

# Newsletter

of the



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

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

**No. 76 December 2014 – June 2015**



# Newsletter

No. 76 Dec. 2014 – June 2015

ISSN 0155-0543

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## National Executive 2014–2015

President: Alan Davison

Secretary: Stephanie Rocke

Treasurer: Anthea Skinner

Membership Secretary: Brigitta Scarfe

## General Elected Members

General Member: Alan Maddox

Student Member: Emma di Marco

## Ex-Officio Members

Past President: Aaron Corn (ACT)

IMS: Jane Hardie (Syd)

ICTM: Stephen Wild (ACT)

NZMS: Kirsten Zemke

## Ex-Officio Chapter Presidents

Hunter: Rosalind Halton

Queensland: Katherine Iddles

South Australia: Steven Knopoff

Sydney: Daniel Bangert

Tasmania: Anne-Marie Forbes

Victoria: Jonathon McIntosh

Western Australia: Jonathon Paget

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## Thesis Register Manager

Stephanie Rocke

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## Deadline for Newsletter contributions

For No. 77, Dec. 2015–June 2016 issue:

**1 JUNE 2016**

## Editor, Newsletter

John A. Phillips

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E-mail: [newsletter@msa.org.au](mailto:newsletter@msa.org.au)

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

# MUSICOLOGICAL SOCIETY OF AUSTRALIA

## — SPECIAL GENERAL MEETING —

2pm Saturday 27 September 2014  
Room 327 (Level 3), Robert Webster Building,  
University of New South Wales, Kensington (Main) Campus

### MINUTES

1. Meeting Opened 2.20 pm  
Welcome and thanks to the Sydney Chapter Annual Student Symposium organisers for providing the opportunity to conduct the SGM during their event.
2. Attendance & Apologies:  
Attendees: Daniel Bangert, Chris Coady, Geoffroy Colson, Aaron Corn (Mobile), Joanna Drimatis, Philip Eames, Dorotty Fabian, Michael Hooper, Anthony Jones, Alan Maddox, Simon Polson, Stephanie Rocke, Zoltán Szabó, James Wierzbicki, Ellen Winhall,  
  
Apologies: Linda Barwick, Rita Crews, Linda Kouvaras, Katherine Iddles, Christine Mercer, Kathleen Nelson, Simon Perry, Anthea Skinner, Jan Stockigt, David Symons, Shirley Trembath.
3. The nature of the proposed constitutional changes, as sent out to all members prior to the meeting and available via the MSA website, were described and discussed in brief prior to a motion to accept them being put forward.  
  
**Motion:** *To update the Constitution of the Musicological Society of Australia Inc. in accordance with the List of Proposed Changes to the Constitution of the Musical Society of Australia Inc. (27 September 2014).*  
**Proposed: Stephanie Rocke, Seconded: Aaron Corn, Carried unanimously**
4. Meeting Closed 2.27pm

## — ANNUAL GENERAL MEETING —

Monday, 1 December 2014  
Room G2, CTM, 29 College Crescent, Parkville, Melbourne.

### INTERIM DRAFT MINUTES

Meeting Opened 5.05pm by MSA President Aaron Corn, attending via Skype.

#### Tabled

Minutes of the last AGM & SGM (Appendix 1)  
President's report (Appendix 2)  
Treasurer's Report (Appendix 3a)  
Membership Secretary's report (Appendix 3b)  
Journal Editor's Report (Appendix 4)  
Thesis Register Manager's Report (Appendix 5)  
IMS Delegate's Report (Appendix 6)  
ICTM Board Representative's Report (Appendix 7)  
Queensland (Appendix 8)  
South Australia (Appendix 9)  
Sydney (Appendix 10)  
Tasmania (Appendix 11)  
Victoria (Appendix 12)  
Western Australia (Appendix 13)  
2011–12 Treasurer's Report (Appendix 17)

#### 1. Attendance & Apologies

**Attendance** (45 physical, 2 Skype = 47)

Daniel Bangert	Jane Davidson	John Griffiths	Christine Mercer
Linda Barcan	Alan Davison	Michael Halliwell	Kerry Murphy
Peter Campbell	Prudence Dunstone	Rosalind Halton	Pat O'Grady
Mark Carroll	Helen English	Joseph Jordania	Jonathan Paget
Michael	Celia Fitz-Walter	Daniela Kaleva	Simon Perry
Christoforidis	Anne-Marie Forbes	Elizabeth Kertesz	John Phillips
Sarah Collins	Sabina Full	Eve Klein	Geraldine Power
Aaron Corn	Gerald Ginther	Alan Maddox	Jacqueline Pugh-
(Skype)	Solange Glasser	Philip Matthias	Kitingan

Rosemary Richards  
Stephanie Roche  
Helen Rusak  
Robin Ryan

Jennie Shaw  
Anthea Skinner  
(Skype)  
Jula Szuster

Yi Ting Tang  
Peter Tregear  
Shirley Trembath  
Paul Watt

James Wierzbicki  
Stephen Wild  
Carol Williams

**Apologies (17)**

Cathy Aggett  
Chris Coady  
Patricia Alessi  
Catherine Grant  
Jane Hardie

Cat Hope  
Kathryn Iddles  
Margaret Kartomi  
Stephen Knopoff  
David Larkins

Jonathan McIntosh  
Heather  
Monkhouse  
Kathleen Nelson  
Caroline Philpott

Stewart Smith  
Jan Stockigt  
David Symons

2. **Minutes of the last AGM & SGM** (tabled as Appendix 1; 2013 AGM minutes see Newsletter No. 75; SGM minutes see above)

**John Phillips moved that the minutes be accepted as a true record of the meetings; seconded Eve Klein.**

3. **Business arising from the minutes**

None to be discussed at this point

4. **Society Reports**

Aaron Corn read the *President's Report* (tabled as Appendix 2, see p. 6)

**John Griffiths moved to accept the President's report; seconded Anne-Marie Forbes.**

**At this point, Aaron delegated the Chair of the meeting to Alan Davison in his capacity as a MSA Member, rather than continue to run the meeting via Skype.**

- a. Anthea Skinner spoke to her *Treasurer's Report* (tabled as Appendix 3a, see p. 7)  
A brief discussion regarding how the Society's funds could be spent ensued – Eve Klein suggested expanding *Musicology Australia*. Mark Carroll (MA Editor) will investigate and report back to Executive.  
**Eve Klein moved to accept the Treasurer's Report; seconded Peter Campbell. Carried unanimously**
- b. *Membership Secretary's Report* (tabled as Appendix 3b, see p. 10)  
Stephanie Roche spoke briefly to the membership secretary's report.  
**John Phillips moved to accept the report; seconded Prudence Dunstone. Carried unanimously**
- c. *Journal Editor's Report* (tabled as Appendix 4, see p. 10)
- Mark Carroll emphasised the current logjam with regard to articles and reviews arising from Taylor and Francis not permitting extension of page budget specified in our current agreement. He suggested that due to this there was no longer any need for special issues. John Griffiths advised that the special editions were introduced at a time when insufficient quality submissions were being received. Jenny Shaw recommended a return to general issues. Aaron Corn suggested consideration of publication via the MSA website to supplement *Musicology Australia*. Alternatively, as mentioned above, the possibility of increasing issues to 3 per volume is worth considering.
  - Mark Carroll requested that the rules regarding the Taylor and Francis Volume Author Prize that were formulated collaboratively with the outgoing executive, be endorsed and implemented by incoming executive.
- Helen Rusak moved to accept the Journal Editor's report; seconded Jula Szuster. Carried unanimously**
- d. *Awards Committee Chair's Interim Report* (full report written post conference, see p. 10)
- John Phillips provided an interim report, advising that the 2014 winner of the Don and Joan Squire Award for Voluntary services to Musicology had been determined by the National Committee and would be announced at the Conference Awards Ceremony.
  - John advises that there is a trend of steady improvement in the quality of student prize application papers over the past several years – the winner of this year's prize will be determined by the adjudicating panel after the last applicant's paper is heard, and the results announced in the Conference Awards Ceremony. Book prizes donated by music publishers will be awarded to runners up.
  - 26 Student Travel grants totalling \$10,820 were awarded to attend the 2014 Conference, and one Indigenous bursary of \$1,290. Subsequently 9 awardees withdrew, reducing the total amount paid to \$8,189 this year.
- Anne-Marie Forbes moved to accept the Award Committee Chair's report; seconded Kerry Murphy. Carried unanimously**
- e. *Newsletter Editor's Report* (viva voce)  
John Phillips advised that last year's newsletter is available online via the MSA website.  
**Eve Klein moved to accept the Newsletter Editor's report; seconded Stephen Wild. Carried unanimously**
- f. *Thesis Register Manager's Report* (tabled as Appendix 5, see p. 13)  
Stephanie Roche reminded members of the potential for statistical interrogation that the Thesis Register provides and advised that the register continues to be regularly updated.  
**Christine Mercer moved to accept the Thesis Manager's report; seconded Sarah Collins. Carried unanimously**

- g. *IMS Delegate's Report* (tabled as Appendix 6, see p. 14)  
In Jane Hardie's absence, Alan Maddox emphasised the desirability of MSA members becoming IMS members, and reiterated its value in terms of networking with international colleagues. Further, if 30 Australians become members of the IMS, then Australia is entitled to representation on the IMS Board. Members interested in joining the IMS can do so online here:  
<https://www.ims-international.ch/content/application01.php>

**Alan Maddox moved to accept the report; seconded by Rosalind Halton. Carried unanimously**

- h. *ICTM Board Representative's Report* (tabled as Appendix 7, see p. 14)  
Stephen Wild read the report.

**Peter Campbell moved to accept the report; seconded Jane Davidson. Carried unanimously**

## 5. Chapter Reports

- a. *ACT* (not provided)
- b. *Hunter* (not provided)
- c. *Queensland* (tabled as Appendix 8, see p. 15)
- d. *South Australia* (tabled as Appendix 9, see p. 15)
- e. *Sydney* (tabled as Appendix 10, see p. 16)
- f. *Tasmania* (tabled as Appendix 11, see p. 16)
- g. *Victoria* (tabled as Appendix 12, see p. 17)
- h. *Western Australia* (tabled as Appendix 13, see p. 17)

Peter Campbell noted the absence of reports from ACT and Hunter – these chapters have sufficient members to remain chapters (i.e. five or more) but are currently in hiatus. Rosalind Halton confirmed this is the case with Hunter.

**Paul Watt moved that the reports be accepted in bulk; seconded John Phillips. Carried unanimously**

## 6. MSA Forums & Study Groups

- a. *Gender and Sexuality Forum Report* (full report written post-conference, see p. 18)  
John Phillips advised that the Nava Ensemble, who had received support from the MSA to travel to the 2014 Conference from Adelaide, had been central to this year's Forum, and had provided an excellent contribution. A formal report will be included in the final draft minutes.
- b. *Opera Study Group* (tabled as Appendix 14, see p. 19)  
Michael Halliwell discussed key points from the minutes of the meeting held during the conference
- c. *Australian Music Study Group* (tabled as Appendix 15, see p. 20)  
Christine Mercer discussed key points from the minutes of the group's meeting, held during the conference.
- d. *General*  
Aaron Corn reiterated that Study Groups were relatively autonomous groups who could set their own terms of reference providing they concur with the MSA's broad requirements that all primary organisers of study groups sponsored by the Society must be MSA members. There should be at least five active participants and a broad membership in terms of career stage and institutional representation.  
The Indigenous Think Tank did not meet at the conference this year due to Aaron Corn's absence from the conference due to illness. Nonetheless the stream of papers relating to indigenous studies on the first day of the conference afforded an opportunity for scholars in this area to gather and share ideas. The other two newly forming groups (RMSS, and Performance Research), were relatively inactive during the year.  
**Eve Klein moved that the reports be accepted in bulk; seconded Michael Christoforidis. Carried unanimously**

## 7. National Conferences

- Alan Maddox confirmed that Kathleen Nelson is convening the 2015 Conference with Chris Coady at the end of the Common Vacation Week (1–4 October) at the University of Sydney. Plans are well under way. The Conference theme is "Dialogues" and a CFP is imminent. The Sydney Conservatorium, which celebrates its 100<sup>th</sup> anniversary in 2015, will be supporting the conference organisers. The Conference will coincide with a new theatre piece by Allan Marrett, a Noh drama set during World War II. Two keynotes have been appointed. Eve Klein asked if the third keynote could be a woman. Alan Maddox assured her that this was very likely.
- On behalf of Steven Knopoff and the South Australian Chapter, Daniela Kaleva expressed interest in the 2016 Conference being convened at the University of Adelaide. This informal submission was accepted unopposed.
- The 2017 Conference remains likely to be convened in Tasmania.

## 8. General Business

None

## 9. National Committee.

The number of positions vacated equals the number of nominations received, therefore all positions are elected unopposed. Accordingly, the National Committee for the 2014–15 year is:

### ELECTED MEMBERS

#### EXECUTIVE

President	Alan Davison (beginning first year of two-year term)
Secretary	Stephanie Rocke (entering second year of first two-year term)
Treasurer	Anthea Skinner (entering second year of first two-year term)
Membership Secretary	Brigitta Scarfe (beginning first year of two-year term)



## GENERAL ELECTED MEMBERS

General Member Alan Maddox (one-year term)  
Student Member Emma Di Marco (one-year term)

## EX OFFICIO MEMBERS

### Chapter Presidents

ACT	N/a	Sydney	Daniel Bangert
NNSW	N/a	Tasmania	Anne-Marie Forbes
Hunter	Rosalind Halton	Victoria	Jonathan McIntosh
QLD	Kathryn Iddles	WA	Jonathan Paget
SA	Steven Knopoff		

IMS Representative	Jane Hardie
ICTM Representative	Stephen Wild
Immediate Past President	Aaron Corn
NZMS President	Kirsten Zemke

## 10. Any other business

Alan Davison thanked the outgoing National Committee members and the Convenor and organisers of the 2014 National Conference.

During his term as President Alan is keen to rediscover and reinvigorate the Constitutional aims of the Society, particularly focusing upon the first three:

- to advance musicology by all possible means;
- to encourage and assist co-operation between institutions interested in musicology;
- to promote and encourage training to the highest possible level of persons involved in work of a musicological nature.

Alan also advised that he will strive to network with other peak bodies across multiple disciplines within which music research is conducted, including the social sciences, in order to work towards fostering a greater recognition of the place and value of studies in the humanities within Australian society.

## 11. Meeting closed at 6.21pm

# PRESIDENT'S REPORT 2014

2014 has been another busy year of work and planning towards ensuring a healthy future for the MSA.

We have made several constructive constitutional changes to officially enfranchise Chapter Presidents as ex officio member of the National Committee, to extend the appointments of our National Executive Officers to two biannual terms, to stagger the terms of National Executive Officers biannually to strengthen knowledge transfer in transitional years, and to allow for the return of former National Executive Officers after a period of six years.

We made further improvements to the MSA website to facilitate conference administration functions, including the streamlining of the travel grant and student prize application process, and the addition of an e-shop to collect conference registration payments. We are also in the process of developing an MSA Conference Administration Manual and Operations Guide to assist future conference organisers.

Our Study Groups continue to grow and attract interest, as evidenced by this year's participation in the Gender Forum by the Nava Ensemble from Adelaide, and the well-attended meetings of the two newly forming Australian and Opera Studies groups. We have also made significant progress towards obtaining DGR status for the MSA.

The MSA membership is trending upwards with 260 members at present, which is an increase of 10% since the 2013–14 Financial Year, and we expect this to continue over the months ahead. We attribute this increase to our improved online member application and renewal systems, and to the dedicated work of our Members and Chapters in promoting the MSA through the various activities outlined in this year's Chapter Reports. There have been at least two or more Chapter events in Sydney, Western Australia and Victoria this year, one in Queensland, five in South Australia, and the usual monthly talks in Tasmania.

This year's national Annual Conference has similarly attracted healthy numbers with 108 individual papers, 1 panel, 1 forum, 3 plenary addresses and 4 concerts.

Finally, as this is the last Annual Report of my current term as President, I would like to thank my fellow National Executive Officers, Stephanie Rocke, Anthea Skinner and Lee-Anne Proberts, for their hard work in pursuing the many routine and regulatory functions required to keep the MSA running, and for their dedication to ensuring our society's healthy future. I also thank Mark Carroll for his fine work as Editor of Musicology Australia, and John A Phillips for his tireless enthusiasm in producing the MSA Newsletter and managing awards and prizes.

Finally, I wish to express my deepest gratitude to Alan Davison for offering to stand as our next President alongside Stephanie and Anthea. I know that the MSA will be in excellent hands on their watch.

*Aaron Corn  
President*

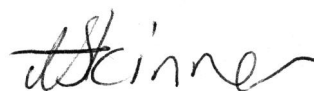
**TREASURER'S REPORT**  
**THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC.**  
**ABN: 79 159 245 591**

**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 2014, 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*

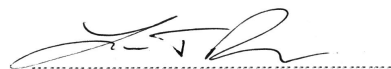
*1 December 2014*

**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 2014. 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*  
*17 November 2014*

**NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2013**

**NOTES**

**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 2014, the MSA had 235 members, 15 more than last year, and reflecting a 25% increase in student memberships.

Category	Membership Year		Total This Financial Year		Previous Financial Year	
	2013-14	2014-15	No.			
Emeritus	12		12	\$480.00	13	520
Student Australia	77	6	83	\$3,320.00	68	2720
Student/Emeritus O'seas	3		3	\$150.00	1	50
Ordinary Australia	104	11	115	\$9,200.00	120	9600
Ordinary O'Seas	8	1	9	\$810.00	6	540
Honorary/Life/Comp	13	0	13	\$0.00	12	0
<b>TOTAL</b>	<b>217</b>	<b>18</b>	<b>235</b>	<b>\$13,960.00</b>	<b>220</b>	<b>\$13,430.00</b>

Members who pay dues between 1 April and 30 June are allocated to the next membership year.

## FINANCIAL STATEMENTS FOR YEAR ENDED 30 JUNE 2014

	2013/14	2012/13	2011/12
<b>Income</b>			
Membership Subscriptions	\$13,960.00	13,495.00	14,150.00
Journal Editorial Services (MA)	\$7,105.00	6,966.00	6,500.00
Journal Royalties (MA)	\$0.00	0.00	60.73
Conference Sponsorship	\$0.00	0.00	10,000.00
Other Income	\$1,280.15	500.00	
Interest	\$1,410.20	1,701.09	2,378.31
<b>TOTAL INCOME</b>	<b>\$23,755.35</b>	<b>22,662.09</b>	<b>33,089.04</b>
<b>Expenses</b>			
Website, Advertising & Promotion	\$4,215.20	302.08	1,320.00
Paypal & Bank Charges	\$636.68	348.00	1,057.81
Chapter Distributions	\$1,784.00	1,448.00	1,320.00
Conference Expenses	-\$1,111.34	0.00	1,500.00
Journal production & distribution costs	\$4,675.00	5,286.00	5,093.00
Travel Expenses (Editor/Executive )	\$362.20	1,125.45	1,442.13
Postage	\$336.40	192.38	120.25
Subscriptions	\$148.28	159.97	284.88
Student/Indigenous Performer travel grants	\$15,198.00	14,754.00	25,051.00
Prizes	\$1,300.00	1,000.00	1,000.00
Sundry Expenses	\$159.00	240.00	0.00
<b>TOTAL EXPENSES</b>	<b>\$27,703.42</b>	<b>24,855.88</b>	<b>38,189.07</b>
<b>Operating Surplus/(Deficit)</b>	<b>-\$3,948.07</b>	<b>-2,193.79</b>	<b>-5,100.03</b>



## STATEMENT OF CHANGES IN EQUITY 2013–14

	OPERATING 4855 64567	INVESTMENT 8518 91577	LIFE 9884 805752	Term Deposit 9722-55622	GIFT FUND 9006 34578	MSA ALL ACCOUNTS		
						2013/14	2012/13	2011/12
<b>Changes in Net Equity</b>								
Opening Bank - 30 June 2013	\$11,596.86	\$49,763.95	\$10,131.34	\$0.00	\$500.00	\$71,992.15	\$74,185.94	\$79,225.84
Adjustment	\$0.00					\$0.00	\$0.00	\$60.13
<b>Opening Bank 30 June 2014</b>	<b>\$11,596.86</b>	<b>\$49,763.95</b>	<b>\$10,131.34</b>	<b>\$0.00</b>	<b>\$500.00</b>	<b>\$71,992.15</b>	<b>\$74,185.94</b>	<b>\$79,285.97</b>
Internal Transfers during financial year	\$5,263.10	-\$49,763.10		\$45,000.00	-\$500.00	\$0.00		
Opening balance adjusted for internal transfers	<b>\$16,859.96</b>	<b>\$0.85</b>	<b>\$10,131.34</b>	<b>\$45,000.00</b>	<b>\$0.00</b>	<b>\$71,992.15</b>		
Bank Statement as at 30 June 2014	\$15,003.28	\$54.42	\$10,509.73	\$45,371.71	\$1.00	<b>\$70,940.14</b>	\$70,702.03	\$80,350.94
*Unpresented Cheques & Deposits	-\$2,896.06					<b>-\$2,896.06</b>	\$1,290.12	-\$6,165.00
Closing Bank as per financial statements	<b>\$12,107.22</b>	<b>\$54.42</b>	<b>\$10,509.73</b>	<b>\$45,371.71</b>	<b>\$1.00</b>	<b>\$68,044.08</b>	\$71,992.15	\$74,185.94
<b>Net Change in Equity</b>	<b>-\$4,752.74</b>	<b>-\$49,709.53</b>	<b>\$378.39</b>	<b>\$45,371.71</b>	<b>-\$499.00</b>	<b>-\$3,948.07</b>	-\$2,193.79	-\$5,100.03

### BALANCE SHEET AS AT 30 JUNE 2014

Assets:	Bank Accounts	\$68,044.08
Liabilities:		NIL
Net Assets (Accumulated Funds)		\$68,044.08

## TREASURER'S REPORT

### FOR THE YEAR ENDING 30 JUNE 2014

Financial statements for the year ending 30 June 2014 report a deficit of \$3,948. Income was \$23,755 and expenditure \$27,703. The deficit is slightly higher than last year, but less than the three years prior to that. The increased deficit is primarily a result of an extraordinary expense associated with upgrading the website so that we can use it to process payments for conference fees and memberships.

#### Income

Membership fees slightly increased from \$13,495 to \$13,960, as a result of our online payment system which makes membership quicker and easier to obtain. The biggest increase in membership has been among student members, which bodes well for the future strength of the society. Income from interest decreased, despite the fact that we changed our term deposit accounts to maximise interest earning potential. This decrease was a result of falling interest rates in Australia, which fell by an average of 0.5% last financial year and 1% in the year prior.

Payments from Taylor and Francis, who publish Musicology Australia, increased from \$6,966 to \$7,105.

#### Expenditure

The largest increase in expenditure has been as a result of rebuilding the website to allow us to process payments for membership and conference fees, amongst other aspects of improved functionality. This has already seen an increase in membership on last year and, importantly, it has streamlined the process of accepting payments, thus reducing the workload for volunteer committee members. This is an extraordinary expense which saw costs for website, advertising and promotions jump from \$302 to \$4,215 and accounts for almost all of this year's deficit.

Chapter fees have increased as a result of increased membership. Bank fees have increased slightly from last year as a result of increased membership and using Pay Pal to process membership fees. However fees (and memberships) were particularly low in 2012–2013 because the membership payment system was non-functional for much of that year. This year's fees are still much lower than in 2011–2012 when control systems for credit card payments were inadequate due to lack of volunteer time. As a result we feel that the change over from the cheque and credit card-based manual renewal system to automated renewals and Pay Pal has been worthwhile.

Travel expenses were lower this year, as a result of an increased use of Skype for committee meetings. The increase in prize money this year was as a result of a \$300 donation from the NZMS for the 2013 joint conference. Conference costs reflect a reimbursement from ANU for the 2012 conference.

The other major expense in this year's budget has been student and Indigenous performer travel grants, reflecting the MSA's continuing policy of providing financial support to assist students and indigenous performers to attend national conferences.

#### Future Expenditure

This year we successfully completed the website redevelopment project suggested at the 2012 AGM. This incurred a significant one-off expense, but has already resulted in increased membership numbers and decreased workload for volunteer committee members. The increased costs associated with upgrading the website account for almost all of this year's deficit. At the 2012 AGM we forecast the upgrade to cost \$10,000. We spent \$4,215.20 this financial year, and expect to spend another \$1200 in the next financial year to fully complete the project, and have thus spent around \$4,500 less than we expected to.

The MSA is in a strong financial position with net assets of \$71,992.15. A future committee may wish to consider how a proportion of these funds might be usefully allocated to a substantial project that benefits Australian music researchers.

*Anthea Skinner  
Treasurer*

## MEMBERSHIP SECRETARY'S REPORT

As shown in the schedule in the Treasurer's report, there were 235 members as at the end of 30 June 2014, comprising 124 Ordinary (including nine Overseas members), 86 Student (including three overseas members), 12 emeritus and 13 Life/Honorary members.

As at 30 November, we had 260 members.

*Lee-Anne Proberts  
Membership Secretary  
30 November 2014*



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

## MUSICOLOGY AUSTRALIA EDITOR'S REPORT

This year has seen the publication of a general issue (36/1), which featured an interesting and diverse array of articles by Carter, Klein, English, Macarthur, Morgan and Watt. 36/2, a special issue on performativity, edited by Kaleva and Kartomi, is in press at the time of writing.

The first issue for 2015 (37/1) will be a general issue. The second (37/2) will be a special issue edited by Dreyfus, Murphy, et al., and will comprise a series of essays celebrating the contribution to Australian musicology made by Therese Radic.

The matter of special issues appears to be an ongoing one. I am not in favour of them for several reasons, not the least being the logjam they create for general contributors. At present, there are three articles accepted for 37/1, with no fewer than seven still in the review process (two others have been rejected at the time of writing). I am also aware of two other articles pending. Arithmetic suggests that should these articles be accepted, they will not be published for some time.

Also noteworthy is a spike in contributions from international scholars, and while the preponderance of contributions from so-called 'third world' institutions might be interpreted in a number of ways, I am of the view that *MA* stands to be seen as making a genuine contribution to the fostering of non-mainstream musicology.

Finally, the issue of an author prize appears to be in abeyance at present, and I welcome direction on that.

*Mark Carroll  
26 November 2014*

## 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 worthy recipient, Associate Prof. David Symonds of the School of Music, University of Western Australia. The citation that accompanied his nomination was submitted by Jonathon Paget on behalf of the West Australian Chapter of the MSA. It follows here.

**Citation for Dr David Symonds,  
Recipient of the 2014 Don and Joan Squire Award**

David Symons is one of WA's most seasoned and active researchers. He is currently an Associate Professor at the University of Western Australia's School of Music, where he has been one of the longest-serving members of staff, and a lynchpin of the school. As a supervisor, he has nurtured many generations of researchers, often going above and beyond the call of duty, working tirelessly to support students towards successful completion. In the past two years in particular, David Symons was instrumental in reallocating the supervision arrangements of the many UWA postgraduate candidates who were affected by the loss of three key research staff members from the UWA School of Music during that period. Although already at a full schedule, he took on many additional students (without complaint!) so that they could continue their candidature uninterrupted.

Assoc. Prof Symons is equally tireless in his promotion of Australian music, both nationally and internationally. His publication record speaks for itself, with highlights including publications on Australian composers David Ahern, Barry Conyngham, James Penberthy, Roger Smalley, Margaret Sutherland and David Tunley. He has a major article on Australian music composition pre-1960 in *The Oxford Companion to Australian Music* (1997), and another in *The Companion to Music and Dance in Australia* (1999). He has published articles on the Jindyworobak connection in Australian music, and a book chapter on the same connection in relation to the music of Clive Douglas. Most recently, his research on the Australian composer John Antill has produced two articles and a book [in progress].

In addition to David Symon's long-standing service to Australian music his voluntary service to the discipline of musicology also has deep roots. He served as Assistant Editor of *The Australian Journal of Music Education* from 1970-1982; Associate Editor of *The Australian Journal of Music Education* from 1980-1982; Co-Editor of *Studies in Music* from 1985-1992; and MSA-WA Chapter President for many years, only stepping down from this role recently. Without his dedication and commitment, WA music researchers would not have had an active link to the resources and network connections of the MSA. Furthermore, in the final months of his term as Chapter President, David Symons inspired several of UWA's current PhD Candidates and staff to expand the MSA WA Chapter. Collaborating with Nicholas Bannan and Patricia Alessi the first independent WA-MSA Study Day at UWA was held in October. An outreach event, this day was open to all music researchers across the state. With this momentum, another WA-MSA Study Day was organized by Dr Jonathan Paget at WAAPA in November, again open to all researchers across WA, particularly those who would be presenting at the national conference in Melbourne later in the month. Throughout this process, David Symons has offered the new WA-MSA Chapter committee members invaluable advice and he continues to act in an advisory role.

In the preface to her book *The Music of Peggy Glanville-Higgs*, published by Ashgate in 2009, Victoria Rogers wrote "my greatest debt is to David Symons, who guided the project through its first incarnation as a doctoral thesis and then provided invaluable support, encouragement and advice during the process of transforming the thesis into a book."

Such sustained assistance is an outstanding hallmark of David Symons's contributions to musicology in Australia; as much as his own written output is prodigious, perhaps his greatest legacy can be found in the works of the numerous researchers who have benefitted from his support, knowledge, and attention.

Our gratitude to David Symons for his long-lasting and ongoing support to music research in the State of Western Australia is immeasurable.

*– Jonathan Paget and the MSA-WA Chapter Committee November 2014.*

As David was unable to attend the conference, the award was made in absentia, and the certificate and cheque handed on to him by Patricia Alessi at a meeting of the WA Chapter later in the year. We thank Jonathon and the chapter warmly for his worthy nomination and are delighted to be able to give David this small token of MSA's esteem and gratitude for a lifetime of service to Australian musicology.



*Assoc. Prof. David Symonds receives the 2014 Don and Joan Squire Award  
from WA Committee member Patricia Alessi*



2. The student travel grant scheme attracted a total of 27 applicants this year, 26 from Australia and 1 from New Zealand, as well as an application for an indigenous bursary or travel grant, which went to Murray Islander Toby Whaleboat. In the event, a total of nine of the student applicants withdrew, resulting in a total outlay of \$7,899, little more than half of the 2013 expenditure (\$14,754). This is money well spent; the number of students attending our conferences has increased significantly over the last years, enhanced the society's student outreach and facilitated the students' exposure to more global perspectives on music perhaps encounter at conferences addressing narrower disciplinary purviews. I would like to thank Steph Rocke for her amazing work in administering the travel grant scheme over the last couple of years, work which has hugely streamlined its implementation, as well as Anthea Skinner for her capable work as Treasurer.
3. 2014 student prize. The last years have seen steady growth in both the number of entrants and quality of entries. This year was no exception, the prize attracting a total of 16 entrants this time, which I entrusted to the critical attention of a well qualified Awards Committee. Swamped at the last minute with papers and shoe-horned into a relentless schedule of session-hopping, they worked hard to establish the best entries as fairly and equitably as possible. I would like to warmly thank this year's members, **Jane Davidson, Helen English, Linda Kouvaras, Kerry Murphy, Simon Perry and Jacqueline Pugh-Kitingan**, for their perceptive adjudication and patient deliberation in fulfilling what MSA sees as an important part of its brief.

I would also like to acknowledge the entrants, who were being judged not only on the quality of their scholarly research but also on their presentation. Mastering the art of conveying a coherent, engaging picture of some aspect of their work within the confines of the 20-minute conference paper to an often largely generalist audience is a fundamental skill for early-career scholars in any discipline, and so it is with an emphasis on quality presentation as much as depth of scholarly engagement that the award is judged; as I wrote last year, factors here include clarity of presentation, spoken style, engagement with the audience, handling of questions and so on. And it can't be repeated enough: a successful paper needs to make a point! All entrants will, as usual, receive anonymised comments from the committee, making participation worthwhile, whether their papers fall into prize contention or not.

There were again a number of outstanding offerings this year, leaving us compelled to award four special mentions, which went (in alphabetical order) to:

- **Christine Carroll**, for her "‘Barock’ or Baroque?: knowledge and knower dissonance in senior secondary music education";
- **Cynthia-Louise Dellitt**, for her "‘Things that go bump in the night’: accenting, auditory biography, and communication";
- **Andrew Frampton**, for his "A Copyist of Bach and Zelenka: identifying the scribe of GB-Ob MS Tenbury 749"; and
- **Adam Thwaites**, for his "The Fragrance of Uyghur Melodies: style, ornamentation, and improvisation".

Each of the above delegates received consolation prizes of books which we hope will be relevant to their further research. First prize of \$500, for his paper "‘The Charm of Possibilities’: Messiaen's experimental techniques in *Antagonisme* by Xavier Darasse", went to **Matthew Lorenzon**. Congratulations to Matthew, and to all entrants for your great efforts this year.

*John Phillips, Awards Chair  
1 December 2015*



*The 2014 Awards for best student presentation. Two of the four entrants given special mentions, Andrew Frampton and Cynthia-Louise Dellitt, with Alan Davison (incoming MSA President) and John Phillips at the closing ceremony*

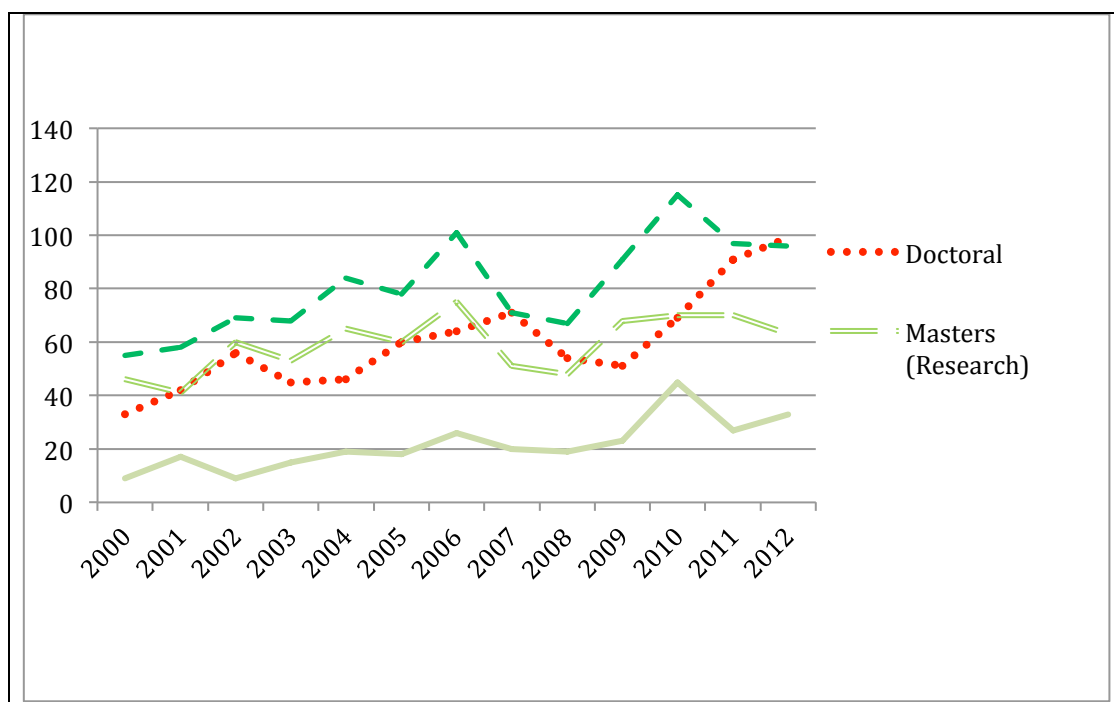
*and...*



2014 winner of the MSA Prize for Best Student Paper, Matthew Lorenzon

## THESIS REGISTER MANAGER'S REPORT

MSA Thesis Register now contains 3540 records. The graph below shows that there has been a steady increase in all postgraduate degree completions over the last decade, although full Research Masters are being taken over by those which require only a minor thesis.



The ongoing development of University Library Catalogue search engines has problematised the task of searching for completed degrees, and so the National Library Search Engine, Trove is now used, supplemented by the university library catalogues if necessary. Frequently the number of pages of a thesis cannot be determined, and occasionally even the degree type, because this information is no longer routinely provided at the front end. Often, but by no means always, a thesis can be downloaded to check its length and/or degree type; however, this is time consuming.

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

Stephanie Rocke  
30 November 2014



## IMS REPORT 2014

The IMS continues to expand its reach and concerns. Talks are underway between the IMS and ICTM, and Regional Groupings are moving us towards a less Eurocentric bias. Since reporting to the MSA last year, a very successful intercongressional meeting was held in Cuba, and the President, Dinko Fabris has taken the IMS to several places in Europe. The Cuba meeting inaugurated a new IMS Regional Grouping for Latin America and the Caribbean. This follows the success of the East Asia Regional group whose next conference will take place in Hong Kong in 2015.

In June 2015, the joint meeting of IMS, IAML and RILM will be held at the RILM headquarters in New York in celebration of 50 years of RILM. Several MSA members have submitted abstracts for this meeting whose overall theme is "Music Research in a Digital Age". I expect we will have a lively presence there.

In 2016, the Intercongressional meeting has now been set for Stavanger in Norway, and the next full Congress of the IMS will be in Tokyo in March 2017.

Since reporting last year, there has been some movement on the planning of the IMS Mentorship Program, and I am in the process of preparing the next draft of the proposal, which should be ready for action in New York in June. I hope to persuade the Directorium and Executive to make a very attractive offer to members of the MSA and other National Societies, to encourage them to participate in this new initiative. Watch this space...

Once more, I encourage members of the MSA to join IMS (see [www.ims-online.ch/](http://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 2014

The ICTM held its Executive Board meeting at the National University of the Arts, Astana, Kazakhstan on 4–5 July 2014. It is customary to hold the EB meeting at the venue of the next biennial World Conference twelve months ahead of the latter event, as the WC will be held in Astana next year. The Board was assured of the adequacy of the Conference preparations, venue and accommodation arrangements for delegates.

The 2015 World Conference (16–22 July 2015) will be the first to be held in Central Asia, and it is hoped that many delegates from neighbouring countries and regions (e.g. Russia, Eastern and Central Europe, China, other countries in Central Asia) will attend. The large number of paper proposals received by the deadline of 15 October, over 600, suggests that the conference will be well attended. For further information on the World Conference, please consult the ICTM website ([www.ictmusic.org](http://www.ictmusic.org)).

The ICTM currently has 18 Study Groups. Two Study Groups held meetings in our region in the last year. The Study Group on the Performing Arts of Southeast Asia (PASEA) is one of the newest Study Groups in ICTM, established in 2009. It has held meetings in Singapore (2010) and Manila (2012), and held its third symposium at the Indonesian Institute of Arts of Denpasar, Bali, from 14–20 June 2014. 105 delegates attended from 15 countries including Australia. There were over 60 papers, several workshops, and a film screening, and delegates attended nightly performances presented as part of the Bali Arts Festival. Themes of the symposium included "Interculturalism and the Mobility of Performing Arts in Southeast Asia" and "Sound, Movement, Place: Choreomusicology of Humanly Organized Expression in Southeast Asia". Delegates participated in an optional 3-day cultural tour of Lombok after the symposium.

The ICTM Study Group on the Music and Dance of Oceania (SGMDO) is one of the oldest in ICTM. Established in 1979, it has held formal meetings in Australia (1988, 1995, 2001, 2010), Germany (1993), Japan (1999), Palau (2004) and Hawaii (2006), as well as less formal meetings associated with South Pacific Festivals of Arts (held every 4 years) and Melanesian Arts Festivals. SGMDO held its most recent symposium in conjunction with the annual conference of the Linguistics Society of Papua New Guinea, in Madang, PNG from 17–19 September 2014, on the theme of "Celebrating Innovation and Continuity". Divine Word University organized the joint meeting. There were ten ICTM presentations, with delegates from PNG, Australia, Germany, New Zealand, and USA.

In addition to Study Groups, ICTM has a number of National and Regional Committees which also organize their own meetings. Australia is represented by the Regional Committee of Australia and New Zealand which includes members of the New Zealand Musicological Society and the Australia and New Zealand branch of the International Association for the Study of Popular Music.

A range of Study Groups and National/Regional Committees will hold meetings between now and the World Conference next July, which will be followed by a Joint SEM-ICTM Forum on "Transforming Ethnomusicological Praxis through Activism and Community Engagement", 13-16 September 2015, Limerick, Ireland. Please consult the ITM website for further information.

The ICTM publishes the *Yearbook for Traditional Music* (annually) and the *Bulletin of the International Council for Traditional Music* (4 times per year). The *Yearbook* is available through JSTOR

*Stephen Wild  
Vice President of ICTM*

## — CHAPTER REPORTS —

### QUEENSLAND

The MSAQ was de-incorporated in 2014 and a new constitution was adopted unanimously by a quorum at the AGM held April 2014. The office bearers for 2014–15 were nominated and elected at the AGM. The committee for 2014–15 was elected as follows. Katherine Iddles, President; Toby Wren, Treasurer; Emma di Marco, Secretary; Kirsty Gillespie, Celia Fitz-Walter, General Members.

The MSAQ student symposium was this year incorporated into the Queensland Conservatorium Research Centre's Postgraduate Symposium "Music, Mayhem and Change". This two-day event was well attended and the quality of the presentations was high. Papers presented at the Symposium were peer reviewed, and will be available in a peer-reviewed eBook in the near future. The Gordon Spearitt prize for the best student presentation was awarded to Christine Carroll. The chapter is aiming to hold a greater number of events in 2015, including the Annual Lecture in February.

Katherine Iddles  
President, MSA Queensland

### SOUTH AUSTRALIA

One of the significant local happenings in 2014 was the formation of a new music/music research themed student organisation, 'Adelaide University Sound Exchange Musicological Society' (AUSEMS). Affiliated with the MSA/SA Chapter, AUSEMS is registered with and receives funding from the University of Adelaide Student Union, and is open to students from across Adelaide's University student communities. In its first year, AUSEMS has attracted a large number of members and other music enthusiasts at its series of research, performance, and recreational events. All credit to Peck Jin Gan and other MSA-affiliated University of Adelaide music postgraduate and undergraduate students who got this new and thriving organisation off the ground.

A student focus and Adelaide focus ran through this year's series of MSA/SA Chapter evening events which featured research, discussion and performance of an especially wide variety of music stylistic contexts.

On 27 May jazz bassist and award-winning Musicology Ph.D. candidate Nikki Steadman gave a very engaging presentation entitled "*Charles Mingus Presents Charles Mingus (1960)—A Case Study of the Role of the Bass in Pianoless Jazz Ensembles.*" Here Nikki demonstrated that the melodic foregrounding of bass and other factors in pianoless ensembles have not only provided for new relationships between instruments within the ensemble, but have also contributed to stylistic evolution. In the case of Mingus, this can be seen in the stylistic curve from cool jazz to free jazz.

On 17 June, in association with the Adelaide Symphony Orchestra, we presented a public talk "The State of Music: Arvo Volmer in conversation with Simon Healy and James Koehne." Classic FM presenter Simon Healy and Musicologist/PhD Candidate/ex-ASO Artistic Planning Director James Koehne engaged Maestro Volmer on a variety of subjects ranging from observations on his recently-concluded decade as Principal Conductor of the ASO, advice for the development of young conductors, and the political dimensions of his own experiences as a student and early-career conductor in Soviet-era Estonia.

On 4 September, in another special event co-presented with the University of Adelaide's Art and Heritage Collections and the Coetzee Centre for Creative Practice, composer/teacher/broadcaster/writer/curator/events organiser/PhD candidate Vincent Plush presented "A Ramble Around Adelaide: Some Ruminations on Grainger's Other Home." The focus here was on Grainger's life-long special association with Adelaide and included several new dimensions which Plush has recently uncovered. Plush's talk was augmented by performances of Grainger's work by composer/pianist Stephen Whittington, and by Percy (and Rose) Grainger by way of newly-acquired rolls played on the Duo-Art pianola.

On 16 September, a double-bill featured research by award-winning postgraduate students Melanie Walters and Peck Jin Gan. In her presentation, entitled "Composer-prostitutes and fruitlessly ugly music: Australian flute music 1980–2000" Melanie Walters gave a concise and engaging overview and performance demonstration of the range of modern and postmodern music for flute produced in Australia. In a presentation entitled "Work in Progress: A Study of Cultural Elements Used in Selected Works of Kah Hoe Yil (b.1970)" Peck Jin Gan surveyed and contextualised the array of Asian cultural elements—including Malaysian *mak yung* dance-drama, Indonesian gamelan music, Balinese *baris* dance and *wayang kulit*, and Chinese calligraphy and painting—which contemporary Malaysian composer Yil has incorporated within his work.

On 22 October, another double-bill featured new research on edgy music and dance by University of Adelaide honours and undergraduate students and was presented in collaboration with the student organisation AUSEMS. In a presentation entitled "A tale of two metals: Interactions between different metal scenes in Adelaide" Musicology Honours graduate and metal music practitioner Bryce Allan provided a fascinating theory-based and historical discussion of the ways in which sub-genres of metal have evolved, merged, and disintegrated over a 20-year period in the area in and around Adelaide. In a very engaging talk and performance-demonstration entitled "New electronic performance art and the legacy of Philippa Cullen" 3rd-year undergraduate composition/music technology student (and ex-synchronised swimmer) Iran Sanadzadeh provided an in-depth look at how she has (re)utilized the pressure-sensitive floors created in the early 1970s by the late Adelaide dancer/choreographer Philippa Cullen, in the creation of new works for dance and digital/electronic music.

Still to come this year, the annual Naomi Cumming Prize for Postgraduate Research will be awarded at a postgraduate Research Day to be held at the University of Adelaide on 5 December.

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

*Steven Knopoff  
President, MSA SA Chapter  
24 November 2014*

## SYDNEY

On 26 April 2014, a Study Day on 'Collections and collectors' was held at the Sydney Conservatorium of Music. Five presenters read mini-papers and a round-table discussion exploring 'Collections, access and performance studies' took place.

The Chapter AGM was held on the Study Day and a new committee was elected, consisting of Daniel Bangert (Convenor), Simon Polson (Secretary), Anthony Linden Jones (Treasurer), Sarah Collins, Michael Hooper, David Larkin and Kathleen Nelson (Committee members). Warm thanks are due to those who served on the previous committee, particularly David Larkin for his excellent work as Convenor over the previous three years (2011-14). David was instrumental in setting up the first Study Day in 2012 and this event is now held annually.

After the Chapter AGM, a tour of the SCM Library's Special Collections was organised. Thanks are due to the organisers of the Study Day and the SCM Library staff.

The annual Student Symposium took place at the University of New South Wales on 27 September 2014. Thirteen postgraduate students presented 20-minute papers and four undergraduate students presented 4-minute speed papers. The postgraduate prize was awarded to Anthony Linden Jones (USyd) for a paper entitled 'Tarzan meets Hiawatha: The music of Australian Aboriginal films of the 1930s' and the undergraduate prize was awarded to Shareeka Helaluddin (USyd) for a paper entitled 'Desi hip-hop as political practice'.

As part of the Student Symposium, Emeritus Professor Larry Sitsky AM gave a keynote paper entitled 'A cultural salad'. This paper was delivered on the occasion of Sitsky's 80<sup>th</sup> birthday and was an insightful reflection on his long and distinguished contribution to Australian music as a composer, performer, teacher, musicologist and broadcaster. Thanks again are due to the speakers, the program and prize committee members and those who chaired sessions.

*Daniel Bangert  
Convenor, Sydney Chapter*

## TASMANIA

Membership of the Tasmania chapter in 2014 has remained fairly stable but there is increasing interest being generated from academic staff at the Conservatorium and from research students by way of the activities of the chapter over this past year. As a consequence it is anticipated that there may be a significant increase in members in 2015. The Tasmania chapter has been very active this year with a wide range of speakers who have succeeded in drawing in members of the public to attend events. Our Facebook presence has assisted in increasing the reach and awareness of the MSA in Tasmania and planning is already underway for 2015 events. A postgraduate student research evening with prize is likely to feature and the mid-year social event for members is now an established tradition.

There has been a recent flurry of activity with guest speakers in October including Alistair McGrath-Kerr from Melbourne who spoke about "Rhythmic Keys in Samba, Bossa Nova and Candomblé," and a joint presentation from two of our members, Andrew Legg and Carolyn Philpott about the research underpinning the upcoming University of Tasmania Southern Gospel Choir tour to the United States entitled "How shall we sing the Lord's song in a strange land." In September we heard from Angus McPherson, a current PhD student at University of Tasmania, who reported on his recent trip to Hungary to work with contemporary flutist Gergely Ittész and to perform at the British Flute Society Symposium in the UK. Angus specialises in extended techniques for flute and presented some amazing footage in his presentation. In August Peter Billam gave a thought-provoking presentation about politics and music in the decade after the end of World War II which stimulated a lot of discussion. Peter has spoken to the Chapter previously on other topics and is always engaging, and we are grateful for his willingness to participate in this way.

The year commenced with a presentation by Karin Paulsmeier from the University of Basel, sponsored by the Tasmanian Lute Festival, on the development of modern rhythmic notation and the evolution from mensuration signs to key signatures. The talk attracted a good audience that was highly appreciative as quite technical concepts were presented clearly and with plenty of examples. We were fortunate to receive a talk from Frank Bansel in March concerning the impact on the transition from pre-tertiary to tertiary learning of the University of Tasmania's College Program. In April Sean Priest gave a particularly fine presentation of "The Janus Face of the C19th French Trumpet tradition and the Arban-Cornet Apologetic" drawing on his current doctoral research and in May, member Karlin Love presented on her research into the relationships between composers and performers. On behalf of the committee I would like to express my appreciation to all our speakers in 2014 for their contributions to the program.

Our last AGM had to be deferred to the beginning of 2014 so we have not had a full twelve months since the last AGM but it is good that we are able to get back on schedule this year and have our Chapter AGM before the next MSA AGM in December. I would like to take this opportunity to thank the Chapter committee; Carolyn Philpott, Matthew Ives, David

Bollard and Matthew Boden for their continued support and the energy that they have put into chapter events. We are missing Abby Fraser but are getting regular updates from Japan and looking forward to seeing her when she is back in Tasmania again. The aim for 2015 is to have a person on the committee who can dedicate their role to co-ordinating events, but I am grateful to Matthew Ives for taking this on along with his other duties this year.

*Anne-Marie Forbes  
Chapter President*

## VICTORIA

This year the MSA Victoria Chapter held three events. In the first event, Jane Davidson gave a talk on the topic of 'My Life as a Playlist' in the Tallis Room, Melbourne Conservatorium of Music, University of Melbourne, 20 May. This talk explored how we use music to accompany us through our lives. The presentation drew on the perspective of music psychology, and surveyed the ways in which music imbues our lives, accompanying the everyday and highlighting peak moments such as ceremonies, as well as the way we 'self-medicate' with music, cumulatively using music to shape our daily experiences.

In the second event, British scholar and musician Roger Neill gave an interactive presentation on the topic of 'From Melba to Sutherland: Australian Singers on Record' in the Wyselaskie Auditorium, Centre for Theology and Ministry, 29 College Crescent, Parkville, 22 August. The talk also introduced a selection of recordings to be featured in a forthcoming 4-CD set from Decca Australia, which includes some 75 singers, both the famous and the forgotten, from 1898 to 1998.

The final event for the year, was the chapter's annual conference, which was held in 1888 Building and Trinity College, University of Melbourne, on the 30 October and 1 November. The papers were:

1. **Jisook Noh**, Applying Gyorgy Sandor's Method to Chopin's 24 Études
2. **Kate Sullivan**, From Précieux to Prosaic: How Edward Filmer Fell Short
3. **Rachel Orzech**, Enthralled Pilgrims or Hostile Outsiders? French Reception of the Bayreuth Festival, 1933–1939
4. **Alexandra Mathew**, Kathleen Ferrier: Britten's Operatic Muse
5. **Alison Rabinovici**, "The Harp that Once ... " Did Go To War: From the Shady Side of the Street to the Western Front
6. **Rachel Landgren**, The Rise of the Anti-Diva in Early Twentieth-Century England
7. **Catherine Kirby**, The Delius Campaign: Percy Grainger's Promotion of Fredrick Delius in the USA
8. **John Garzoli**, Improvisational Practice in Traditional Thai Music
9. **Ian Parsons**, Indeterminate Logic: The Expressions of Ludwig Wittgenstein's Theories of Language as Demonstrated in the Performance History of Cornelius Cardew's Treatise
10. **Vincent Giles**, Non-linear Listening and the Musical Experience: A Composer's View
11. **Adam Thwaites**, The Fragrance of Uyghur Melodies: Style, Ornamentation, and Improvisation
12. **Jonathan McIntosh**, The Women's International Gamelan Group at the Pondok Pekak: Intercultural Collective Music Making and Performance in Bali, Indonesia
13. **Alejandro Téllez-Vargas**, The Last Encore: Disability and 'Late Style' in Music Performance
14. **Solange Glasser**, When the Dissonance is Within: How Synaesthesia Influences Musical Creation
15. **Stephanie Roche**, Sentient Spirituality? Ecologically-oriented Concert Masses of the 1980s
16. **Rosemary Richards**, A Young Woman's Search for Identity: Georgiana McCrae's 'Gordon Castle Music Book', c. 1827–1828

In addition to the above papers, Paul Watt presented a seminar entitled "How to get a Journal Article Published" that served to demystify the journal publishing process and clearly explained how an idea first articulated in a thesis can form the basis of a published article.

The conference concluded with the awarding of the prize for best paper by an Honours, Masters or PhD student. This year the prize was awarded to Ian Parson, a BMus Honours Musicology student at Monash University. The judges praised Ian's paper for its depth of inquiry and his expert handling of complex interdisciplinary narratives in which he contributed new ideas and ways of interpreting the work.

Many thanks to the Vic Chapter Committee members, Peter Campbell, Christine Mercer, Alison Rabinovici, and Stephanie Roche for co-ordinating these events

*Jonathan McIntosh  
MSA Victoria Chapter President  
20 November 2014*

## WESTERN AUSTRALIA

The MSA in WA has long had an association with the UWA School of Music's Postgraduate Seminar Series. This series continued throughout the year, with a rich and full program including papers presented by Prof Jane Ginsborg (Royal Northern College of Music); Emerities Professor Margaret Seares; Xavier Fresquet & Julie Perret (Sorbonne, Paris); Dale Pointon & Valerie Lang; Ghaziah Ghazali (Universiti Teknologi MARA, Malaysia); John Barton; Louise Devenish; Krista Low; Ashley Smith; Ben Smith; Iain Grandage; Jon Prince (Murdoch); Tess Tsokos; Makoto Harris Takao; Sophie Parkinson-Stewart; Suzanne Wijsman & Ken Arkwright; Ben Power; Patricia Alessi; and a significant number of UWA Honours Students, amongst others.



### **UWA School of Music Study Day (13 September)**

A study day was held at the University of Western Australia, with papers addressed on a variety of topics. The study day began with a colloquium on the topic of “music and image”, with papers by faculty from the departments of music and anthropology at UWA. Presents were Assoc. Prof. Nicholas Bannan, Winthrop Prof. Benjamin Smith, Assoc. Prof. Sven Ouzman, Assoc. Prof. Suzie Wijsman, as well as papers by current UWA PhD candidates Clint Bracknell, Makoto Harris Takao. The planned round table discussion on music and image chaired by Patricia Alessi was unfortunately cancelled due to time constraints.

The afternoon session presented a colloquium of “performance research,” with short lecture-recitals presented given by postgraduate students Louise Devenish, Kathryn Shinnick, Steven Armstrong, and Patricia Alessi, as well as by Assoc. Prof. Ashley Smith (UWA) and Stewart Smith (WAAPA).

The AGM was also held during the morning coffee break, with the election of a new committee.

### **Second WA Chapter Study Day, at the WA Academy of Performing Arts (5 November)**

This second study day was held at the Western Australian Academy of Performing Arts, and had a dual focus: (1) to allow those presenting at the national conference to trial a draft paper, and (2) to allow any other WA music researchers to share their research in a conference-type setting. The day showcased 17 papers by WA researchers on a variety of areas, with particular focal points on (1) Jazz studies, (2) historical performance practice, (3) Australian music, and (4) vocal technique and performance issues. Presenters were mainly from WAAPA but included Assoc Prof Graham Wood, Dr Daniel Susnjar, Dr Mathew Styles, Tom O'Halloran, Aidan Deasy, Dr Jonathan Paget, Stewart Smith, Dr Helen Rusak, Assoc. Prof Cat Hope, Dr Paul Hopwood, Melissa Fitzgerald, Phil Everall, Dr Lindsay Vickery, Linda Barcan, Tracey Cooke, Kelsey Allen, and Dr Robin Ryan.

### **Future Directions**

At the WA Chapter AGM members expressed a desire to run more “study-day” events, symposia, and possibly a chapter conference. Recognition was made that musical research is undertaken at multiple universities within Western Australia and that the WA Chapter could play an important role in bringing researchers together, forging collegiality, and potential collaboration.

The new committee wishes to make special thanks to Assoc. Prof David Symons (UWA), who has been a leading figure within WA musicology for many years, and has made an outstanding contribution to the WA Chapter as President throughout several decades.

*Jonathan Paget*  
*WA Chapter President*

## **— MSA FORUMS AND STUDY GROUPS —**

### **GENDER AND SEXUALITY FORUM: “WOMEN IN PERSIAN MUSIC”**

This year's conference was the occasion of a special meeting of the forum, devoted to a topic especially pertinent to the conference's “Charisma of Dissonance” theme. Having made the acquaintance of Iranian expatriate musicians Nava Ensemble at an Adelaide concert earlier in 2014, and been awestruck by their superb musicianship, I was delighted to obtain their agreement to appear at the 2014 conference both as concert musicians as well as in a presentation on the theme of “Women in Persian Music”, at a special meeting of MSA's Gender and Sexuality Forum which was held 3.30–5.30 pm, Sunday, November 30. I wish to thank the MSA for its largesse in making this event, which meant so much to these great musicians, possible, and in assisting with organisation and accommodation costs.

Some background to this presentation is appropriate. Persia – present-day Iran – possesses a very ancient and celebrated cultural history that extends back centuries before Islam, and reflects both vibrant musical traditions as well as the historically high status accorded to women. Modern-day Iran, a nation evolving from the often conflicting political and social extremes of the post-1925 Pahlavi regime and post-1979 Islamic Republic, presents a complex picture in regard to women's rights and social roles, which the West, with an often blinkered and stereotypical view of the status of women in Islamic societies, tends to view within a narrative of patriarchal oppression and social marginalisation.

Secondly, and remarkably – the performance of traditional Persian music in Iran, far from representing a stagnant or even senescent “museum culture” like so many national musical cultures around the world, remains a mainstream cultural pursuit of great relevance and cultural value to the Iranian people and is widely recognised as a vital component of Iranian national identity. This underscores the fact that, given traditional Islamic dictates against women as performers, the involvement of women in musical performance in Iran, and especially in its traditional music, represents a significant ‘locus of dissonance’, encapsulating the complex and often deeply contested convergence between women's evolving rights and social roles, the cultural and social functions of traditional music, and the application of (or negotiation with) Islamic teachings concerning music – which in itself is a further fascinating and often paradoxical site of ‘dissonance’. Through the embodied knowledge of Nava members, the forum revealed a more nuanced understanding of women's evolving roles in Persian musical culture as well as the wider context of modern Iranian society.

The presentation was prepared collaboratively by myself and Nava Ensemble members over some months in the lead up to the event, accompanied by an illuminating Power-Point presentation and live demonstrations of Persian instruments and modes. I would like to warmly thank ensemble members Pouria Aryan, Mahzad Fard, Rahim Nikzad, Shiva Rouholfada, Parastoo Vessal and Maryam Parsi for their painstaking collaboration and input, joined at the last minute by Melbourne postgraduate Gelareh Pour, as well as co-chair David Irving and respondent Linda Kouvaras for their contributions to the afternoon.



Nava wrapped up their involvement in our conference with a breathtakingly virtuosic concert at 7pm the same evening, preceded (and followed) by a superb buffet of middle Eastern finger food. This event was well attended by a wider public, attracting many members of the Melbourne Iranian expatriate community, proud and appreciative of our interest in their music. My hope is that MSA will encourage more events of this nature, inviting local migrant musicians to share musical cultures that continue to be enacted and celebrated here, transplanted to Australian soil, flourishing in all their colour and vibrancy.

*John Phillips*  
*Chair, Gender and Sexuality Forum*



*Adelaide-based Persian traditional music ensemble Nava at its forum presentation and concert*



## **MSA OPERA STUDY GROUP MEETING, 29 NOVEMBER 2014**

Thanks to all who attended and to Alan Maddox who took these notes of the discussion.

1. The discussion centered around an initial event to establish the Opera Study Group and the consensus was to have an opera stream through the 1st day of the MSA 2015 conference at the Sydney Conservatorium. As part of this day there would possibly be some panels, roundtables, work in progress discussions. These might include:
  - Contemporary Australian opera – a focus on new works
  - If appropriate, we could build something around performances in Sydney: Conservatorium Opera School's production of Malcolm Williamson *The English Eccentrics*; something on at OA, or Sydney Chamber Opera.
  - Genre(s) – where are the boundaries between opera / music theatre / musical theatre more broadly - also include non-Western music theatre forms.
  - Future of opera / music theatre in Australia – we could perhaps involve Opera Australia in this.
  - Performance practice: several participants in this discussion are singers who could focus on contemporary singing practice juxtaposed with historical performance practice.
2. Exploration of a web presence: Facebook vs. a subsite of the MSA website, or an independent website. Maybe have a subsection of the MSA site with a list of opera / music theatre scholars, and a link to Facebook, or connection through Yahoo groups.

3. Aim to hold an Australian/Australasian opera/musical theatre conference every couple of years. Perhaps aim for a two-day symposium in 2016 to alternate with TOSCA biennial international opera conference which starts in 2015.
4. Discussion of publication: would be good to create publication opportunities but they need to be properly peer-reviewed and not just self-published online. Perhaps aim for a themed journal issue.

*Michael Halliwell  
Opera Studies Group Convenor*

## **AUSTRALIAN MUSIC STUDY GROUP MEETING, 30 NOVEMBER 2014**

### **Present**

Alan Maddox  
Anne-Marie Forbes  
Christine Mercer  
Helen Rusak  
Joanna Drimatis

John 'Jack' Carmody  
Kerry Murphy  
Michael Halliwell  
Philip Matthias  
Ros Dunlop

Rosemary Richards  
Sandra Ridgewell  
Vincent Plush  
Zubin Kanga

### **Notes of Meeting**

Christine Mercer thanked everyone for coming and explained that Cathy Aggett was not well and would not be able to lead the group.

1. It was a lively meeting with the following discussion:
2. There should be a Web Site for posting news and events – Christine Mercer to look into this. Due to lack of funding other sites that used to advertise Australian events no longer do it.
3. Publication: A journal and or book chapters was put forward. A further suggestion was along the lines of 'One Hand on the Manuscript'. Lyrebird Press, JRMO and the Australasian Journal were mentioned. Even rejuvenate a 'slow' journal. Two publications a year were suggested. Musicology Australia should be approached as there will be a special Australian edition next year for Therese Radic.
4. Various events were suggested, but there are problems with less funding for orchestras. The following were positively received.
5. With Nigel Butterley to celebrate his 80th birthday in 2015, suggestions were made to 'latch' onto that event with the MSA Australian Study Group having a one or two day symposium with recitals consisting of Butterley's and other Australian music. There is also to be a book launch. Zubin Kanga will verify dates and possibilities.
6. A celebration of Dorian le Gallienne's was proposed by Joanna Drimatis and is prepared to be part of the organizing group.
7. Vincent Plush suggested a pre- and post-Sculthorpe event.
8. Discussion continued and positively it was agreed that something had to be done about promoting Australian music.
9. Meeting closed on a positive note. Exchange of emails and the possible use of the MSA site will be looked into by Christine Mercer.

*Christine Mercer*



*The 2014 AGM, 5pm, 1 December*





29<sup>th</sup> Nov – 2 Dec 2014

Wyselaskie Auditorium  
& CTM Lecture Rooms,  
29 College Crescent,  
Parkville, Melbourne,  
Australia

Convenor: Christine Mercer

2014conf@musicresearchanz.com

## 37<sup>th</sup> National Conference of the Musicological Society of Australia

### A NOTE OF THANKS TO ALL WHO HELPED



With no Chapters in a position to convene the 2014 Conference, the National Executive of the MSA decided to accept the offer of an independent scholar, Christine Mercer, to take on the role. With no university support, the conference would need to follow a different financial model to those of the past, but serendipitously this in fact led to reduced venue costs. Thus, “The Charisma of Dissonance” provides a fitting metaphor for the situation the Executive faced: a problem was solved with a highly successful result, enhanced by Christine’s determination to provide attendees with a stimulating and welcoming experience.

As the organiser of the conference, I thoroughly enjoyed being involved throughout. My first task was to find a venue. Looking at such diverse places as the Moonee Valley Racecourse, the Melbourne Arts Centre and Rydges North Melbourne, as well as Monash and Melbourne Universities, the cheapest and best option proved to be the Centre for Theology and Ministry in College Crescent, Parkville, who offered Not-For-Profit rates that could not be beaten. With just the right number and sizes of rooms, it meant that the entire conference could be held under the same roof in a location that was close to public transport and to a range of accommodation options, from five star to cheap student rooms.

My next task was to form a program committee comprising scholars whose interests covered a diverse range of topics and methodological approaches. Many thanks to Linda Kouvaras, David Larkin, Christine Mercer, Jonathan McIntosh, Melanie Plesch, Shirley Trembath, Julie Waters and Paul Watt for agreeing to join

the committee, and for working in a professional and timely manner. The abstracts were divided into three groups of “like types” and each one was considered by two members of the committee who were responsible for accepting or rejecting proposals.

Once the acceptance process was finalised and presenters confirmed they would be attending, I began to create the first draft of a programme schedule. Although we would all love the luxury of attending the whole conference, for many this is a financial or logistical impossibility and I knew some would be champing at the bit to find out when they would be scheduled. So getting a schedule issued became my highest priority. This sort of task is so different from research and writing that it feels a bit like a holiday from my ‘real’ work. Yet it also broadens my knowledge because I need to read every abstract in order to work out which ones might sit well together in a session.

As the conference drew closer, the next task was to find a team of volunteers, particularly to look after technological requirements. Thinking my most likely pool to draw from would be local current postgraduate students, I discovered this was not the case, and that I would find most helpers from other sources. Two regular MSA volunteers and PhD candidates – Rosemary Richards and Alison Rabinovici – quickly put their hands up, as did Solange Glasser, recently arrived in Melbourne, and a mother of two, with a third on the way. Her energy was astonishing and inspiring. Other than these local students, Italian, Chiara Minestrelli, who had recently completed a PhD on Aboriginal Hip Hop at Monash was very keen to volunteer, and was an answer to my prayer for a team leader. Her technological knowledge was invaluable when sorting out skype sessions and solving other computer problems. But more than this, her attitude of giving 110% without expecting anything in return was wonderful. To find pleasure simply in working together with others on a common project, with little or no remuneration other than seeing the project brought to a successful conclusion is to understand what is important in life.

Similarly, another recently completed PhD graduate, Geraldine Power, offered help with preconference preparations, copy editing the programme book with great attention to detail. Then Brigitta Scarfe, an administration assistant at Monash University, also discovered we were looking for volunteers, and enthusiastically signed up for a tech support role. Now completing an Honours year, Bri continues to volunteer her time for the MSA as the new Membership Secretary. Hannah Lane, enrolled at ANU but living in Parkville wrote “out of the blue” wondering if she could help. Of course, the answer was “yes” and she joined the tech team too. Finally, Rosemary Richards said a friend would love to help – so Stephen Walter joined the volunteer team as our charming “meeter and greeter” on Saturday and Sunday when the CTM reception was not staffed. Huge thanks to all of these volunteers, and to Kiralea Davidson and Rebecca Rocke, who staffed the front desk, solved attendees’ problems with great initiative, had refreshments ready when needed, and ensured the registration process went smoothly.

But it was not all business. A conference is always enlivened by some good entertainment and we were fortunate to have expressions of interest from four outstanding groups who were prepared to perform for reduced fees or no fees at all due to their association with MSA Members Anthea Skinner, John Phillips, Ros Dunlop and Joseph Jordania. In addition, John Garzoli provided and set up amplifiers and speakers for the weekend performers.

From Crip the Light Fantastic, featuring disabled musicians and a dancer on Saturday to the Nava ensemble performing traditional Persian music on Sunday, to the aptly-named Charisma Clarinet Trio performing pre-World War II music on Sunday, to the hilarious Men In Suits making the sad farewells at the close of the conference a little more tolerable on Tuesday, the serious business of passing on the findings of our research was put on hold for a little while each day.

To all of the people mentioned here, and to the Session Chairs, and to the Awards Chair, John Phillips and his team of student prize adjudicators who all worked with enthusiasm and energy, many, many thanks. Your contributions to the MSA are much appreciated.

*Stephanie Rocke  
National Secretary*



*The Welcome to Country ceremony opening the conference, led by Aunty Di*



*"Men In Suits" perform at the closing ceremony*