clint Bracknell, Geoffroy Colson, Aaron Corn, Jane Davidson, Craig deWilde, Samantha Docherty, Caroline Ellsmore, Celia Fitz-Walter, Iain Hart, Katherine Iddles, Daniela Kaleva, Roslyn Kay, Eve Klein, David Larkin, Athena Lill, Alan Maddox, Cameron McCormick, Blake Parham, Simon Perry, John Phillips, Melanie Plesch, Jacqueline Pugh-Kittingan, Stephanie Rocke, Peter Roennfeldt, Helen Rusak, Jenny Shaw, Anthea Skinner, Javier Silva, Jula Szuster, Stephen Wild

Apologies

Mark Carroll, Anne-Marie Forbes, Rosalind Halton, Jane Hardie, Margaret Kartomi, Linda Kouvaras, Steven Knopoff, Caroline Philpott, Christine Mercer, Kerry Murphy, Rosemary Richards, Jan Stockigt, Shirley Trembath, Peter Tregear

2. Minutes of the Last AGM and SGM (see Newsletter No. 74)

Motion to approve minutes: moved: Jenny Shaw; seconded: Patricia Alessi. **Carried**

3. Business arising from the minutes

None.

4. Society Reports

a. *President and Secretary's report* (tabled, see p. 6)

Motion to accept: moved: David Larkin; seconded: Alan Maddox. **Carried**

b. *Treasurer's Report* (tabled, see p. 7)

Motion to accept: moved: John Phillips; seconded: Blake Parham. **Carried**

c. *Membership Secretary's report* (tabled, see p. 10)

Motion to accept: moved: Jane Davidson; seconded: Blake Parham. **Carried**

d. *Journal Editor's Report* (tabled, see p. 10)

Reviews editor, Jennie Shaw advised that the volume page count limit could impact upon the timing of the publication of reviews and review articles, and could result in some being held over for the next issue on occasion.

Aaron Corn thanked the Editorial Board, and Jennie Shaw.

Motion to accept Editors Report – moved: Daniela Kaleva; seconded: Jula Szuster. **Carried.**

e. *Awards Committee Chair's Report* (tabled, see p. 10)

Following discussion, it was agreed that we should approach the NZMS to ascertain whether they would be interested in entering into a reciprocal agreement with us regarding Conference Student Prizes, so that Australian students presenting in NZMS conferences would be eligible to apply for the NZMS prize, and New Zealanders presenting in MSA conferences would be eligible to apply for the MSA prize.

Motion to accept report – moved: Stephen Wild; seconded: Patricia Alessi. **Carried.**

f. *Newsletter Editor's Report* (tabled, see p. 12)

John reiterated that he would like more conference reports this year.

Motion to accept report: moved: Daniel Bangert; seconded: Daniela Kaleva. **Carried**

g. *Thesis Register Manager's Report* (tabled, see p. 13)

On Jane Hardie's request John Phillips asked members whether they felt the MSA should implement a register of research topics, similar to those which exist in the USA, with the aim of preserving a particular topic for the researcher who registered it. After discussion it was decided that it breaches notions of intellectual freedom, would not be likely to be accepted by Universities as binding, and that the onus was best placed on supervisors to ensure HDRs acted ethically when deciding upon a research topics, particularly given that the Thesis Register "in progress" category provides similar information to the one proposed.

Motion to accept report – moved: David Larkin; seconded: Daniel Bangert. **Carried**

h. *IMS Delegate's Report* (tabled, see p. 13)

Aaron Corn reiterated Jane Hardie's call for MSA Members to consider also becoming IMS members because if there are 30 Australian IMS Members, Australia would automatically gain a seat on the IMS Directorate.

Motion to accept report – moved: Daniela Kaleva; seconded: Alan Maddox. **Carried**

i. *ICTM Board Representative's Report* (tabled, see p. 13)

Stephen Wild spoke to his report, reaffirming Australia's pre-eminence in the recent Shanghai Conference during which Jonathan MacIntosh and Anthea Skinner both had plenary sessions.

Motion to accept report – moved: John Phillips; seconded: Javier Silva. **Carried**

5. MSA Forums & Study Groups

a. *Indigenous Think Tank Report*

Aaron Corn reported that the ITT is active, with an imminent meeting in Melbourne, and a semi-contained stream within the 50th Anniversary IAPS in March in Canberra next year

b. *Gender and Sexuality Forum Report*

John Phillips advised that the G&SF meeting was well attended, discussing the importance of positioning both at the personal and scholarly levels.

c. *New Study Groups*

All groups that had formation meetings during the conference are expected to apply for affiliation to the MSA in the near future. These groups are: Australian Music, Opera Studies, Religious-Mystical-Sacred-Spiritual, and Voice. Aaron Corn welcomed this development, pointing out the potential of the groups to form associations with similar groups elsewhere, thereby creating international networks which could result in conferences, symposiums and similar meetings.

Motion to accept reports – moved: Patricia Alessi; seconded: Alan Maddox. **Carried.**

6. Chapter Reports – the following reports were tabled:

a. *Hunter* (see p. 14)

b. *South Australia* (see p. 15)

c. *Sydney* (see p. 15)

d. *Tasmania* (see p. 15)

e. *Victoria* (see p. 16)

f. *Western Australia* (see p. 18)

Aaron Corn spoke on behalf of the ACT Chapter, noting that it was beginning to re-invigorate. Similarly, Simon Perry advised that the Queensland Chapter had elected a full committee today, and was likely to become much more active than it has been over the past couple of years. His written report is forthcoming.

Motion to accept all Chapter Reports – moved: David Larkin; seconded: John Phillips. **Carried.**

7. National Conferences

The current Brisbane MSA-NZMS joint conference has been a successful and highly stimulating event for all participants. Future conferences will be held in Melbourne (2014), Sydney (2015), with the Tasmania Chapter likely to convene the 2017 Chapter. It was suggested that South Australia might consider hosting the 2016 Chapter, and/or a joint conference with the NZMS could be contemplated.

8. General Business

Alan Maddox asked whether members believed that lobbying against funding cuts to the Australia Music Centre was an appropriate activity for the MSA. The conclusion drawn from the ensuing discussion was that it was appropriate for the MSA to lobby regarding excisions of public money that impacted upon music researchers, such as is the case with the AMC, providing that any public statement was well informed. With regard to the ARC, Jenny Shaw advised that the MSA should rely upon the more broad-reaching organisations who currently promote the Humanities, rather than attempting to voice our specific concerns. It was not considered appropriate to lobby on issues relating to the decisions of individual institutions.

9. National Committee

Aaron Corn and Lee-Anne Proberts have elected to take up the option of an extra year in office as President and Membership Secretary respectively.

The number of nominations for vacant positions was equal to the number available; therefore, the following people are elected unopposed:

Secretary	Stephanie Rocke
Treasurer	Anthea Skinner
Members:	Mark Carroll
	Sarah Collins
	Anne-Marie Forbes
	David Larkin
	Alan Maddox
	Christine Mercer
Student Member:	Patricia Alessi

Ex officio positions remain unchanged:

ICTM	Stephen Wild
IMS	Jane Hardie
Past President:	Jane Davidson
NZMS President:	Inge van Rij

10. Any other business

Stephen Wild – special thanks to Dan Bendrups for the smooth running of this year's conference, to John Phillips and his committee for administering the Conference Prize, and to National Committee members, including the Executive for their initiatives over the past 12 months.

Meeting closed 6:40pm



Members of the 2013 MSA Executive (from left): Anthea Skinner (Treasurer), Aaron Corn (President), Stephanie Rocke (Secretary)

PRESIDENT'S & SECRETARY'S REPORT

The MSA has had an excellent year. The annual conference has been successfully convened, two issues of *Musicology Australia* have been distributed on schedule, we have a new website and online membership system, and a number of study groups are in the process of forming. We have also deliberated with the National Committee over several initiatives that could further enhance the Society's ability to operate within a continually changing social and academic environment. The direct representation of Chapter Presidents on the National Committee is one possible strategy for better connecting the Society's geographically distributed membership, and we will be informing members about any proposed changes on this front for their consideration in the coming year. Following discussions during this current conference, the National Committee in consultation with the NZMS will discuss establishing a working group to investigate how best the MSA might support postgraduate music research across Australia and New Zealand, and promote and encourage training to the highest possible level. On an international front, we will investigate ways for the MSA to strengthen its relationships with other music research organisations, and particularly build on our existing ties to the IMS and the ICTM.

Annual Conference: 2013 Conference

The opportunity to link in with the IMC Forum and to convene the annual conference jointly with the New Zealand Musicological Society (NZMS) this year has further strengthened our relationships with music research organisations both regionally and internationally. Furthermore, the support of the IMC and Griffith University enabled very low registration fees to be levied this year. Many thanks to Convenor Dan Bendrups for his pivotal role in organising this. Of the 94 delegates presenting papers or convening panels during the conference, 72 are MSA Members, with delegates from almost every State and Territory, while 16 have travelled across the Tasman from New Zealand and a further 8 have come from countries around the globe, making it a truly international event.

Future Conferences

Next year's conference will be held early in December in Melbourne. The 2015 Conference will be Convened by the Sydney Chapter, linking in with the Sydney Conservatorium's centenary celebrations. More long term, The Tasmania Chapter has expressed interest in convening the 2017 Conference. Chapters who have not convened conferences in recent years are encouraged to explore the feasibility of doing so in 2016.

Musicology Australia

A smooth transition of the Editorship from Dorottya Fabian to Mark Carroll has ensured that issues of *Musicology Australia* have been published in a timely manner. Our relationship with Taylor and Francis continues to be amicable and we have recently signed a new contract to continue current arrangements through until 2020. Taylor & Francis's offer to fund a \$500 annual author's prize has now been actioned and the inaugural prize will be awarded to an author published in Volume 36.

New Website and Online Membership Database

Concerned over both the cumbersome nature of the MSA membership renewal system, and the difficulty of updating the current website, the Executive developed specifications for an online membership database coupled to a new website. After obtaining three quotations, Pagination Design Services were contracted to implement these. They offered a no-frills low cost system that provided the functionality that the MSA requires for \$3300, with ongoing support at affordable rates. The new website, which went live on 30 October, is hosted by Pagination's servers in Melbourne and includes webmail. Updating page content requires little specialised knowledge. Pages have been set up for Chapters and Study Groups who will be able to maintain them as they see fit.

The Membership Database allows automatic processing of membership applications and renewal payments which, at current membership levels of just over 200, will save over 100 hours of time for future membership secretaries each year. Further, the ability to process renewals quickly and easily is likely to result in a higher level of member retention. This is especially the case as members begin to access the database and discover its potential. Members allocate themselves to research categories in drop-down menus similar to those of the MSA Thesis register, as well as provide their specific interest areas in an open text-field, which is fully searchable. Thus it is not only simple to search for the names, email addresses and research interests of other members, but the database records can also be filtered by Chapter and by broad research categories. As always, members may elect not to have their information made available to other members. The database is behind the firewall and so is only accessible via the member login.

This is an important resource with potential for further developments in the future, making the MSA all the more relevant to music researchers in Australia. The first member renewal request was sent out from the new system on 1 November without any major hitches. At the same time, members who had already renewed via the manual method this year were asked to login and update their records. Members who have not yet done so are encouraged to login at their earliest opportunity.

It is envisaged that the membership secretary will take overall responsibility for the website and database, liaising with Pagination Design Services as needed.

Study Groups

During the Conference a number of meetings have been convened to consider the feasibility of setting up four new MSA-affiliated study groups: Australian Music, Opera Studies, Religious Mystical Sacred Spiritual, and Voice. Initial interest in these groups has been strong, so we look forward to receiving applications from some or all of these study groups in the near future.

Thanks

In a time when the Universities are asking more and more of their staff, it is admirable that the MSA continues to thrive due to the care and attention of its honorary office holders. Accordingly, we would like to identify the main contributors for the current year.

Many thanks to our Executive colleagues, Anthea Skinner (co-opted as Treasurer from May) and Lee-Anne Proberts (Membership Secretary), whose convivial and insightful input to the running of the Society's affairs has made this year a

most enjoyable one. A special thank you is extended to David Worrall (co-opted Treasurer from December to April), for his advice regarding the development of specifications for our new website and database. Thanks also to the non-Executive elected members of the National Committee, Dorottya Fabian, Anne-Marie Forbes, Sandra Garrido, Linda Kouvaras, David Larkin, Alan Maddox, and Stephen Wild, and to the ex-officio members, Jane Davidson (past President), Jane Hardie (IMS delegate) and Inge van Rij (NZMS President) who all responded to email discussions and electronic meetings in a timely and thoughtful manner. As always, our thanks are extended to John Phillips for his long-standing commitment to the MSA in producing the annual Newsletter and also Chairing the Awards and Grants committee. In particular, administering the Conference Student Prize, including co-opting and co-ordinating the team of judges is a complex and time-consuming activity which John carries out with both diligence and good humour. Finally, thanks to Mark Carroll for his work in editing *Musicology Australia*.

*Aaron Corn (President) & Stephanie Roche (Secretary)
14 November 2013*

TREASURER'S REPORT
THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC.
ABN: 79 159 245 591

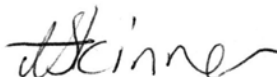
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2013

STATEMENT BY THE BOARD OF MANAGEMENT

The elected Committee of the Society has determined that the association is not a reporting entity, and that this special purpose financial report has been prepared in accordance with the accounting policies shown in Note 1. In the opinion of the Committee, the financial statements herein present fairly the financial position of the Musicological Society of Australia Inc. as at 30 June 2013, and its performance for the period ended on that date, in accordance with the basis of accounting as described in Note 1 of the Financial Statements. This statement is signed for and on behalf of the Committee by:



Aaron Corn
President



Anthea Skinner
Honorary Treasurer

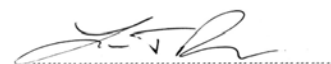
Dated 13 November 2013

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

I have audited the attached special purpose financial report for the period ended 30 June 2013. The Committee is responsible for the report and has determined that the accounting policies in Note 1 are consistent with the reporting requirements of the Constitution. I have conducted an independent audit of the financial report in order to express an opinion to the members of the Society. The financial report has been prepared to fulfil the Committee's reporting requirements. No responsibility is taken for reliance on this report for any purpose other than that for which it was prepared.

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

In my opinion, the financial report presents fairly in accordance with the basis of accounting described in Note 1 to the financial statements, the financial position of the Association as at 30 June 2013 and the results of its operations for the year then ended.



Fiona Parkinson
Dated this 29th day of October, 2013

THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC

NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2013

NOTE

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

AAS 1: Statement of Financial Performance

AAS 5: Materiality

AAS 6: Accounting Policies

AAS 36: Statement of Financial Position

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

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

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

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

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

2 Membership Schedule

As at 30 June 2013, the MSA had 220 members. Members who pay dues between 1 April and 30 June are allocated to the next membership year.

Category	Current Financial Year		Paid in Advance		Total Received in Current Year	
	\$	(No.)	(2013/14)	(No.)	\$	(No.)
Hon/Life/Comp	0	(12)			0	(12)
Ordinary	8640	(108)	960	(12)	9,600	(120)
Emeritus	520	(13)			520	(13)
Student	2520	(63)	200	(5)	2,720	(68)
Overseas	450	(5)	90	(1)	540	(6)
Overseas Emeritus			50	(1)	50	(1)
Total	12130	(201)	1300	(19)	13,430	(220)
Back issues of MA	65				65	
Total member income	12,195		1,300		13,495	

FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2013

Income and Expenditure Statement

	2012/13	Note	2011/12	2010/11
Income				
Membership Subscriptions	\$13,495.00	2	14150	8,530.00
Journal Editorial Services (MA)	\$6,966.00		6500	6,695.00
Journal Royalties (MA)	\$0.00		60.73	549.00
Conference Sponsorship	\$0.00		10000	
Other Income	\$500.00			160.22
Interest	\$1,701.09		2378.31	1,949.17
	\$22,662.09		33,089.04	17,883.39

Expenses			
Advertising & Promotion (Web)	\$302.08	1320.00	1,320.00
Bank Charges and Merchant Fees	\$348.00	1057.81	676.58
Chapter Distributions	\$1,448.00	1,320.00	2,440.00
Conference Expenses	\$0.00	1,500.00	
Journal production & distribution costs	\$5,286.00	5093.00	5,577.00
Travel Expenses (Editor/Executive)	\$1,125.45	1,442.13	1,376.19
Postage	\$192.38	120.25	935.66
Subscriptions	\$159.97	284.88	399.69
Student/Indigenous Performer travel grants	\$14,754.00	25,051.00	10,591.90
Prizes	\$1,000.00	1000.00	1,000.00
Sundry Expenses	\$240.00	0	240.00
	\$24,855.88	38,189.07	24,557.02
Operating Surplus/(Deficit)	<u>- \$2,193.79</u>	<u>-5,100.03</u>	<u>-6,673.63</u>

Statement of Changes in Equity

Description	Operating A/c 4855 64567	Investment 8518 91577	Life 9884 805752	Gift Fund 9006 34578	ALL FUNDS
Opening Bank as at 30 June 2012	\$15,478.45	\$48,499.92	\$9,707.57	\$500.00	\$74,185.94
Closing Bank as at 30 June 2013	\$11,596.86	\$49,763.95	\$10,131.34	\$500.00	\$71,992.15
NET CHANGE IN EQUITY	- \$3,881.59	\$1,264.03	\$423.77	0	- \$2,193.79

BALANCE SHEET as at 30 June 2013

Assets:	Bank Accounts	\$71,992.15
Liabilities:		NIL
Net Assets (Accumulated Funds)		\$71,992.15

TREASURER'S REPORT

The 2012/13 net loss of \$2,193.79 was less than the losses of the previous two years which were \$5,100.03 (2011–12) and \$4,473.63 (2010–12) respectively. This was due to the following factors:

- 1 Website costs are approximately \$1,000 less than previous year because the existing website development contract ended in 2011–12. Modest current year costs relate to development of a new website with online membership database, which went online in early November 2013.
- 2 The reduction in bank fees of approximately \$700 compared to the previous year is a result of a decision not to accept credit card payments for membership dues this year, thereby avoiding merchant fees and administrative difficulties relating to declined payments.
- 3 Conference Costs were zero because Brisbane Conference (2013) did not require seeding funding. 2011/12 year included seeding for both Perth (2011) and Canberra (2012) conferences.

These gains were offset by a reduction in membership fees of approximately \$650, primarily resulting from Overseas Membership income declining significantly. In 2011–12 the Perth conference attracted many more overseas presenters than the current year, resulting in 26 Ordinary Overseas members and 16 Student Overseas members compared to only 5 Ordinary Overseas members and no Student Overseas members in the current year.

Student/Indigenous/Performer grants appear to be much lower than 2011–12; however, the amount funded by the MSA was, in fact of the same level. The 2011/12 reports included a \$10,000 payment to Indigenous performers, which was reimbursed by UWA and included in 2011–12 income item "conference sponsorship."

The MSA has incurred a loss in each of the last three financial years. While this loss has decreased in each of these years, we need to further increase our membership to at least 250 in order to continue to provide the current levels of student grants without further eroding the MSA's surplus funds.

*Anthea Skinner, Treasurer
4 November 2013*

MEMBERSHIP SECRETARY'S REPORT 2013

As shown in the schedule in the Treasurer's report, there were 220 members as at the end of 30 June 2013, comprising 133 Ordinary (including 13 Overseas members), 69 Student (including 1 overseas member), 6 emeritus and 12 Life/Honorary members.

With the new online payment facility being developed, renewal requests were delayed for the 2013–14 year until testing had been completed. Conference Presenters were sent renewal advices in September via the old manual method, while the remainder of the membership received their first renewal request from the new system on 1 November. As at 15 November, we had 165 members, with 104 yet to renew. It is anticipated that a significant number of these will renew over the next few weeks and so we expect total memberships for the 2013–14 year to be more than last year.

*Lee-Anne Proberts
Membership Secretary
19 November 2013*

MUSICOLOGY AUSTRALIA

EDITOR'S REPORT

My apologies for being unable to attend. Marking, exams and recitals precluded it.

1. Policy

Our publishers Taylor & Francis (to whom we are contracted till the end of 2019) advised earlier this year that to comply with the recent Research Council of the UK (RCUK) Open Access recommendations, which in essence requires that publicly-funded research be made freely available, Taylor & Francis will enable the *Open Select* option for all journals published by Taylor & Francis. The scheme allows authors (in reality their funding partners) to pay for their article to be made accessible to all (i.e. not just subscribers) on publication, through payment of an APC (Author Publishing Charge). The basic principle is that the payment of the APC means that a given article is made freely accessible to the general public permanently. To not elect to pay means that the article remains behind the subscription paywall, as is currently the case.

MA's Editorial Advisory Board agreed that, in keeping with all of Taylor & Francis's publications, MA should participate in the Open Select scheme, the impact of which on our journal is minimal.

2. Publications

(NB * denotes inherited by current editor)

- 2013** *July – Henry Johnson ed. (published)
 *December – Bendrups et al, eds – 'Music, Culture and Sustainability' (in press)
- 2014** July – General edition
 Current status: 5 articles accepted
 1 article in review
 7 articles rejected
 *December – Kaleva et al, eds – 'Performativity'
- 2015** July – General edition
 December – Murphy and Dreyfus, eds – 'Thérèse 'Radicshift'

3. Observations

- As will be noted from the above, the rejection rate is fairly high. I don't see this as a bad thing. Related to that is the number of international submissions to MA. While this attests to the greater reach afforded the journal by its relationship with Taylor & Francis, thus far few international submissions have met our quality standards.
- Allied to the above is the challenge going forward of meeting the page count contracted by Taylor & Francis – (not less than 130 and not more than 168, per issue). Members are strongly encouraged to submit quality articles for consideration, and to encourage their peers to do likewise. I will be meeting with Taylor & Francis's marketing person in early December to explore strategies in this regard.

*Mark Carroll
15 November 2013*

AWARDS COMMITTEE CHAIR'S REPORT

An interim version of this report was given at the AGM, prior to announcing the Don and Joan Squire Award and Student prizewinners at the close of the conference

1. Instigated in 2008, the Don and Joan Squire Award for Voluntary Contribution to Musicology in Australia this year goes to a very worthy recipient indeed – musicologist, playwright and author **Dr Thérèse Radic**. Dr Radic, who holds an honorary fellowship at the University of Melbourne, received her PhD in 2006 for a thesis on Australian music history, and remains in many respects 'the' authority on the topic. She was unable to be present at the Awards ceremony in Brisbane, but was warmly congratulated in absentia. The citation that accompanied her nomination, undertaken by Paul Watt on behalf of the Victorian Chapter of the MSA, follows here.

**Citation for Dr Thérèse Radic
Recipient of the 2013 Don and Joan Squire Award**



Dr Thérèse Radic is widely known as Australia's foremost expert on Australian Music. She is the author/editor of 9 books, 16 plays, and some 200 articles, monographs, chapters, and reviews on aspects of Australian music history. The books include *G.W.L. Marshall Hall: A Biography and Catalogue* (2002); *Songs of Australian Working Life* (1989); *Melba: The Voice of Australia* (1986); *Bernard Heinze* (1986); *A Treasury of Favourite Australian Songs* (1983; 2nd edn. 1988); *G.W.L. Marshall-Hall: Portrait Of A Lost Crusader* (1982) and as editor, *Race Against Time: the diaries of F.S. Kelly* (2004); and *Repercussions: Australian Composing Women's Festival and Conference* (1995). Amongst her published plays are *Peach Melba* (1990) and *A Whip Round for Percy Grainger* (1984). Her PhD of 1978 is still, after over thirty years, the first port of call for anyone starting out to research Australian music history.

Radic is active as an arts policy adviser; she was a member of the executive body of the Australia Council 1984–7 and Chair of its Women in the Arts Committee and on the Advisory Music Panel for the Victorian Ministry of the Arts 1991–92. She was on the Composing Women's Festival Committee 1992–94, Chair of its Board 1993–94 and of its conference Sub-committee 1993–94.

She has been involved in major celebration of Australian musicians with the Grainger Centenary 1980–82; the Victorian bicentennial event Australia-Australia 1986–88; the Spoleto-Melbourne Festival 1986–90; and the Ormond Chair Centenary Celebrations committee, University of Melbourne 1987.

Radic was a member of the Australian Committee for RIdm [Repertoire International de Iconographie Musicale] 1989–91 and is one of the founding and ongoing members of the Board of Trustees of the Marshall-Hall Foundation, 1988–. Apart from a period as Australian Research Fellow in the Department of Music at Monash University (1991–5), Radic has worked as a freelance scholar; she has not had a salaried job in a tertiary institution. Yet, her generosity in sharing her extraordinary knowledge of Australian music history with other scholars, students, interested members of the general public, is legendary. The answer to any tricky question on Australian music is "Terry will know" and she does. The countless unpaid hours she must have spent dealing with enquiries on the phone and at home would defy belief. And always with a courteous friendly manner, and quick wit.

She has also always been a feisty advocate for Australian music and for women in music, promoting the areas in whatever way possible and whenever possible.

No person could be more worthy of this award than Thérèse Radic.

And so say all of us.

2. The student travel grant scheme attracted a total of 37 applicants this year, 31 from Australia and 6 from New Zealand, including one application from a disabled delegate and two applications for an indigenous bursary. One of the latter, according to rules which require MSA to award one indigenous bursary each year, was granted a full bursary (all expenses paid), the other a student travel grant. With one withdrawal due to ill health, this came to a total of \$14,754, a significant drop in expenditure from last year's outlay. MSA believes this is money well spent; over the last years the number of students attending our conferences has radically increased and I believe curbed the tendency, observed in the 1990s and 2000s, for students to favour more specialist conferences catering to subdisciplines over ones encouraging more global purviews. I trust that reimbursements, which were carried out via cheque or bank transfer at the conference, have all been made by the time of this AGM, and my warm thanks to Stephanie Rocke and Anthea Skinner for their work in facilitating the scheme's operation this year.
3. On the occasion of this year's joint conference, MSA warmly welcomed the suggestion of the New Zealand Musicological Society to fund a second prize to the value of \$300 for Best Student Presentation at a National Conference, and to open up eligibility for the prize to New Zealand students. My thanks to the national committees of MSA and NZMS for maintaining and extending this valuable initiative. The number of entrants has grown steadily over the last years, this year attracting a record total of 20 entrants of very high quality, and the Awards Committee, which this year comprises (also a record) seven senior Australian, New Zealand and international ethno- and musicologists. Deluged by papers and a relentless schedule of papers to attend, the committee were hard pressed to establish the very best entries, and I would like to warmly thank this year's Committee members **Aaron Corn, David Cospes, David Irving, Alan Maddox, Melanie Plesch, Jacqueline Pugh-Kitingan** and **Kirsten Zemcke** for their patient and careful deliberations in what MSA sees as an important part of its brief. Last but not least, thanks goes to this year's entrants for the high quality of their submissions, which were judged, as always, not only on the quality of their diverse scholarly achievement but also on presentation. Mastering the very important skill of presenting a coherent, engaging picture of an aspect of their research work within the procrustean confines of the 'industry standard,' 20-minute conference paper is fundamental to the success of early-career scholars in any discipline, and hence it is with firm accent on the quality of the presentation, as much as depth of scholarly engagement, theoretical situation or originality of research, that the award is adjudicated; factors here included clarity of presentation, spoken style, engagement with the audience, handling of questions and so on. And it can't be iterated enough: a successful paper needs to make a point! All students also receive anonymised comments from committee members, making their involvement worthwhile, whether their papers are in prize contention or not.

There were many really outstanding offerings among this year's entries, making it particularly difficult to judge. Aside from the two prizes, we were very happy to award three special mentions, which went (in alphabetical order) to:

- **Louise Devenish**, for her "Australian Contemporary Percussion: A history";
- **Jocelyn Ho**, for her "Metamorphosis as Movement: A bodily-based gestural analysis of Toru Takemitsu's *Rain Tree Sketch II*"; and

- **Ellen Winhall**, for her “Outside the Cage: Performance Practice in Aria.”
- The second prize (\$300) was awarded, for her exceptionally well situated and superbly presented “The Cup Game: Musical play in secondary schools,” to **Athena Lill**.
- First prize (\$500), for his skilful negotiation of an extremely intractable problem in “Not Music Yet: Graphic notation as a catalyst for collaborative experimentation,” went to **Zubin Kanga**.

- *John Phillips, Awards Chair*
- *15, 16 November 2013*



The MSA/NZMS 2013 Awards for best student presentation. From left to right: Aaron Corn (MSA President), Louise Devenish, Jocelyn Ho (special mentions), Athena Lill (2nd prize), Ellen Winhall (special mention), Kirsten Zemke (NZMS Secretary), John Phillips (Awards Chair).



2013 winner of the MSA Prize for Best Student Paper, Zubin Kanga

NEWSLETTER EDITOR'S REPORT

Newsletter No. 74, containing the documentation of the 35th national conference and AGM held in Canberra in December of last year, was held over to the second half of this year due to the hold up with the 2012 financial documentation caused, as the membership will recall, by the untimely departure of Secretary and Treasurer from the Society shortly before the conference. The outstanding financial reporting and audit was undertaken by the middle of this year by acting Treasurer Anthea Skinner. So with the inclusion of that material I extended the dating of this issue to encompass June of this year.

Newsletter No. 74, December 2012 – June 2013, went online shortly before the conference on our freshly revamped website. Many thanks, Steph Rocke, for the posting, and of course, to all contributors. Members are reminded that the Newsletter welcomes news of members' publications and awards; I must apologise for not being able to include all to hand this time due to time constraints in production. Among other highlights are two entertaining reports on the conference. I regret there are less photos in this than in the preceding issue, thanks to a malfunctioning camera, the few that appear having been rescued from its dying SD card. And, as often the case these days, there's more on Facebook...

*John Phillips
Newsletter Editor
15 November 2013*

THESIS REGISTER MANAGER'S REPORT

Now entering its seventh year in its online database format, the MSA Thesis Register currently contains 3106 records, 2859 of which relate to completed degrees.

A fairly steady rate of completions occurred during the years 2008-2011:

2011	130
2010	124
2009	135
2008	116

The annual full search of all Australian and New Zealand library catalogues is in progress and will be completed later in November.

Postgraduates currently engaged in a Research Masters or PhD who have not yet registered are encouraged to do so.

Stephanie Rocke
16 November 2013

REPORT FROM THE IMS 2013

I have just returned from the second meeting of the recently-formed IMS Regional group IMS-EA (East Asia) which took place in Taipei from 18-20 October. This meeting was attended by contributors from Taiwan, Hong Kong, Japan, South Korea, China, Australia, the USA, the UK and Europe. The theme of the conference was "Musics in a Shifting Global Order" and many of the papers focused on relationships past and current between (particularly) the Asian countries. In addition, sessions were devoted to the teaching of Western Music History in Asia as well as to the incorporation of study of various Asian musics. The meeting as a whole was lively, the standards were high, and many new professional and personal ties were forged during the week.

The Directorium of the IMS was represented by eight members who, in addition to several Directorium meetings, presented a Round Table on the topic "Musics in a Shifting Global Order. This Round Table will be formalized and published-probably in *Acta Musicologica*.

The IMS is moving towards a more global, less Euro-centric approach in its activities, and is looking towards attracting a newer, more diverse, and younger membership. To this end, several initiatives are already in train, or are now on the drawing board.

In 2014 a new IMS Regional Grouping- for Latin America and the Caribbean will be inaugurated at a conference in Cuba (March).

New conversations are taking place between IMS and ICTM.

A "mentorship program" is now in the planning stage whereby established senior scholars would be available to mentor early career researchers across geographical and cultural lines. It is hoped that this program will attract new younger scholars to become members of the IMS, and will contribute to a true globalization of the society.

The next conference of IMS-EA will take place in Hong Kong in 2015.

There will be a joint meeting of IMS-IAML in New York in June 2015.

An IMS Symposium will be in Rio de Janeiro in 2016, and the next full Congress of the IMS will be in Tokyo in March 2017.

I encourage members of the MSA to join IMS (see www.ims-online.ch/), either as student members at an attractive discount, or as full members, and contribute to new initiatives.

Jane Hardie (IMS Director at Large)

ICTM REPORT 2013

Since the last MSA AGM the ICTM has published the 2012 *Yearbook for Traditional Music* and held the 42nd World Conference in Shanghai, China. The World Conference was the largest ever held - about 600 delegates, including 30 from Australia. One of our members, Jonathan Macintosh, was a presenter in a plenary session of which there was one on each of the six days of the conference. At the General Assembly a new President was elected: Professor Salwa Castelo-Branco from Portugal. The previous President, Dr Adrienne Kaeppler of the Smithsonian Institution in Washington, known to many MSA members as a specialist in Tongan dance and a notable Capt. James Cook scholar, retired after serving two terms (8 years). Four other members were elected to the Executive Board: Don Niles as Vice President (PNG), and as Ordinary Members Jonathan Stock (Ireland), Yoshitaka Terada (Japan), and Xiao Mei (China). It was announced at the General Assembly that the next ICTM World Conference will be held in Astana, Kazakhstan in July 2015.

Of direct relevance to MSA was the Assembly of National and Regional Representatives held during the World Conference. ICTM Rules state that each National and Regional Committee may be represented by one delegate. The issue which arose over Australian representation is whether Australia could be represented both nationally and regionally at the same time, as both Dan Bendrups as chair of the Australian and New Zealand Regional Committee and Aaron Corn as President of MSA (the Australian National Committee) attended the meeting. Another way of putting the dilemma is whether MSA as the Australian National Committee was automatically dissolved when Australian and New Zealand members formed a Regional Committee. The chair of the Assembly ruled that Australia could only be represented by one delegate and Aaron was asked

to leave the meeting. The Rules are unclear about this issue and are currently under review in order to clarify the situation. It was an unfortunate incident which caused embarrassment and much discussion.

Finally, a volume of papers on laments (*One Common Thread: The Musical World of Laments*, ANU E-Press, 2013) was published as a volume of the journal *Humanities Research* which is a series from the Research School of Humanities, ANU. The papers originated in an ICTM Colloquium held in Canberra in April 2011. The volume will be launched during the MSA National Conference by Professor Salwa Castelo-Branco, President of ICTM.

Stephen Wild
Vice President, ICTM

— CHAPTER REPORTS —

HUNTER CHAPTER

2013 has been a particularly active year for members of the Hunter Chapter with much international conference participation and research in our respective areas, from historical to contemporary forms of thinking and knowledge transmission. While our activities have been conducted in many venues besides the traditional Chapter meeting, our support of each other's scholarship continues to stimulate and refine our contributions to the dialogue of music research worldwide.

Michael Ewans delivered two papers in the U.K. in 2013: 'Two Landmarks in Wagner Production: Patrice Chéreau's Centenary *Ring* (1976) and Nikolaus Lehnhoff's *Parsifal* (2004)' Keynote Plenary Address, *Richard Wagner's Impact on His World and Ours* International Conference, (Leeds University Centre for Opera Studies, University of Leeds, DARE, and Opera North), England 31 May 2013 (to be re-presented at the *Wagner and Us* Conference, Melbourne 6 December 2013). He also gave a paper at the Faculty of Classics, Oxford, 3 June 2013, entitled 'Ancient epic in early opera; Gagliano's *La Dafne* and Monteverdi's *Il ritorno d'Ulisse in patria*.'

Michael has been invited to be guest editor for two issues of *International Journal of the Classical Tradition* focusing on the reception of Greek and Latin literature and history into opera, to appear in 2014 and 2015.

June 12–14 saw the second, and expanded, international conference aptly entitled *Another World of Popular Entertainments* hosted by the Drama Dept, School of Creative Arts, University of Newcastle. Two of our members presented studies in musical celebrity: Rosalind Halton speaking on 'A renaissance bordering on pop phenomenon: the castrato opera repertoire recreated by German soprano Simone Kermes'; and Stephen Wye presenting his study of the nineteenth-century Newcastle/Maitland entertainer: 'From the sublime to the ridiculous': the life and musical times of Ned Fanning, general musician', a contribution to the regional and rural cultural history of colonial Australia. The first international conference (June 2011) has resulted in the recent publication by Cambridge Scholars of a book of essays, ed. Gillian Arrighi and Victor Emeljanow, entitled *A World of Popular Entertainments*.

Research into historical performance in Australia led to Ian Cook's tenure of a "Scholars and Artist in Residence" (SAR) Fellowship at the National Film and Sound Archives – Canberra, July-August, focusing on recorded Australian performances of Mozart from 1908-the 1990s. Ian presented his findings on tempo indications and performance speeds at the International Conference, *Training "Early" Musicians in the Age of Recordings* at the Israel Conservatory, Tel Aviv, 23–24 September, with his paper "Charles Mackerras and his infinite gift to Mozart Scholars: A critical analysis of Australian recordings in the NFSA spanning the 20th century"; and presented a lecture/recital again October at the 2013 National Australasian Sound Recordings Association (ASRA) conference in Canberra, with Karen Fitz-Gibbon (soprano) and Elaine Loebenstein (piano), illustrating arias from *The Magic Flute* and *The Marriage of Figaro*.

Developing themes of spirituality in music, Philip Matthias presented his collaborative research with Toby Whaleboat at the U.K. conference *Christian Congregational Music: Local and Global Perspectives* held at Ripon College, Oxford August 1–3. They spoke on 'Sacred Songs from the Torres Strait Islands', while Philip also gave a paper entitled "Australian sacred and spiritual music: Preservation, cultivation and innovation."

Nathan Scott was invited to present at the *International Workshop on High Quality Dynamic Cross-Continental Networked Artistic Interaction* in Denmark in late August. The symposium, hosted by The World Opera, examined current and emerging methods of low latency audio and video interaction over computer networks. Nathan's presentation discussed the School's activities in network music performance and highlighted the creative and technical activities involved with the 2012 SpaceTime Concerto Competition. UoN is now a member of the International World Opera research group.

Rosalind Halton was a speaker and performer at the Corelli workshop convened by David Irving at the School of Music, ANU, entitled *Global Corelli*, 4–5 November – a highly rewarding event that integrated research and performance with Australian and international colleagues, and with string students both tertiary and pre-tertiary of the ANU.

Roland Bannister organises – with his colleague Max Reeder – Music Appreciation classes at Newcastle University of the Third Age. Thirty-plus enthusiasts of the 60–92 age bracket attend weekly two-hour talks from various presenters across the year. Topics proposed for 2014 include *The 2013 Beethoven-Willems CD collection*, *Music and Culture in Newcastle 1957*, and *The Sex Pistols as Pop Music's Catastrophic Renovators*. Roland interprets the term Music Appreciation to mean musicology for non-specialists, and their enthusiastic participation is an important way in which the aims of the MSA are being spread into our community.

Publications by members of the Hunter Chapter in 2013 include:

- Rosalind Halton, 'Birthday tribute or cantata contest: Alessandro Scarlatti's 'A voi che l'accendeste', in *Devozione e Passione: Alessandro Scarlatti nel 350^o anniversario della nascita, Atti del Convegno Internazionale di Studi a cura di Nicolò Maccavino*, Rubbettino, 2013, pp.383–424.
- Michael Ewans, 'Wagnerism in Moravia: Janáček's First Opera, *Šárka*' in *Wagner in Russia, Poland and the Czech Lands*, eds. A. Belina and S. Muir, Ashgate 2013.
- Richard Vella and Helen English, 'Embedding creative and critical thinking in performance studies: the challenge', OLT Symposium, Assessment in Music, July 2013, to be published in *Assessment in Music. From Policy to Practice*, Springer (www.springer.com).

Rosalind Halton
15 November 2013

QUEENSLAND CHAPTER

The year was a quiet one for the chapter with no official functions held aside from the AGM. This was conducted on 20 November 2013, coinciding with the MSA conference held at the Queensland Conservatorium of Music, Griffith University. Of urgent consideration at this meeting was the fact that the reporting obligations of the chapter under Qld. incorporations law had been neglected, as had presentation of financial reports, since 2010. In part, this related to rapid changes in the committee membership over that time with inadequate or non-existent hand over between treasurers. Given the size of the chapter's operations, it was determined at this meeting to wind up the chapter as an incorporated entity and start afresh for 2014. As part of this process, surplus assets would be transferred temporarily to the MSA national organisation on the understanding of reciprocation of those funds once the new unincorporated chapter was organised. Motions on the winding up of the chapter and the handling of surplus assets were heard at the AGM and unanimously passed by an attendance well in excess of a quorum. Following the closure of the AGM, an inaugural meeting of the MSA Qld. Chapter (unincorporated) was held. Nominations and elections for committee members were held under the supervision of Stephanie Roche, MSA Secretary. The 2013 committee was elected as follows. Simon Perry, President; Toby Wren, Treasurer; Katherine Iddles, Secretary; Emma di Marco, Celia Fitz-Walter, Kirsty Gillespie, General Members. The first meeting of the new committee will be held in December 2013. 2014 Promises to be a more productive year and a fresh start for the chapter.

Simon Perry
November 2013

SOUTH AUSTRALIA CHAPTER

This year's Winter/Spring Seminar series featured a number of paper presentations and accompanying performances on a wide range of musical topics. At the 6 August meeting, PhD candidate Robert Wolf spoke about both the practical and philosophical aspects of the declarative computer music program that he wrote, then taught (using Fux' *Gradus ad Parnassum*) to compose counterpoint in the style of Palestrina. At the same meeting, PhD candidate James Koehne reported on the pioneering work of Adelaide-based musician/programmer Peter Grimshaw in the development of Zinfonia, the digital music cataloguing system now used globally by major music publishers; and on the commercial/research project that Grimshaw, Koehne and Prof Mark Carroll are currently engaged in, developing a musician- and ensemble-friendly digital music reader.

On 14 August, Dr Julia Szuster gave a talk, co-presented by History SA, on the life and work of South Australia's first colonial composer, Carl Linger; including the many scores of his which were performed in his time, but subsequently lost. Szuster speculated that some of the missing scores may have found their way back to Linger's native Germany following his death in 1862, and might one day be recovered.

At the 3 September meeting, Dr Mark Smith gave a most forensic and engaging account of the large number of instrumental and vocal performers depicted in an anonymous drawing of Handel rehearsing *Alexander Balus* in 1754; and PhD candidate Melanie Walters combined historical, biographical, and music-analytic perspectives with a performance-demonstration in her presentation on the flute music of German-Australian composer Felix Werder.

On 31 October, the SA Chapter jointly presented (with the J. M. Coetzee Centre for Creative Practice) a "Piano Pedagogy Extravaganza," celebrating 35 years of teaching and philosophy of the Adelaide-based Russian-Australian teacher Eleonora Sivan. This heavily attended event featured a riveting talk by Eleonora Sivan on her teaching philosophy and experience, and a series of related discussions and performances by Sivan's ex-students Dr Anna Goldsworthy, PhD. candidate Debra Andreacchio, and Rosanne Hammer.

One of the SA Chapter's aims for the year was to increase participation by students the Chapter's activities, both as invited presenters and as drivers of Chapter activities. Towards the latter end, a new pair of student positions was established within the Chapter Committee. The current Committee student members include PhD candidates Peck-Jin Gan and Blake Parham. Together with Melanie Walters, the student members organised the 14 October 'Sound Exchange' event, which included presentations by postgraduate electronic composers Chris Larkin and Al Thumm and flautist/musicologist Melanie Walters. We look forward to further student-run events in the year ahead.

On 5 November the SA Chapter, in conjunction with the Elder Conservatorium, presented the Postgraduate Music Research Day, which featured ten very impressive presentations by postgraduate students from the University of Adelaide and UniSA. Two prizes were presented at the end of the day. These included the SA Chapter's Naomi Cumming Postgraduate Prize awarded to Nikki Steadman for her presentation on the double bass in piano-less jazz ensembles; and the Elder Conservatorium Postgraduate prize given jointly to Peck-Jin Gan for her research into the work of six contemporary Malaysian composers, and Melanie Walters for her work on the flute compositions of Felix Werder.

I wish to thank Committee members Dr Daniela Kaleva (Secretary), Dr Graham Strahle (Treasurer), Assoc Prof Kimi Coaldrake, Dr Julia Szuster, Peck-Jin Gan and Blake Parham for their efforts in the organisation, promotion, and running of the year's events.

*Steven Knopoff
MSA SA Chapter President
14 November 2013*

SYDNEY CHAPTER

On 20 April 2013, a Study Day entitled "Exploring Genre" was held at the Sydney Conservatorium of Music. As in its successful first iteration in 2012, the event was targeted to those in the final year of doctoral study and beyond, although participation in the discussion sessions was open to everyone. Nine academics (one from another Chapter) gave mini-presentations, and there was a fruitful roundtable on "Genre: purposes and problems." Topics explored ranged from eighteenth-century vocal works to contemporary composition and mash ups.

At the Chapter AGM which was held on the Study Day, a new committee was elected, consisting of David Larkin (Convenor), Daniel Bangert (Secretary), Anthony Linden Jones (Treasurer), Kathleen Nelson (Committee member and public officer), Michael Hooper, James Wierzbicki, Alan Maddox, Eve Klein and Natalie Matias (Committee members). Warm thanks are due to those who served on the outgoing committee.

The annual Student Symposium took place at the Sydney Conservatorium of Music on 1 November. Fifteen students were accepted to present 20 minute papers, one of whom was an undergraduate, and one from another Chapter. First prize was awarded to Athena Lill (USyd) for a paper entitled "Informal learning through musical improvisation: The musical explorations of a group of five-year old children in the UK," and second prize to Zoltán Szabó (USyd) for a paper entitled "An exceedingly careless scribe: J.P. Kellner's copy of the Bach string solo works," with honourable mentions to Jessie Hunt (Wollongong) and Michael Lea (USyd). Thanks again are due to those who served on the program and prize committees, and to those who chaired sessions.

*David Larkin
Convenor, Sydney Chapter*

TASMANIA CHAPTER

While membership of the Tasmania chapter has remained small in 2013, it has nevertheless been very active this year with a wide range of speakers attracting members of the public. Strategies to promote talks through Facebook and the Mercury have been successful and have increased the reach and awareness of the MSA in Tasmania. A mid-year social event for members is now becoming something of a tradition and this year was celebrated in June with the great cuisine of The Timeless Way near Constitution Dock in Hobart.

This year commenced with two presentations that provided insights from the personal experiences of two musicians working in overseas communities; Sharon Lierse spoke about the cultural challenges of working as a Western female cello lecturer at a Malaysian university and in April, Matthew Boden talked about his experiences working as a jazz musician in Paris. Fulbright scholar Sytske Hillenius, studying at the University of Melbourne, has been researching bush dance music in Tasmania and spoke to the Tasmania chapter members and friends in May about the findings of her fieldwork. Maria Grenfell, having recently returned from a teaching exchange with Stephen F. Austin University in Nacogdoches, Texas and gave a photo-filled talk to the chapter in July about the music programs at this University of Tasmania partner institution. In August, Ralph Middenway gave a presentation about the German and Scandinavian sources of Wagner's Ring and posited this as 'a unique expression of the German "Dreaming" sparking a lively discussion over supper. The final two presentations for the year were representative of the breadth of research interests in the Tasmania chapter; Dave Carter introduced factors that are driving growth and innovation in the music industries of the Lao People's Democratic Republic and in October, Rosemary Yeoland spoke to a small but very appreciative audience on the topic of Richard Strauss, Romain Rolland and the French Salomé. It has been a stimulating year of papers and I am very grateful to all our speakers for their contributions to the program.

I would like to take this opportunity to thank the Chapter committee; Carolyn Philpott, Matthew Ives, Abby Fraser and David Bollard, for their continued support and the energy that they have put into chapter events. I am so grateful for all they have done and feel guilty for taking credit for their hard work. Finally the committee is very sad to farewell Abby Fraser who has done a sterling job as Events Co-ordinator for the Tasmania Chapter for some years, with innovative advertising and provision of some most excellent cup cakes for supper after talks. Abby moved to Japan at the end of October and we will all miss her very much but wish her all the best for this new adventure.

*Anne-Marie Forbes
Tasmanian Chapter President
16 November 2013*

MSA VICTORIA

The chapter's calendar of events for this year was guided by a number of central goals that were formulated by the chapter committee in their first meeting:

1. to engage both *performance researchers* and *musicologists* together, with the intention of facilitating dialogue between the sub-disciplines of music research, and encourage a broader membership base.
2. to have an even split between events held in the CBD and at Clayton, to ensure equity of access.

3. to provide events for both the academic community, independent researchers, the student community and the public.
4. to increase the exposure of the MSAV by sponsoring events
5. to foster solidarity in the musicological community by encouraging the consideration of broader policy issues effecting the discipline.

With reference to these goals, the committee proposed four central events: a publishing roundtable, a themed study day, an honours/postgrad day and the chapter conference.

Publishing Roundtable

The year kicked off with the Publishing Roundtable, held at the Wheeler Center in Melbourne CBD on May 28th. This was by far the most successful event of the year, with extraordinary attendance and a high level of interest, particularly among the established musicological community. The event was also attended by music librarians from both Melbourne University and Monash University. It acted both as a useful and informative session (as a result of the highly experienced panel), as well as an collegial social event.

The panel for the roundtable comprised a collection of highly esteemed scholars who have edited or currently edit leading international journals in music research, including:

- Professor Tim Carter (David G. Frey Distinguished Professor of Music, UNC, former editor of *Music & Letters*). Presence courtesy of the ARC Centre of Excellence for the History of Emotion.
- Dr Sue Cole (Melbourne University, Coordinator of *Context* editorial committee)
- Prof. Annegret Fauser (UNC, editor of the *Journal of the American Musicological Society*). Presence courtesy of the ARC Centre of Excellence for the History of Emotion.
- Dr Nathan Hollier (Director, Monash University Publishing)
- Dr Paul Watt (Monash University, Editor, *RMA Research Chronicle*, member of the Publications Committee of the Royal Musical Association, consulting editor for *Musicology Australia*)

The panel discussed a range of issues related to academic publishing in music, from the technical side of the process to broader themes such as future publishing trends and discipline-specific issues.

Importantly, the event raised the issue of *publication metrics* and questions related to the appropriateness of the current methods of *evaluating musicological work*. There was discussion around the need for advocacy on this issue at a national level, through the MSA National Committee.

“The Measure of Music” Study Day

This event was designed to serve a dual function – it aimed to attract both musicologists, ethnomusicologists, performance researchers and composition scholars, as well as focusing attention on the issue of metrics, which was raised at the publishing roundtable. The concept of the ‘measure’ was decided upon as one that could encompass both performance-based ideas about time, rhythm and pulse etc., as well as notions of evaluation and measurement in terms of music research more broadly.

The event was held at Monash on August 16th and attracted presenters from both Monash and Melbourne universities, as well as one inter-state presenter. There was a fairly even mix of papers across the two areas intended by the topic, and student presenters in particular commented upon how useful it was in consolidating their thoughts for the presentation.

“Problems in Progress” Honours/Postgraduate Day

This event was intended to be a twist on the usual Work-in-Progress day, where post-graduate and honours students from musicology, ethnomusicology, performance, composition or any other area of music research could come and discuss a specific challenge that they were facing in their current research project.

This event was scheduled for September 6th, though there were not a sufficient number of RSVPs to run this event, possibly due to timing.

Chapter Conference

The chapter conference was run on September 20th at Melbourne University.

The numbers of abstracts received were reduced due to a number of factors, including Melbourne University students having already presented at a recent VCA conference, Monash University honours students not yet having completed their theses, and members either being unavailable due to being overseas on research, on holiday or working. Nevertheless, the chapter conference was well attended, and there was a great spirit of collegiality and constructive criticism on the day. Congratulations to Andrew Frampton (Melbourne University) who won the Student Prize with his excellent paper “Preparing a critical edition of Jan Dismas Zelenka’s *Missa Paschalis*, ZWV 7: challenges and discoveries.”

Things to improve upon for next year:

- Give a greater lead-up time for abstract due dates
- Encourage other music events to use MSAV for sponsorship
- Make sure papers are not spread too thinly across events – focus on skills-based, advice, keynotes and workshops for majority of events, leaving member papers to concentrate in the chapter conference

- Make sure events are scheduled on both weekdays and weekends (or evenings) so that workers can get there
- Organize one event for the early part of the year to give momentum
- Chapter conference should occur later in the year
- Formulate events around visiting scholars
- Investigate alternative event venues – eg. Abbotsford
- Run themed study days only every second year and link them with institutionally-organized study days

Finally, I would like to extend my utmost thanks to the MSAV committee (Stephanie Rocke, Peter Campbell and Alison Rabinovici) for their brilliant level of organization, dedication and enthusiasm throughout the year!

Sarah Collins
November 2013

WESTERN AUSTRALIA CHAPTER

MSA in WA continued its association with the UWA School of Music's Research Seminar Series, which once again comprised a series of early Tuesday evening meetings open to both University and community (including MSA members) – at which were presented a broad selection of papers/talks representative of the ever-widening scope of music research under the expanding umbrella of 'musicology.' These papers were presented variously by UWA staff, postgraduate students and guest speakers.

The programme for semester 1 was introduced by guest speaker Alexander Jensen who spoke on "Different ways of dealing with death: the relation between music and theology" – using as 'case studies' Bach's *Actus Tragicus* cantata (BWV 106) and Brahms's German Requiem. This was followed on the same evening by a lecture-recital by DMA candidate Georg Corall entitled "The Eloquent Oboe," which explored the rich contribution of wind ensembles to instrumental music in 18th-century Germany. The next meeting featured Nicholas Bannan with a fascinating paper highlighting his research into "Music as the missing link: the evolutionary pathway from animal communication to language." The following meetings continued to exhibit widely differing areas of research. Andrew Sutherland spoke on "Principles for designing an effective post-compulsory music curriculum suitable for Western Australia," while Kristin Bowtell spoke on "The embodied score: conductors' interpretive decision-making." In the next session David Symons gave a repeat presentation of his 2011 MSA National Conference paper entitled "Antill after Corroboree: a return to conservatism?," while the following meeting turned to indigenous Australian music with Clint Bracknell's paper, "Songs from the south: the Wirlomin Project and southern Nyoongar song." This meeting included two papers, the second being on a strikingly contrasting topic – Makoto Takao's paper on 'Performative practices of Jesuit conversion in early modern Japan. The final two meetings for the semester returned to Western musical subjects. Eva-Marie Middleton spoke on changing approaches to the performance of early choral music as evidenced by recordings from the early 20th century to the present day. Victoria Rogers concluded the semester's programme with a paper on the compositions of John Blacking, enquiring into the interface between his continuing activity as a Western art music composer in light of his seminal work in the field of ethnomusicology.

The meetings of semester 2 betrayed perhaps a slightly greater bias towards historical musicology and performance practice, but from a variety of viewpoints. David Tunley led off the semester's offerings with a fascinating insight into the early performances and pedagogical background of Eileen Joyce, titled "Eileen Joyce and the perfection of keyboard studies in Leipzig and London 1927–31." The following topic was also of a historical nature, "All's well that ends well" – a study of songs to Shakespearean texts, given by Chris Wortham and visiting professor-at-large Julianne Baird; while in the next meeting Roy Howat and Paul Wright presented a lecture-recital focussing on the works for violin and piano by Fauré, Debussy and Ravel. At the following meeting, postgraduate student Lucas O'Brien discussed the early stages of his research on the preparation of violin performance in solo and chamber music settings, while in the next session, recently completed PhD candidate Adam Wigley spoke on "Music and literacy: things to know and tell." The remaining topics presented in semester 2 included Rose Tan Guok's paper entitled "Musical theory in the writings of Martin Luther," Stephen Benfall on the music of John Exton, Naomi Smout on the performance of 20th-century Argentine piano music, Chris Budhan on "Jazz, education and the music business" and Kevin Schattenkirk on "The Mathew Shephard murder and memorial-as-protest music."

The WA Chapter of MSA hopes to continue its association with this seminar series in 2014, and to offer as wide a range of topics as has been provided in 2013.

David Symons
WA Chapter President



Queensland Conservatorium, Venue for the 2013 Joint Conference of MSA and NZMS

— “MUSIC AND METAMORPHOSIS” —

2013 Joint Conference of the Musicological Society of Australia
and the New Zealand Musicological Society

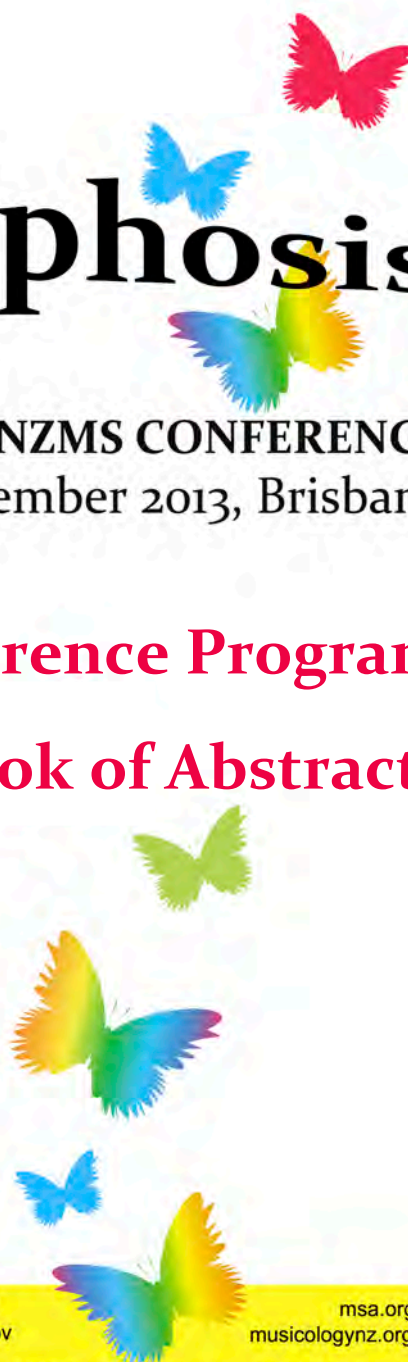
18–21 November 2013, Queensland Conservatorium,
Griffith University, Brisbane



Music and Metamorphosis

MSA-NZMS CONFERENCE
18-21 November 2013, Brisbane

Conference Program
Book of Abstracts



Held in conjunction with 'Sustaining Music, Engaging Communities'
5th World Forum on Music of the International Music Council, 21-24 Nov

msa.org.au
musicologynz.org.au

Organising Committee: Dan Bendrups (Conference Convenor), Aaron Corn (MSA President), Inge van Rij (NZMS President), Stephanie Rocke (MSA Secretary), Kirsten Zemke (NZMS Secretary), Anthea Skinner (MSA Treasurer), Mel Cross (NZMS Treasurer), Lee-Anne Proberts (MSA Membership Secretary), Simon Perry (MSAQ President), Catherine Grant (MSAQ Member).

CONFERENCE PROGRAMME

MSA-NZMS JOINT CONFERENCE SCHEDULE, BRISBANE 18-21 NOVEMBER 2013

MONDAY

10:00	Registrations open								
10:30	Welcome								
11:00 - 12:00	Michael Halliwell	Keynote 1: The Grain of the Voice, or how I learned to love Peter Pears							
12:00	LUNCH BREAK								
13:00					Formation meeting: VOICE STUDY GROUP				
	1A Opera I			1B Historically Informed Practice			1C New Ideas		
13:30-15:00	David Irving	Others at the Opera: Emotional Responses of Non-Europeans to Music-Drama in Early Modern Opera		Matthew Manchester	Solmisiation and the Cornetto: Applying theory to performance with historical wind instruments		Zubin Kanga	'Not Music Yet': Graphic Notation as a Catalyst for Collaborative Experimentation	
	Caroline Ellsmore	Caught in the Acts: Giuseppe Verdi's <i>La traviata</i> (1853) and transformation in nineteenth-century Italian opera		Kate Sullivan	A transmutation of the seventeenth-century French <i>air de cour</i> : from gold to lead?		Caleb Driver	Unpredictable Outcomes: Emergent Methodologies and the Systems Model of Creativity in Music Production	
	Matthew Lorenzon	Anxiety, Superego, Courage and Justice: Four Concepts of the Subject in the Opera <i>L'Écharpe rouge</i> by Georges Aperghis and Alain Badiou		Patricia Alessi	Performing as one of the metamorphic '...King's Whore[s]': Translating the emotive performance practices of Mary "Moll" Davis		Joanne Whitt	What is an original, anyway? The problem for composers and songwriters.	
15:00	REFRESHMENTS								

MSA-NZMS JOINT CONFERENCE SCHEDULE, BRISBANE 18-21 NOVEMBER 2013

MONDAY later pm

15:30 - 17:00	2A 18th century		2B Audiences	2C 19th century interpretation and analysis
	Michael O'Loghlin	'Being galant, in general, means seeking to please': how changing interpretations of Voltaire's epigram are reflected in the metamorphosis of a galant sonata	Timothy Harries Programming Change: Concert Programs and their influence on Musical Experience	Maria Welna Elements of Pianistic and Interpretative Metamorphosis in Liszt's Organ Works
	Janice (Jan) Stockigt	Transformation from Baroque Ensemble to Classical Orchestra: A <i>Te Deum</i> performance by members of the Dresden Court Orchestra, May 1733	Rob Tedesco Why Beethoven? Auckland, Orchestras, and the meaning of "value"	Koichi Kato Another look at Schubertian tonality
	Alan Maddox	An unreported solo motet of the eighteenth century: A 'new' work by Nicolo Porpora?	Peter Roennfeldt Drawing a very long bow – Change and continuity across 100 years of chamber music in Queensland (1872-1972)	Scott Colvin An Alternative Structural Process in Chopin's Second Scherzo; Chopin's "two-key solution"
BREAK				
17:15 - 18:30	Kerry Murphy (Chair)	Panel: The Future of musicology in Australia and New Zealand		
18:30	GENDER AND SEXUALITY FORUM		CON FOYER BAR OPEN 18:00-1900	



Kerry Murphy (chair) introducing Michael Halliwell's keynote address

3A Australians I			3B Sacred			3C Music and the visual		
9:00-10:30	Robert Johnstone	Creating a Coral Symphony	Roslyn Kay	Commemorating a King: Requiems for Louis XVI	Leon Coward	Challenges in researching film music and presenting findings: Tim Burton's <i>Charlie and the Chocolate Factory</i>		
	Brent Keogh	Travelling Ideas, Travelling Theory: Tracking Movement and Change in the discourse of World Music in Australia	Gretchen Foley	Genre Fusion in Carol Barnett's "The World Beloved: A Bluegrass Mass"	Iain Hart	Hard-boiled music: The case of <i>L.A. Noire</i>		
	Alan David Maddox & Irving	Towards a Reflexive Paradigm for the Study of Music in Australian Colonial Societies	Stephanie Rocke	Blending the Sacred and the Profane: Paul Chihara's <i>Missa Carminum</i> (1975)	David Cosper	The All-Seeing Ear: Mastery, Subjectivity, and "How to Listen to Modern Jazz"		

REFRESHMENTS

4A Early 20th Century			4B Baroque-Classical			4C Pacific		
11:00-12:30	Katherine Iddles	Anti-Romanticism in Action: Robert Schumann's <i>Carnaval</i> Op. 9 in London, 1920-37	Marie-Claire Taylor	The Hofkapellmeister and Topics of Death	Michelle Williams	Transnational (Dis)connections: Constructing Kōi Niue (Niue performance) in New Zealand		
	Gerald Ginther	From <i>Ilya Muromets</i> to <i>The Red Poppy</i> : The Metamorphosis of Reinhold Glière and the Bolshoi Ballet	Francis Yapp	Virtuosity, Texture, and Structure in Early French Cello Sonatas	Richard Moyle	Not what it was – melisma and the Tongan aesthetic		
			Georg Corral	The Eloquent Hautboy: – Rhetorical Performance of the Music of the 18th Century	Brian Diettrich	From the Archive to the Classroom: Listening and Learning Experiences with Ancestral Voices in the Pacific		

LUNCH BREAK

LUNCH BREAK

13:30	Formation meeting: RELIGIOUS MYSTICAL SACRED SPIRITUAL STUDY GROUP		
5A 20th Century			5B Bach
14:00-16:00 (15:00)	Jocelyn Ho	Including 2013 MSA Conference Student Prize Winner Plenaries Metamorphosis as Movement: A Bodily-Based Gestural Analysis of Toru Takemitsu's <i>Rain Tree Sketch II</i>	Daniel Bangert In two minds: Musical decision-making in Bach performance
	Johanna Selleck	Becoming: A composer explores ideas about connection, change, and creativity	Zoltán Szabó "An exceedingly careless scribe" – J. P. Kellner's Copy of the Bach String Solo Works
	Celia Fitz-Walter	Which Reality? Uncovering Fact from Fiction in Steve Reich's <i>Different Trains</i>	
	Anthea Skinner	Twentieth Century Child Soldier-Musicians in Britain and Australia	

16:30

REFRESHMENTS

17:00	Peter Tregear	Keynote 2: Enlightenment or Entitlement? The Politics and Ethics of Change in Australian Tertiary Music Education
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18:00

INDIGENOUS THINK TANK

19:00

CONFERENCE DINNER



Peter Tregear's keynote address

MSA-NZMS JOINT CONFERENCE SCHEDULE, BRISBANE 18-21 NOVEMBER 2013
WEDNESDAY am

6A Australian II (Instruments)			6B Identity through play		
9:00-10:30	Louise Devenish	Australian Contemporary Percussion: A History	Athena Lill	The Cup Game: Musical play in Secondary Schools	
	Felicity Clark	Shifting Sand – Placing taiko in Australia	Matthew Holmes	Consuming sounds of childhood: Examining early recordings produced for Australian children	
	Emma Di Marco	The Ripple Effect: Ongoing Development of Australian Music for the Saxophone	Javier Silva Zurita	Music and the Promotion of Cultural Identity: An Indigenous Music Program Introduced to the Curriculum of a Mapuche School Community	

REFRESHMENTS

7B Asia/Pacific I			7A Early 20th-Century			7C Challenging Conventions		
11:00-12:30	Lexine Solomon	Reflections on Belonging, Identity and Gender by a Torres Strait Islander Woman Performer	Rachel Landgren	The 'great awakening' on hearing Purcell: Gustav Holst and Early Music		Eve Klein	Post-Classical/ Alt-Classical/ Electro-Classical: Defining and Debating Transformation in Classical Musical Style	
	Nadia Widya-wati	Music for the dead among the Melanau people of Sarawak	Peter Tregear	The Modernist's Mask: Metamorphosis in Grainger's Music		Taliésin Coward	Shift Happens: A New Paradigm for the Discussion of Musical Interpretation	
	Jacqueline Pugh-Kitingan	Sources, Sounds and Meanings of Turali (Noseflute) Music in Dusunic Cultures of Sabah	Christina Churchill	The Evolution of Claude Debussy's Arcane Erudition				

MSA-NZMS JOINT CONFERENCE SCHEDULE, BRISBANE 18-21 NOVEMBER 2013
WEDNESDAY pm

12:30

LUNCH BREAK
Formation Meeting: AUSTRALIAN MUSIC GROUP

13:30

Formation meeting: OPERA STUDIES GROUP

8A Popular			8B Contemporary			8C Jazz		
14:00-15:30	Brett Wilson	National Identity – the Finn brothers' <i>Everyone Is Here</i> – "What it is to be a New Zealander"	Cameron McCormick	'Sculpting in Time': Remodernist Aesthetics in the Work of Giya Kancheli		Toby Wren	Talking in tongues: Creating a collaborative space for intercultural music making	
	Bryce Allen	Issues arising from heterogeneous groupings within the Adelaide metal music scene	David Larkin	Mr. Bungle thinks it through: finding coherence in <i>California</i> (1999)		Aleisha Ward	"Adventures in Sound to No Man's Land": Dave Brubeck's First New Zealand Tour and the Genesis of 'Maori Blues'	
	Stephen Loy	Dynamic and dramatic contrast in the creation of large-scale structure in Led Zeppelin's live sets	Jane Hammond	A Cuckoo in Tamworth: Eco-composition in Regional Australia		Nick Tipping	Do you know what it means to miss New Orleans?: Talking and playing jazz in present-day Wellington, NZ	

REFRESHMENTS

9A Wind			9B Strings		
16:00-17:00	Mark Cain Robin Ryan	The Cul-de-Sacs and Tangents of Wind Instrument Discovery: a Lecture-demonstration, followed by Robin Ryan in conversation with Mark Cain (1 HOUR)	Imogen Coward	Reactions to change: Australian attitudes towards the ongoing editorial metamorphosis of the Suzuki Violin Method repertoire	
			Peter Freeman	Strings in Jazz	

17:00 18:00

MSA AGM & NZMS AGM
BREAK

18:30 19:30

CONCERT : GuiHANGtar, rooted in tradition, molded by innovation (Salil Sachdev, Lê-Tuyên Nguyễn)

The GuiHANGtar concert

10A French Fusion 9:00-10:30 Lê-Tuyền Nguyễn 'Nhạc Tài tử': A French Affair Geoffroy Colson "Phoenix or Salamander?" A fresh approach to transculturation in contemporary music in French Polynesia Melinda Sawers <i>Bretonnité</i> – in Search of a Musical Identity	10B (re)-Recording Pat O'Grady Brian Wilson and the Recording Studio Samantha Bennett The Virtual Remixer: Mix Stems and Online Communities	10C mid-20th Century Blake Parham Sir Andrzej Panufnik; Defection and Compositional Development Alexander O'Sullivan Does it change, or do we? Productions of Luigi Nono's <i>Intolleranza</i> 1960 Hooper Michael Four Technologies in David Lumsdaine's <i>Aria for Edward John Eyre</i>
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REFRESHMENTS

11A Asia/Pacific II 11:00-13:00 Lewis Cornwell 'My Faraway Land': Temporality and Memory in the Music of Ifukube Akira. Sarah Weiss Kroncong, Gamelan, and Beethoven: Music as Metaphor in Shackles (Belenggu) - a 1930's Nationalist Indonesian Novel Ros Dunlop Identifying the elements which make up <i>Lulik</i> and the place of the traditional music of East Timor within its structure Clint Bracknell Ngallak wam-al walang: We sing about strangers	11B Opera and Voice Robert Cook Heterospecific Voices and Song: Crumb's <i>Vox Balanoe</i> Daniela Kaleva Louise Hanson-Dyer's Approach to Fostering Music Creativity: The Melbourne Premiere of Gustav Holst's Opera <i>Savitri</i> Ellen Winhall Outside the Cage: Performance Practice in <i>Aria</i> Margaret Medlyn Embodying Kundry: Voice, Breath, Narrative and Metamorphosis	11C Identity and Music Melanie Plesch The metamorphosis of a national topos: the huella in Argentine art music from Alberto Williams to Carlos Guastavino Hans Kuhn A nation invents and presents itself: Norwegian song-books for foreigners Victor A Vicente Here We Are Again Now" – The Immigrant Experience in Portuguese Popular Song David Cashman Representation, Music and Tourism: Concepts of Touristic Musical Authenticity from 1960
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13:00 LUNCH

14:00

12A Closing words on Metamorphosis 14:30-15:30 Linda Kouvaras Metamorphosing out of Postmodernism: Sound Art in the Altermodern Kirsten Zemke "I'm a Taniwha": JGeeks and the metamorphosis of Maori pop		"Laments" Book Launch 12B Evolving Performance Kevin Schattenkirk Matthew Shepard, Music and Social Justice: Evolving Perspectives on the LGBTQ Community Through Performance Jennifer Post Musical Exhibitions and Evolving Views of Performance: A Multisite Exhibition on Music and Landscape in Eastern and Southern Africa Andrea Jane Emberly Davidson
15:30 - 16:00 STUDENT PRIZE & DON & JOAN SQUIRE AWARD FOR VOLUNTARY SERVICES TO MUSICOLOGY AWARD CEREMONY & CONFERENCE CLOSE		



MSA President Aaron Corn and 2013 Conference Convenor Dan Bendrups

REPORTS ON THE 2013 CONFERENCE

I.

Stepping out of the airport in Brisbane, I was greeted with sun and warmth (both by the weather and by people), the perfect way to start the 2013 joint Musicological Society of Australia and New Zealand Musicological Society Conference, held at the Queensland Conservatorium at Griffith University. The location of the Conservatorium is ideal, as it is within walking distance of the South Brisbane station, where the train from the airport takes you (Auckland, take note) and it is right next to the Brisbane River, which made for great walks during lunchtime. There are plenty of places to eat too, especially a Mexican one that a couple of us grew very fond of.



The conference itself started off with a bang, with a wonderful keynote about Benjamin Britten's *Peter Grimes* by Dr Michael Halliwell. We were then off to sessions, one of which I chaired. It was an amazing session, with the problems of originality being discussed and also how you turn graphic notation to music. I had never even thought of graphic notation before, so it was truly an eye opening experience for me. I then presented at the next session about orchestral formation in Auckland (it has been a tough journey) and then everyone was treated to a panel discussion about the future of musicology in Australia and New Zealand chaired by Kerry Murphy. I then walked around the city (also in search of dinner) and found a festive atmosphere with lots of people walking about. It was quite nice to see the liveliness of the city, especially along Queen Street, where I also found Starbucks (caveat emptor: I'm American, from Boston, hence the affinity for Starbucks and Mexican food!).

Being woken up at 4:30am with the rising sun (no daylight savings time here), I was energized to start my day. I'm not usually a morning person, but the three hour time difference between Brisbane and Auckland certainly helped. I was able to walk around and see some of the city, which was nice (although getting lost was not a fun part). I made it to the Conservatorium with plenty of time for the next session, which was quite fascinating, as the first talk I saw was about the music of *Charlie and the Chocolate Factory* with music by Danny Elfman. Who knew there was so much that went into a musical score! Other talks that morning included a talk about Niue performance and Melisma's and the Tongan aesthetic. All fascinating topics. The keynote for the day was called "Enlightenment or Entitlement? The Politics and Ethics of Change in Australian Tertiary Music Education," given by Peter Tregear, the head of the school of music at the Australian National University. His talk was an eye-opening look at the state of Western classical music in the world today and what has to be done in order to open the concert hall to a wider populace. He advocated for the removal of the "elitist" barriers so that a new generation can come and listen and indeed learn classical music. After his talk, the conference dinner was held, which was a great time for all, with plenty of new friends being made.



The next day, the first talk I attended was devoted to a history of Australian contemporary percussion, the saxophone in Australia, and taiko in Australia. The next session I went to was about transformation in classical music styles with how you define these new styles. Technology is changing so quickly, it is hard to know sometimes what that will mean for music. The lecture-interview with Mark Cain and Robin Ryan was particularly interesting, as they demonstrated wind instruments they had constructed themselves. The instruments sounded similar to what I had heard before from the orchestra, but so different as well. It was great to see an instrument maker in action. That night, a concert entitled "GuiHANGtar, rooted in tradition, molded by innovation" was performed. It was a great concert with guitar and percussion, centered on the percussion instrument the Hang (it's an idiophone). The concert was inventive and left you wanting more. Fortunately, the concert was recorded for posterity.

The final day of the conference included talks on recording studios, the changing nature of recording and the remix studio (who knew you could use Garage Band in such creative ways?), and other modern technology. Finishing up with JGeeks and the metamorphosis of Maori pop, the conference came to a close with the awards and a book launch (but not before one last trip to the Mexican cafe). The conference will be remembered for the wonderful weather, beautiful location, and amazing hospitality. I know the New Zealand delegation was deeply thankful for the welcoming we got and support, as it shows the connection between our two organizations. We may be from two different countries, but we all share the same passion for music, and the growth of music in all forms. If this conference has taught me anything, it is that we all strive for the same common purpose, and I look forward to our future collaborations, as I know they will be fun, rewarding, and eye-opening experiences.



Rob Tedesco, PhD Candidate
The University of Auckland, New Zealand

II.

Combined MSA/NZMS conferences happen only once every four years and so, although this was my third NZMS conference, it was my first opportunity to engage directly with the musicological scholarship being undertaken across the Tasman. I had never visited Brisbane before, and on the morning of the first day, the riverside setting of the Queensland Conservatorium, Griffith University, provided a magnificent and inspiring introduction to what was an engaging and stimulating conference.

Keynotes by Michael Halliwell and Peter Tregear were engaging and informative. In particular, I found Peter Tregear's, which discussed issues around the reorganisation of the ANU School of Music, to be pertinent to my own history and experience as a tertiary educator and administrator.

Overall, the breadth and depth of contributions across the two societies illustrated just why combined conferences are such a good idea. I am a jazz researcher, and while my own discipline was represented by only four papers (two New Zealand and two Australian), it was fascinating to learn about other research and to draw parallels between my own work in Wellington and that of others from around the region. In particular, presentations by Samantha Bennett (mix-stems), Eve Klein ("Defining and debating transformation in classical music") and Joanne Whitt (the nature of an "original") spoke to issues often encountered in jazz scholarship. Brent Keogh (the discourse of World Music in Australia), Robert Johnstone ("Creating a Coral Symphony") and Rob Tedesco (orchestras in Auckland) offered new perspectives on reflexivity, particularly in the context of Australian and New Zealand research.

Particular mention must go to the Conference Committee. Participating in a conference in such beautiful surroundings was most certainly a pleasure in itself, but successful conferences require extensive planning and execution. The smooth running of this event, and the positive and collaborative spirit in which it took place, are a testament to Dan Bendrups and his team. The conference dinner, held at a Greek restaurant along the Parklands from the Conservatorium, was an excellent chance to begin new conversations (or continue existing ones) with other researchers in related and unrelated fields. The informal discussion facilitated by conferences is very often just as rewarding and valuable as the formalised engagement that takes place within sessions. Combining societies at the MSA / NZMS Conference provided a fantastic opportunity to get to know scholars from a range of areas and with a range of levels of experience; an important and encouraging experience for a PhD candidate.

The MSA/NZSM Conference took place in conjunction with the IMC World Forum on Music, which provided opportunities to attend related events and conferences held under the IMC umbrella. I was pleased to be able to take part in the IASPM-ANZ Conference, one of the constellation of conferences held over the next few days in the same location (and also convened by Dan Bendrups – how is the man still alive?). Opportunities like this, which allow for the sharing of ideas across stylistic, experiential and geographical lines are so valuable. I look forward to the next time.

*Nick Tipping, PhD candidate
New Zealand School of Music*

CONFERENCE HIGHLIGHTS

“ENLIGHTENMENT OR ENTITLEMENT? RETHINKING TERTIARY MUSIC EDUCATION”

Excerpt from Peter Tregear's keynote address at the 2013 conference

What are music departments for? Given the lack of confidence more generally in arts and humanities education in Australia and elsewhere, it might seem to be tempting fate to ask such a question. But we need to. Tertiary music education was once commonly understood to be about preparing students for a career as a performer, especially in the traditional competencies of European classical music (and indeed a quick look at the marketing materials produced by Australian music departments would suggest that this still remains our core function). But such a *raison d'être* is failing to respond to fundamental shifts in the ways we now commonly encounter musical culture.

For even the most highly skilled performer, there are diminishing chances to establish a viable career because the various institutions that traditionally supported such a career are no longer able to rely on the scale of public largesse that they once had to provide them. In turn the wider public now has a plethora of options outside the concert hall or opera house or music venue or pub where they can (and do) encounter musical culture. To put it mildly, performers are fighting what seems to be a losing battle for public attention – why, for instance, go to a live music event when you can stay at home and have why for many may seem to be a comparable, if not better quality, experience in front of a 60-inch plasma TV?

No wonder, then, that tertiary music institutions seem to be beset by rolling crises of finance or morale (or, commonly, both). What is worse, they now cannot rely, as a matter of course, on their host universities providing the high level of subsidy needed to maintain traditional levels and modes of teaching. There is a need, then, to rethink both how, and why, we teach music on campus.

In July 2012, I was appointed to lead a reform of the School of Music at the Australian National University that attempted to confront these challenges head on. For most of 2012 and early 2013, however, the effect seemed to be more like a head-on collision, such was the intensity of the (almost entirely) negative public response. I have since come to believe, however, that the core institutional problem we faced was *not* financial, or organisational, but ethical. By holding on to a limited vision of what music education is for, we had lost sight of the social contract between student, teacher, and society as a whole, that must lie behind any public commitment to fund arts education.

While recognising the seriousness of the broader budgetary situation that now besets schools (and their parent

universities), it was important for us firstly to recognise that that fact in itself did not abrogate our responsibility to continue to justify what we do. One of the many ironies of the outcry that erupted, however, was that by focusing almost entirely upon the notion of performance training as a self-evidently good thing in itself it seemed instead to condemn the very notion of a style of music education that might produce musicians both willing and able to fulfil such a responsibility. Another was the fact that at the same time people in Canberra were passionately defending their notion of an elite 'conservatoire'-style education, some of the most lauded around the world are already voluntarily undergoing major rethinking of their curricula precisely to ensure that they are more accountable to the needs of their students and society as a whole (indeed, I currently serve on one group of international conservatoire heads working on this issue). And yet another was that arguments in defence of centrality, if not irreplaceability, of the heart of traditional performance teaching – one-to-one teaching – were being aired at the very same time that a major multi-institutional crisis was erupting in all five of the UK's specialist music schools around alleged institutionalised cultures of harassment (in which one-to-one lessons were singled out as being especially open to exploitation).

In any event it is becoming increasingly acknowledged that the advent of "Web 2.0" – that is, the development of interactive websites that exploit the ever-growing potential of the internet to transmit rich media effectively online and encourage reciprocity between end users – has made the possibility of at least partially replicating, supplementing, or even replacing some of the traditional modes of conservatoire learning with online delivery. In Australia, this possibility will only become more apparent as the National Broadband Network (in whatever its final form) is rolled out. For instance, recognising that proficiency in musicianship (such as aural skills) remains central to our curriculum, we are now investing in developing online and other 'open' resources that will soon be available, we hope, to all secondary students regardless of educational opportunity to support their education in this area.

Ultimately, we do expect that our graduates will be gainfully employed in today's music world, but we also recognise that such musicians increasingly require a combination of skills upon which to build a 'portfolio' career. This might include a mix of work as a performer, teacher, cultural entrepreneur, arts manager, music technologist, and scholar, and so we aim to ensure that they graduate with a range of professional skills in practical music making; music education; music advocacy; academic research; entrepreneurship; and media and technology.

More broadly, the School of Music, for perhaps the first time in its history, now no longer merely lies in uncomfortable proximity to the rest of the ANU campus, but instead is comfortable playing a full part in it. This is not a case of just sharing in the common purpose and goals of the University, or indeed merely 'rendering unto Caesar what is Caesar's', for the School is now much better placed, as well, to help nurture the wealth of musical talent on campus that may be studying other disciplines. By the same token, the School now also actively encourages its students to explore subject areas outside music if they have the capacity and inclination, or get involved in wider campus life more generally.

The underlying change at ANU is however, not to be found in the specific suite of subjects we offer but in the fact that there is an attitude, an ethical orientation if you like, that sits behind them. It is this, above all, that has informed, and will continue to inform, our curriculum choices. I would argue, ultimately, that this is one we indeed share with the university-at-large, to make a positive difference in the world through the application of disinterested reason, and the transmission and advancement of public knowledge.

(An extended treatment of this subject appears as Peter Tregear, *Enlightenment or Entitlement? Rethinking tertiary music education*. Platform Paper No. 38 (Sydney: Currency Press, 2014). ISBN: 098721148X \$15.99)

Peter Tregear
Head of School of Music,
Australian National University

“TOWARDS A THEORETICAL PARADIGM FOR THE STUDY OF MUSIC CULTURES IN AUSTRALIAN COLONIAL SOCIETIES (1788–1900)”

Excerpt from David Irving's and Alan Maddox's paper at the 2013 conference

In mid-2012, at David's instigation, we applied for a University of Sydney International Research Collaboration Award. This funded a visit by David, then at the University of Nottingham, to Sydney in early 2013 to work with Alan on a project which built on our shared interest in the historiography of Australian colonial music. The aims of the project were set out in the following terms:

Over the last five decades, studies of Australian colonial music history have taken place in multiple academic constituencies and across different disciplines (anthropology, ethnomusicology, historical musicology, history, and literary studies). Following the pioneering national overviews given by Orchard (1957) and Covell (1967), research in this field arguably moved into regional and localised studies, with the production of seminal works on local history (especially urban cultures) and the creation of large-scale databases of sources. Detailed research into musical practices of indigenous and migrant communities and into cross-cultural musical interactions (e.g. Clendinnen 2005) have brought into sharp focus the impact of colonialism on musical production in societies whose traditional frameworks of power were being either eroded or reinforced. More recently, studies of imperial trans-oceanic networks – such as those undertaken by members of the Centre for the History of Music in Britain, the Empire, and the Commonwealth, based at the University of Bristol – have demonstrated how certain musical practices across the English-speaking world were commodified and disseminated in broadly standardised forms (e.g. domestic music and music theatre) during the nineteenth century; they have also shown how others became locally specific or were resignified in local contexts (e.g. multicultural musical practices in the goldfields). Music also played a significant role in radical politics, resistance, and reform throughout the Anglophone world, as explored by Paul Pickering and Catherine Bowan (Australian National University) in their recent project "Sounds of Empire: Popular Politics and Music in the Nineteenth Century."

The critical analysis of music's role and function in colonial societies is clearly a burgeoning field in historical musicology. Yet while there have been many recent studies published on specific colonial cultures from around the world – such as those in Bengal (Woodfield 2000), the Philippines (Irving 2010), and Latin America (Baker and Knighton 2011) – the bulk of research into music in Australian colonial societies remains in unpublished form, and consists predominantly of PhD dissertations and Masters' theses. They are mostly on localised subjects, and in many cases represent deep archival research and analysis. Major subject areas covered by these studies include composition (e.g. Skinner 2010), urban musical life in specific cities (Erickson 1987; Lais 2009; Radic 1977; Shearn 2010; Thornley 2004), opera (Dawson 1987; Jones 2009), sacred music (Cameron 2006; Forsyth 2002), biographical studies of musicians (Lindsay 2010), multicultural musics on the goldfields (Doggett 2006; Farrant 1992), and music education (Dugdale 1969; Southcott 1997). These studies – many pioneering, and some arguably of global significance for the field of historical musicology – are largely unknown to scholars outside Australia, and the academic culture and environment that has produced them needs to be made known to the global musicological community.

The current diversity of approaches and methodologies in the study of Australian colonial music history thus calls for a critical overview and assessment of this burgeoning field, for the formulation of theoretical paradigms, for reflection on potential advantages that digital technologies can afford researchers working in this area, and for connection with overseas-based scholars who are working on music and colonialism. This project aims to survey and critique studies in Australian colonial music history, and to assess value judgments implicit in the discourse of previous researchers in order to produce innovative syntheses and cross-disciplinary perspectives that transcend the traditional 'silos' of historical musicology, ethnomusicology, and colonial studies. Through this process of critical review, the project aspires to develop new theoretical insights on topics such as cultural reflexivity in colonial societies, and to link Australian colonial music studies to analogous fields in Asia and the Americas.

Although in the end we had less time together in Sydney to work on the project than originally envisaged, we made good progress in the few weeks we had. We continued to work collaboratively thereafter – a process made easier by being in the same time zone following David's move to ANU in mid-2013 – and presented a preliminary report on our findings in the form of a joint paper at the MSA national conference in Brisbane, in November 2013.

The conference paper reviewed developments in the historiography of Australian colonial music, taking as its point of departure an article by Richard Crawford published by *Musicology Australia* in 1985, entitled "Musicology and the Australian Bicentenary: a Methodological Prospectus from an American Viewpoint." Crawford's paper, originally delivered at the MSA Annual Conference in 1984, interrogated the ways in which historical musicologists had approached the study of eighteenth- and nineteenth-century music histories in Australia and the United States, drawing parallels between these two spheres of research. Kay Dreyfus and Thérèse Radic revisited Crawford's article four years later in *Miscellanea Musicologica*, adding new layers of interpretation and raising crucial questions about the direction of Australian music studies at that time. These authors also highlighted the general lack of cultural and economic value assigned by individuals and organisations to local subject matter. Since the 'cultural turn' in musicology of the 1990s and 2000s, new paradigms in textual criticism and cultural critique have enriched and informed musicological studies of local narratives and the formation of local identity; a new wave of reflexive cultural analysis also surrounded the Centenary of Federation, but its ripples are still being felt in musicological circles. In reviewing these developments, we argued that for the study of music in Australian colonial societies (1788–1900), it is vital that this process of metamorphosis continues and is developed further, to provide new paradigms that not only restore agency to marginalised peoples, but also to take into account – reflexively – the position of the researcher in postcolonial contexts. The paper examined multiple methodological approaches appropriate to the study of Australian music history today and proposed some possible syntheses and ways forward which we plan to set out in more detail in a co-authored journal article.

David Irving, Australian National University
Alan Maddox, University of Sydney

“NATIONS OF SONG”

Excerpt from Aaron Corn's keynote address at the joint MSA/NZMS Conference at the University of Otago, Dunedin, December 2010; published in Volume 19/3 of *Humanities Research* on the musical world of laments (2013: 146–8), edited by Stephen Wild, Di Roy, Aaron Corn and Ruth Lee Martin, launched at the 2013 conference.

There is a song in my mind that takes me to a place of great beauty and antiquity. As its melody undulates through my synapses, I can sense this place anew. I can feel the fine, white sands squelching between my toes, so soft and light it is like walking on a cloud. The sands whistle with the wind as it ripples across the bay, over the sandbars, and towards the adjacent island. The air tastes of salt, and, close to shore, a rip current emits a constant, gentle roar. In the brilliance of the sun silhouetted against an expansive white cloud, a lone gull cries out to her chicks nested on yonder island. With each beat of this song echoing somewhere between my ears, my footsteps take me from the water's edge to climb a steep, sandy embankment into a leafy grove. I sit here under the wide, low branches of a tamarind tree, where I can survey the soft sands, the rip current, the sandbars, and the island before me.

Though I am far removed from the nearest city or town, other people surround me in this place – generation upon generation of them – and they watch me as I sit. I can see them paddling a canoe back to shore after a long day of hunting. My hunger piques as the aromas of roasting fish and boiling turtle eggs waft over from their campfires. Children do backflips on the beach and build designs in the sand. They each move in rhythm with the song, which somehow seems to carry their combined voices as well – one voice made of many intertwining threads. Slowly they come together and file onto the beach carrying a flag of deep blue. They dance with vigour, and embed it deep into the sand. As the flag ripples in the wind, they call me by name. I now dance with them amid these abundant environs and, with the song in my mind, my own voice blends into theirs. Though this is not quite right. Because it is not really my voice at all, but rather an amorphous yet familiar voice of the one made of many.

Though I did once experience some of these things at a place I can recall having visited, this tableau is much more than a simple recollection. The remainder of what I describe here comes not from my own memories at all, but rather from the song itself – from the way that its lyrics, its melody, rhythms and form, and matching choreography reveal intimate details of place accrued through generation upon generation of dutifully curated knowledge. The song takes me to that beach as though I were standing there right now with the soft sands between my toes and all the other details I described. Yet now we face a dilemma. At this moment of realisation, I can offer no evidence whatsoever that any such thing is going on in my head – no proof of a song, or the place I say it describes. Even more spurious is the premise that, because of the song in my mind, I feel some kind of personal connection to this place and those who dwell there.

I have no evidence at all.

This is why I am fascinated by music – the common object of our studies – but particularly song: that combination of organised sounds particular to our species, which, in English, we call music and words. William S. Burroughs once described the word as a virus (Burroughs, 1962), yet song is perhaps the most viral of our cultural forms. By their very design, songs are both memorable and portable. They can slip into our psyches unawares and haunt us without warning. In infancy, they sing us to sleep. In childhood, they taunt us in the playground, and in adolescence and young adulthood, they express our desires and give release to our anxieties.

Whether we evoke them willingly or whether they manifest in our minds unannounced, songs travel with us constantly, and just as they are so easily internalised, they are also easily personalised. At the crossroads of memory and fancy, in the twilight between experience and imagination, songs frequently hold for us fluid, negotiated meanings that would mystify their composers. On the teenage mix tape of the past and the digital playlist of the present, we freely assemble them at will as authentications of ourselves at particular times and places, or into particular times and places, as fluid permutations of our sonic selves. At play here, there is also a constitutive social mechanism that takes us out of ourselves and lends us that fleeting sense of belonging to some intangible, greater whole. Our negotiated associations with these playlists to our lives enable us to identify and maintain bonds with others: with our kith and kin, with our communities and countrymen, with those who speak our language, and with our generational peers.

The changing times of Bob Dylan (Dylan, 1964) and Band Aid's bid to feed the world (Band Aid, 1984) are now long gone. Yet it is worth remembering that more than once in human history, whether in the streets or via live simulcast, complete strangers have come together in the name of a good song. Public opinions and political persuasions can turn on these tides with startling alacrity, and usher in major social change. This is a remarkable phenomenon when you consider that our synaptic processes – the ones that enable us to sing silently in our minds – are so infinitesimal that they are all but imperceptible. Trivial though this may seem, take a moment to think about the multi-billion-dollar advertising industry that deploys all kinds of music, via all kinds of media, for the sole strategic purpose of swaying our feelings to influence our decisions. Of course, I am expounding quite generally to build a case for music as a palpable vehicle for meaning, and thus knowledge. So, to progress this argument further, I must now take us back in time to another beach entirely.

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Dylan, Bob, 1964, *The Times They Are a-Changin'*, [LP], Columbia.
Band Aid, 1984, *Do They Know It's Christmas?* [Record single], Phonogram.

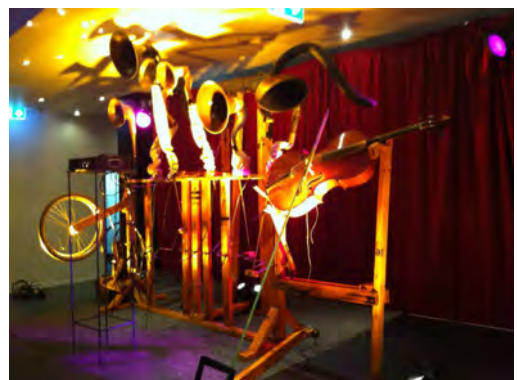
(“Nations of Song” explores human relationships between songs and knowing as evidenced in Australia’s unique and endangered Indigenous musical traditions. It was first presented as a keynote address at the joint MSA/NZMS Conference at the University of Otago, Dunedin, in December 2010, and first published in Volume 19/3 of *Humanities Research* on the musical world of laments (2013: 146–8), edited by Stephen Wild, Di Roy, Aaron Corn and Ruth Lee Martin, which was launched at the joint MSA/NZMS Conference at Griffith University, Brisbane, in November 2013 by ICTM President, Salwa El-Shawan Castelo-Branco. The volume can be downloaded for free from <http://press.anu.edu.au/titles/humanities-research-journal-series/volume-xix-no-3-2013>)

Aaron Corn
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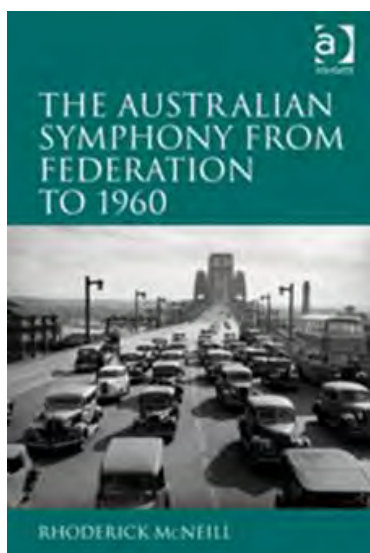
A 2013 CONFERENCE PHOTO ALBUM







— MEMBERS' PUBLICATIONS —



The Australian Symphony from Federation to 1960

Rhoderick McNeill, University of Southern Queensland, Australia

January 2014 250 pages 978-1-4094-4124-3 Includes 86 musical examples.
234 x 156 mm Hardback £60.00

The symphony retained its primacy as the most prestigious large-scale orchestral form throughout the first half of the twentieth century, particularly in Britain, Russia and the United States. Likewise, Australian composers produced a steady stream of symphonies throughout the period from Federation (1901) through to the end of the 1950s. Stylistically, these works ranged from essays in late nineteenth-century romanticism, twentieth-century nationalism, neo-classicism and near- atonality. Australian symphonies were most prolific during the 1950s, with 36 local entries in the 1951 Commonwealth Jubilee Symphony competition. This extensive repertoire was overshadowed by the emergence of a new generation of composers and critics during the 1960s who tended to regard older Australian music as old-fashioned and derivative.

The Australian Symphony from Federation to 1960 is the first study of this neglected genre and has four aims: firstly, to show the development of symphonic composition in Australia from Federation to 1960; secondly, to highlight the achievement of the main composers who wrote symphonies; thirdly, to advocate the restoration and revival of

this repertoire; and, lastly, to take a step towards a recasting of the narrative of Australian concert music from Federation to the present. In particular, symphonies by Marshall-Hall, Hart, Bainton, Hughes, Le Gallienne and Morgan emerge as works of particular note.

Contents

Preface; Introduction; The symphony within international music trends 1900-60; The Australian musical environment for symphonic composition; Australian pioneers of the Federation period; Symphonies of the 1920s and 1930s; Australian symphonies 1940-60 in late Romantic and post-Impressionist styles; Nationalist symphonies of the 1950s; Neo-classic and 'progressive' symphonies of the 1950s; Australian expatriate symphonies; The aftermath: the 1960s and conclusions; Select bibliography; Index.

About the Author

Rhoderick McNeill completed his PhD on the life and works of E.J. Moeran at the University of Melbourne, Australia. He taught music theory and history at Nommensen University, Medan, Indonesia and, since 1996, at the University of Southern Queensland, Australia. His two-volume history of Western music in Indonesian, *Sejarah Musik*, has been in print continuously since 1998.

www.ashgate.com/isbn/9781409441243

— UPDATE FROM THE EXECUTIVE, JUNE 2014 —

1. 37th National Conference, "The Charisma of Dissonance"



Preparations for the 2014 Conference are well under way. Convened by independent scholar Christine Mercer, the conference consciously celebrates the role Independents play in the MSA today. Plenary Speakers will be the multivalenced broadcaster, Vincent Plush (Keynote), renaissance scholar and performer, John Griffiths, and acoustic cultural historian, Bruce Johnson.

As usual, the MSA AGM will be scheduled during this meeting.

Visit the website http://msa.org.au/Main.asp?_Melb2014 for registration information, accommodation options, student travel grant applications and a preliminary draft program.

2. Changing the Constitution in regard to the National Committee

Following broad support at the 2013 AGM, we are in the process of drafting Constitutional amendments relating to the National Committee which will be put forward at an SGM in a couple of months. In brief, the proposed changes are

- To stagger the Executive Committee member terms, (President & Membership Secretary elected one year, Secretary and Treasurer the next).
- Executive members be elected for 2 years with option to stand for a second 2 year term (currently they can extend their first term by one year).
- The 7 elected National Committee Members to be replaced by all duly elected Chapter Presidents (ex officio – elected at Chapter AGMs), plus one elected General Member and one elected Student Member.
- Past Executive Office holders may stand for election to an executive position they have previously held once 6 years have elapsed since he or she has completed his/her previous term. (Currently they can't stand ever again).

3. Musicology Australia

Issue 36.1 will be being distributed to members in July.

Editor Mark Carroll attended a Round Table organised by Taylor & Francis in February on behalf of the MSA. Mark reported being received warmly. The main topic of discussion was the ramifications of Open Access and, more broadly, the online world as it affects journal/academic publishing.

Taylor & Francis are now funding a \$500 author prize for the best article in each Volume. Mark Carroll will liaise with the Editorial Board to determine the winner for each volume.

4. Postgraduate Journal emanating from 2013 MSA-NZMS conference “Music & Metamorphosis”

Patricia Alessi, Louise Devenish and Stephanie Rocke are working to create a “Music and Metamorphosis” Special Edition of *Eras*, a fully refereed online journal specialising in postgraduate publications that was established by the School of History, Monash University in 2000. It is anticipated that the special edition containing the successful articles will be published by September 2014.

5. Working Group on establishing collegial networks across Australian and New Zealand universities for purposes of HDR supervision

Aaron Corn is discussing this with the NZSM after which he will draft the terms of reference and committee members will be appointed. Anyone interested in joining this committee should contact Aaron.

6. Website Development

An e-Commerce module has now been added to the website, allowing us to collect money for a variety of things, most particularly fees associated with our National Conferences. Anyone registering for the 2014 Conference will see the new module in action.

In addition, the website is being updated on an ongoing basis in a variety of ways. For example, those applying for Conference travel grants or the student prize can now do so online. Some Chapters are also updating their own pages.

We are looking to appoint a **Website Manager** to continue developing and maintaining the website. Anyone interested in learning a new skill, or anyone already experienced in website management, is welcome to apply via an email to the secretary, Stephanie Rocke (msasec@musicresearchanz.com).

Stephanie Rocke
National Secretary