

2021 Annual Conference of the Musicological Society of Australia and the 20th Symposium on Indigenous Music and Dance

**Hosted by UNSW, in association with the Indigenous
Knowledge Institute of The University of Melbourne**



How to Attend the Conference:

The **MSA's Annual Conference** is hosted by UNSW. These sessions are labelled A–D in the programme. To access these sessions, first join the Zoom meeting at the following link: <https://unsw.zoom.us/j/83096083314?pwd=RXJtNnVKbW5UWmVvSm13YWtjSXdtUT09>

After you have joined the meeting, you can then choose one of four breakout rooms, labelled A, B, C, and D, which correspond to the streams listed in the programme. All papers will be given in one of these breakout rooms.

The **Symposium** will use its own links: please see the conference programme, which includes links for each session of the Symposium.

Technical Overview:

To join a breakout room, clicking the 'Breakout Rooms' icon along the bottom of your Zoom screen, hovering over the session you want to join, then click 'Join'. You can move across breakout rooms, too.

Zoom generally works best when you have installed the application, and when the application is updated to the latest version. If possible, please use Zoom this way, rather than through your internet browser or from a phone/tablet, especially if you are presenting.

Test your video and audio settings before you start and make sure you can be seen and heard clearly.

If you are presenting, be in the breakout room at least 15 minutes early to test your presentation, video/audio settings, and any media you may be using. You may need to select the "optimize for video clip" setting when sharing videos, or 'Share Computer Sound' to share audio.

Have your PowerPoint ready to go before you are scheduled to present. If you have any uncertainty about sharing your screen, please send a copy to your session chair at least 24 hours in advance.

If your presentation is a lecture-recital, please pre-record the musical material. Have this recording ready to go before you are scheduled to present. Please send a copy to your session chair at least 24 hours in advance.

Tips:

If you are having trouble with your internet connection, try some of the following:

- Turn off your video.
- Turn off HD video (this can be found in video settings).
- Avoid using other bandwidth-intensive applications at the same time as the meeting.
- Ensure other people on the same network are not using bandwidth-intensive applications.
- Make the Zoom window smaller.
- If things are slow while sharing your screen, you can lower the frames-per-second in the 'Share Screen' tab of the settings.

Zoom Etiquette

- Mute your audio when you are not speaking.

- Turn your camera on, if possible, to help everyone better engage with the presentation.
- Use the 'raise hand' function during question time if you want to speak.
- Please use your full name as your Zoom screen name. You are, of course, still welcome to add your pronouns, preferred name, or other information in addition to this.
- Once you have finished your presentation, please unshare your screen for questions or other presentations.

The 44th Musicological Society of Australia (MSA) National Conference is held in conjunction with the 20th Symposium on Indigenous Music and Dance (SIMD)

Conference Convenor: Michael Hooper

Conference Organizer: Ryan Martin

MSA Conference Committee: Michael Hooper (Convenor), David Larkin, Alan Maddox, Kathryn Roberts Parker (Treasurer), Julia Donnelly, John Napier, Christopher Coady, Ryan Martin, and Rafael Echevarria. The Conference Committee was assisted with its work by Gay Breyley and Jonathan Paget, who served on the Programme Committee.

SIMD Conference Committee: Aaron Corn (Director), Brittany Carter (Producer), Samuel, Curkpatrick (Convenor), Anthea Skinner (Secretary), and Sally Treloyn (Convenor). All abstracts have been peer-reviewed.

Many thanks to John Phillips for organising the student prizes, and the Don & Joan Squire Award.

The conference committee wishes to acknowledge the Bedegal, Gadigal, and Ngunnawal peoples, who are the traditional custodians of the unceded lands on which UNSW's three campuses reside. We pay our respects to the elders, past and present, of these three nations. As the conference is online, we encourage all presenters and attendants to similarly acknowledge and pay respects to the traditional custodians of the lands they are joining from. Finally, we wish to acknowledge the benefits we gain from the continued colonisation of this continent and commit to undoing this inequality by embracing First Nations ways of being, knowing, valuing, and doing where culturally appropriate.

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Keynote Speakers and Roundtables

Professor Lydia Goehr

First and Last Lines: Thinking Through Music and Painting

Abstract

The lecture will present part of the argument from my new book *Red Sea-Red Square-Red Thread*. The book offers a genealogy of liberty through a micrology of wit. It follows the long history of a short anecdote. Commissioned to depict the biblical passage through the Red Sea, a painter covered over a surface with red paint, explaining thereafter that the Israelites had already crossed over and that the Egyptians were drowned. Designed as a philosophical detective story, it follows the extraordinary number of thinkers and artists who have used the Red Sea anecdote to make so much more than a merely anecdotal point. Leading the large cast are the philosophers, Arthur Danto and Søren Kierkegaard, the poet and playwright, Henri Murger, the opera composer, Giacomo Puccini, and the painter and print-maker, William Hogarth. Strange companions perhaps, until their use of the anecdote is shown as working its extraordinary passage through so many cosmopolitan cities of art and capital. What about the anecdote brings Danto's *philosophy of art* into conversation with Kierkegaard's *stages on life's way*, with Murger and Puccini's *la vie de bohème*, and with Hogarth's *modern moral pictures*? The lecture will focus particularly on the first lines that have begun the thought experiments, operas, and artworks of which the last lines, while known, have an unexpected result.

Dr Anghard Davis

The Problem With Primitivism: Racism, Resistance, and the Paradox of Musical Embodiment

Abstract

Rare is the journalist or scholar of the past fifty-odd years who would openly describe an artwork they admired as “primitive”. Yet in the first half of the twentieth century, the discourse and aesthetics of Primitivism exerted a powerful influence on visual arts, literature, and music, as European and North American creators sought inspiration in the supposedly “primal” artforms of the ethnic and cultural Other. Recent histories of Primitivist movements have been rightly critical of the racial essentialism and evolutionary hierarchies that underpinned the appreciation and appropriation of Afro-diasporic artforms by many white artists during this time. However, the majority of such narratives do not sufficiently account for the ways in which Black creators and commentators were able to deploy the images and vocabulary of Primitivism as a means of resisting colonial and white supremacist ideologies and institutions. Furthermore, historical and analytical interpretations of Primitivism grounded in literature or the visual arts are poorly equipped to recognise the particular resonance of Primitivist concepts and language to the intellectual/corporeal dualism of musical experience, and consequently their continued relevance to musical creativity and criticism even today. Using examples drawn from a variety of musical and textual practices, this paper considers some of the ways in which Primitivist impulses have shaped Euro- American musical creation and commentary over the past hundred years, and asks what role – if any – this ideologically and emotionally fraught paradigm can productively play in the musicology of the twenty-first century.

Pedagogy Roundtable: Musicology for Undergraduates

Chaired by Jennie SHAW

Julian HORTON, John NAPIER, Inge VAN RIJ, and Dylan VAN DER SCHYFF

Varieties of Imagination, Creativity and Wellbeing in Australia (VICAW).

Chaired by Peter Otto

This round table discussion forms part of an ongoing project called Varieties of Imagination, Creativity and Wellbeing in Australia (VICAW). The project was instigated by Peter Otto, Aaron Corn, Jane Davidson, Anita Archer, Frederic Kiernan and Anthea Skinner at the University of Melbourne, and is a collaboration between three groups based at that university — the Indigenous Knowledges Institute (IKI), the Enlightenment, Romanticism and Contemporary Culture Research Unit (ERCC) and the Creativity and Wellbeing Hallmark Research Initiative (CAWRI) — as well as collaborators drawn from our extended networks. It aims to bring together people with different views about what imagination, creativity and wellbeing mean in order to illuminate how those concepts operate in Australia and whether this has implications for the functioning of Australian society. This round table discussion follows on from three separate, preliminary discussions which have already taken place, and which have focused on notions of imagination, creativity and wellbeing as they apply to different communities, demographics, social groups and professions, for example, people living with a disability, First Nations Australians, and historians of art and literature, among others. This round table brings together people representing a range of perspectives who have participated in these earlier discussions in order to reflect on what has been learned so far, and to drive the discussion forward, to share stories about what imagination, creativity and wellbeing mean in daily life in Australia and whether the insights emerging from our discussions might inform how the wellbeing of members of diverse sections of Australian society could be improved.

Biography

Frederic Kiernan is a Research Fellow at the Creativity and Wellbeing Hallmark Research Initiative at the University of Melbourne. His research focuses on the intersections of music, creativity, emotion and wellbeing, both presently and in the past. He is also a specialist on the music of Dresden-based Bohemian composer Jan Dismas Zelenka (1679–1745) and his PhD thesis, titled ‘The Figure of Jan Dismas Zelenka (1679–1745) in the History of Emotions’ was awarded the University of Melbourne’s Chancellor’s Prize for Excellence in the PhD Thesis in 2020.

Anthea Skinner has recently been awarded a 2022 McKenzie Fellowship at the University of Melbourne. She has a PhD in musicology from Monash University and is also a registered archivist and won the Australian Society of Archivists’ 2021 Margaret Jennings Award. Anthea’s main research interests are disability music culture and technology, music and war and heritage archiving. Anthea also has lived experience of disability and is the percussion in all-disabled band, The Bearbrass Asylum Orchestra.

Victoria Nicole Cini is a member of Footscray-based band called *The Hackkets* where she plays keyboards, sings and writes her own songs. She is also the author of two books. The first one came out two years ago and is an autobiography titled *Unique is Me*. Victoria’s

second book is currently in production and is a collections of true and fictional short stories 'like a mixed bag of lollies' titled *Little Dramatic Stories*. Victoria has recently made her triumphant return to the stage with *The Hackkets* after a long lockdown and can be seen regularly gigging around Melbourne.

Dr Maria Alejandra Pinero de Plaza is a scientist committed to facilitating healthy living and better public health services through knowledge translation and health research. She is a Research Fellow at Flinders University and the National Health and Medical Research Council, Centre of Research Excellence in Frailty and Healthy Ageing. Her studies are focusing on the design, implementation, and evaluation of interventions regarding behaviour change, high-tech solutions, and partnering with end-users to ensure better access, care, equity, safety, and quality services to improve health outcomes and wellbeing.

Tim Ferguson is a founding member of the internationally famous music-comedy trio the Doug Anthony Allstars. He has created, written, starred in and directed multiple films and television programs in Australia and the UK, including the 2016 feature film *Spin Out*. Tim's autobiography *Carry a Big Stick* outlines his experiences of living with multiple sclerosis while working in the entertainment industry. Tim has lectured in comedy and screenwriting at the Australian Film TV & Radio School (AFTRS), RMIT University, Victorian College of Arts (VCA) and the New York University Tisch School of the Arts.

Dr Melinda Smith comes from a professional background of mentoring and consultancy in the disability and education sectors. Since 2008 her primary focus has been on health and wellbeing outcomes of dance and movement. In 2016 Melinda began a collaborative dance practice with Dr Dianne Reid, elements of which feature in Dr Reid's 2016 Doctoral thesis undertaken at Deakin University, entitled *Dance Interrogations -the Body as creative interface in Live Screen/Dance*. Their work also features in Reid's documentary *Nothing But Bones In The Way*. The next phase of Melinda's work sees her collaborating with Melbourne's Women's Circus, where she is incorporating aerial apparatus in her creative practice. Melinda lives with cerebral palsy, which has necessitated the use of powered wheelchairs and speech generating devices.

Jess Kapuscinski-Evans is the lead singer of the Bearbrass Asylum Orchestra and director of The Waiting Room Arts Company, which commissions disability-led artistic projects by emerging artists in a range of disciplines. She won the 2020 Green Room Award for Best Performer in Contemporary and Experimental Performance and the 2013 Focus on Ability Film Festival Judges' Choice Award for Best Documentary. Jess has presented work at the National Play Festival, the Emerging Writers Festival, Midsumma Festival and the Melbourne Fringe Festival. She enjoys playing with existing texts, music and pop culture references, and using them to create new and interesting stories about experiences of disability.

Anita Archer is Research Coordinator for the Enlightenment, Romanticism, and Contemporary Culture (ERCC) Research Unit in the Faculty of Arts at the University of Melbourne. She has a PhD in art history and her research focus is global art markets, with particular interest in the dynamics of emerging markets, mechanisms of value transformation in art world ecosystems, and the networked activities of art world intermediaries. Anita is also an independent art consultant and international art auctioneer

specialising in Australian, Indigenous and Asian Contemporary Art. She is author of *Chinese Contemporary Art in the Global Auction Market*, (Brill, May 2022).

Charles Green is Professor of Contemporary Art at the University of Melbourne in the Art History department, School of Culture and Communication. He has written *Peripheral Vision: Contemporary Australian Art 1970-94* (Craftsman House, Sydney, 1995), *The Third Hand: Artist Collaborations from Conceptualism to Postmodernism* (University of Minnesota Press, Minneapolis, 2001), and (with Anthony Gardner) *Biennials, Triennials, and documenta* (Boston, Wiley-Blackwell, 2016). He was Australian correspondent for *Artforum* for many years. He is an artist: Lyndell Brown and Charles Green have worked together as one artist since 1989. They were Australia's Official War Artists in Iraq and Afghanistan in 2007-08. They were Australia's Official War Artists in Iraq and Afghanistan in 2007-08. Their works have been acquired by most major Australian public art museums and private collections including the National Gallery of Australia, the National Gallery of Victoria, the Art Gallery of New South Wales and the Australian War Memorial.

Rose Hiscock is the Director Museums and Collections at The University of Melbourne. She has held national leadership roles within the Australian cultural sector and her positions demonstrate a strong focus on the intersection of art and science. She is currently responsible for the University of Melbourne's major galleries including the development of Science Gallery Melbourne. Prior to joining the University Rose was Director of the Museum of Applied Arts and Sciences (Powerhouse Museum), Sydney. Rose is committed to building an accessible, inclusive and thriving arts sector and is Board member of Back to Back Theatre, Chunky Move and the Melbourne Art Foundation.

Ian McLean is the Hugh Ramsay Chair of Australian Art History at the University of Melbourne. Professor McLean was previously the Senior Research Professor of Contemporary Art at the University of Wollongong and adjunct Professor at the University of Western Australia. He has published extensively on the subject of Australian art, particularly Indigenous and contemporary art. His books include *Indigenous Archives: The Making and Unmaking of Aboriginal Art*, with Darren Jorgensen (2017); *Rattling Spears: A History of Indigenous Australian Art* (2016); *Double Desire: Transculturation and Indigenous Art* (2014); and *How Aborigines Invented the Idea of Contemporary Art* (2011).

Dashiell Moore is a researcher, writer, and educational designer at the University of Sydney. He has published scholarly journal articles in *ISLE: Interdisciplinary Studies of Literature and the Environment*, *The Journal of Commonwealth Literature*, *The Journal of Postcolonial Writing*, and *Overland*. His current research focuses on the relationship between rootedness and rootlessness in a comparative study of Aboriginal Australian and Caribbean literature.

Peter Otto is Redmond Barry Distinguished Professor at Melbourne University and Executive Director of the RU in 'Enlightenment, Romanticism, and Contemporary Culture.' He teaches and researches in the literatures and cultures of modernity, from Romanticism to the contemporary. His publications include *Blake's Critique of Transcendence* (OUP 2000); *Gothic Fiction: a microfilm collection of Gothic novels* (Adam Matthew 2002-3); *Entertaining the Supernatural: Mesmerism, Spiritualism, Secular Magic and Psychic Science* (Adam Matthew 2007); *Multiplying Worlds: Romanticism, Modernity and the Emergence of Virtual*

Reality (OUP, 2011); *Innovations in Encompassing Large Scenes* (Romantic Circles, 2013); and *21st Century Oxford Authors: William Blake* (OUP 2018).

Eddie Paterson lectures in scriptwriting for theatre, contemporary performance and video games at the University of Melbourne. His current ARC funded research is 'The Evolution of Disability Arts in Australia', a collaborative SRI project led by A/Prof Bree Hadley (QUT). Eddie was the lead CI on 'The Last Avant Garde', working in a team of disabled and non-disabled artists and scholars to explore notions of aesthetic innovation in Australian arts and disability performance.

John Rundell is Adjunct Professor (Philosophy) at La Trobe University and Principal Honorary in The School of Culture and Communication at The University of Melbourne, Australia. He joined the Ashworth Program for Social Theory at The University of Melbourne in 1993, and was its Director from 1998 until 2014. John Rundell has published widely on the topic of multiple modernities, and the imagination. His most recent book is *Kant: Anthropology, Imagination, Freedom* (Routledge, 2020).

Book Launch

Barry Conyngham, Madeline Roycroft, and Kerry Murphy are launching their latest book, *Take Note: Interviews with Australian Composers*, published by Lyrebird Press Australia. Join us from 1:15pm-1:45pm on the 11th of December for what will be an excellent introduction to the work!

The book is available as a free ebook at:

<https://lyrebirdpress.music.unimelb.edu.au/shop/>

Musicological Society of Australia Conference Themed Sessions

Operatic Concealments

Chaired by John GABRIEL

Opera involves a series of concealments. In its staging, the large-scale technologies of the theatre must be concealed from view; in performance, the physical labour required for the production of instrumental and vocal sound must likewise be obscured; and in its form, the latent tension between the expressive imperatives of music, text, and drama, constantly threaten to expose opera's hybrid character. Taking also into account opera's manifest artificiality, and the degree to which it relies upon all of these features to achieve its peculiar expressive effects, concealment may be understood as a constitutive element of the artform. In exploring this provocation, the papers in this session examine various acts of concealment in opera—including antisemitism (Halliwell), gender mutability (Biemmi), and mechanisation (Collins)—as well as investigating the broader historical and political implications of making these acts of concealment visible, through re-staging and remediation.

Michael HALLIWELL

University of Sydney

Barry Kosky and Wagner's *Die Meistersinger von Nürnberg*

Abstract

Wagner's *Die Meistersinger von Nürnberg* has been, and remains one of the most controversial works in the operatic canon. The 20th century saw endless debates on its anti-Semitic overtones and its perceived xenophobic and excessive glorification of German culture, elements exploited by the Nazis; members of Wagner's family at Bayreuth were also heavily implicated. Many post-war directors sought to purge this opera, as well as Wagner's other work, from their Nazi accretions, while others attempted to ignore, or at least minimize the more confronting aspects of the opera. Bayreuth itself has been careful, some might say timid, in assigning directors to productions of the opera; until 2017 there had never been a non-German director, and certainly not one of Jewish background. Now a new production by Barrie Kosky, Jewish-Australian *enfant terrible* of the operatic world and director of the Berlin Komische Oper, was premiered to great acclaim in 2017 and repeated in 2018 and 2019. This paper investigates how Kosky has confronted the dark legacy of this monumental work. He has interrogated many of the deeply disturbing elements and found a way to strikingly dramatize these fault lines in the opera. His vision of the opera sees it as fundamentally about Wagner himself as reflected both in Hans Sachs and Walther von Stolzing; his production

achieves a profound vision of the role of art in a deeply politicized society; one distrustful of the 'other', and constantly seeking scapegoats. While the Nazi past looms large over this production - some of it set in a Nürnberg courtroom - it also unflinchingly, and often darkly comically, addresses contemporary political and social issues.

Biography

Michael Halliwell studied music and literature at the University of the Witwatersrand, and the London Opera Centre. He sang in Europe, North America, South Africa and Australia and was principal baritone with the Netherlands Opera, the Nürnberg Opera, and the Hamburg State Opera singing over fifty major operatic roles. He has served as Pro-Dean and Head of School, and Associate Dean (Research) at the Sydney Conservatorium. He is President of the International Association for Word and Music Studies. His publications include *Opera and the Novel* (Rodopi: 2005); and *National Identity in Contemporary Australian Opera: myths reconsidered* (Routledge, 2018).

Laura BIEMMI

University of Western Australia

Die neue Hosenrolle: Reconceptualising the Trouser Roles of Richard Strauss

Abstract

The operatic 'trouser role', where a female singer performs as a male character *en travesti*, is a complex and intriguing phenomenon in the theatrical arts. As an operatic device that declined in significance towards the end of the nineteenth century, the trouser role is often staged amongst conflicting signals of body, voice, and gender, and positioned within a complex dynamic of suspended disbelief and a distinct lack of verisimilitude. Despite the trouser role's supposed decline, the trouser roles in the operas of Richard Strauss and librettist Hugo von Hofmannsthal—*Der Rosenkavalier* (1911) and *Ariadne auf Naxos* (1916)—are central to the operatic worlds they inhabit. This paper investigates the cultural function of the Straussian trouser roles as manifestations of early twentieth century German ideas of gender and body. In doing so, this paper considers the gender politics of Wilhelmine and early Weimar Germany, examining the Straussian trouser role (or the *neue Hosenrolle*) through the lens of the gender mutability discourse embedded within the figures of the masculinised *neue Frau* and Magnus Hirschfeld's 'third sex' and 'transvestite' figures. Furthermore, the operatic voice as a material and conceptual object is positioned as allowing the *neue Hosenrolle* to traverse gendered boundaries and occupy multiple levels of meaning simultaneously. Ultimately, this paper argues that the operatic voice is crucial to the cultural function of the Straussian trouser role in distorting fixed categories of gender, sexuality, body, and voice as per the gender mutability discourse of the era.

Biography

Laura Biemmi is a PhD Candidate at the University of Western Australia working towards completing her thesis on Wilhelmine gender mutability discourse in the operas of Richard Strauss and Hugo von Hofmannsthal. Upon completing her Honours degree in 2018, Laura was awarded the Royal Overseas League Prize for Music Honours, and most recently won the Best Student Paper prize at the 2020 WA Musicological Society of Australia chapter conference. In addition to her research, Laura is a music critic and oboist, writing for Limelight Magazine and CutCommon Magazine and performing with a number of ensembles around Perth.

Sarah COLLINS

University of Western Australia

Papageno on the Assembly Line

Abstract

The figure of Papageno in Mozart and Schikaneder's *Die Zauberflöte* is conventionally understood to represent 'natural man'—a figure untroubled by internal conflict or self-consciousness; musically and emotionally simple and cyclic; inhabiting the realm of the eternal (nature) rather than that of the temporal (culture). Yet some readings cast him as a far more problematic character. For example Carolyn Abbate observed how the compulsive repetition in Papageno's song, and his inability to see beyond his instinctual desires, presented a vision of human mechanisation, with Papageno appearing as an unthinking, machine-like figure dutifully performing his work, without reflection or purpose. The spectre of a mechanised Papageno may be most comfortably situated in the early twentieth century, where the figure may be said to map readily on to cultural anxieties around the standardizing effects of technologies of production, not only in the cultural sphere (including devices that reproduce sound mechanically), but also in the realm of labour, such as mechanised assembly lines. We might say in fact that Papageno has what might be described as an assembly line mentality—his music is limited and repetitive, he has no sense of individual purpose, and his strongest desire is to marry in order to reproduce more versions of himself. Like his pipes and bells, Papageno himself is objectified, calling his very animacy (or at least his autonomy) into question.

Yet in this paper I will argue that the way in which Papageno appeared in remediated forms in the interwar period ascribed to him a type of mediated or partial agency—a form of agency that was made possible because of the contemporaneous convergence of notions of the natural and the artificial during this period of intensified mechanisation. My analysis will focus on Lotte Reiniger's 1935 short silhouette animation 'Papageno'. Despite Reiniger's Papageno being quite literally a two-dimensional figure—a paper cut-out—her adaptation assigns the character far more agency than in Mozart's singspiel, and this sense of reclamation of the puppet figure can be seen in the character's bodily comportment, his interactions with his avian companions, and the musical and narrative agency accorded him.

Biography

Associate Professor Sarah Collins has published widely on the relationship between music aesthetics and political discourse. She is author of *Lateness and Modernism: Untimely Ideas about Music, Literature and Politics in Interwar Britain* (Cambridge UP, 2019), and *The Aesthetic Life of Cyril Scott* (Boydell, 2013); editor of *Music and Victorian Liberalism: Composing the Liberal Subject* (Cambridge UP, 2019); and co-editor with Paul Watt and Michael Allis of *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* (Oxford UP, 2020). Her research has appeared in the *Journal of the Royal Musical Association*, *Twentieth-Century Music*, *Music & Letters*, *Musical Quarterly*, the *Cambridge Opera Journal*, and elsewhere. Sarah is Chair of Musicology at the University of Western Australia, Conservatorium of Music, and is currently co-editor of *Music & Letters*.

Louise Hanson-Dyer: (Inter)nationalist, Cultural Activist, and Promoter of the Old and New

Chaired by Madeline ROYCROFT

This Themed Session on the Australian publisher Louise Hanson-Dyer explores ideas associated with the newly formed international research network “Louise Hanson-Dyer and Editions de l’Oiseau-Lyre Research Network” established at the Melbourne Conservatorium in association with Archives and Special Collections at the University and with assistance from the Hanson-Dyer Bequest. Some of the issues expressed in the session will also be elaborated in the forthcoming publication *Pursuit of the New: Louise Dyer as Music Publisher in Interwar Paris* by Lyrebird press, a publication delayed until 2022 because of the closure of archives due to the pandemic.

Dyer was a sophisticated cultural diplomat with internationalist aspirations which manifest themselves principally in the transnational exchange and promotion of French and Australian music and culture. This session will examine Dyer's work from two distinct viewpoints: her promotion of contemporary Australian music and her promotion of early French music. The first paper explores the promotion of Australian composers and musicians through the Victorian BMS in the context of contemporary critical discourses of music. In 1932, Dyer made the Victorian branch of the BMS the Australian section of the International Society for Contemporary Music, with herself as their representative. The second paper analyses Dyer's attempts through the ISCM to bring knowledge of Australia beyond their “soldiers” to encompass contemporary music. Dyer's enthusiasm for the ISCM is also positioned as part of her passionate involvement in international causes and institutions between the wars. The next two papers look at French music; the first examines Dyer's promotion of early French music through her Couperin project and suggests that Hanson-Dyer's transnational cultural engagement contributed to cultural nation-building processes in 1930s France. The last paper also looks at early French music, examining Dyer's friendship and promotion of the Swiss harpsichordist Isabelle Nef and the thirty recordings she recorded with L'Oiseau-Lyre, discs which played a key role in bringing the harpsichord back into the consciousness of modern audiences.

Sarah KIRBY

University of Melbourne

‘To Foster the Spirit of International Music’: Australian Music, Louise Dyer, and the British Music Society in Melbourne

Abstract

In 1921, Louise Dyer established in Melbourne the Victorian branch of the British Music Society—an organisation founded in London at the end of the First World War. This Society's aims were far broader than its name implied. As the Victorian

branch's prospectus laid out, these were: 1) To spread the knowledge of British Music; 2) To encourage Australian Composers; 3) To afford facilities for Australian Musicians visiting other countries; and 4) To foster the spirit of International Music. This branch would, over the following decade, played a significant role in Melbourne musical life, and through its internationalist aspirations, provide an avenue for Australian musicians to engage with a range of important European institutions.

This paper explores the promotion of Australian composers and musicians through the Victorian BMS in the context of contemporary critical discourses of music and Australian and British national identities. It argues that—in the decades following Federation and a move towards Australian political independence—Dyer's conception of Australian music countered generic use of the term 'British', suggesting that new Australian music both required and deserved independent billing. This was achieved through concerts of Australian music—with a particular emphasis on modernist idioms—providing an international network for travelling Australian musicians, and finally, by the Victorian branch of the BMS becoming the Australian section of the International Society for Contemporary Music, with Dyer as their representative.

Biography

Sarah Kirby is a recent doctoral graduate of the University of Melbourne, where she has since worked in a variety of teaching and research roles. Her PhD research, funded by an Endeavour Research Fellowship, explored music at international exhibitions in the British Empire through the 1880s. She has published on a range of related topics such as music and museum studies, women in music, empire, and cosmopolitanism, in a number of different journals including *Music and Letters*, *Early Music*, and *Nineteenth-Century Music Review*. Her first monograph on music and exhibitions is soon to be published by Boydell & Brewer.

Kerry MURPHY

University of Melbourne

"If there had been a League of Nations Vow, she would have taken it", *Grand Days* Frank Moorhouse

Abstract

In a similar spirit to Moorhouse's heroine Edith, and in a similar period, Louise Hanson Dyer devoted herself passionately to international causes such as "Les amitiés internationales," of which she was a member of the French council and vice president of its arts section. Fuelled by an idealistic desire for world peace, adherents attended lectures on disarmament and on the League of Nations. Dyer also organised visits to the Musée Guimet, famous for its Asian art where her close friend the ethnomusicologist Mady Humbert-Laverge was a project manager and arranged lectures, for instance, on the music and art of the Khmer (1932).

Most importantly Dyer attended the annual ISCM conferences from the late 1920s to the 1940s. In a review of the Frankfurt ISCM, she commented enthusiastically “we must feel grateful to the International Society, which ... has made it possible to hear the most modern music of all nationalities. It has made for a better understanding of various people of various races”.¹ This paper elaborates on Dyer attempts through the ISCM to bring knowledge of Australia beyond their “soldiers” to encompass contemporary music. As a “determined ... woman, who [fought] any cause she espoused ... with every tool at her command” (A. Warrington), she managed to assist in bringing little known Australian music to world attention.

Biography

Kerry Murphy is Professor of Musicology at the Melbourne Conservatorium of Music at the University of Melbourne. Her research interests focus chiefly on opera, 19th-century French music and music criticism and colonial Australian music history and she has published widely in these areas. She is currently researching the impact of travelling virtuosi and opera troupes to Australia and the Australian music publisher and patron, Louise Hanson-Dyer. She is a founding member and on the steering committee of the international network, *France: Musiques, Cultures* and a member of the Australian Academy of Humanities and the Victoria Green Room Awards Opera Panel.

Rachel ORZECH

University of Melbourne

Louise Hanson-Dyer, Australian ‘amie de France’

Abstract

When the influential Australian music patron Louise Hanson-Dyer migrated to France in the early 1930s, she quickly established herself as a major figure in the French musical landscape, promoting, publishing and recording French music in consistently innovative ways. Hanson-Dyer’s music press, Les Editions de l’Oiseau-Lyre (EOL), burst onto the French music publishing scene in 1933 with the first complete edition of François Couperin’s works, in commemoration of the 200th anniversary of the famous Baroque composer’s death. The Couperin project was seen by many commentators in France as a hitherto neglected and overdue celebration of French cultural heritage, and yet it was spearheaded by an Australian woman who had only recently arrived in the country. EOL went on to become a major European music press, developing a double specialisation in early French music and contemporary French music and thus contributing to a reinvigoration of French cultural heritage. This paper examines the French reception of the Couperin project and suggests that Hanson-Dyer’s transnational cultural engagement contributed to cultural nation-building processes in 1930s France.

Biography

Rachel Orzech is the author of a forthcoming monograph on the Parisian press reception of Richard Wagner during the period of the Third Reich, to be published in University of Rochester Press's Eastman Studies in Music series in 2022. She completed her PhD in 2017 at the University of Melbourne and the University of Rouen and was the Editor and Coordinator of *Context: Journal of Music Research* between 2015 and 2017. She teaches music history and musicology at the Melbourne Conservatorium of Music. In 2021 she will begin a research fellowship at the University of Melbourne investigating the role of transnational cultural exchange in post-war French and Australian nation-building processes, through the lens of Louise Hanson-Dyer and her European-based music press.

Thalia LAUGHLIN

The University of Melbourne

Revival of the Modern Harpsichordist: the Éditions de l'Oiseau-Lyre's continued support of Swiss Harpsichordist Isabelle Nef

Abstract

Louise Hanson-Dyer's establishment of the Éditions de l'Oiseau-Lyre, first a publishing firm and later also a recording label, is well known for having provided continuing support to composers, performers, intellectuals, and artists throughout the twentieth century. In 1939, Louise Hanson-Dyer began to record the Swiss harpsichordist Isabelle Nef and the two women became close thanks to their mutual interest in early music. As a student of Wanda Landowska, Isabelle Nef was an important advocate of the 'revival' (or 'modern') harpsichord, which featured characteristics of the modern piano and saw a brief revival in the first half of the century, after which it was replaced by more 'authentic' reproductions of seventeenth and eighteenth-century harpsichords.

The Éditions de l'Oiseau-Lyre respected Isabelle Nef's loyalty to revival harpsichords, allowing her to choose her instrument for recording and even organising for her Pleyel harpsichord to be shipped to and from recording sessions. Over the next twenty years, the Nef recorded more than thirty discs with L'Oiseau-Lyre, including the first full recording of J. S. Bach's Well-Tempered Clavier, and played a key role in bringing the harpsichord back into the consciousness of modern audiences. Through extensive archival research, this paper examines the rich artistic collaboration of Louise Hanson-Dyer and Isabelle Nef and their involvement in the twentieth-century revival of the harpsichord, as well as their significant impact on twentieth-century recording practices.

Biography

Thalia Laughlin is a doctoral candidate researching the work of Louise Hanson-Dyer and her Éditions de l'Oiseau-Lyre, specifically her collaborations with women musicologists, composers, performers, and artists.

A Century of Composition by Women: Music Against the Odds

Chaired by Holly CALDWELL

We are co-editors of *A Century of Composition by Women: Music Against the Odds* (London: Palgrave-Macmillan, in-press), celebrating musical composition by (primarily) cis-women working in Western-based idioms. Our collection illuminates the recent advancements within feminist musicology's two broad overarching projects: 1) addressing the dearth of recognition in classical composition by women, both historic and current; and 2) celebrating such achievement through delving into the particularities of a composer's style. *A Century of Composition by Women* presents scholarship on contemporary theories of leadership and gender equity in professional settings, to reflect on the circumstances surrounding women's music—with concomitant implications of gender for recognition, advocacy, and canonization of their works.

We propose three papers based on our own respective chapters, representing the broad areas of focus of the book: *Part I: Creative Work—Then and Now*, presenting historical and present-day investigations of women's composition; *Part II: The State of Industry in the Present Day*, regarding new music by women; and *Part III: Creating; Collaborating: Composer and Performer Reflections*, offering personal accounts of current music creation. Kouvaras elucidates the key developments in recent feminist musicological thinking that features in our volume, which are in turn tested respectively by Williams and Grenfell, who articulate effective pathways within professional life for women in composition. Our session offers wide-ranging, empirically based responses to the central question: *what is the current situation for women composers, considering: their artistic distinctiveness, delivering feminist commentary through composition, and “breaking through” the obstacles in their professional course?*

Linda KOUVARAS

University of Melbourne

Composing Women's (Very) Long 100-year Fight: Evolutions, Illuminations, Solutions

Abstract

In the year 2021, with the Suffragette movement having occurred 100 years ago, and second-wave feminism now 50 years old, all *should* be equal between women and men with regard to their respective standing within the contemporary composing world; gender bias *should* be a phenomenon firmly residing in the distant past; and a book such as ours, focusing on composition by women, should be redundant. *But this is not the case*. Just as there remains a significant gender pay gap in the wider world, equality within the profession has not been achieved for composing women. Moreover, most egregiously, the term “woman composer” is a

phrase one tries assiduously to avoid when writing on women who compose, given its potential to marginalise and diminish.

This paper outlines current research as undertaken by the authors of our co-edited collection, addressing the following questions: What new insights does feminist musicology reveal for value systems in music analysis of works by early twentieth-century women? How successful are recent innovations in music industry advocacy programs, in fostering greater participation and recognition of women composers? What wide-ranging contemporary issues are illuminated in select collaborations between women composer(s) and performer(s), through distinctive “feminized” perspectives?

Biography

Linda Kouvaras (PhD) is one of Australia’s most longstanding scholars on postmodernism in art-music and feminist musicology. Recently completing two terms as the Conservatorium’s Associate Director of Research/Research Training, Linda is Associate Professor in Music at the Melbourne Conservatorium of Music, University of Melbourne.

Her monograph, *Loading the Silence: Australian Sound Art in the Post-Digital Age* (Ashgate/Routledge, 2013) won the 2014 IASPM-ANZ Rebecca Coyle Publication prize. She is co-editor (with Maria Grenfell and Natalie Williams) of *A Century of Composition by Women: Music Against the Odds*, in-press with Palgrave-Macmillan (2021).

Natalie WILLIAMS

University of Tasmania

Hildegard’s Daughters: Women Composers Overcoming Their “Astonishment”

Abstract

Women composers from the time of Hildegard von Bingen to the present day, face both historical and contemporary challenges obstructing the promotion of their work. Women are still vastly underrepresented in classical music creation and programming. Despite recent global support initiatives, growing societal awareness and increased public visibility, entrenched methodologies and biases remain strong within the music industry. This paper presents recent public debates on gender equity in music and highlights the imbalances and professional barriers that today’s creative women face.

Factors that contribute to the invisibility of women in the sector are considered. The absence of structural support for women is explored, recognising their relegation to the new music sector, a comparably small corner of the industry. The effects of unconscious bias in musical programming decisions are presented and supported by statistical analysis of 2016-2020 data surveys of women involved in the creative musical sectors.

This paper considers the professional impact of patriarchal mechanisms and outdated administrative procedures and discusses possible industry reparations for the future. The role of academia is presented as a partial solution to redressing bias. This paper exposes causal factors prohibiting women from professional advancement and considers the new music sector's role in shaping an equitable creative future.

Biography

Composer and academic, Dr. Natalie Williams was recently Interim Dean at the School of Music, Art, and Theatre at North Park University in Chicago, and prior, the Australian National University, School of Music and the University of Georgia's, Hugh Hodgson School of Music (USA). Her research focuses on post-tonal music, music theory pedagogy and the work of women in the creative arts. Natalie holds a Graduate Certificate in Management from the Australian National University and a doctoral degree from Indiana University's Jacobs School of Music. Her music is commissioned and performed across the globe, by ensembles including the Atlanta Opera, the Berkeley Symphony and every major Australian orchestra.

Maria GRENFELL

University of Tasmania

Mentoring Emerging Women Composers

Abstract

What is the role of a mentor in music composition? Have there been other mentor programs for women composers where women themselves are the mentors? Does the mentoring process provide a positive outcome in terms of performances and future compositional opportunities? When women mentor other women, what difference does it make, if any?

As the genre of orchestral music is one of the most difficult in which emerging composers, regardless of gender, are able to "get a break," this paper discusses the challenges faced by women composers writing for orchestra. It outlines the scope of my work mentoring women composers in the inaugural National Women's Composer Development Program and describes the range of activities included in the process of mentoring women who are composing orchestral pieces. It also outlines the background and activities that are part of the Tasmanian Symphony Orchestra Australian Composers' School. The paper also addresses issues surrounding the programming of orchestral music by women composers and considers reasons why mentorship of composers is vital to ensure their access to the professional symphony orchestra oeuvre.

Biography

The music of composer Dr Maria Grenfell (b. 1969) has been described as “expansive, effusive and energetic”, “magic,” and “refreshingly groovy.” Winner of the Tasmanian State Award for *Ten Suns Ablaze* in 2013, and *Spirals* in 2018 at the Australian Art Music Awards, Maria’s orchestral music has been commissioned, performed, or recorded by all the major symphony orchestras in Australia and New Zealand, and her chamber music is played regularly around the world.

In 2019 she was the Kerr Composer in Residence at Oberlin Conservatory. Maria is Associate Professor at the University of Tasmania School of Creative Arts and Media.

New Directions in Research on the Golden Age of Counterpoint c.1450–c.1550

Chaired by Rebekah WOODWARD

This session presents new discoveries about a range of compositional techniques during the heyday of innovation in counterpoint in the fifteenth and early sixteenth centuries. Presentations will provide fresh interpretations of passages from major theoretical works of the period and demonstrate new analytical methodologies for probing some of the deep underlying principles governing compositional processes. Compositions selected for in-depth discussion in this session are drawn from well-known figures across the period, including some works where understanding of their technical principles has remained elusive to the present day. This session will demonstrate how the findings presented by each speaker will collectively harness theoretical and analytical principles that will advance a more unified approach to interrogating the musical legacy of a golden age of musical creativity. The session will be structured around three twenty-minute presentations, each followed by ten minutes of questions and discussion.

Tim DALY

University of Melbourne

Secret Counterpoint: The Historical Implications of Duet Style

Abstract

Fifteenth-century treatises invariably describe counterpoint as the response of a newly-created voice to an existing tenor melody. The identification within the prestigious *L'homme armé* repertoire of a pervasive contrapuntal technique that enables the creation of tenorless two-voice polyphony challenges such theoretical unanimity. This newly-described technique, duet counterpoint, serves the same purpose as the counterpoint of the treatises, enabling the improvisation of polyphony by radically simplifying the contrapuntal complex to compensate for the absence of a guiding tenor. The hundreds of progressions in Tinctoris's *De arte contrapuncti* are reduced to around a dozen, relying on motion between imperfect consonances. This simplicity gives duet counterpoint a flexibility that allows it to form the basis of more complex compositional textures.

The widespread use of duet counterpoint in the 1460s and 1470s and its potential derivation from parallel technique makes its omission from the treatise the more surprising. An account of the origins of duet style is required. This paper proposes a connection with changes in compositional style that took place around 1430 that may cast new light on the transnational transmission of medieval music. Equally, the connection between duet style and imitative technique in the 1470s suggests a role in the development of the pervasive imitation of the later-fifteenth and sixteenth centuries.

Biography

After many years as both a solo and ensemble singer, Tim Daly recently completed his doctoral research at The University of Melbourne. This combined recent research into medieval musical training and compositional process with fifteenth-century counterpoint treatises with an innovative use of computer-assisted analysis to develop an analytical framework for four-voice cantus firmus polyphony. His current research works both to expand this analytical framework to apply to a broader range of fifteenth-century repertoire and to explore further techniques of digitally-assisted early musicology.

Jason STOESSEL

University of New England

Inventing double canon at imperfect intervals: The Kyrie II and Sanctus of Jean Ockeghem's *Missa Prolationum*.

Abstract

Bonnie Blackburn, Fabrice Fitch and Lawrence Bernstein have described Ockeghem's *Missa Prolacionum* as a "stupendous tour-de-force", "sphinxlike", and a work belonging to "the realm of contrapuntal intricacy". Yet, as Blackburn notes, it is a "breathtakingly beautiful composition", whose compositional complexity and rigorous demands on performers disappear for the listener. Would the *Missa Prolacionum* have been considered compositionally complex and difficult to perform in the fifteenth century? Just how innovative were its canonic techniques? Few have tried to reconstruct the compositional practices that Ockeghem used to invent a double mensuration canon at every diatonic interval within the octave in his monumental *Missa Prolacionum*. As a further contribution to this endeavour, this paper examines the two double mensuration canons at imperfect intervals in the *Missa Prolacionum*, namely the Kyrie II and Sanctus. Beneath the complexity of their notation, mensural artifice, and decorative surface, the underlying musical structures of the Kyrie II and the Sanctus reveal century-old techniques for improvising and composing contrapuntal polyphony. None of this diminishes Ockeghem's compositional feat. Rather both canons underline his mastery of contrapuntal practices through his use of ostensibly classic techniques in combination with progressive surface structures.

Biography

Jason Stoessel (PhD 2003) is a Senior Lecturer in Musicology and Digital Humanities (and sometimes acting Faculty Associate Dean of Research) at the University of New England, Australia. His early research on the so-called *Ars subtilior* and its principal manuscripts is widely recognized. He has published on the

composer Johannes Ciconia (c.1370–1412), fourteenth- and fifteenth-century sources of music theory, musical exchanges in medieval Eurasia, and techniques of musical composition, c.1330–c.1650. His latest research has appeared in *Intellectual History Review*, *Music Analysis*, *Musica Disciplina*, and *Music Perception* and in scholarly book chapters in *Uncovering Music of Early European Women (1150–1750)* (Routledge, 2020) and *Music, Myth, and Story in Medieval and Early Modern Europe* (Boydell, 2019). He is currently Chief Investigator with Denis Collins on an Australian Research Council Discovery Project (2018–2021) that examines the art and science of canons in the music of early 17th-century Rome.

Dennis COLLINS

University of Queensland

‘Some disturbance to the ear when the voices enter’: A newly identified compositional technique in motets by Zarlino and Willaert

Abstract

The teacher-student relationship between Adrian Willaert (c.1490–1562) and Gioseffo Zarlino (1517–1590) provides a backdrop for contrapuntal experimentation, emulation and possibly some friendly rivalry between two of the most distinguished musicians of the sixteenth century. This presentation will focus on a hitherto unidentified contrapuntal technique in a selection of works by Zarlino and Willaert. The combination of canonic imitation with invertible counterpoint at the octave can be observed in two works by each composer but nowhere else in the history of early modern polyphony as far as I am aware. Zarlino’s settings of “Pater noster” and “Virgo prudentissima” were published in motet collections in 1549 and 1566. Willaert’s hymn “Adesto sanctae trinitatis” was published in 1542, and his “Praeter rerum seriem” is one of the motets in the *Musica nova* of 1559. This presentation will provide insights into the different approaches taken by Zarlino and Willaert to the highly complex constraints of invertible canon at the octave. The results will point to a critical reappraisal of the compositional acumen of Zarlino while also situating his accomplishments against the novel and thorough-going solutions of Willaert. Attention will also be given to how the ingenuity and sophistication demonstrated in all four of these motets can offer new avenues to interpret Zarlino’s theoretical writings on counterpoint in *Le institutioni harmoniche*, published in 1558.

Biography

Denis Collins is Associate Professor of Musicology and Deputy Head of School at the University of Queensland. His research interests lie in the history of counterpoint, most especially canon in Medieval and early modern music. Support for his research on the history of canonic techniques has been provided by two ARC Discovery Projects, both held with co-CI Jason Stoessel. Recent and

forthcoming publications include articles in *Acta Musicologica*, *Music Theory Online*, *Journal of the Alamire Foundation*, *Digital Libraries for Musicology* as well as a chapter on Dürer and music in an interdisciplinary volume on Melancholia in the Arts (Routledge 2019) and a chapter in the Bloomsbury Cultural History of the Emotions (2019). He was co-editor of *J.S. Bach in Australia: Studies in Reception and Performance* (Lyrebird Press, 2018). Together with Jason Stoessel, he established the Canons Database www.canons.org.au. He is the current Editor of *Musicology Australia*.

Symposium on Indigenous Dance and Music Themed Sessions

Listening to the ancestors: How indigenous traditions of song and dance can inform our responses to current ecological challenges

Chaired by Allan MARETT

Our panel comprises four papers, each of which looks at ways in which the ancient traditions of Australian Indigenous wisdom and knowledge embedded in ceremonial song and dance might inform our response to the connected crises of climate change and biodiversity decline and the multitude of threats to humanity that they pose. As early as 1992, Bernard (cited in Evans 2009) warned that ‘any reduction of language diversity diminishes the adaptational strength of our species because it lowers the pool of knowledge from which we can draw’ (Bernard 1992, 82). In 2010, Marett observed that if this is true for language, it is even more true for traditions of music and dance, where, when we lose the song traditions, we also lose the wisdom and knowledge embedded within them. Are we able to value and protect these songs and dance tradition? Are we capable of the deep listening required to engage with the knowledge and wisdom that they contain? Can we grasp and apply what they have offer us in the midst of the present environmental crisis?

References

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Clint BRACKNELL and Trevor RYAN

Edith Cowan University

Kworlak keniny: Performing the bullshark

Abstract

Performance, including language, song, dance and visual design, provides ways of understanding and developing deeper relationships with living landscapes. Focusing on Noongar performance traditions from southwestern Australia, this paper addresses the question: How can we – belonging to a critically endangered Aboriginal performance tradition – perform the interlinked relationships strewn across our Country? A Noongar creative work embodying the return journey of the kworlak or bullshark, from the salt water to the riverine fresh water was developed and first performed as part of the Perth

International Arts Festival in 2021. Dancer Trevor Ryan and singer Clint Bracknell drew on their own experiences of Country and the advice of senior Noongar performers and ecologists to derive the song and dance. We discuss this creative process and the impact of the performance itself. This experiment in performance and ecology suggests potential benefits associated with strengthening connections between culture and nature, giving voice and action to a relationality between landscapes and people via performance.

Biography

Clint Bracknell is Noongar song-maker from the south coast of Western Australia and Professor of Linguistics at the University of Queensland. He leads an Australian Research Council program of research investigating connections between song, language and landscapes (<https://www.mayakeniny.com>). Clint holds a PhD in ethnomusicology from the University of Western Australia and is Deputy Chair of the Australian Institute of Aboriginal and Torres Strait Islander Studies. He received the 2020 Barrett Award for Australian Studies and the 2020 Performing Arts WA Award for 'Best Composition'.

Trevor Ryan is a Noongar and Yamatji actor, dancer, teacher, and NIDA graduate with a strong interest in Aboriginal languages and cultures. He performed as King Duncan in *Hecate* (2020), a full Noongar-language adaptation of Shakespeare's *Macbeth* and as Yoshida in *Fist of Fury Noongar Daa* (2021) the Noongar-dubbed version of the Bruce Lee film. Trevor toured northern WA with *Jandamarra* (Bunuba Films) and performed for the Queen in Perth as a member of the Wadumbah Aboriginal Dance Group. He is completing Masters research on Noongar dance and Country at the Western Australia Academy of Performing Arts, ECU.

Linda BARWICK and Payi Linda FORD

University of Sydney and Charles Darwin University

Songs, cultural diversity and change

Abstract

This contribution concerns how human songs and singing practices change over time. Singing is universal in all known human societies, yet singing repertoires endlessly diversify and renew across seasons and lifetimes, across performance spaces, across plains, mountains, and valleys, across oceans, across airwaves, and across the contested online mediascape.

Given that the ongoing creation of new songs and singing practices demands that older songs and practices should be modified or abandoned, should we even be worried about "endangerment" of song traditions? On the other hand, if songs and singing traditions have a role in sustaining human thriving in a given ecosystem, what happens if ecosystems and/or their attendant systems of biocultural knowledge (including language and song) are separated from each other, or reach the point of no return?

If a tree falls in the forest, what happens to its song? What happens to 'rain' songs in a severe drought, when there is no rain across the vast Australian landscape for years and

years? What happens to frogs and their habitats? And what happens to the traditional Aboriginal languages that are used to address frogs and their homeland habitats, their songs, performances and rituals?

To explore these ideas, we will present case studies of intergenerational transmission of ancestral songs in rapidly changing contemporary biocultural environments. Throughout the world, many inheritors of song traditions have been displaced from the homelands that gave birth to their songs. Meanwhile, the homelands themselves suffer from the loss of people and their care, as well as from progressive environmental change ultimately arising from urbanisation, modernity and, perhaps, the human quest for novelty.

Presenters

Emeritus Professor Linda Barwick FAHA (University of Sydney)
Associate Professor Payi Linda Ford (Charles Darwin University)

Payi Linda FORD and Allan MARETT

Charles Darwin University and University of Sydney

Tjerri (Sea Breeze) and Tjendji (Fire). The role of Indigenous Wisdom in combatting the climate emergency and the biodiversity crisis

Abstract

The presenters of this paper, Indigenous elder and scholar, Professor Payi Linda Ford and non-Indigenous scholar, Professor Allan Marett, share similar views about Aboriginal songs. Here they join together to present their thoughts and shared knowledge about these songs with regard to climate change and how it is impacting on our planet—particularly with regard to the fires, floods and other global catastrophes, such as COVID-19 pandemic. This paper will focus on two traditional songs from the Daly Region (NT)—the *wangga* song, *Tjerri (Sea Breeze)* and the *lirrga* song, *Tjendji (Fire)*—in order to highlight how, if we are prepared to listen, Indigenous knowledge might inform our response to the current climate emergency and biodiversity crisis.

Tjerri (Sea Breeze) opens up to us an indigenous world-view that sees material phenomena not as inert, but as alive and self-generating in the present moment, according to deep ancestral precedent. This ancient Australian Wisdom tradition resonates with other Wisdom traditions, such as that articulated by the C12th Japanese Zen Buddhist poet-philosopher, Dōgen Zenji, who also speaks of ‘self-actualising dharmas [phenomena]’ that leap both into being as the present, and are simultaneously eternal. We will argue the value of engaging with such ancient Wisdom traditions, and in particular the Wisdom tradition indigenous to this land.

The Sea Breeze Dreaming (*Tjerri*) is, in the Daly region, closely related to the Fire Dreaming (*Tjendji*), since it is the Sea Breeze that breathes life into the Fire that burns country. Our discussion of the *lirrga* song *Tjendji* will reveal how the use of Fire, according to ancestral precedent, enacts mutual responsibilities between Aboriginal people and country, as well as the role it plays in ceremonies that ensuring the continuation of the human world. We will

argue that such principles of mutual responsibility have much to contribute to our response to our multiple, interlinked environmental crises.

These spiritual dimensions of the Tjerri and Tjendji songs are politicised in the lives and landscape of Aboriginal people today. Locating our discussion of these songs within the context of climate change allows us to engage with concepts of Indigeneity's treaty and sovereignty in order to usher in a new era of writing parallel with oral traditions. Our discussion of spiritual aspects of these songs with regard to where and by whom they are sung, allows us to see climate change through a spiritual lens.

Presenters

Rak Mak Mak elder, Associate Professor Payi Linda Ford (Charles Darwin University) and Emeritus Professor Allan Marett FAHA (University of Sydney)

Sally TRELOYN

University of Melbourne

'Music resilience and environmental change: Change, loss, and adaptive management in songs and musical systems in northwest Australia'

Abstract

This paper concerns Indigenous knowledge about how to manage environmental change, and in particular, the knowledge that is embedded in musical systems and song. Firstly, it looks at indications of massive environmental change in two significant, multilingual repertoires of Australian Aboriginal song, *Junba*, practiced in the Kimberley, and *Tjabji*, practiced in the west Pilbara. Analysis of song lyrics reveals records of environmental change such as rising sea levels, fire, tsunamis, and geomorphic disturbances. Following this, the paper considers historical records of massive social change since the commencement of colonisation evident in song lyrics, melody, and rhythmic organisation. The second part of the paper focuses on the concept of music resilience (the capacity of musical systems to suffer loss and recover in a new form), looking at musical evidence of how musicians have used musical systems as tools of adaptive management to sustain their communities through significant changes in social, cultural, social, economic environments.

Through this analysis the paper asks the questions: How do Indigenous singers and song repertoires record and reveal histories of environmental change? How have Indigenous musicians and musical systems responded to environmental change, in particular massive regime shifts that have threatened the continuation of the musical systems and societies? What can we learn about environmental change and musical systems in northwest Australia and elsewhere in the world that may be applicable to other artistic and social domains? Finally, if singing and musical systems have been tools to manage changing environments for thousands of generations, how can we sustain their capacity for managing change into the future?

Presenter

Associate Professor Sally Treloyn (ARC Future Fellow and Co-Director of the Research Unit for Indigenous Arts and Cultures, University of Melbourne)

Intergenerational transmission and re-imagining archives in Indigenous Australia Part 1

Chaired by Payi Linda FORD

There has been an exponential rise in use of archival song materials in Indigenous communities in Australia to support the continuation and revival of song practices and knowledges. Access to recordings made in the past provides current generations with access to the voices and aesthetic power of ancestors, supporting both contemporary ceremonial and song practices, and transmission of ancestral musical knowledges to future generations. Creation of new recordings in the present, likewise, is often explicitly or implicitly informed by a motivation to provide a resource for future generations. Intergenerational transmission is now entangled with the possibilities of historical and new digital audio technologies; numerous studies have explored the role of repatriation, and creative processes, such as retrieval and digital reproduction, sampling, remixing, and rearrangement, in both continuing and innovating song practice. Contemporary practices around transmission and recordings, such as these, require new attention to archival practice. Several questions then arise from the intertwining of transmission with archives: such as, how to design collection processes, collections and platforms that support the ceremonial, hereditary, and customary, practices of holding and transmitting knowledge?; how to overcome barriers to access due to format, and/or dispersed and incomplete documentation and metadata?; and, how to aggregate knowledges and practices that are considered vital to the transmission of knowledge, such as ceremony and deep ecological knowledges, with archived recordings, in order to ensure access and use by future generations are possible? This panel addresses these questions through case studies from collaborative projects in the Kimberley, western Arnhem Land, Tiwi southeast and central Australia that have each re-imagined archival practices when approaching historical and new recordings as conduits for intergenerational knowledge transmission. The placement of these presentations from distinctive cultural and musical regions and authored by intergenerational teams, alongside one another, will reveal nuanced and contextualised insights into the interplay of archives and transmission in Indigenous Australia.

Jakelin TROY, Linda BARWICK, and Amanda HARRIS

University of Sydney

Dialogic processes in renewing Ngarigu performance practice from manuscript sources

Abstract

For ephemeral cultural practice like music and dance, ethnographic collections can only ever tell part of the story. Reporting on a recent recuperative case study, we explore approaches to making sense of incomplete ethnographic collections. How can collaborative, creative methods piece together an account of cultural practice in the past? How can these efforts contribute to renewed practice of culture in the present? The example we discuss draws on records of past performative events, specifically a song sung by Ngarigu women in the nineteenth century, recorded in print by John Lhotsky (1834). This presentation will explore questions of how ethnographic objects can be brought to life

through reimagined performance, contemporary research and listening to current Indigenous knowledges.

Biography

Amanda Harris is a Senior Research Fellow at Sydney Conservatorium of Music, University of Sydney and Director of the Sydney Unit of digital archive PARADISEC (Pacific and Regional Archive for Digital Sources in Endangered Cultures). Amanda is interested in hearing the voices of those often excluded from conventional music histories through collaborative research focused on gender and intercultural musical cultures. Her monograph *Representing Australian Aboriginal Music and Dance 1930-70* was published by Bloomsbury Publishing in 2020, and she publishes in journals across history and music disciplines.

Genevieve CAMPBELL, Amanda HARRIS, Matt POLL, and Jacinta TIPUNGWUTI

University of Sydney

Animating cultural heritage knowledge through songs: museums, archives, consultation and Tiwi music

Abstract

Members of the Tiwi Strong Women's Group are keeping Tiwi song practice alive through contemporary performances that continue historical public performance practices. As historical recordings of old performances have been brought to light, senior Tiwi performers have reflected on the pride in culture that public performance fosters, and the potential for this to fuel ongoing maintenance of cultural practice. The knowledge held in old songs can also be brought to bear on understanding the meaning of material culture objects held in museum collections, with connections of subject matter and artistic lineage being found between objects deposited in museums and song recordings held in private collections or archives. In this paper, we discuss a series of consultations between Tiwi knowledge holders, museum curators, musicologists and historians in recent years that have added both to the archive's and the Tiwi community's understandings of arts practice and practitioner genealogies. We explore the ways in which contemporary knowledge of song and historical audio-visual records can bring new insights to understanding material culture objects and interpreting them in contemporary exhibitions. The paper suggests that bringing together material objects in museums, historical textual information in archives, and ephemeral culture such as music and dance can animate histories of Aboriginal and Torres Strait Islander cultures in ways that support the continuation of cultural practice. The paper also poses complex questions about how the preservation of objects and of historical recordings can lead to some practices being maintained, while others become obscure. How do historical records inflect new performances of culture, choices about what traditions are maintained and ideas about proper ways to perform? How have historic process of support through Australia's settler colonial structures authorized some voices to speak about culture, and not others?

Biography

Jacinta Portaminni Tipungwuti is a senior culture woman and traditional owner of the Tiwi Islands, Northern Australia. She is a custodian and composer of the songlines of Wrangku country on western Bathurst Island, she dances Ampiji (Rainbow) and Yirrikapayi (Crocodile) and she is a senior woman of the Lorringala (Stone) Skingroup. As a member of the Tiwi Strong Women's group, she has performed at the Sydney and Darwin Festivals, the Sydney Opera House and the National Film and Sound Archive and at music and language conferences around Australia.

Genevieve Campbell is a musician and ethnomusicologist, working with senior Tiwi song custodians in the maintaining of performative knowledge transmission. She is a University of Sydney Post-doctoral Fellow at the Sydney Conservatorium of Music and the Sydney Environment Institute, with cross-disciplinary research interests in eco-musicology and the impacts of environmental and social change on embodied culture looking at the role of Tiwi song practice and mourning in the context of cultural maintenance, artistic creativity and community health.

Amanda Harris is a Senior Research Fellow at Sydney Conservatorium of Music, University of Sydney and Director of the Sydney Unit of digital archive PARADISEC (Pacific and Regional Archive for Digital Sources in Endangered Cultures). Amanda is interested in hearing the voices of those often excluded from conventional music histories through collaborative research focused on gender and intercultural musical cultures. Her monograph *Representing Australian Aboriginal Music and Dance 1930-70* was published by Bloomsbury Publishing in 2020, and she publishes in journals across history and music disciplines.

Matt Poll is the manager of Indigenous programs at the Australian National Maritime Museum and previously worked as Curator of Indigenous Heritage collections of the Chau Chak Wing Museum at the University of Sydney, following more than a decade as repatriation project officer at the University of Sydney. Matt was an integral part of implementing an Acknowledgement of country built into the architecture of the new Chau Chak Wing Museum which opened in November 2020. Matt is also currently chairperson of Orana Arts mid-western regional NSW and has been a long-term member of Aboriginal and Torres Strait Island Advisory Board member for Sydney's Museum of Contemporary Art.

Rupert MANMURULU, Renfred MANMURULU, Reuben BROWN, and Isabel O'KEEFFE

Warruwi, Warruwi, University of Melbourne, and University of Sydney

'Remix!': sustaining dialogues between past and present in the manyardi song tradition of western Arnhem Land

Abstract

Continuity and change have been key themes in studies of Indigenous Australian music and dance, from the association of particular melodic forms with Dreamings and their country and peoples (Ellis et al., 1992; Barwick, 1995) and Marett (2005); to the understanding by Marett (2000) of wangga as creating a 'liminal space' in which important transitions can be enacted; to the insights from song custodians such as Bracknell (2019), Dowding (Treloyn et al. 2017) and Martin (Treloyn et al. 2016) into archival recordings as part of dialogistic

revitalisations of song traditions. In this presentation we consider continuity and change in performance and compositional practices across three generations of Inyjalarrku manyardi 'mermaid dance-songs' of western Arnhem Land. Inyjalarrku songmen Rupert and Renfred Manmurulu offer insights about how they continue receiving Inyjalarrku songs in dreams and order songs in a performance so as to 'match' new songs with those of the previous generations that they remember and listen to from archival recordings. Young people dancing in ceremonial occasions often call out: 'remix, remix!', asking them to perform new Inyjalarrku songs that are based on older ones. We consider the textual and musical elements that remain relatively stable across generations, and elements from older songs that change or are 'remixed'. In this way, we suggest that access and circulation of archival recordings are vital to sustaining a dialogue between the past, present and future songmen and performers of manyardi.

Biography

Rupert Manmurulu is a singer of the Inyjalarrku song-set and dancer of the yumparrparr (giant) dance learned from his father the late Nawamud Manmurulu and grandfather before him, George Winungudj (MBE). Rupert is also an expert *arawirr* (didjeridu) player. He trains apprentice singers and didjeridu players at Warruwi and accompanies songmen from across the region in public ceremony. Rupert is also a guitarist and performer of a variety of songs in his language of Mawng, and an expert carver of *nganangka* (clapsticks). He has performed nationally and internationally, including at the 44th International Council for Traditional Music World Conference in Bangkok Thailand, 2019.

Renfred Manmurulu is a singer of the Inyjalarrku song-set and teacher assistant at Warruwi school. Renfred mentors apprentice singers and dancers of *manyardi* and teaches classes at Warruwi school in making *nganangka* (clapsticks) and *arawirr* (didjeridu). Renfred has given numerous public presentations and performances of *manyardi* and *Inyjalarrku* alongside his family in academic and education forums across Australia and internationally.

Reuben Brown is an ARC DECRA Research Fellow in the Research Unit for Indigenous Languages, Faculty of Arts and a Research Affiliate with the ARC Centre of Excellence for the Dynamics of Language. Reuben is a non-Indigenous (Settler/Balanda) scholar who has collaborated with the Manmurulu family and other ceremony leaders to document and sustain manyardi (western Arnhem Land song) since 2011. Reuben has collaborated with a team of researchers to create a song database for playback and enrichment of archival records of song, and has been invited to perform manyardi alongside the Manmurulu family at academic forums and in community contexts.

Isabel O'Keeffe is a Senior Research Scientist at the National Acoustic Laboratories and Research Associate at the Sydney Conservatorium of Music. Isabel has worked with communities in western Arnhem Land (NT, Australia) since 2006 to document the public manyardi/kunborrk dance-song traditions and the languages of the region. Isabel is non-Indigenous scholar who has been invited to perform manyardi women's dancing alongside the Manmurulu family in various contexts.

Intergenerational transmission and re-imagining archives in Indigenous Australia Part 2

Chaired by Reuben BROWN

There has been an exponential rise in use of archival song materials in Indigenous communities in Australia to support the continuation and revival of song practices and knowledges. Access to recordings made in the past provides current generations with access to the voices and aesthetic power of ancestors, supporting both contemporary ceremonial and song practices, and transmission of ancestral musical knowledges to future generations. Creation of new recordings in the present, likewise, is often explicitly or implicitly informed by a motivation to provide a resource for future generations. Intergenerational transmission is now entangled with the possibilities of historical and new digital audio technologies; numerous studies have explored the role of repatriation, and creative processes, such as retrieval and digital reproduction, sampling, remixing, and rearrangement, in both continuing and innovating song practice. Contemporary practices around transmission and recordings, such as these, require new attention to archival practice. Several questions then arise from the intertwining of transmission with archives: such as, how to design collection processes, collections and platforms that support the ceremonial, hereditary, and customary, practices of holding and transmitting knowledge?; how to overcome barriers to access due to format, and/or dispersed and incomplete documentation and metadata?; and, how to aggregate knowledges and practices that are considered vital to the transmission of knowledge, such as ceremony and deep ecological knowledges, with archived recordings, in order to ensure access and use by future generations are possible? This panel addresses these questions through case studies from collaborative projects in the Kimberley, western Arnhem Land, Tiwi southeast and central Australia that have each re-imagined archival practices when approaching historical and new recordings as conduits for intergenerational knowledge transmission. The placement of these presentations from distinctive cultural and musical regions and authored by intergenerational teams, alongside one another, will reveal nuanced and contextualised insights into the interplay of archives and transmission in Indigenous Australia.

Georgia CURRAN, Jodie KELL, Yamurna Napurrurla OLDFIELD, Grace BARR, Maisie Napurrurla WAYNE, and Enid Nangala GALLAGHER

University of Sydney, Yuendumu School, Warlpiri

Yawulyu mardukuja-patu-kurlangu: a Warlpiri women's digital space

Abstract

Warlpiri women are currently setting up a digital website space to preserve, maintain and revitalise ceremonial singing traditions. This platform provides access to archival sound, video and photographic documentation and allows for access to these materials in contemporary performance spaces. This approach allows for Warlpiri knowledge frameworks and practices to inform the ways in which these archival materials are accessed and reincorporated into contemporary contexts and facilitates engagement with archival deposits left by elders from past generations. We will provide an example of the Yumurrpa *yawulyu* recorded in 2006, and recently developed into a lyric video, also hosted

on the Warlpiri digital space, and from which present generations of Warlpiri women are able to learn the songs and stories central to their cultural heritage.

Biography

Grace Barr is a Musicology Honours Student from the Sydney Conservatorium of Music. She has recently lived in Yuendumu, Northern Territory as an archives worker at Pintubi Anmatjere Warlpiri Media exploring how digital technologies can be used to transmit Warlpiri song traditions.

Yamurna Napurrurla Oldfield is the Assistant Principal at the Yuendumu School. She is passionate about education, language and cultural maintenance. She has been involved in *Yawulyu mardukuja-patu-kurlangu: a Warlpiri women's digital space* including the development of a number of videos associated with her own and her mother's Dreamings and country.

Enid Nangala Oldfield is a senior Warlpiri community leader with many roles in various Yuendumu-based organisations, as well as the Southern Tanami Rangers. Enid envisaged and has led the Southern Ngaliya dance camps since 2010, working in collaboration with Incite Arts and the Warlpiri Youth Development Aboriginal Corporation. She has been central to the conceptual development and content preparation for *Yawulyu mardukuja-patu-kurlangu: a Warlpiri women's digital space*.

Maisie Napurrurla Wayne is a senior *Warlpiri juju-ngaliya* (knowledgeable ritual leader) who is involved in the organisation of the Southern Ngaliya dance camps and has collaborated with other Warlpiri women and Georgia Curran to produce two song books (Batchelor Press 2014, 2017), as well as numerous audio and audio-visual recordings which document Warlpiri songs. Maisie lives with her family in Yuendumu.

Jodie Kell is currently studying a PhD in ethnomusicology at the University of Sydney. Her research focuses on Aboriginal women's music in Maningrida where she performs with the all-female Ripple Effect Band. Jodie is an audio engineer with PARADISEC digital archive and co-producer of the podcast Toksave: Culture Talks. She has project managed the development of *Yawulyu mardukuja-patu-kurlangu: a Warlpiri women's digital space* with women in Yuendumu.

Georgia Curran is a research fellow at the Sydney Conservatorium of Music. She has conducted research in collaboration with Warlpiri people and Yuendumu-based organisations since 2005 including publications of two Warlpiri women's song books (Batchelor Press 2014, 2017) and *Sustaining Indigenous Songs* (Berghahn, 2020).

Sally TRELOYN, Matthew MARTIN, Rona CHARLES, and John DIVILLI

University of Melbourne

Holding Junba: Archives and design of a database to support the revitalisation of a Kimberley dance-song genre

Abstract

Over the last decade, a project to sustain and revitalise dance-song practices of the Junba genre has been undertaken in the Kimberley region of Western Australia, led by a group of Ngarinyin, Worrorra, and Wunambal song custodians, knowledge holders, and emerging singers and dancers. In this time, improved health of the Junba tradition has been observed, by participant self-reports and by attention to markers of music sustainability and vitality. Recordings and records of Junba dance-song events made from the 1930s to 2000s, alongside the knowledge of elders and perspectives of outsider researchers, have been drawn upon by members of the group to recover dance-song repertoire, aspects of style, and vocal and dance techniques. These processes of recovery involve intergenerational transmission of knowledge as materials are collaboratively examined within the community by people of different ages, and intergenerational transmission of knowledge from singers of the past captured in recordings, to singers of today. Learning and re-embedding dance-songs and practices in local repertoire continue this process of transmission, teaching younger generations, and leaving a legacy for generations to come. This paper presents a case study that recounts the challenges faced by the community members when attempting to access recordings in archived collections for the purposes of transmission and revitalisation and describes a database and metadata linking tool designed to hold Junba collections in such a way that access and thus transmission is supported.

Payi Linda FORD, Emily FORD, and Chloe FORD

Charles Darwin University

New ways for old ceremony: Applying ceremonial knowledge frameworks to archiving songs from the Daly region, Australia

Abstract

This paper presents a case study of ceremonial knowledge frameworks using an Indigenous research methodology based on Mirrwana and Wurrkama philosophy. This approach to case study research ensures the preservation, interpretation and dissemination of ceremonial performances recorded in the Wagait and Daly regions of the Northern Territory of Australia. The research focused on the corpus of Rak Mak Mak Marranunggu ceremonial metadata and was centred on the final mortuary cultural and ceremonial practices of Wali and Wangga ceremonies; the Wangga ceremony is often accompanied by the Lirrga and Djanba ceremonies of the neighbouring regions. The final mortuary ceremonial practices and performances were recorded by a research team from Charles Darwin University in 2007 and 2009. Included in the corpus of metadata were written records made by early anthropologists and missionaries in the Wagait and Daly regions. The results of this approach to Indigenous research are now shared. The Indigenous knowledge about these ceremonies is kept stored safely in several readily accessible repositories whereby it is preserved, thereby extending the power of this knowledge for the benefit of Indigenous peoples and non-Indigenous peoples in Australia both now and into the future.

Musicological Society of Australia Conference Abstracts and Presenter Biographies

Andrew ALTER

Macquarie University

Ongoing Stories of Spatial Staging in the Studio: Echoes, Auto-tune and Popular Music in the Himalaya

Abstract

Numerous traditions of popular music in the subcontinent have rapidly adopted sounds, studio timbres, and mixing practices generated and organised by globally available Digital Audio Workstations. Amongst these traditions are the different popular musics of the Himalaya, a region with an obvious geomorphology of mountain peaks and valleys. This paper examines the practices of studio engineers as audible in contemporary music recordings from the Himalaya and theorises the use of particular filter devices and plugins as an ongoing process of spatialisation. In particular, the auto-tune filter is used not simply as a handy reference to equal temperament but as an ornamentation device that recalls the imagined sounds of a mountainous Himalayan space. Through analysis of specific examples, the paper will map a consistent reliance on auto-tune technologies to a lengthier practice of popular music that imagines the sounds of the region to directly reflect an idealised set of sonic mountainous elements.

Biography

Andrew Alter is Associate Professor in Contemporary Music Studies at Macquarie University in Sydney. He teaches and undertakes research in a diverse range of sub-disciplines including popular music studies, ethnomusicology, composition, and music theory. His primary research is focused on traditional and popular music in India and Indonesia as well as World Music practice in Australia. His performance interests span an eclectic mix of world music and experimental genres and include diverse musical practice on piano and cello as well as within vocal ensembles and Indonesian gamelan. Currently he leads the Macquarie University gamelan ensemble (Gama Nada). As an ethnomusicologist, Andrew has published widely in the discipline's leading journals and reference tools. He is the author of two books on music of the Central Himalayas.

Jaynie ANDERSON

The University of Melbourne

Bonnie Surridge (1917-1982): the challenges for a gifted pianist, who graduated at the outbreak of World War II and her musical legacy

Abstract

Even before her graduation, in November 1938 Bonnie Surridge, received rave reviews in *The Australian Musical News*, from her mentors Edward Goll, Professor Bernard Heinze, Dr Edgar Bainton, William James and Harold Elvins. According to Goll, 'this is one of the finest talents I have seen for many years, and considering her industry and application, she should do all that is expected of her.' This paper examines the challenges that a talented woman pianist confronted, who graduated just before the outbreak of the second world war from the Melbourne Conservatorium. How did such a talent emerge from country Victoria? Who were her early mentors and how did her career develop during the war years? Bonnie Surridge contracted polio in 1949 which left her disabled and unable to use her right arm. A quantity of the music she played, survives, much heavily annotated, which documents the career of a successful woman pianist, flautist and singer in the 1930's and 1940's.

Biography

Jaynie Anderson AM OSI FAHA is professor emeritus at her alma mater, the University of Melbourne, where she was Herald Chair of Fine Arts from 1997 to 2014. She is an art historian, curator and biographer. She was the first woman Rhodes Fellow at the University of Oxford 1969-71, president of the Comité Internationale de l'Histoire de l'Art 2008-2012, and in 2015 she became an Ufficiale dell'Ordine della Stella d'Italia, a knighthood from the President of Italy for her research on Venetian art. Her most recent book is: *The Architecture of Devotion*, MUP 2021.

Allan BADLEY

University of Auckland

A Requiem For Joseph II? The Case For Leopold Hofmann's Requiem In C Minor

Abstract

Leopold Hofmann (1738-1793), Kapellmeister at St Stephen's Cathedral from 1772 until his death in 1793, was the most prominent church musician in Vienna. Although he was also a prolific and successful composer of instrumental music, it was his sacred works that were most widely disseminated throughout the Habsburg Erblände during his lifetime and continued to be copied and performed for decades after his death.

Hofmann's one extant Requiem setting presents an unusual problem in terms of establishing a date of composition. The work did not circulate widely, which is unsurprising given the complex regulations attached to Requiem performances in Vienna during the eighteenth century, and one of the most important copies, that belonging to St Stephen's, was destroyed in 1945. A copy of the work formerly belonging to the Hofkapelle, however, may offer a clue to the work's genesis. The earliest performance date recorded on the wrapper – 20 February 1791 – marks the first anniversary of the death of Joseph II.

This paper considers the case for Hofmann composing a Requiem for Joseph II. It examines the known performance tradition of the work in Vienna and compares a number of aspects of Hofmann's setting with other late eighteenth-century Viennese Requiems. Whether the work was commissioned or chosen by the Hofkapellmeister Antonio Salieri specifically for the occasion in deference to Joseph's known musical tastes, it is a stylistically atypical work for Hofmann but one whose austere simplicity reflects the very spirit of Josephinism.

Biography

A specialist in late 18th-century Viennese music, Allan Badley's publications include several hundred scholarly editions of works by major contemporaries of Haydn, Mozart and Beethoven. Many of these editions have featured on critically acclaimed recordings on the Naxos label. Recent publications include 'Leopold Hofmann – Sechs Konzerte für Tasteninstrument' for Denkmäler der Tonkunst in Österreich. A critical edition of Ferdinand Ries's Op.150 String Quartets (A-R Editions) is in press.

Allan has published articles on Leopold Hofmann, Pleyel, Wanhal, Haydn and Storace and a book chapter on Ferdinand Ries's String Quartets is currently in press.

Allan Badley is an Associate Professor in Musicology at The University of Auckland

Alisa Yuko BERNHARD

University of Sydney

What exactly is aural about music and visual about dance? The case of Moriama Kaiji, dancer (momentarily) turned pianist

Abstract

In this paper, I scrutinise the commonly accepted notion that music is a sonic art while dance is a visual art, and use the dance-music relationship to reflect on the boundaries of musicking. The act of musicking involves moving bodies and thus has a “look”, a visual aspect; and dancing produces sounds—of breathing, of feet on the floor. Then, how exactly is music aural and dance visual? I suggest that we can think about musicking and dancing—particularly in Western performing traditions—as involving feedback loops, where the practitioner moves in order to make sound (musician) or sight (dancer), and adjusts their movements according to what sounds/sights are being produced and what sounds/sights they want to produce. Thus, the aural-visual distinction between dance and music is defined by the practitioner’s intentionality rather than the objective qualities of the “product” (since both music and dance as products have aural and visual qualities).

I further explore this idea of feedback loops through a case study: the Japanese dancer Kaiji Moriama’s performance in collaboration with Yamaha’s AI technology and Berlin Phil’s Scharoun Ensemble (2017). Moriama’s body was connected to technology that generated piano music in real time, based on the way he moved as he danced on stage. I analyse how he was thus engaged in both types of feedback loops, aural and visual, and consider what it means to simultaneously be both a dancer and a musician in the sense defined by my model of feedback loops.

Biography

Alisa Yuko Bernhard is a pianist and researcher based in Sydney. She completed her Bachelor and Master of Music in piano performance at the Sydney Conservatorium of Music, where she was a student of the late Bulgarian pianist Nikolay Evrov; her Masters dissertation and recently published article “Seismograms of a Musical Work: Freedom and Constriction in Piano Performance” (Seismograf, 2021) explores the musical work’s ontological status through an analysis of pianists’ use of rubato. She is currently a Ph.D. candidate, researching the relationship between music and dance with a focus on the experience of dancing/musicking.

Magdalena BIAŁECKA

Fryderyk Chopin University of Music

Female Composers of the Age of Enlightenment

Abstract:

The Age of Enlightenment was a time of activity for both male and female composers. However, while the greatest male composers of the Enlightenment became role models in successive eras, the most significant women composers of that period are forgotten. The aim of my research was to rediscover their works and to make generalizations in terms of indicating the main areas of their activity and the most frequent musical forms and instruments they used, as well as determining their contribution to the development of the history of music and describing the conditions of their work. I would also like to draw attention to how their legacy is treated today, which results in their remaining partly forgotten and not being included in the canon.

I conducted research on their works in the libraries and archives in Vienna, Paris, Warsaw, and Barcelona. The sources discovered reveal an image of an extremely rich and diverse musical culture created by women and the reviews of their works shed light on their reception of their contemporaries.

From my research, the hypothesis emerges that the Age of Enlightenment was more feminocentric than previous studies on this era would suggest. To argue this idea, I will recall the biographies and works of female composers of that period. I will focus on women composers associated with Vienna - the center of contemporary musical life, but as a context I will also mention the lives and works of female composers from another cultural centers.

Biography:

Magdalena Białecka, composer, organist. PhD candidate at the Doctoral School of the Fryderyk Chopin University of Music in Warsaw at the music theory department, graduate of the UMFC, specialized in organ playing, composition student at the St. Moniuszko Academy of Music in Gdańsk. As part of the scholarship, she also studied at the Hochschule für Musik und Tanz in Cologne. She has received three scholarships from the Hochschule für Musik und Darstellende Kunst in Stuttgart and the I-Portunous grant. She participated in over forty master classes in playing the organ, harpsichord and clavichord as well as improvisation in Poland, Germany, France, Denmark, Croatia, England and Lithuania. She also played organ recitals in all these countries. She was awarded second place in the competition for the best music review organized by the Mazowieckie Centrum Kultury i Sztuki, as well as third place in the competition "Ma thèse en 180 secondes".

Diana BLOM, Amanda IRVING, Aaron GUNAWICKREMA, and Clare MACLEAN
Western Sydney University

How music in the time of COVID-19, 2020 has meaning – an Australian perspective

Abstract

In his writings on music and meaning in commercials, Nicholas Cook (1994) asks what the meaning of music is, if anything, and in response highlights the difference between the effect of music, which can be investigated, and the meaning of music which requires an understanding of the communicative context within which this meaning is realized. This study surveys music which emerged online in the communicative context of Australia, 2020, and the COVID-19 pandemic, and examines its meaning and effect. In particular, the study investigates the music's message and the musical devices used to create the effect for this message. This music is not for commercials but describes personal feelings and activities experienced in the pandemic, often in lockdown. In the survey, several categories of music are investigated – parodies of existing popular songs, what Jon Stratton (2021) views as folksong; parodies of classical music; music translated from the virus itself; new classical music; and new popular songs. The music's message is about the 2020 experience – loneliness, boredom, home schooling, toilet paper shortages, among others - and the study found use of such musical devices as rhyming word-sound, rhythmic rhyme, musical context, musical association, mode, tempo, register, motive characteristics and dynamics, within musical humour and pathos, were used to create effect and therefore heighten the meaning within the communicative context of COVID-19, 2020.

Biographies

Diana Blom is a composer, pianist and academic whose current research focuses on tertiary music performance, COVID-19 music, Australian Vietnam War popular songs. Published scores, CDs are released through Orpheus Music, Wirripang Pty. Ltd., Wai-te-Ata Press. Diana is co-author of Music Composition Toolbox (Science Press), a composition text. She is Associate Professor in Music at Western Sydney University.

Aaron Gunawickrema is an undergraduate at WSU who is undertaking research on COVID-19 and music through a WSU Summer Undergraduate grant program. Born in Sri Lanka, Aaron is a singer/songwriter with an active career and an interest in world music.

Holly CALDWELL

University of Tasmania

Hearing the Bigger Picture: The confluence of fantasy, realism, and technique in Don Kay's Night Spaces

Abstract

Landscape is neither static nor superficial: it is organic, ancient, and mystical, informing human interaction and purpose for millennia. For composer Don Kay (b. 1933), the wilds of Tasmania and man-made environments within the island have permeated his inner world for decades, in turn, according to Kay, pervading his music – programmatic and absolute, alike. Despite today being renowned for his large catalogue of works that respond to aspects of Tasmania, it was not until the age of fifty-three he composed *Hastings Triptych* (1986), his first work that unapologetically sought to capture the spirit of a Tasmanian place. Shortly after, he was commissioned by the University of Tasmania Centenary Committee to compose a work for the institution's Centenary Concert in early 1990. This resulted in *Night Spaces* (1989), a twenty-minute work for flute, violin, viola, cello, and piano that was inspired by characteristic night impressions of a wild area ninety-minutes south of Hobart. Although composed for a celebratory occasion, the piece is not festive. Rather, it is introspective, subtle, and even non-hierarchical in nature, and is hence often overlooked. This paper seeks to show that within the composer's repertoire, *Night Spaces* can be considered a pivotal work in terms of both compositional style and focus. Through recent interviews and score analysis, an interrogation into the confluence of the composer's internal and external worlds, intersected with Kay's explorations in serialist, pastoralist, aleatoric, and organicist styles of composing, will uncover a musical language worthy of discussion within the context of Australian art music.

Biography

Holly Caldwell is a PhD candidate in musicology at the University of Tasmania Conservatorium of Music. Her current research investigates composer Don Kay (b. 1933) and the ways in which his music reflects the history and natural environment of Tasmania. Her broader research interests centre on how a greater presence of Australian art music can help to enrich a sense of culture, identity, and place for those in Australia. Holly previously completed her MSc research on the composition of art music for children's performance in Australia.

Andrew CALLAGHAN

University of Melbourne

I Want Veracity: Realism and Henry Jackman's score for Captain Phillips.

Abstract

Realism is a term that does not easily reconcile with modern action films. Indeed, theories like Tom Gunning and André Gaudreault's "cinema of attractions" suggest that contemporary action, unlike classical Hollywood drama, offers an experience that sacrifices verisimilitude for shocks and thrills. This theory goes some way to explain the distinctly disjointed, 'audible' yet non-referential nature of contemporary action scores. Some action films, though, like Paul Greengrass Captain Phillips (2013), not only embrace several practices relating to realism but also make a semi-documentary truth-claim, attempting to portray events in ways that are fair to the subjects and convincing for spectators. The role of music within films like these is problematic. They must provide the urgency and shocks of fast-paced action without drawing too much attention to themselves or the film's overall construction. Henry Jackman's score is consequently filled with contradictions, combining contemporary 'inaudible' techniques with some 'audible' tropes that belong closer to the action genre. This tension reveals the difficulties that composers may encounter working within this area. This paper will outline the filmmaker's objectives and then analyse the relative prominence of the score, or lack thereof, within the soundtrack. Finally, it reviews the reception of the music's "aesthetic invisibility" and explores some ethical dilemmas for future filmmakers and composers. As the aims of filmic realism deny music's full capabilities, those very aims may ultimately limit the audience's ability to empathise with all subjects.

Biography

ANDREW CALLAGHAN is a composer, sound designer, researcher, and educator. He has scored productions for film, TV, podcasts, and albums as well as live events and installations that have been acclaimed internationally. A keen teacher of music history, technology, arranging and screen music, he is currently undertaking a Ph.D. in music at the University of Melbourne, Australia. His current research focus is on the structures, effects, and contribution of accompanying music to realism in narrative and documentary media.

Rachel CAMPBELL

University of Sydney

The Reception of Corroboree

Abstract

John Antill's *Corroboree* (1944) was widely regarded as the most prominent piece of Australian classical music before the 1960s. It occupied a foundational position in the Australian musical historiography and was acclaimed enthusiastically and at times even rapturously in the decades after its first performance in 1946. However, in the present era in which First Nations cultural expressions are revered and celebrated and cultural appropriation largely condemned, the magnitude of *Corroboree*'s reception seems unusual. Indeed, this phenomenon presents the classic historical problem of how to understand the values of the past despite their stark dissonance with contemporary sensibilities.

The music of *Corroboree* and its two ballet productions of the 1950s have been frequently discussed by cultural historians, dance scholars, and musicologists. Most analysis has centred on the circumstances, intentions, and influences on its creators, as well as the work's political implications as a representation of Indigenous Australian culture by settlers. However, what has been lacking so far has been firstly, significant engagement with the representational politics as embodied in musical gestures, and secondly, a thorough analysis of its reception. This paper focuses on the second of these areas, conducting a survey of contemporary articles and reviews of the orchestral performances of *Corroboree*. Such a study not only presents a measure of the work's impact within mid-century Australian culture but also discovers what this music meant to settler Australians, providing a more accurate understanding of what led it to be so acclaimed and celebrated.

Biography

Rachel Campbell is a Lecturer in Musicology at the Sydney Conservatorium of Music, University of Sydney. She has published articles in journals including *Musical Quarterly* and *Musicology Australia* on the music of Peter Sculthorpe and John Antill, as well as entries in Grove Music Online. Her research is focused on Australian music in the context of Australian cultural history and in relation to themes of primitivism, landscape, nationalism, and gender. She is currently writing a book about John Antill's *Corroboree*.

John CARMODY
Independent Scholar

The Structure of Musical Revolutions – Are They, Properly, Social or Political

Abstract

When Thomas Kuhn published *The Structure of Scientific Revolutions* in 1962 it caused a sensation: it was a revolution, itself, particularly in asking nettlesome questions about our understanding of the differences between “evolution” and “revolution in human activities.

Whether or not the book’s non-scientific readers understood its scientific content, they were right to be fascinated because its argument bore upon and challenged every human association. Indeed, it could be argued that its concerns pertained to the arts at least as much as science and engineering, perhaps more so. Arguably, changes in society impinge more upon ways in which all of the arts are done and thought about than on scientific activity and how scientists understand their specialties. Accordingly, musical scholars have thought about Kuhn’s ideas, but often in circumscribed ways (e.g., pedagogy (Panaiotidi, 2005), or performance practice (Pont, 1979), and so on).

Relevantly, the scholar, Alexander Murray recently wrote (2021): “Why should any of us.... bother about the past, at all? There is nothing we can do about it. Absolute zero. Yet we do bother, ceaselessly, consciously or otherwise. We cannot not bother; and that is not a fact about the past, but a fact about the ever-escaping, inescapable present.”

Accordingly, with pleasure of surveying six centuries and more of western art music, we cannot escape the unrelenting imperative of ceaseless study of its quiddity, history, and significance, both intellectual and emotional. Kuhn revealed the philosophy trajectory of that obligation; we created it by our very evolution.

Kuhn TS: *The structure of scientific revolutions* (Chicago: 1962)

Murray, A: *Times Literary Supplement* (2021) No. 6161, 11-12.

Panaiotidi, E: *Philosophy of Music Education Review* (2005) 13(6), 37-75.

Pont, KG: *Musicology Australia* (1979), 5(1), 1-66.

Kuhn’s thinking concerns the very nature of what it is to be human and to live an intellectual life.

Biography

John Carmody, a member of MSA was, for many years, an academic medical-scientist who has written, professionally, on concert music and opera for about 40 years. He has an extensive musical and scientific experience in Germany. He is also a long-term member of the NSW Working Party of the *Australian Dictionary of Biography*, for which he has written about 30 articles.

Laura CASE

University of Sydney

‘Lady violinists are something of a novelty in these colonies’*: Gender bias and the violin in nineteenth and twentieth century Australia.

Abstract

For most of the nineteenth century, particularly in Britain, it was considered unbecoming for women to play the violin. Playing the violin was thought to compromise a woman's modesty due to the unladylike gestures, unattractive facial expressions and physicality required to achieve virtuosity. The rise of several pioneering female violin virtuosos such as Wilma Norman-Neruda (1842-1902), Camilla Urso (1840-1902) and Marie Hall (1884-1956) coincided with the women's suffrage movement. As women began to gain access to education, the workplace and voting, it was no longer justifiable to continue rejecting women from playing the violin on the basis of their sex. Despite Australia's historical tendency to emulate traditional British values, due to a relatively small population and geographical remoteness, the inclusion of women in orchestras was often necessary due to a lack of competent men and so occurred in Australia prior to Britain. However, their early inclusion did not result in a true acceptance and women's success was not celebrated equally with men's. Through an examination of the legacy left by three Australian female violinists, Ethel Pedley (1859-1898), Leila Waddell (1880-1932) and Alma Moodie (1898-1943), this paper will illustrate how women's musical achievements were often 'written out' of history unlike those of their male counterparts of equal or lesser talent. I will argue that by 'writing' women back into the history of violin playing we can begin to redress the gender bias and inequality of the Australian music industry in the late nineteenth and early twentieth century.

* Anon. "The Mattie Taylor Troupe." The Darling Downs Gazette and General Advertiser (Toowoomba, QLD), 20 September 1879, 3 <https://trove.nla.gov.au/newspaper/article/76051316?searchTerm=violin>.

Biography

Laura Case is a proud Wiradjuri woman and PhD Candidate at the Sydney Conservatorium of Music. Through an analysis of how the violin has been used and represented over time, Laura's doctoral research aims to illustrate the impact that the violin has had on Australian people, society and culture. Outside of her doctoral research, Laura continues to enjoy teaching and regularly playing her violin.

Ross CHAPMAN

University of Melbourne

'Saxophone English': moral hazards and the saxophone in the Australian Jazz Age

Abstract

At the dawn of the Australian Jazz Age in 1918, the saxophone occupied a position at the fringes of the musical landscape: it was a rare novelty of the variety stage, was essentially absent from military bands of the Australian Imperial Force, and on the home front the remaining civic bands had seen their competitions suspended during the Great War. Into this vacuum stepped new forms of popular music, especially jazz, with one instrument above all embodying the energy, dynamism, and challenge to established notions of rational recreation of these new trends. Colourful press coverage, evocative visual artworks, and films of the era all reinforced characterisations of the saxophone as a delinquent figure in the musical firmament in terms of pitch, timbre, and a world of extra-musical associations, including issues of gender. However, in spite (or perhaps because) of these headwinds, its appeal persisted across the decade, leading to a kind of reconciliation between the saxophone and its family of woodwind instruments and the civic banding movement by the late 1920s. This presentation will draw on a range of primary and secondary sources that inform the Australian story of the saxophone's rise from obscurity.

Biography

Ross is a saxophonist, educator, and researcher completing the Doctor of Philosophy (Fine Arts and Music) at the Melbourne Conservatorium of Music, supervised by Dr. Michael Christoforidis and Dr. Elizabeth Kertesz. His thesis investigates the early history of the saxophone in Australia, building on earlier research on instrument's cultural trajectory and findings from the 2014 SAX200 conference in Brussels. Ross has served with the Australian Army Band since 2009, conducted the Clarinet and Saxophone Society of Victoria's Saxophone Ensemble since 2014, and never fails to marvel at the saxophone's knack of offering insights into music and culture beyond its station.

Michael CHRISTOFORIDIS and Elizabeth KERTESZ

University of Melbourne

Hearing Don Juan's Spain in golden-age cinema

Abstract

Three early film versions of the Don Juan legend mark critical moments in the development of the musical score for sound film. In *Don Juan* (1926), *The Private Life of Don Juan* (1934), and *Adventures of Don Juan* (1948), we can trace an evolution from the first feature film screened to a pantomimic score recorded with the new Vitaphone technology, through to the symphonic underscoring of the mature Hollywood swashbuckler. In this paper, we explore the distinct ways in which these three films project and underscore Spanishness, both in their music and their modes of presentation. The earliest, with a score by William Axt, while not framed explicitly in terms of Spanishness, was given an extended Carmenesque curtain-raiser as Vitaphone promoted its new sound reproduction technology. Working in the emerging idiom of sound-film scoring, Ernst Toch explores the intersection between Hispanic musics and musical modernity of the inter-war years in *The Private Life of Don Juan*. To this end he references both Manuel de Falla's neoclassical scores and, with his collaborator Mischa Spoliansky, popular styles like the habanera and tango. By 1948 Max Steiner had become the doyen of Hollywood film composers, and in this Erroll Flynn star vehicle he drew on Richard Strauss's *Don Juan* and a series of orchestral showpieces evoking Spain. This paper will analyse various musical strategies used to underscore the representation of Spanish exoticism and the Black Legend in these three distinctive portrayals of Don Juan.

Biography

Michael Christoforidis lectures in Musicology at the Melbourne Conservatorium of Music, University of Melbourne. He has published extensively on nineteenth- and twentieth-century Spanish music and dance, and its impact on Western culture. Other research interests include the impact of the visual arts upon musical modernism, issues of national identity and exoticism in music, and the history of the acoustic guitar. His recent books are *Manuel de Falla and Visions of Spanish Music* (Routledge, 2017) and *Carmen and the Staging of Spain* (with Elizabeth Kertesz, Oxford University Press, 2018).

Elizabeth Kertesz is a research fellow at the Melbourne Conservatorium of Music, University of Melbourne. She has written extensively on the English composer Ethel Smyth, focusing on the critical reception of her operas in Germany and England. In 2018 she published a monograph with Michael Christoforidis, entitled *Carmen and the Staging of Spain* (Oxford University Press,). Her current research interests include Spanish-themed music, entertainment and film from the Belle Epoque into the first half of the twentieth century.

Timothy CLARKSON

University of Sydney

Mapping Orbiting Harmonies and Traces of Performer Agency

Abstract

Analysis of jazz has trended in recent years away from formalist and essentialist fallacies of the past to engage the agency of improvisors through socio-political and cultural context, recognising the situated dependence of improvisation on entangled group processes. David Sparti argues that, although these trends recognise improvisation's embodied processes with the body as its vector, it has also steered scholarship away from closer readings of performances in analysis, avoiding engaging the studied and entrained processes upon which improvisors draw (Sparti, 2016).

A closer reading of jazz improvisation necessarily takes seriously the notion that improvisors are agents of their own harmonic spaces within group improvisation. The Neo-Riemannian Tonnetz offers one possible avenue to examine on a more technical level how improvisors enter into each other's harmonic spaces via layered mapping of tonal spaces. By viewing these maps via the framework of ecological dynamics, specifically recent work on its conception of "affordances" (Hannafor, 2019), a technical analysis may allow for a more relational perspective inclusive of multiple sites of performer agency that unfold over time.

This theoretical shift moves the focus of a closer reading from what an improvisor does against a harmonic background, instead enabling a discussion of how "insidedness" and "outsidedness" is negotiated in real time between improvising musicians. This ongoing research seeks to unite insight from analytical models with the reality of artists' varying social, political and aesthetic positions within the music they create.

Biography

Tim Clarkson is a jazz saxophonist, composer, bandleader resident in Sydney currently in 2nd year of a DMA candidate at the Sydney Conservatorium of Music. His research explores theory and practise of tonal transformation and superimposition in modern jazz improvisation, and performer agency in group processes.

A highly creative and unique voice on saxophone, his albums feature regularly on national radio as leader or sideman and has performed with George Benson, The Temptations, and Grammy Award winner Elio Villafranca. In Sydney he performs regularly with the Tim Clarkson Trio, Dan Barnett Big Band, Dave Panichi Orchestra and multi-ARIA award winners The MARA! Band

Nikki DEMANDOLX

Western Australian Academy of Performing Arts

Performance Health and Wellbeing for the Collegiate Saxophonist

Abstract

Musicians' health and wellbeing is an extensive topic which includes stress management, injury management, psychological and physical wellbeing. Despite recent advancements on injury prevalence and risk for musicians, the occupational health of saxophonists remains understudied and in its infancy. Contemporary, professional saxophonists are required to be stylistically versatile in jazz, classical and more. Much of the modern repertoire is physically demanding, with many collegiate saxophonists sustaining psychological and physical performance-related injuries, which affect and limit their education, performance output and career options. This presentation will identify and discuss prevalent issues in current literature and draw upon sports science to examine future pathways in performance health for saxophonists. This topic is being pursued as part of a larger PhD project, aiming to design exercises for strengthening, endurance and flexibility in saxophone-specific musculoskeletal areas. Sports science, yoga and mindfulness concepts form a basis for the implementation of psychological and physical recovery sessions to reduce negative effects of a high-performance load, allowing the saxophonist to sustain a healthy, performance career.

Biography

Nikki Demandolx is an Australian saxophonist and educator. Born in Brisbane, she began undergraduate studies at the University of Queensland (2012-2015) completing a Bachelor of Music (Honours, 1st Class) specialising in saxophone performance. Her honours thesis examined three influential women in saxophone from the 1915-2015. In 2016, she completed a Graduate Diploma in Education at UQ. In 2019-2020 she relocated to Sydney and completed a Master of Music Studies (Performance) at the Sydney Conservatorium under the tutelage of saxophonist, Dr Michael Duke. In 2021, she moved to Perth to study a PhD, where she is currently investigating performance health and injury prevention for saxophonists.

Gillian DOOLEY

Flinders University

Music, Gender and Sexuality in the novels of Iris Murdoch

Abstract

In this paper, I will discuss the interaction of gender with music in the novels of Iris Murdoch (1919-1999): women (and sometimes men) being silenced, for a moment or for a lifetime, by pressure applied by a lover, spouse, friend, or relative; and casual assumptions about gender and music (and other arts) that result in suppression or denial of the artistic potential of other characters (usually women). Pianos sitting unplayed in family homes often speak volumes in these novels. I will also follow up suggestive links between outward signs of androgyny and music-making, and the broader question of how music interacts with sexuality.

Biography

Dr Gillian Dooley is an Honorary Senior Research Fellow at Flinders University. She has published widely on Iris Murdoch, Jane Austen and other writers, often with an emphasis on music. Her many publications include *From a Tiny Corner in the House of Fiction: Conversations with Iris Murdoch* (University of South Carolina Press, 2003) and other edited books relating to Iris Murdoch. She is also an active musician and organized and performed in a musical evening for the Iris Murdoch Centenary Conference in Oxford in July 2019. She is currently working on a book on music and sound in the novels of Iris Murdoch.

Rafael ECHEVARRIA

The University of Sydney

Breakthroughs in Sonata Theory: Analysing Deformations and Historical Narratives

Abstract

The unique musical syntax of nineteenth-century sonata form resists neat analytical accounts and constitutes a significant challenge for the New *Formenlehre*. One popular approach to this period's music is through Sonata Theory's idea of 'dialogic form' and its closely associated notion of 'deformations'. This perspective views nineteenth-century works as developments based on eighteenth-century norms, with James Hepokoski identifying a number of deformational strategies commonly employed by composers of the era.

One particular deformation, Breakthrough, is a useful case study for interrogating the deformational understanding of the nineteenth century. Derived from Paul Bekker and Theodor Adorno, Breakthrough is typically understood as a moment of interruption that subverts the work's musical processes. However, despite listing a number of Breakthrough examples, Hepokoski does not offer a systematic analysis of them. This omission becomes particularly problematic when he provides divergent definitions which introduce additional elements not uniformly present within his examples, such as motivic precedent and reappearance. These discrepancies challenge our understanding of the category's identity and essential features.

In order to address these issues, this paper refines our understanding of Breakthrough by examining its paradigmatic examples: Beethoven 7 and the *Leonore* Overture, Schumann 4, Strauss's *Don Juan* and *Death and Transfiguration*, as well as Mahler 1 and 5. These works complicate our initial understanding of Breakthrough, raising questions about how we establish such categories in the first place. Beyond analytical clarity surrounding these examples, this discussion also interrogates the frameworks we use to study sonata form and the historical narratives that accompany them.

Biography

Rafael (Ardi) Echevarria is an aspiring musicologist whose research investigates the relationship between music and philosophy. Ardi is particularly interested in the long nineteenth century and its associated music theory, especially surrounding harmony and form. Having achieved First Class Honours in Musicology at the Sydney Conservatorium of Music, he is currently completing a master's degree while tutoring as part of the Conservatorium's musicology division. Ardi has presented his research at previous MSA conferences, earning 2nd Prize in the 2019 Student Paper Awards, as well as the 2021 International Conference on Musical Form.

Helen ENGLISH

University of Newcastle

Musical spaces in the Asylum for Idiots and Imbeciles

Abstract

The Asylum for Idiots and Imbeciles was opened in Newcastle in 1871. Under the supervision of Frederick Cane, it became an attractive destination, even referred to as a fashionable place of resort, a retreat from the smoky atmosphere of the coalmines. It was indeed a refuge since it flourished at a time when a harmonious, aesthetically pleasing and calm environment was considered an important means to treat patients and maintain their placidity, an approach termed moral therapy. A central aspect of the approach was the provision of music and in Newcastle this took place both inside and outside the asylum buildings. Music has a long history of being used to calm the mind, change mood and even cure ailments, as well as to excite and arouse. In the twenty-first century research into the human-music relationship has been led by music sociologist Tia DeNora who argues that music can itself provide an asylum through its encompassing and eudemonic affordances. This paper brings together historical and contemporary views of the use of music in an asylum to examine music making in the Newcastle asylum during the 1870s, drawing on newspaper reporting, visitor and annual inspection reports. It explores how music concerts in the asylum and its grounds created social spaces and how the positive musical experiences shared by visitors and patients might have linked to affordances of the self, body and the social.

Biography

Helen English is Associate Professor in Music at the University of Newcastle. Her primary research focuses on colonial music-making and her research into music in settler coalmining townships is published as *Music and World-Building in the Colonial City* (Routledge). She extends her historical research to investigate community music-making today, publishing widely on the psychosocial benefits of engagement in music-making. She is a passionate advocate for access to creative activities across the lifespan, leading music outreach in the UK and Australia. Recently she has been working in the field of creative ageing, exploring the impact of music as we age.

Michael EWANS

University of Newcastle

The ending of Zemlinsky's *Eine Florentinische Tragödie*

Abstract

Alexander Zemlinsky's powerful one-Act opera from 1916 is based on an unfinished play by Oscar Wilde. Bianca, the wife of the fabric merchant Simone, is in love with Guido, prince of Florence. Simone discovers them together when he returns from work and sets Guido eight verbal challenges; each of them makes him more and more certain that his wife is having an affair with the prince. He then challenges Guido to a duel, and kills him; husband and wife are reunited, she recognizing his strength and he, her beauty.

Several critics of the early productions found this conjugal reconciliation to be implausible; and in the twenty-first century two productions have chosen to deviate from it. In the 2012 Opéra de Lyon production, Simone is beginning to strangle his wife as the curtain falls; and in the last moments of the 2020 Livermore Opera (California) production, Bianca raises a dagger to kill Simone.

The paper discusses the problem of the ending, argues that there are elements in the music which legitimize either of these two changes to the outcome, and suggests that one of them is preferable.

Biography

Michael Ewans is Conjoint Professor of Drama in the School of Humanities and Social Science at the University of Newcastle, Australia. He was elected a Fellow of the Australian Academy of the Humanities in 2005. His eleven books include four on opera: *Janáček's Tragic Operas*, *Wagner and Aeschylus: the 'Ring' and the 'Oresteia'*, *Opera from the Greek: Studies in the Poetics of Appropriation*, and *Performing Opera: a Practical Guide for Singers and Directors*. He has written articles and program notes on operas by Bartók, Berg, Braunfels, Britten, Debussy, Gluck, Janáček, Szymanowski and Wagner.

Federico FAVALI

Universidad Nacional de Tres de Febrero

The Archetypes of Labyrinth in the Music of Ligeti During the Years 1967-1968

Abstract

The archetype of labyrinth has had a central role in the arts during the Twentieth century. In fact, it has inspired writers, directors, painters and musicians. This happened also because it could represent the life and the human condition. The composer György Ligeti (1923-2006) worked a lot on this archetype. He has been inspired by the Argentine writer Jorge Luis Borges (one of his favoured writers) who developed the concept of the labyrinth in his works. In one of his famous aphorisms, Borges stated: "There's no need to build a labyrinth when the entire universe is one".

This paper takes into consideration two works by Ligeti written during the years 1967-1969: *Lontano* (1967) for orchestra and *Ramifications* for string orchestra (1968-69). It is well known how a cultural environment can have a type of influence on the work of an artist. Following this conception, these pieces will be analysed according to a Borgesian eye. In other words, it will be investigated how the archetype of the labyrinth can be seen in the structure and in the conception of the pieces, and how the technique of micropolyphony can give a "sonic representation" of a labyrinth itself. Moreover, it will be highlighted how it is not a merely transposition of the labyrinth in music; rather, how this brings to a new perception of musical time and harmony, as Ligeti himself explained.

Biography

The music of the Italian composer Federico Favali has received international acclaim, being performed worldwide by many remarkable ensembles such as Birmingham Contemporary Music Group and Lontano Ensemble. In 2014 he received a commission from Teatro del Giglio of Lucca (Italy) for the chamber opera "The fall of the House of Usher". In 2015 he was invited to the Daegu International Contemporary Music Festival, and in 2016 to the Crosscurrents Festival (Birmingham, UK). In 2017 and in 2019 he led research at "Giorgio Cini" Foundation in Venice.

He is also active as a musicologist. Focusing primarily on analysis of contemporary music, his writings have been published by several sites and reviews.

He graduated in piano in Lucca and musicology at the University of Bologna (Italy). He studied composition at the Conservatory of La Spezia, King's College London, University of Birmingham, New York University and Universidad Nacional de Tres de Febrero (Buenos Aires).

John FERGUSON

University of Melbourne

From the Yellow River to the Yarra River: The Performance of Orchestral Works by Chu Wanghua, and the Composer's Fusion of Chinese and Western Compositional Techniques

Abstract

The paper is derived from my university work being submitted for a performance-based PhD. It focuses on conducting orchestral music composed by Chu Wanghua (b. 1941) with recordings and an exegesis of selected works from the so-called Cultural Revolution (1966-1976) to 2019. The study examines the socio-cultural context of the composer's background, as well as musical influences and stylistic changes from early studies in China through to post-graduate studies in Melbourne, and his later compositions. The study examines Chu's use of Western instruments, and compositional techniques, and to what extent he has maintained a Chinese identity within his compositions.

Biography

I studied with Dr Roy Truby in the UK, and, in Australia with Robert Rosen, Myer Fredman and Barry Bignell, and obtained a Masters degree in conducting from the Victorian College of the Arts. In 2001 I received a Symphony Australia scholarship to study with Jorma Panula, and later a scholarship to the International Conducting Academy in Romania. Other conducting engagements have included the Melbourne Symphony Orchestra strings, the Tasmanian Discovery Orchestra, the Australian Discovery Orchestra and engagements in Singapore, Shanghai, Nanjing and Beijing, including being guest conductor for the Xiamen International Piano Festival in 2016 and the Xiamen Philharmonic in 2019. I have conducted the world premieres of a number of works by CHU Wanghua.

Anne-Marie FORBES and Peter TREGEAR

University of Tasmania and University of Melbourne

Fritz Hart and the Celtic feminine

Abstract

The English composer, Fritz Hart spent the majority of his working life in Melbourne as an influential educator, prolific composer and conductor (including a decade as conductor of the Melbourne Symphony Orchestra). As Director of the 'Albert St' (later Melba) Conservatorium he encouraged and fostered the careers of a generation of Australian women composers and performers.

A link between his particular interest in promoting the creativity of his female students and his own creative life can be found in his compositional output, which includes over 500 songs and 23 operas. Approximately a quarter demonstrate his deep attraction to the literature of the Irish revival and Celtic mythology and folklore. His songs include 50 settings of poems of Irish mystic, G.W. Russell (Æ) as well as settings of poetry and plays of key figures of the Irish revival such as Yeats, Synge and Lady Gregory as well as his own libretti on Celtic subjects. These Celtic works began in 1914, soon after he had determined to settle in Melbourne, with his opera *The Land of Heart's Desire* (after Yeats), composed the same year as the quintessential 'Celtic' opera, Rutland Boughton's *The Immortal Hour*, began to capture hearts and minds of the wartime English public, sparking a brief flurry of 'Celtic' compositions in Britain and abroad.

This paper posits that two aspects of Celticism in particular help to explain why Hart was so drawn to it for compositional inspiration from 1914 onwards; its spiritual character and the particular strength and independence of Celtic women in legend and literature. Case studies are provided by two of Hart's operas based on the tragic mythological heroine, Deirdre, from the Ulster Cycle of Irish mythology, whose beauty and independence led men to treachery, violence and the fall of a kingdom: Hart's *Deirdre of the Sorrows* (1916), based on a play by Yeats; and *Deirdre in Exile* (1926), composed to his own libretto.

Biography

Anne-Marie Forbes is Associate Professor in Music and Director of Creative Arts & Health at the University of Tasmania. She has published extensively on various aspects of British and Australian music of the early twentieth century and explored dimensions of performativity in solo vocal and choral music. Anne-Marie has co-edited books with Paul Watt: *Joseph Holbrooke: Composer, Critic, and Musical Patriot* (Rowman & Littlefield, 2015) and with June Boyce-Tillman: *Heart's Ease – Spirituality in the Music of John Tavener* (Peter Lang, 2020). She has published three major editions of compositions of the English composer Fritz Hart, and is currently co-authoring a book on Fritz Hart with Peter Tregear.

Peter Tregear is a Principal Fellow of the Melbourne Conservatorium of Music and Director of Little Hall. A graduate of the Universities of Melbourne and Cambridge, he was subsequently a Fellow of Fitzwilliam College, Cambridge and from 2012–2015 Professor and Head of the School of Music at the Australian National University. Tregear's scholarly and performing work (as a conductor) centres on early twentieth century Australian and European musical culture and in particular composers whose careers and lives were shaped by war and political upheaval. He is the author of *Ernst Krenek and the Politics of*

Musical Style (2013) and *Enlightenment or Entitlement: Rethinking Tertiary Music Education* (2014).

John GABRIEL

University of Melbourne

Pirates, Petroleum, and Prelapsarian Fantasy: The South Pacific in the Musical Imaginary of Weimar Republic Germany

Abstract

Germany lost its colonial empire in World War I, forcing a reconsideration of its relationship to the non-Western world. While scholars have explored this in relation to Africa and East Asia, the South Pacific has attracted relatively little attention. In this paper, I analyse music theatre works composed in the late 1920s to argue that the South Pacific became a locus for the burgeoning German environmental movement.

Before the war, German colonial propaganda portrayed the South Pacific and its people as untouched wildernesses and primitive folk ripe for development. After the war, they were reimagined as a prelapsarian paradise threatened by British and American colonisation and industry. This shift paralleled the rise of the environmentalist movement in Germany in response to industrialization, urbanisation, and the horror of the war. Meanwhile, by the end of the 1920s, music theatre artists and audiences grew increasingly cynical of the “Americanisation” that had swept Germany earlier in the decade. The trends came together in works like Paul Abraham’s *Blume von Hawaii*, which directly addressed colonialism, or Walter Goehr’s *Malpopita*, Emil von Reznicek’s *Benzin*, and Erwin Schulhoff’s *H.M.S. Royal Oak*, in which Europeans arriving at tropical islands witnessed both prelapsarian paradise and post-development dystopias. Critically, these works’ environmentalism also necessitated a reimagination of jazz. Where jazz had previously been used to celebrate Americanisation, these later works redeployed jazz to signify idyllic indigenous island life. In doing so, composers drew on and transformed racial imaginaries that connected Pacific Islanders with Africans and African Americans.

Biography

John Gabriel is Lecturer in Musicology at the Melbourne Conservatorium of Music. Before coming to Australia, he held positions at the University of Hong Kong and Peabody Conservatory of Music in Baltimore, Maryland. His research focuses on, but is by no means limited to, German- and Czech-speaking Central Europe from the fin-de-siècle to the early Cold War, and he is currently completing a book on the music theatre of the New Objectivity in Weimar Republic Germany.

Catherine GRANT, Thon DIKA, and Say TOLA,

Queensland Conservatorium Griffith University, Khmer Magic Music Bus, and Cambodian Living Arts

Documenting an endangered musical instrument through film: Rediscovering the Cambodian ‘angkuoch’ [with short film screening]

Abstract

This presentation comprises a short introduction to a documentary film, and its full screening (17 minutes).

Although the musical instrument popularly known as the “Jew’s Harp” is found in many countries around the world, the Cambodian version is unique. Called *Angkuoch* in Khmer, it is a precious part of Cambodia’s living cultural heritage. Nowadays, Angkuoch and its associated practices are in need of urgent safeguarding. Social and cultural shifts in Cambodia over the last half-century, including the devastation of the Khmer Rouge era in the 1970s, mean that only a handful of people still know how to make and play Angkuoch. Supported by the Endangered Material Knowledge Program (EMKP) of the British Museum (UK) and by UNESCO (Cambodia), in early 2020 we documented Angkuoch and Angkuoch-making as it is practiced in Siem Reap Province in northern Cambodia. Our aim was to support efforts to safeguard this knowledge for present and future generations. This documentary film is one of a suite of outputs from that documentation project. Other assets (including several hundred photographs and several hours of video and audio documentation) are to be housed open-access in perpetuity in the EMKP repository.

We are grateful to the Angkuoch makers and players who participated in this project: BIN Song, SON Soeun, KRAK Chi, CHI Monivong, and CHI Chen. We also acknowledge LAV Mech, KOEUY Leakhena, KOEUY Reatha and the family of MONG Koeuy, whose story we share in the film too, with their permission. This film was funded by British Museum's *Endangered Material Knowledge Programme*, supported by Arcadia, a charitable fund of Lisbet Rausing and Peter Baldwin. Film: CC-BY-NC-SA-2.0

Biography

Catherine Grant PhD is Senior Lecturer in Music Literature and Research at Queensland Conservatorium. She is author of *Music Endangerment* (OUP, 2014) and co-editor of *Sustainable Futures for Music Cultures* (OUP, 2016). Catherine has collaborated on music research projects with NGOs, artists and government in Cambodia since 2013. With partner organisation Cambodian Living Arts and collaborator Seng Song, she led the British Museum documentation project that led to this film.

Thon Dika is an emerging Khmer filmmaker with interest in Cambodian traditional and contemporary arts. He is Communications and Outreach officer for the *Khmer Magic Music Bus* program of Cambodian Living Arts. Dika was videographer for the British Museum documentation project, and editor of the film.

Say Tola works as a research assistant, arts administrator and arts writer, having studied International Relations at Paññāsāstra University of Cambodia. She is especially interested in the role of the arts in social transformation. Tola was research assistant for the British Museum documentation project that led to this film

John GRIFFITHS

University of Melbourne and Centre d'Etudes Supérieures de la Renaissance (CESR Tours)

Turning the tables -- a reassessment of the role and meaning of tablature

Abstract

This paper presents a new vision of tablature and its role in Western culture resulting from a ten-year study of tablaturs, 1350-1750. The surviving repertoire of more than 70,000 works for more than forty instruments, including human voice, is preserved in a variety of notations that are alternatives to conventional mensural notation. We examined all kinds of tablaturs, from the widely accepted mainstream forms to the more idiosyncratic and experimental varieties that gained little traction in the real world of musical practice. On the notational side, this paper explores the nature of tablature, the essence of its graphic system, the commonalities between systems and the contemporary challenges to renewing the associated terminology. From another perspective, it considers the marginalisation of tablature music in our cultural heritage, and the attendant historiographical deficiencies that result from the near-total exclusion of the repertoire from musicological thinking. Tablature can be revealed as more than a simple notation for "playing by numbers," instead an alternative way of thinking about music and transmitting it. Tablature fulfilled special and necessary functions, not only as the first viable system of score notation, but also permitting the expression of dimensions of performance-related information that were impossible in conventional notation. In the sixteenth and seventeenth centuries, tablature was a mainstream notation, essential to the social fabric of music, and important whether in their broader use as conducting scores, or in facilitating the popular transmission of elite repertoires.

Biography

John Griffiths researches Renaissance music and early instrumental music and is a specialist in early Spanish music. He also performs on early plucked instruments. His work encompasses a broad range of music-historical areas including organology, music printing, urban music, analysis, and criticism. Holding honorary positions at the University of Melbourne and the CESR (Tours), he is Editor of the Journal of the Lute Society of America, a director-at-large of the IMS, Fellow of the Australian Academy of the Humanities, an Officer of the Orden de Isabel la Católica, and a Member of the Order of Australia.

Meri HAAMI

Te Herenga Waka (Victoria University of Wellington)

He Whiringa Muka: The Whanganui River, Rānana Marae and waiata

Abstract

He Whiringa Muka is a doctoral study that examines the relationship between the Whanganui River, Rānana Marae (meeting place) and waiata (songs). This project uses ecomusicological methods, Kaupapa Māori methodologies and performative ethnography while adapting and applying Te Awa Tupua legal frameworks within research. The objective of this research is to explore the inextricable connection between the marae community of Rānana and the Whanganui River through examining the musical expressions of this relationship within the scope of waiata.

This presentation aims to examine the research methodologies as well as the findings from the wānanga (semi-structured interviews) with descendants of Rānana Marae. This research aims to create a Kaupapa Māori ecomusicological framework based on the Te Awa Tupua legal frameworks and wānanga with descendants of Rānana Marae for its hapū communities. This study reaffirms mātauranga Māori (Māori knowledge) through waiata as oral legacies that have historically transmitted and expressed the relationship and wellbeing of Whanganui iwi and the Whanganui.

Biography

Mai te kāhui maunga ki Tangaroa, ko au te awa ko te awa ko au. Ko Te Āti Haunui-aPāpārangī, Ko Ngāti Rangi, ko Ngā Rauru Kīhahi, me ko Ngāti Tūwharetoa ngā iwi. Ko Rānana, ko Te Pou o Rongo ngā marae. Ko Ngāti Ruaka, ko Ngāti Hine-kōrako ngā hapū. Nō Singapore tōku māmā. Ko Meri Haami tōku ingoa.

Meri Haami is a third doctoral student researching waiata from the Whanganui region within a Kaupapa Māori and ecomusicological context informed by Te Awa Tupua or the legal personhood of the Whanganui River river. Meri is also a project co-ordinator and researcher at Te Atawhai o Te Ao, which is an Independent Kaupapa Māori Research Institute on the environment and health based in Whanganui.

James HEAZLEWOOD-DALE

Brandeis University

The New Standard: Gershwin to Graves; Kerm to Kondo

Abstract

Jazz repertoire has traditionally drawn from a wide selection of rich and varying sources, resulting in a corpus of work colloquially known as standards. In recent decades, conceptions of the canonical possibilities have expanded to incorporate a contemporary source as improvisational frameworks – video games. Artists including the 8-Bit Big Band and the Consouls have introduced a plethora of video game cues to the creative arena of jazz performance as a means for extemporization, reinterpretation, and expression. The intersection of VGM (video game music) and jazz performance invite new questions: 1) What musical traits are woven into the fabric of video game composition to be eligible frameworks for improvisation? 2) How have improvisers navigated such musical schematics to extemporize new musical content.? 3) If VGM underscores play (gameplay), what larger conclusions can be deduced from standards as a blueprint for ludo-musical praxis?

I argue that VGM and mainstream standards share commonalities that underscore and promote interactivity, autonomy, and spontaneity, therefore qualifying VGM as possessing inherent musical particularities optimal for improvisation. This research expands on a wide range of rich literature in the fields of jazz studies and ludomusicology. Jazz studies scholars such as Robert Witmer, Ted Gioia, Ingrid Monson, and Julian Dodd have developed fruitful discourses on the standardization of jazz repertoire. Elizabeth Medina-Gray and Roger Moseley's work have focused on modular musical structures and ludo-musical praxis.

The present research involves interviews with the aforementioned artists, detailing their respective creative processes. Furthermore, a detailed analysis of a selection of recorded works will be undertaken to support the interlocutors' data. As jazz standards are matrices for exploration and expression, so then should video games enter the discourse on jazz music's ever-evolving canon.

Biography

Growing up in the vibrant music scene of Melbourne, Australia, James started playing the double bass professionally in early high school. After completing a bachelor's degree in jazz performance with first-class honors, he relocated to Boston to study at the Berklee School of Music and the New England Conservatory on full scholarships.

A current Ph.D. candidate in musicology at Brandeis University, his research focuses on jazz studies and ludomusicology. He has presented ludomusicological research at various conferences and lectures and talks at several universities, including Brandeis University, Tufts University, Berklee College of Music, and Boston College.

Shelley HOGAN

University of Melbourne

Changing basses: a Dresden example of Marin Marais's tempest scene from his opera *Alcyone* as evidence of changing orchestral practices

Abstract

The special music collection of the Sächsische Landesbibliothek—Staats- und Universitätsbibliothek in Dresden holds a wealth of orchestral performance sets from the Dresden Hofkapelle during the reign of Saxon Elector August the Strong (r. 1694–1733). Particularly precious amongst this collection are manuscript performance materials where written on individual parts in ink or pencil are names of specific musicians. The practice of naming parts is most associated with a narrow window of years from the re-establishment of the court orchestra in mid 1709. One such set is the symphony from the Act IV tempest scene of Marin Marais 1706 opera *Alcyone* (D-DI, Mus. 2111-F-3).

This instrumental movement in Marais's opera is also a renowned work in Paris opera history, famed for being the very first to specifically require double basses. For this reason alone, the Dresden performance set is worthy of study in order to examine evidence of imported French and localised performance practices in a celebrated German orchestra of the early eighteenth century.

This paper newly connects the tempest performance set with archival evidence relating to the named individual careers of Dresden Hofkapelle musicians—documents drawn principally from the Sächsisches Staatsarchiv – Hauptstaatsarchiv, Dresden. The paper argues that a more complete understanding of the provenance of these materials reveals important new information about date-specific developments in how the bass line was realised in this Dresden context during the pivotal second decade of orchestral change in the eighteenth century.

Biography

Shelley Hogan completed her PhD thesis in musicology in 2019 at the Melbourne Conservatorium of Music, University of Melbourne, where she has been casual academic staff since 2006. Her current research encompasses eighteenth century orchestral practices and employment conditions of musicians. She is also a sought after orchestral double bassist and teacher.

Zachary HORNE, Nathan SCOTT, Jeremy BORTHWICK

University of Newcastle

Recontextualising Australian Folk Song in Contemporary Jazz

Abstract

This paper considers the affordances of Australian colonial folksongs translated into a contemporary jazz context. It examines four existing works (Botany Bay, Click Go the Shears, Flash Jack from Gundagai, and The Dying Stockman) and briefly surveys their original historical context and the emergence of the music in modern arrangements. The attributes of each work are analysed before being incorporated into new instrumental arrangements scored for big band decet (4x woodwinds, 3x brass, guitar, bass, and drums). The result of this work brings the folksongs to the fore, presents Australian folksong to new audiences and contributes additional material to the jazz idiom. The compositions demonstrate their suitability for incorporation into instrumental jazz practice and provides additional musical material in an area currently lacking in Australian content.

Biography

Zachary Horne is an emerging musician/educator exploring the affordances of traditional Australian Folk Songs when merged into a jazz context. Through his honours creative work and exegesis, Zach is creating four pieces for Contemporary Big Band based on the melodies of Federation period Australian folk songs. Zach is also performing with his own ensembles ZENNtet and the Zach Horne Trio throughout the Hunter.

Phillip JOHNSTON

University of Sydney

Buster's meta-geographical jump: A comparative audiovisual analysis of multiple scores for Keaton's non-linear silent masterpiece Sherlock Jr.

Abstract

Buster Keaton's silent masterpiece *Sherlock Jr.* (1924) shifts nonchalantly between the worlds of reality, film, and dreams in the blink of an edit. While later synchronized-sound films have scores attached, *Sherlock Jr.* had no fixed score and is left to be paired with different music in contemporary performances.

Marco Bellano writes of the paucity of comparative studies of different scores for individual silent films, citing the potential benefit as "a deeper comprehension of film language." To that I would add a unique opportunity to examine the relationship between music and image/narrative, regarding dramaturgy, technique, and semiotics.

Relatively early in the film there is a visual/metaphysical sequence in which Keaton's projectionist/detective falls asleep and, in his dream, tries to enter the world of the film-within-a-film. He inadvertently enters during a film edit to a change of scene; what follows is a set piece in which he inexplicably jumps from scene to scene in a montage sequence of comically diverse backgrounds, a meta-joke on film editing itself. Film music is most commonly assessed in terms of its success in conveying narrative: what methodology is to be used in analysing multiple scores for a scene that is surrealistic and non-linear?

This paper looks at scores by multiple practitioners, including Timothy Brock (orchestral), Club Foot Orchestra (jazz/chamber), Blue Grassy Knoll (bluegrass) and Mont Alto Orchestra (historical/chamber orchestra), using a comparison of audiovisual functions, to illuminate the "map of the hidden potential of the film." (Bellano)

Biography

Phillip Johnston is a composer of music for both contemporary films (for directors Paul Mazursky, Henry Bean, Doris Dörrie and Philip Haas) and 'silent' films (for directors Georges Méliès, FW Murnau, Tod Browning and Lotte Reiniger); Wordless, his collaboration with graphic artist Art Spiegelman, has toured the US, Europe, Australia and South America. He is also a jazz saxophonist/composer and teaches at the Sydney Conservatorium, Australia. His book 'Silent Films/Loud Music: New Ways of Listening to and Thinking about Silent Film Music' will be released by Bloomsbury Academic Publishing in September 2021.

Nathan JURIANSZ

Utrecht University

Responding to Revolution: Support for the Greeks from the German-speaking musical world

Abstract

The Greek War of Independence inspired a wide range of artistic responses across Europe, as artists from the domains of literature, the visual arts, and music paid attention to unfolding events on the Peloponnese. Much research has examined French musical responses to the Greek independence movement, largely due to the influence of the French Revolution on the Greek uprising against the Ottoman Empire. Equally significant are responses from German-speaking regions which, like the French, supported the Greek cause both financially and artistically. The musical responses from German-speaking regions, however, are yet to receive serious scholarly attention.

This paper addresses this lacuna, examining selected musical responses in connection to the German poet Wilhelm Müller (1794-1827). While Müller is best known for providing the texts to Franz Schubert's poetic cycles *Winterreise* and *Die schöne Müllerin*, as a preeminent philhellene, he also engaged with the Greek cause through his work as a translator, and through his own philhellenic poetry. By examining two musical settings of his philhellenic works by Berlin-based composers Ludwig Berger (1777-1839) and Bernhard Klein (1793-1832), this paper sheds new light on the propagation of support for the Greek cause in the musical world. On the recent 200th anniversary of the beginning of the Greek War of Independence, the study of the music inspired by these events is timely and reveals the political aspirations German-speaking philhellenes held not only for Greece but also for a free and united Germany.

Biography

Nathan Juriansz is completing his Master of Arts (research) at Utrecht University, Netherlands. He previously studied violin performance at the Melbourne Conservatorium of Music and has performed across Europe, China and Australia. His musical interests range from Wagner to Eurovision, and he hopes to pursue further research on the music of Greece in the nineteenth century.

Inna KABROVSKI

Monash University

A cultural perspective on Baroque ornamentation

Abstract

The auxiliary-main note trill dichotomy in the music of Bach remains a controversial topic. The majority of specialists of the period argue that Bach's trills are modelled after the French style. The belief that the main function of a trill is the modification of harmony has resulted in the relegation of all trills specified by a symbol to becoming harmonic auxiliary dissonances, beginning as indiscriminatory tones or semi-tones above the main sound. The problem with such an axiomatic fit- all formula is that it fails to acknowledge the cultural meaning of an ornament. The fact that the seventeenth-century Italian trill was main-note anchored while the French *tremblement* was expressed with an aid of an auxiliary *appoggiatura* suggests that the etymology of such developments was possibly rooted in cultural practices.

This paper explores this topic using the theoretical framework, known as cultural materialism, originating in the works of Raymond Williams (1921-1988). Williams argued that the art of a period is closely associated with cultural practices and the generally prevalent way of life. As such, the meaning of an ornamental sign cannot be dissociated from its diachronic evolution, from the general state of intellectual development in a society, and from the whole way of life (Williams, 1981).

Biography

Inna Kabrovski, Bachelor of Music, majoring in Music Theory (Israel); Honours in Musicology (Monash University); PhD candidate (Monash University). Area of interest: Baroque performance practices, Baroque ornamentation.

Matt KEEGAN

University of New South Wales

Playing in tongues: a study of techniques for embodying rhythm on the saxophone

Abstract

Complex rhythmic concepts are an established feature of contemporary jazz practice. Consequently, musicians may consider exploring novel approaches to rhythmical training as a means to generate original musical outcomes. For saxophonists, integrating rhythmic information presents an array of harmonic, melodic and technical issues that can be addressed both physically and conceptually through creative practice. This lecture-demonstration will explain how the development of a system for embodying rhythm on the saxophone was influenced by two distinct techniques: double tonguing, an extended playing technique for articulation; and modelling technique, a process that employs conceptual metaphor to encourage cross-domain mapping. Double tonguing enhances rhythmic awareness by providing an extra point of kinaesthetic feedback. The syllables ‘ta-ka’ can be used by a saxophonist to embody rhythm in three interconnected ways: as imagined speech patterns, vocalised plosive sounds, and articulated notes. The melodic rhythm language of the khamak, a strummed, tuned membranophone associated with Baul musicians in India and Bangladesh, was identified as a viable model for double tonguing during collaborative music making with the intercultural ensemble The Three Seas. Modelling technique was employed to reimagine and adapt its defining characteristics to the saxophone; these include a highly percussive, constant fast re-articulation of individual pitches, melodically distributed across a two-octave range. An analysis of my Khamak Rhythm Study will reveal how an original work for solo saxophone was composed using spatio-motor thinking in synergy with the morphology of the instrument.

Biography

Matt Keegan has produced and released over 10 albums that feature his work as a composer, arranger and saxophone soloist. In 2011 he won the MCA Freedman Fellowship for jazz and in 2018 was awarded the APRA AMCOS Art Music Fund. Keegan is the artistic director of the intercultural ensemble *The Three Seas*, a folk fusion project featuring musicians from the plains and mountains of West Bengal, India. Keegan has featured in ensembles including: The Mike Nock band, the Phil Slater quintet, the Barney McCall quartet, the James Muller band, the Jazzgroove Mothership Orchestra and the Japan Australia Jazz Orchestra.

Frederic KIERNAN and Sarah KIRBY

University of Melbourne

The press reception of Mary Kiernan's (1921–2010) Australian performances

Abstract

A recent performance in Melbourne of the music of Mary Kiernan (1921–2010) has brought attention to her music, but very little scholarship exists on this interesting Australian composer and pianist. Kiernan commenced her solo career during the Second World War, giving concerts across Australia in aid of the Red Cross and on ABC Radio, before moving to England to study piano and composition at the Royal Academy of Music. She composed music for the piano under the name Robert Nicolet and performed under the stage name Carole Jensen when in Europe, and she was mentored by Walter Gieseking, who invited her to attend three of his Summer Master Classes in Saarbrücken. In the late 1950s she became associated with a priest who persuaded her to undertake pilgrimages, one of which involved walking from London to Rome, and her instability during this period corresponded with a decline in her musical career. In the early 1960s her family brought her back to Melbourne where she was diagnosed with schizophrenia. After her condition improved, she led an independent life, playing as repetiteur for the Australian Ballet, Victorian Ballet and the Cecchetti Ballet Society and teaching at the Victorian College of the Arts, although she became increasingly reclusive in the years leading up to her death. This paper draws on family archival sources and press reports collated by her niece Margaret Pitt to critically examine the press reception of Kiernan's Australian performances, in a presentation by two musicologists, one of whom is her great-nephew.

Biography

Frederic Kiernan is an early career researcher whose work examines the relationship between music, creativity, emotion, and wellbeing, both presently and in the past. He is a specialist on the music of Bohemian composer Jan Dismas Zelenka (1679–1745) and his PhD thesis (2019), titled 'The Figure of Jan Dismas Zelenka (1679–1745) in the History of Emotions' won the University of Melbourne's Chancellor's Prize for Excellence in the PhD Thesis (2020).

Sarah Kirby is a recent doctoral graduate of the University of Melbourne, where she has since worked in a variety of teaching and research roles. Her PhD research, funded by an Endeavour Research Fellowship, explored music at international exhibitions in the British Empire through the 1880s. She has published on a range of related topics such as music and museum studies, women in music, empire, and cosmopolitanism, in a number of different journals including *Music and Letters*, *Early Music*, and *Nineteenth-Century Music Review*. Her first monograph on music and exhibitions is soon to be published by Boydell & Brewer.

Maree KILPATRICK

Griffith University

Landscapes: Programmatic representation of nature in a selection of Australian works for piano trio

Abstract

Nature-themed music has been a significant part of the western classical music canon for centuries. Representations of birdsong and other nature sounds, as well as devices such as drones and static harmonies representing pastoral landscapes, are found in many works from the Baroque through to the Romantic era. Scientific and technological advances in the twentieth and twenty-first centuries have extended the knowledge about the natural world, in part demystifying it, but also engendering respect and awe for its complexity of design and its contrasts of fragility and indefatigable force. Twentieth-century Australian composers in the European tradition used both representations of the music of First Nations people and depictions of Australian landscape or nature, amongst other influences such as Asiatic music, to establish an Australian classical music identity distinctive from that of Europe. More recently, Australian composers have also explored programmatic representation of nature with a global perspective. In this presentation I will focus specifically on programmatic representation of nature in a selection of piano trios by Australian composers from the 1960s to the present. I will discuss the following works: From Irkanda III - Peter Sculthorpe (1961); Piano trio - Ross Edwards (1999); Coral fantasy - Wendy Hiscocks (1994) A thousand cranes beat their wings - Duncan Gardiner (2015/2016); and The year without a summer - Stuart Greenbaum (2009). I will explore how various musical and extra-musical devices are drawn from or used to represent landscapes or nature, and compare and contrast the approaches used by composers in these works.

Biography

Maree Kilpatrick is a collaborative pianist and third year Doctor of Musical Arts candidate at the Queensland Conservatorium, Griffith University, conducting an artistic research project on Australian repertoire for the ensemble violin, cello, and piano. Maree holds a Bachelor of Music (Distinction) and a Bachelor of Creative Arts, (First class honours) from the University of Southern Queensland, and a Master of Music from the University of Auckland. Her research interests include the history of western classical music in the South Burnett, and exoticism in early twentieth century piano music. For more information about her doctoral research project, visit australianpianotrios.com.

David LARKIN

University of Sydney

Understanding the extinction: Hans von Bülow's *Nirwana*

Abstract

Famous in his lifetime as a pianist, conductor and polemicist, Hans von Bülow was also an occasional composer. His orchestral piece *Nirwana* (1854, pub. 1866, rev. ed. 1881) is ripe for reappraisal since it has already attracted notice for allegedly anticipating the chromatic language of *Tristan* (cf Millington 1987). Ironically, Wagner was critical of the experimental harmonies when he saw an early version of the piece, but lauded Bülow for his 'management of difficult forms'. Liszt praised its 'pronounced originality of style' but warned his former pupil that for this very reason it was unlikely to be successful with audiences. In this paper, I will explore this generically overdetermined work – it was at different times called a 'Symphonic Prologue', a 'Symphonic Mood-picture', and finally an 'Orchestral Fantasy in the form of an Overture' – and offer a new understanding of its formal structure. Jonathan Kregor (2015) has claimed that the first three bars 'generate almost all of the ensuing thematic material', but the admittedly tight thematic web can and does coexist with a disposition of material which in some respects is in dialogue with sonata-form practices. This much was recognised by Mathias Schäfers (2006), although some of his analytic observations are open to challenge. Building on the recent upsurge in studies of nineteenth-century formalism, and in particular Steven Vande Moortele's 2017 monograph on the Romantic Overture, I offer a new perspective on the structure of *Nirwana* that is sensitive to its complex generic affiliations and its programmatic dimension.

Biography

David Larkin is a Senior Lecturer in Musicology at the Sydney Conservatorium of Music, University of Sydney. He has published on Liszt, Wagner and Richard Strauss in journals such as *19th-Century Music*, *Music and the Moving Image*, *The Musical Quarterly*, and has contributed to a slew of Cambridge volumes, including *The Cambridge Companion to Richard Strauss*, *Mahler in Context*, *Richard Strauss in Context*, and *Liszt in Context*. He gives regular pre-concert talks at the Sydney Opera House and other Australian venues, and reviews classical concerts and opera.

Lucy LI

University of Melbourne

“A Kind of a Title: *Prélude*”: Chopin as Soundtrack in Albert Lewin’s *The Picture of Dorian Gray* and other Melodramas

Abstract

Mesmerized by Dorian’s dangerous allure, Sibyl Vane asks if the piano piece he had just performed has a title, to which he replies, ‘a kind of a title: *Prélude*.’ The seduction is thereby complete. Albert Lewin’s 1945 melodrama *The Picture of Dorian Gray* incorporates Chopin’s music to the extent that it becomes integral to the narrative, recurring as a leitmotif, and offering a case study of how the musical cue becomes meaningful as an acoustic symbol of its main character. Signifying Dorian’s psychological transformation throughout the film, Chopin’s music in turn raises questions of gender and genius. I discuss in this paper how the music of Chopin plays a vital role in animating the narrative layers between literary fiction, history, and film.

Having composed almost entirely for piano throughout his life, Chopin is one of the composers whose music is used extensively in early film, and his music is especially prominent between the mid-1930s and 1950s. Albert Lewin, often identified as an auteur, incorporated Chopin’s music into five of his six films (1942-57), both in the underscore and as part of the diegetic soundtrack. His particular fascination with the music of Chopin trains a spotlight on my investigation of pre-existing music by classical composers in filmic media. Though Lewin worked with notable composers for each of his films (from Darius Milhaud to Alan Rawsthorne), his usage of Chopin remains constant, with a predilection for the Prelude in D minor, which is performed diegetically in three films. I shall identify how Chopin’s music is used not only in the musical soundscape for the respective scenes, but also unravel its significance in the compositional setup of the mise-en-scène, diegesis, and visual elements.

Biography

Lucy is currently studying towards a Doctor of Philosophy in Musicology at the University of Melbourne, with an interdisciplinary focus on film musicology and the music of Frédéric Chopin. Her primary area of research is Golden-Age cinema between the mid-1930s to the 1950s, focusing on the social aesthetics, meaning, and performance aspects of music in films from a variety of genres. Her other scholarly interests include the belle-époque and ballet (the latter also being enjoyable to watch!). Lucy also plays and teaches the piano in her spare time.

Kelsey LUSSIER and Oscar SMITH

University of British Columbia

Improvisation in Notre Dame Polyphony: Exploring the Intersections of Cognition and Musical Formulae

Abstract

In the recent literature surrounding performance practice in medieval Europe, it has been established that the polyphonic organum of the Notre Dame “school” depended, at least in part, on oral practices and advanced mnemonic techniques. In this discourse, the possibility of improvised polyphonic performance is only briefly conjectured.

For instance, Craig Wright (1989) establishes that the absence of manuscripts coeval with the performance of this repertoire points to its performance by “memory, improvisation, or by some combination thereof” (333-34). In exploring the possibility of improvised polyphonic performance, Busse Berger (2005) draws on the pedagogical practices of the time, positing that performers memorised a vast library of musical formulae that were assembled according to music theoretical knowledge and aesthetic desiderata. However, the literature surrounding this repertoire does not provide a systematic definition of a musical formula for analytical or performance purposes. Moreover, there lacks an exploration of the cognitive aspects of improvisation, specifically the processual considerations of connecting memorised formulae in a rich contrapuntal context.

To address these shortcomings, we have synthesised existing literature on musical formulae to generate a new working definition and critiqued relevant perceptual theories to clarify how cognitive principles constrain improvisation. We then apply these analytical tools in separate analyses of the organa quadrupla attributed to Perotin *Sederunt Principes* and *Viderunt Omnes*, whose results are compared to show agreement between cognitive limits and musical construction. The results of our evaluation and analysis bolster the premise that this repertoire could have been improvised.

Biography

Kelsey Lussier is completing her M.A. in Music Theory at the University of British Columbia in Vancouver and holds a B.Mus from Queen's University in flute performance. She will be beginning her PhD in Music Theory at McGill University in the fall. Broadly, her research aims to explore intersections between analysis and perception, with particular interest in form and formal function, groove, harmony and voice leading in Tchaikovsky's symphonic music, musical cycles, and methods of respectful and responsible analytical engagement with non-Western musics.

Oscar Smith is a PhD student in Ethnomusicology at the University of British Columbia and holds a B.Mus Hons in Composition from the Sydney Conservatorium of Music. His published research analyses the gamelan music of contemporary Balinese composer Dewa Alit and discusses cross-cultural interactions in contemporary Bali. Research interests include analysis of world music, and cross-cultural comparative analysis through the lens of music cognition.

Alistair MACAULAY

Deakin University

Do we know what an improvising body can do? Deleuze, Spinoza and Improvisational Space

Abstract

Recent scholarship on improvisation diverges on the point of authorial responsibility and what an improvisation is. 'Analytical' views suppose that improvisation is an intentional act that represents the exertion of the improvisor's faculties. By contrast, 'New Materialists' note the various passive syntheses that produced the improvisation. The locus of creativity is displaced from the improvisor to the musical opportunities proffered by the wider performance context. I contend, however, that improvisation must be explained as both a positive and negative liberty.

Deleuze and Guattari's treatment of Spinoza in *A Thousand Plateaus* discusses the issue of liberty in terms of longitude, a body's extrinsic relations to other entities, and latitude, the intensive affects at its disposal. In my view, this can be expanded to explain improvisation and authorial responsibility for improvised actions. Threading the needle between the two views, I propose a notion of improvisational space – a playing field of various musical material that functions as a protective enclosure from the chaos of noise, in which the determinate sound organization of the improvisation is sedimented. I argue that the genesis of improvisational space reflects the movement of territorialization, providing a rubric to understand how an improvisor fixes a musical idea, while creating a novel musical structure and pointing to other opportunities for improvisation and investigation. This preserves the authorial responsibility and the intentions of an improvisor while also accommodating the complex causal system that propagated the performance and the musicians involved.

Biography

Alistair Macaulay is a piano tuner and a PhD candidate at Deakin University. His research focuses on improvisation, artistic agency, Deleuze and the philosophy of music.

Alan MADDOX

University of Sydney

Antonio Caldara's 'pastoral opera' *La costanza in amor vince l'inganno*

Abstract

Antonio Caldara (1670-1736) was among the most prominent composers of the early eighteenth century but much of his music remains relatively little researched. Building on Ursula Kirkendale's foundational study of Caldara's life and Roman & Venetian oratorios, an important new monograph by Andrea Zedler has added substantially to our knowledge of Caldara's Roman and Viennese cantatas; yet the composer's operas – the largest single component of his output – remain remarkably little studied. Of his more than seventy known operas, the vast majority were for the Imperial court in Vienna where, for the last twenty years of his life, Caldara served the Holy Roman Emperor Charles VI. Yet Caldara was an established opera composer long before his appointment in Vienna in 1716, and his earlier works, composed mainly for the Ducal court of Milan and for that of Prince Ruspoli in Rome, are crucial to an understanding of the development of his compositional craft. This paper will explore the convoluted history of one of these earlier works, his 'opera pastorale' *La costanza in amor vince l'inganno* (Constancy in love defeats deception) and assess its musical characteristics in the context of Caldara's burgeoning career in Mantua and Rome during the turbulent years of the War of the Spanish Succession.

Biography

Alan Maddox is Program Leader in Musicology at the Sydney Conservatorium of Music, University of Sydney. Initially trained as a singer, his research focuses primarily on Italian vocal music in the early eighteenth century, music and the history of emotions, and music in Australia in the 19th century. He is currently working with an international network of scholars on a large project on composer Antonio Caldara (1670-1736). He is University of Sydney Node Leader of the ARC Centre of Excellence for the History of Emotions, an affiliate of the University's Medieval and Early Modern Centre, consultant musicologist to period instrument ensemble the Australian Brandenburg Orchestra, and a past member of the National Committee of the MSA.

Gerard MAPSTONE

University of Melbourne

Creative Practices in Contemporary Flamenco

Abstract

What are the creative practices used by flamenco guitarists today? How do we inherit cultural markers of identity in flamenco music, and what is sustaining flamenco as a modern art form of expression? These are some of the questions that have framed my research on performance practices in contemporary flamenco. Within the findings of this research I will argue the importance of style emulation in 'traditional' flamenco, and its use to sustain flamenco as a contemporary art form in our current society. This research has unearthed numerous practical elements for composition and performance outputs, as well as sustaining cultural exchanges between Spain and Australia.

Biography

Gerard Mapstone is a lecturer in Guitar at The University of Melbourne. His area of research encompasses contemporary flamenco, composition, and performance. Established as a concert performer from a young age numerous tours and collaborations have spanned Mapstone's career in Australia, Spain, United Kingdom, New Zealand, and Mexico with support shows for Buena Vista Social Club, Cyndi Lauper, Tomatito, Estrella Morente, The Gypsy Queens and Kings, Pierre Bensusan and Fanfare Ciocarlia. Based in Melbourne Mapstone performs widely as a recitalist and festival guest. His ongoing creative partnerships include The Victorian Orchestra, Opera Australia, Melbourne International Guitar Festival, Guitar Perspectives (MCM), Melbourne Recital Centre and The Australian Folk Federation.

Ryan MARTIN

University of New South Wales

Doing Away with Categories and Continuums: Reconceptualising Participation and Improvisation in Music

Abstract

When thinking about musical practices, we often use broad labels like improvised, participatory, popular, or art to organise them. However, the boundaries between these supposedly distinct categories are much more porous in the real world than their usage would suggest. To address this, it is common to use a continuum with an idealised version of a category on each end, with all actual music-making falling somewhere between these supposedly polar opposites. While this approach works for general categorisation, it can make it tempting to essentialise certain musics and it inhibits analysis. Rather than thinking of music in these traditional categories, I propose that a musical practice should be conceived as containing many qualities that exist to varying degrees and manifest in a number of ways. Rather than thinking of jazz as improvised music and Western Art Music as the performance of pre-composed pieces, both are seen as containing improvisation and pre-composition simultaneously, with the amount of each and the ways they manifest varying. The distribution of these qualities and how they manifest will always differ based on each instance of the practice and the specific context in which it takes place. I demonstrate this argument with two specific kinds of music-making, improvised music and participatory music.

Biography

Ryan is a PhD candidate at the University of New South Wales currently investigating how musical practices with high levels of participation and improvisation can contribute to social change. He is particularly interested in the role this kind of music can have in conflict transformation, particularly between Indigenous and non-Indigenous Australians. Applying this research to practice is an essential part of Ryan's work.

Lawrence MAYS

The Australian National University

Figaro wedded to Neapolitan expectations. Lorenzi and Piccinni's *La serva onorata*

Abstract

La serva onorata, with a libretto by Giambattista Lorenzi and music by Niccolò Piccinni, premiered in Naples in 1792. The text is a substantially reworked version of Da Ponte's original *Le nozze di Figaro* as set by Mozart. This paper will propose that Queen Maria Carolina brought Da Ponte's text from Vienna and requested a local impresario to adapt it to Neapolitan tastes. Although Lorenzi's text draws heavily on Da Ponte's, with numerous points of concurrence and instances of nearly identical wording, it is a more farcical and vulgar comedy. The order and typology of musical numbers closely approximates the standard schema that the mature late eighteenth-century Neapolitan *commedia per musica* required. It is shortened from four acts to two and the number of characters reduced from eleven to six. However, an unusually large discrepancy between the printed libretto and the music score suggests that further constraints on the authors' choices came into play. In comparison with the libretto, the score omits almost three hundred lines of recitative and one aria; two musical numbers have different positions and texts. The popularity of some of the performers appears to have given them a controlling influence, resulting in a fragmented compositional process. Piccinni's setting showcases his mature compositional style resulting from eclectic influences during his career as an operatic composer. The opera's positive reception is a testament to the authors' ability to remodel *Le nozze di Figaro* into a work that complied with Neapolitan conventions and tastes and the performers' demands.

Biography

In 2018 I graduated with a PhD in musicology at the Australian National University, the title of my thesis being: 'A Scholarly Edition with Exegesis of Niccolò Piccinni's *Dramma Giocoso: 'Il Regno della Luna' (1770).*' A-R Editions Inc. have now published the edition. I am currently working on a scholarly editions of other operas by Piccinni. My musical education includes a Bachelor of Music majoring in voice performance and a Master of Philosophy in music performance.

A singer and mandolinist, my musical activities include chorus work in local opera productions and studying baroque mandolin with a teacher in southern Italy. Prior to studying music, I practised medicine for many years in various capacities.

Cameron MCCORMICK

Independent Scholar

A War Symphony?: Tracing the Program of Stravinsky's Symphony in Three Movements

Abstract

Stravinsky's somewhat misleadingly titled *An Autobiography* contains what is arguably the composer's most famous quote of musical criticism: "... I consider that music is, by its very nature, essentially powerless to express anything at all". This hard-line stance appears to have softened when, a decade later, he writes for the 1946 premiere of his *Symphony in Three Movements*: "...during the process of creation in this our arduous time [...] it may be that all those repercussions have left traces in this Symphony". He would later disavow even this moderate position, declaring that: "if passages from the program notes are used to imply extramusical connotations in my work, I have to disclaim any responsibility for such interpretations." However, by 1963 his position appears to have again shifted back towards programmaticism when he outlines in *Dialogues and a Diary* a detailed program of the work, explicitly linking musical ideas to specific images from the war. As is often the case with Stravinsky, it is difficult to disentangle his own opinions from those of his ghost writers. Do these changing views reflect an equivocation on Stravinsky's part, or simply the voices of the different writers he was working with over these years? This paper will trace the evolution of the *Symphony in Three Movements*, and Stravinsky's vacillating attitudes towards its program, from its origins in abandoned film projects, through its composition, to Stravinsky's subsequent writings about the work.

Biography

Cameron studied undergraduate piano at The University of Melbourne with Ian Holtham, before completing Honours in musicology where his dissertation analysing aesthetic similarities in the works of Igor Stravinsky, Pablo Picasso and T.S. Eliot between 1910 and 1925 was awarded First Class Honours. He has since completed a Master of Teaching and works variously in Secondary Education, Piano Teaching and Theatre Production alongside his musicological work. His current research concerns further comparative interdisciplinary analysis.

Anna MCMICHAEL

Monash University

Activating a village: community participation in new music at the Tyalgum Music Festival

Abstract

This paper discusses strategies for engaging community in experimental music events at a regional classical music festival and presents insights from conversations with composer/performers. Regional music festivals in small and large towns around Australia bring live and diverse music to regional settings, attract city people to hear excellent musicians perform in scenic and less formal locations, and inject tourism money into the local economy. Classical music festivals, however, often struggle to attract local residents. In my six years as co-artistic director, I took on the challenge of revitalising a 30-year-old classical music festival based in Tyalgum, a scenic historic village located in north-eastern NSW. This paper discusses our efforts to engage festivalgoers and the local community in making music and show that experimental music can be fun. Australian composers, including Jon Rose, Cathy Milliken and Julian Day, were invited to create large-scale works that activated village spaces and involved local people as well as paying festivalgoers. Songs of the Australian pied butcher bird were recreated by musicians and townspeople along the main street; a huge musical ball was batted around the sports oval; fifty people rang handbells in a choreographed concert on the oval; and residents' stories were refashioned into musical storytelling by local choirs. The festival vibe was enlivened by interactive sound sculptures, multiple pop-up concerts and a roving opera. The festival received numerous arts grants and several national prizes for regional excellence over these six years.

Biography

Anna McMichael is a violinist and lecturer at Monash University. She returned to Australia in 2010 after a successful career in Europe. An experienced musician who performs diverse styles of music, she plays regularly with groups including Ensemble Offspring, Ironwood, Australian Romantic & Classical Orchestra, and Australian Brandenburg Orchestra. Recent festival performances include Mona Foma in Tasmania, Vivid in Sydney and Metropolis in Melbourne. She has recorded her own CDs on the Dutch label Unsounds and the Australian Tall Poppies label. She was co-artistic director of the prizewinning NSW Tyalgum Music Festival for six years from 2014 to 2019.

Ken MURRAY

University of Melbourne

Homages to Manuel de Falla's *Homenaje a Debussy* (1920)

Abstract

To celebrate the centenary of the composition of Manuel de Falla's *Homenaje a Debussy* (1920) for guitar, the MCM commissioned a companion piece from Welsh composer Stephen Goss. This work leads directly into the *Homenaje* in performance and includes quotations from related works by Falla and Debussy. In this paper I will discuss the collaborative process of working with Goss on the new piece and illustrate links to Falla's work. Shortly after the composition of the *Homenaje*, Falla began writing a new guitar piece with the working title *La Tertulia*. He had in mind a piece inspired by the nineteenth century Romantic guitar for Catalan guitarist Miguel Llobet, the dedicatee of the *Homenaje*. This work was never completed but Michael Christoforidis has identified sketch material intended for *La Tertulia* in the Falla Archive. I will analyse these sketches and my own compositional approach to combining these musical elements into a new piece.

Biography

Ken Murray has developed a singular path as a guitarist combining performance, composition, teaching and research. He has championed and recorded Spanish music from the early twentieth century, worked extensively with contemporary composers and has been active as a performer of Brazilian and South American musical styles. As a composer he has written a variety of works for guitar in solo and ensemble settings. Murray graduated PhD from the University of Melbourne, where he is Associate Professor and Head of Guitar at the Melbourne Conservatorium of Music

John NAPIER

University of New South Wales

The theatre in the sacred and the sacred in the street: music in temple processions in Kodagu, South India

The Kodava, or Coorgs are a partly Hinduised ethnolinguistic group who have sufficient cultural, social, and economic visibility to give their name to the district of Kodagu in Karnataka, South India. I examine three Kodava processions, each of which utilises music in a distinct manner. The first, at the Puthu Bhagavathi Temple in Birunani, is a procession of Kodava brides and grooms: two unusual features are that the brides and grooms are children, and that they are cross-dressed. The seeming simplicity of the music for this event, a pair of singers each playing a dudi, the hourglass drum closely associated with the Kodava, contrasts substantially to the opulent non-Kodava drum ensemble used later that day to celebrate the goddess of the temple. The second is at the Brahminised Bhagavathi Temple in Kolakeri. Here the goddess' final procession, previously comparable to that noted above, has been modified in recent years to allow for substantial and visually powerful Kodava participation. The third is the final climax of a Bod Nammé, a ribald inversion festival in Chembebellur. After nearly twenty-four hours of theatricalised 'begging', drum ensembles lead over a dozen such begging groups from the street to the courtyard of the temple. In each procession, controlled or seemingly chaotic musical activity represents and enhances both the theatricality of the sacred and the relationship between the temple and the street, or community, 'outside'.

Biography

John Napier is Senior Lecture in Music at the University of New South Wales. His previous and current research embraces North Indian classical music, Rajasthani story-teller musicians, music of the South Asian diaspora in Australia, and music in Kodagu, South India.

Colin OUTHWAITE
Edith Cowan University

'Imitation is the sincerest form of flattery': The development of a community of practice in the Perth British music tribute scene

Abstract

Popular music tribute shows involve recontextualised performances of past musical works and rely on shared first-hand or vicarious experiences between musicians and audiences. Given that music performance, listening and associated social activities influence the construction and expression of personal and collective identity, tribute shows provide both performers and audiences opportunities to express and align personal narratives and core values. Tribute performers are often understood to be 'copyists' devoid of any form of creativity, yet the creative choices and influence of individuality involved are often overlooked. Drawing on Jean Lave and Etienne Wenger's theory of situated participatory learning within a community of practice, this presentation examines the current British music tribute scene in Perth to investigate the relationship between 'old-timers' and 'newcomers'. The popularity of tribute music in Perth has risen significantly in recent years, with many old-timer tribute members feeling the scene has become "over-saturated". Based on personal experience playing in a British music tribute band and also fieldwork conducted within the scene, this case study contrasts the approaches, values and aspirations of three tribute bands: the Manic Mancs, the Parkas and the Quadraphonics. By focusing on how individuals and tribute bands interpret community processes, it explores how the performance of tribute music is shaped by personal experience, musical priorities and social agenda. In a broader sense, this paper draws light to the generative nature of socio-musical activity, and how it is both influenced and defined by individuals making sense of it, and striving to positioning themselves within it

Biography

Colin is an active guitarist on the Perth music scene who graduated from the Contemporary Music Performance program at WAAPA with a first-class honours. His honours project explored the use of intertextuality as a creative method in popular music, specifically focussing on how Kendrick Lamar's 2015 album *To Pimp A Butterfly* draws on a broad range of musical styles and genres in order to historicise African American culture and creativity. This research project thus sparked an interest in the dynamic interrelationship between music and social activity, an interest that he has carried into his current research project on popular music tribute shows.

Samantha OWENS

Victoria University of Wellington/Te Herenga Waka

“She Can be Trusted to Sing in French, Italian and Latin”: The Role and Social Networks of Professional Women Vocalists in Stuttgart, c. 1700–1730

Abstract

In 1723, the professional career of twenty-two-year-old *Hofsängerin* Anna Magdalena Bach effectively came to an end when her husband took up a new post as Leipzig’s leading church musician. As demonstrated by David Yearsley (among others), the couple’s departure from the court of Anhalt-Cöthen also had a lasting impact on the musical prospects of the Bach family’s daughters, despite their father claiming that all of his children were “born musicians”. Elsewhere – beyond staunchly Lutheran Leipzig – women were regularly engaged as court musicians (as singers and, admittedly less frequently, as instrumentalists) across the German-speaking lands during the early modern era.

This paper draws upon archival material from both civic church and court records to explore the role of professional female vocalists based in Stuttgart from c. 1700 until 1730. As had been the case with Anna Magdalena Bach’s own upbringing in Weissenfels – where her father worked as a court trumpeter – a number of these women came from families of professional musicians. Others were seasoned prima donnas, while a small handful were local adolescents selected to receive musical training at the Württemberg court’s expense. In addition to examining the range of duties carried out by these singers, a specific focus of the investigation will be their social networks and status, as revealed through the analysis of marriage and baptismal records, which often include detailed listings of the parents’ and godparents’ professions.

Biography

Samantha Owens is Professor of Musicology at Victoria University of Wellington/Te Herenga Waka; an Honorary Professor of Music at the University of Queensland; and a Fellow of the Australian Academy of the Humanities. Her research centres on early modern German court music, the musical life of early eighteenth-century Dublin, and the reception of German music and musicians in Australasia, 1850–1950. Recent major publications have included a monograph, *The Well-Travelled Musician: John Sigismond Cousser and Musical Exchange in Baroque Europe* (2017) and an edited book, *J. S. Bach in Australia: Studies in Reception and Performance*, with Denis Collins and Kerry Murphy (2018).

Jonathon PAGET

Edith Cowan University

Historical Gendered Constructions and Limitations: The Case of Madame Sidney Pratten, Victorian Guitar ‘Virtuosa’

Abstract

Female guitarists remain under-represented on the professional stage and within the musical canon. In attempts to redress this balance in guitar historiography, one particularly significant figure emerges: Madame Sidney Pratten (1824-1895). She was arguably the greatest guitarist of Victorian England, even though her achievements have been largely forgotten for the last century. Notwithstanding this underrepresentation of leading females, there is also a growing body of evidence suggesting that the guitar in this era had become predominantly associated with fashionable young women. The historical record substantiates how Pratten rode the crest of the guitar’s rising popularity as a *ladies’* instrument, including exploiting feminine imagery and aesthetics, even while her own professional activities as a woman were simultaneously circumscribed. She increasingly wrote music that was easy to play, accessible, and catered to perceived feminine ideals of “gentleness, simplicity, and sentimentality.”¹ While some have argued that the very notion of a Victorian ‘virtuosa’ was subversive,² Pratten’s legacy can also been interpreted as ultimately reinforcing marginalising stereotypes. Pratten’s music for fashionable young ladies has become a forgotten chapter of history, but paradoxes of this era present many lessons for the twenty-first century in our quest for a more even playing field of musical opportunity.

Biography

A Fulbright and Hackett scholar, Jonathan Paget is an Associate Professor of classical music and Associate Dean of Research at the Western Australian Academy of Performing Arts, Edith Cowan University. He remains active as a performing musician and recording artist, most recently on an early nineteenth-century period guitar, with reviews describing him as “a fine musician with brilliant technique” [Soundboard]. Jonathan’s research includes Australian guitar music, Peter Sculthorpe, Australian guitar music, historical performance practices, and the Romantic guitar. He convened the 2018 MSA National Conference in Perth.

Victoria PARSONS

The University of Sydney

An Army in Conflict: (re)imagining “salvoneess” in a new liturgical musical world

Abstract

In the early days of The Salvation Army, salvationists took to the streets with their fire and brimstone preaching and revivalist hymns. This brash Christian movement found its home reaching the nineteenth century working classes throughout England via the transformation of secular leisure activities and adaptation of popular vaudeville songs, folk tunes, and ballads. The Salvation Army’s leaders, William and Catherine Booth, founded a religious and social movement that responded to the needs of the people and the technologies of the day bounded by strict rules and regulations. However, the adaption of popular working-class music and music-making forms shaped the sights, sounds, and traditions of a denomination that would quickly grow into an international movement. Today, the musical traditions of “the Army” threaten to become a thing of the past. As liturgical music tastes have shifted toward more contemporary worship music, salvationists are faced with the dilemma of balancing traditional music-making practices that informs their “salvoneess” with the introduction of “outside” Christian music. Yet, as Salvation Army musicians contend with these obstacles, many musicians have found creative ways of reproducing and experiencing their musical heritage in new and innovative forms.

Grounded in ethnographic inquiry, this paper explores how salvationists maintain their ‘salvoneess,’ or their social and personal investment in an internally coherent sense of collective identity, through music-making activities and what forms this may take at present.

Biography

Victoria Parsons is a PhD candidate in ethnomusicology at the Sydney Conservatorium of Music, University of Sydney. Currently her research explores how salvationists continue to experience, identify, and (re)create their “salvoneess” through music-making activities in The Salvation Army Australia.

Simon PERRY and Shaun BROWN

University of Queensland

Musorgsky's *Sunless* cycle—from archive and analysis to performance

Abstract

Musorgsky's *Sunless* cycle is one of the composer's most enigmatic and inward works. Amongst its challenges are the extreme austerity of many of the supporting keyboard textures, the almost "anti-lyrical" quality of certain of its vocal lines, and finding the balance between the self-effacing intimacy of its tone and the need to present an outwardly engaging and communicative performance.

The presenters prepared this work, along with others, as part of a lunchtime concert presented at the University of Queensland in October 2021 dedicated to Musorgsky's vocal music. Through a combined process of documentation and reflection on preparation of the work and analytical and critical studies on the cycle undertaken over several years by Simon Perry, this presentation discusses how these challenges were met, with particular focus on two short numbers from the cycle. The work draws on a range of methods, including archival research (the composer's autograph manuscript), analysis, artistic practice as research.

Biography

Dr Simon Perry is a lecturer in musicology in the School of Music at the University of Queensland, Australia. His research interests include theory and analysis of music, with particular focus on repertoires of the late 19th and early 20th century; music theory in Russia in the early 20th century; the music of Percy Grainger. Recent work includes chapters and articles on work on notational analysis of late common-practice and early post-common practice repertoires; a study of the notion of posthumous collaboration, considering Rimsky-Korsakov's completion of Musorgsky's *Khovanshchina*, and a study of the aesthetics of Percy Grainger as approached through his unpublished autobiographic writing.

Australian baritone Shaun Brown has performed throughout Australasia and across Europe and the United States. The former Opera Queensland Young Artist, trained by Joseph Ward O.B.E, is known to Queensland audiences for his many appearances including most recently in *La Boheme*, *Ruddigore*, *Don Giovanni*, *The Merry Widow*, and *ENCORE: Opera Queensland Returns to the Stage* at QPAC in October 2020. In 2021 Shaun will be appearing again with Opera Queensland in *Le nozze di Figaro* and a concert titled *A Poet's Love* with his wife, soprano Sarah Crane. Shaun has performed to critical acclaim as a concert soloist covering repertoire including Britten's *War Requiem*, Bach's *St Matthew Passion*, Handel's *Messiah* and Mendelssohn's *Elijah*. In high demand as an adjudicator for vocal and choral competitions and eisteddfods, Shaun holds a position as an examiner for the Australian Music Education Board and is currently the Director of Performance at the School of Music, University of Queensland. He recently completed his Doctor of Musical Arts at the University of North Texas where he performed at the New York Center for Contemporary Opera in works by Jake Heggie and other American composers.

Carolyn PHILPOTT
University of Tasmania

The Musical Lives of Mawson's Men

Abstract

When Douglas Mawson and the men of the Australasian Antarctic Expedition (1911–14) were preparing for their epic journey to the far south, they not only packed essential food supplies and scientific equipment, but also a surprisingly diverse array of musical instruments. These included a mandolin, various wind instruments, a gramophone with numerous records, and a portable pump organ, which is now housed at the Mawson's Huts Replica Museum in Hobart, Tasmania. With cramped conditions aboard the *Aurora* and limited space in the prefabricated huts they planned to erect on the ice, the decision to take these items suggests that the men anticipated music playing an important role in their lives during the AAE. The many references to composing, performing and listening to music in the men's diaries and in published accounts of the expedition provide ample evidence that this proved to be the case: they enjoyed music at regular intervals through their days and nights in Antarctica, as well as called on it in both times of hardship and of celebration.

Drawing on historical records – including surviving diaries, musical items and the AAE's 'newspaper,' the *Adelie Blizzard* – this paper will explore the role of music in the expeditioners' lives in and between Australia and Antarctica. In doing so, it will cast new light on the day-to-day lives of the AAE's men and simultaneously highlight the capacity of music to record experiences, provoke memories, entertain, console, and connect people – with one another, and with places near and far.

Biography

Dr Carolyn Philpott is a Senior Lecturer in Musicology at the University of Tasmania's Conservatorium of Music and an Adjunct Senior Researcher at the Institute for Marine and Antarctic Studies in Hobart. She has published widely in journals and books in the fields of musicology and Antarctic studies, including in *The Musical Quarterly*, *Musicology Australia*, *Popular Music*, *Organised Sound*, *The Polar Journal*, and *Polar Record*. Her monograph, *Composing Australia: Nostalgia and National Identity in the Music of Malcolm Williamson*, was published by Lyrebird Press in 2018; and her co-edited collection *Performing Ice* was published by Palgrave Macmillan in 2020.

Ben PHIPPS

University of New South Wales

The Study of Australian Jazz and the Issue of Methodological Nationalism

Abstract

Jazz in Australia has been the subject of scholarship predominantly from socio-historical perspectives or performance-based research. In both contexts, the music has been examined through the lens of the nation-state as the core category of identifying and defining musicians performing jazz in Australia, often terming it Australian jazz. This Australian jazz is seen by scholars to play a role in developing a modern nation-state and can be characterized by stereotypical Australian traits like larrikinism and mateship. These approaches ignore some of the discrepancies between identifying as a jazz musician and identifying the music Australian musicians make as Australian jazz. The nature of Australian history as characterized by the process of colonization, subjugation of Indigenous peoples and marginalisation of immigrants, and attempts at assimilation is at odds with the primarily cosmopolitan and socially resistant music of jazz. In this article, I suggest a revision of the narrative of jazz in Australia from one characterized by the role of the nation-state to one that can be increasingly understood as evidence of conceptions of identities—particularly musical ones—as reflecting a desire to articulate a more complex picture than the traditional Anglo-Australian stereotypes. I demonstrate that a social environment in which artists have sought to incorporate different cultures from around the world increasingly has characterized how jazz and jazz musicians are represented at home. This process reflects the complexity of attempts to assert multicultural identities in 1980s and 1990s Australian politics, which coincides with the publication of the first history of jazz in Australia. In this sense, jazz and music made by jazz-trained musicians in Australia can play a role in problematizing and pluralizing conceptions of identity in Australia. However, these are also at odds with notions of what it means to be Australian and suggest that the identities of musicians who play jazz in Australia reflect a range of cultural origins from other parts of the world, rather than a distinctively Australian one.

Biography

Ben Phipps completed his PhD at the University of New South Wales (UNSW) in music. He currently works as an Educational Developer at the University of New South Wales in the Office of the Pro-Vice Chancellor Education and Student Experience. An avid double bass player, he has previously taught music in School, Tertiary and Vocational contexts.

Melanie PLESCH

The University of Melbourne

The Stolen Kiss: On the Recovery of a Lost Work by Alberto Ginastera

Abstract

In 1987, Argentine tenor Raúl Giménez and pianist Nina Walker recorded a CD titled *Argentine songs*, which was released by the British label Nimbus Records. The recording, featuring works by Guastavino, Jurafsky, López Buchardo and Ginastera, included a “*Canción del beso robado*” (Song of the Stolen Kiss), which was mentioned as “attributed” to Ginastera. There is no trace of this song in the classic literature on the composer (Chase, Kuss, Schwartz-Kates, Suárez Urtubey): it is not listed among the many works he later withdrew from his catalogue, nor is it even mentioned as spurious. In the accompanying liner notes of the CD, musicologist and Ginastera expert Malena Kuss names it a “musicological mystery”.

Based on extensive archival research, this paper solves the “musicological mystery” and establishes without a doubt Ginastera’s authorship of the song. It reconstructs the original performance context[s] of the work and its early reception history and brings to light heretofore unknown information about Ginastera’s opus 3, which is thus reconceptualised. The paper also proposes some hypotheses about the work’s unusual fate.

Biography

Melanie Plesch is a Professor of Musicology at the University of Melbourne. She studied music and musicology in Argentina, where she obtained degrees in Music Performance, Music Education, and Musicology. She obtained her PhD in Musicology from the University of Melbourne in 1998. Her research focuses on the construction of meaning in Argentine art music. Her publications include monographs, edited books, book chapters and scholarly articles in international journals such as *The Musical Quarterly*, *Acta Musicologica*, and *Patterns of Prejudice*, among others. She was elected a corresponding fellow of the National Academy of the Arts (Argentina) in 2019.

Cliff POWYS

University of Newcastle

"Isabel, and Buy a broom": Street Musicians in Sydney, 1820 to 1840

Abstract

Street music in Sydney in 1820-1840 has been a neglected area. Previous research has mainly looked at more formal music, such as Anglican church music, military music, and Australian compositions. Some aspects of street music have been covered but only incidentally as part of other research projects. Consequently, there is a need for further, more focused work on street music to help round out our musical knowledge of the time. This research aims to address this gap, collecting information from newspaper reports, court proceedings, and archival sources. All were written from the viewpoint of the middle- and upper- classes and that bias is considered. The sources show that singers, wind players, and fiddlers were all active on Sydney's streets in the period. Most made a poor living and were subject to arrest. Some died as paupers. The 'respectable' public's position was disapproving, and newspaper reports were written in a style that employed a mixture of sarcasm and jocularly. An exception was Joe Love, who was able to support his family as a fiddler, and whose character and ability were well-regarded. Sydney's streets were probably alive with music in the period, at least at night, when the authorities were less present. For the well-off, street music was the music of an animalistic chaos that needed to be suppressed or uneasily laughed at. This paper explores the tensions between class aspirations, with their adherence to respectability and cultivation, and the lives and sounds of the street musicians.

Biography

Cliff Powys is a PhD (Music) student at the University of Newcastle. The proposed title of her thesis is, *Separately Amused: Social Aspects of Musical Entertainment in NSW from 1820 to 1840*. She has been informally researching the musical activity of the period for twelve years.

Jacqueline PUGH-KITINGAN, Judeth John BAPTIST, Hanafi HUSSIN, Jurry Michael FOO, and Jikat aka Binol bin DARIMBANG

Universiti Malaysia Sabah, Koisaan Cultural Village, University of Malaya, Universiti Malaysia Sabah, and Universiti Malaysia Sabah

'Ethnomusicology in Times of Trouble'---Studying Indigenous Ritual Responses to the COVID-19 Pandemic in Sabah, Malaysia

Abstract

Timothy Rice, in his article "Ethnomusicology in Times of Trouble" (Yearbook for Traditional Music, 2014), looks at emerging themes in music research among societies undergoing adverse experiences, including 'war and conflict', 'forced migration and minority studies', 'disease and healing', 'particular tragedies', 'violence and poverty', and 'climate change and environmental degradation'. Following on from the themes of 'disease and healing', and 'particular tragedies', this paper presents some of the initial findings of an ongoing Special Grant Project of Universiti Malaysia Sabah entitled "Indigenous Beliefs and Responses to the Covid-19 Pandemic in Sabah: Rituals, Restitution and Repentance." For millennia, peoples of the indigenous Dusunic, Murutic and Paitanic Families of Languages of Sabah and others have experienced many epidemics, especially of smallpox. Believing these to be caused by spiritual attacks, due to imbalance between the human and spiritual worlds as a result of human wrongdoing, they have developed various ritual ceremonies to appease the spiritual realms and restore balance to the universe.

This paper briefly discusses ritual responses to the ongoing Covid-19 pandemic among selected Dusunic societies, including the *Sumurung* of the Lotud Dusun, and the *Monogit Pomogunan* of the Kimaragang Dusun. These involve chanting long sacred ritual poetry or *rinait* by priestesses of the traditional indigenous religions, and blood sacrifice (*sogit*) to cool the spiritual heat of human sin that they believe caused the pandemic. The paper examines the role of the *rinait* in these ceremonies, and also looks at limitations and strategies of the researchers conducting field studies during the pandemic.

Key words: Ethnomusicology, pandemic, Lotud, Kimaragang, ritual chanting, Sabah

Biography

Jacqueline Pugh-Kitingan is Professor of Ethnomusicology, in the Faculty of Social Sciences and Humanities, and Head of the Culture, Heritage and Arts Cluster, of Borneo Institute for Indigenous Studies, at Universiti Malaysia Sabah where she formerly held the Kadazandusun Chair (2003-2015). She has conducted research across Sabah, Malaysia and among the Huli of Papua New Guinea. Her research interests include music and language, music, dance and ritual, organology, ethnographic mapping, reviewing *Ethnologue®* for Sabah Languages, Tambunan District's megalithic culture, and Sabah Native Law. A Fellow of Borneo Research Council, and member of ICTM PASEA Study Group, she sits on expert committees of Malaysia's National Heritage Department.

Judeth John Baptist served for many years as Senior Assistant Curator and Head of the Research Unit of the Department of Sabah Museum, and is currently Operations Manager of Koisaan Cultural Village, at the Hongkod Koisaan ("Unity Centre") of the Kadazan Dusun Cultural Association. She has conducted extensive ethnographic research on material

culture in Sabah, and years of research on the religion, cosmology and customary law of several indigenous groups in Sabah, including the Lotud of Tuaran, the Kadazan of Penampang, the Rungus of Kudat, and the Bajau of Semporna.

Hanafi Hussin is an Associate Professor in the Department of Southeast Asian Studies at the Faculty of Arts and Social Sciences, University of Malaya. His main focus of research is in the anthropology of Southeast Asia, particularly on ritual and performing arts. He actively researches and publishes on rituals and identity of Kadazandusun of Sabah, Borneo, Malaysia and maritime Sama cultures of the east coast of Borneo and Southern Philippines. Currently, he is serving as Head of Universiti Malaya Cultural and Heritage Research Centre (UMCHRC) and Head of Universiti Malaya Migration Research Centre (UMMRC), University of Malaya. He is an affiliate of this Covid-19 research project.

Jurry Michael Foo is obtained her Doctor of Philosophy in Environment and Development from Universiti Kebangsaan Malaysia (National University of Malaysia) in 2017 and is currently serving as a Senior Lecturer in the Geography Programme of the Faculty of Social Sciences and Humanities, Universiti Malaysia Sabah. She has conducted several research projects on the environment and communities in Sabah and has a research interest in Ethnobotany.

Jikat aka Binol Bin Darimbang was for many years a senior officer serving in the Tun Haji Mohd. Fuad Stephens Borneo Research Library of the Sabah Foundation. He obtained his Masters of Human Resource Development from Universiti Malaysia Sabah (UMS) in 2016. He has also served his community as Village Headman and is currently doing research on Kimaragang customary law for his Doctor of Philosophy at UMS.

Damien RICKETSON

University of Sydney

Empathetic Resonance: Vibration, Distance and Connection

Abstract

Empathetic resonance is a conceptual metaphor to explore musical connection over distance. My use of the term stems from the acoustic phenomenon of sympathetic resonance in which one body is conjured into sounding by the distant vibrations of another. Following a year of Covid-induced distance, the metaphor is offered as a creative framework for overcoming social isolation and a generative force in two compositions, *Sound Touch* (in-progress), a staged performance-installation and *Is Anybody There?* (2021), a work for 12 physically distant percussionists.

Empathetic resonance borrows from Shelly Trower's *Senses of Vibration: A History of Pleasure and Pain of Sound* (Continuum, 2012) in which she explores science and spirituality via historical understandings of vibration. Of relevance is a 19th century theory in which our nerves were imagined to be strings that are activated like an aeolian harp translating sensory vibration into thoughts, feelings, and imagination. Central to this nerve-string conception is the idea that our body is composed of finely tuned antenna receptive to vibrations that sit beyond what is perceived by the eyes or ears and enable us to hear over vast spatial and temporal distances.

Empathetic resonance extends my previous research into visceral sound and an ongoing desire to compose music that bypasses the brain to act directly on the body. In this paper I connect Trower's historical observations with recent art music and outline how this theory has informed my compositional practice including spatialised ensembles, sub/ultrasonic composition and the use of emerging vibration technologies as musical instruments.

Biography

Damien Ricketson is a Sydney-based composer and academic. He was the founder and Co-Artistic Director of the new music organisation Ensemble Offspring (1995-2015) and the Program Leader of Composition at the Sydney Conservatorium of Music, University of Sydney (2015-19). Major works have included *The Howling Girls* (2018), an opera co-created with director Adena Jacobs exploring trauma and the voice. His work has received awards including the international Music Theatre Prize (2018), Instrumental and Vocal Work[s] of the Year in the Art Music Awards (2015 & 2019) and represented Oceania at the Tokyo World Festival.

Aidan Charles ROSA

University of Sydney

Reconsidering Satie's Contributions Towards the Ordre Rose+Croix Esthétique

Abstract

Satie's "Rosicrucian period" offers an eclectic assortment of piano repertoire. However, Satie's contributions to the Ordre Rose-Croix Esthétique, while the subject of a very interesting footnote, are seldom explored beyond such frivolous mentions. This paper will address the relevance of Satie's *Sonneries de la Rose+Croix* to the Ordre Rose+Croix Esthétique by analysing these pieces alongside the two main source documents of the Order: the *Constitution* (1893) and the *Doctrine* (1894). By examining Satie's *Sonneries* in light of these source documents, I aim to place these pieces in their ceremonial context. In doing so, I hope to suggest new perspectives regarding the composer's aesthetic objectives in the *Sonneries*; objectives exemplifying both amity and discord with the aesthetic objectives central to the Order.

Biography

Aidan Charles Rosa is a Sydney-based composer currently completing a Doctor of Musical Arts at the Sydney Conservatorium of Music. His current research aims to draw meaningful connections between the fields of musicology, composition, and the study of Western esotericism.

Madeline ROYCROFT

University of Melbourne

From Provincial to Capital: Staging Shostakovich's *Lady Macbeth* in France, 1964–2000

Abstract

Before it was censored by the Soviet government in 1936, Shostakovich's *Lady Macbeth of the Mtsensk District* (1932) was staged by opera companies across the Soviet Union, Europe, North America and Scandinavia. Though there was no French production in this period, international performances were disseminated via French radio, and France's Communist daily *L'Humanité* provided updates of the opera's success abroad.

Lady Macbeth would not be staged in France until 1989, but there was in 1964 a production of the opera in its modified form. *Katerina Ismailova*, named after the story's heroine, premiered in Moscow in December 1962, and within two years, L'Opéra de Nice on the French Riviera became the second company in Western Europe (after Covent Garden) to present its own production. When the original *Lady Macbeth* finally arrived in France, the premiere was given by L'Opéra de Nancy et de Lorraine, which revived its production two years later for performances in Toulouse. It was only at the end of this run that the Paris Opera announced a new staging of *Lady Macbeth* for its 1992 season.

In this paper I consider how and why regional companies came to lead the way in reintroducing Shostakovich's opera to French audiences, a phenomenon that seems especially remarkable when we consider both the historical dominance of Paris in France's artistic landscape, and the longstanding prestige of its premier opera company. In doing so, I contribute to the ongoing conversation around decentring the capital in historical studies of French music and culture.

Key words: Opera, Shostakovich, France, decentralisation

Biography

Madeline Roycroft is a PhD candidate in musicology at the Melbourne Conservatorium of Music, University of Melbourne. Her research on the reception of Dmitri Shostakovich's music in France has been funded by the Norman MacGeorge and AEH Nickson Travelling Scholarships, the Ormond Exhibitions Scholarship, and the French History Research Higher Degree Scholarship. Madeline works as a tutor and sessional lecturer in music history at the University of Melbourne and coordinates the Editorial Committee of *Context: Journal of Music Research*.

Maximillian Jonathon RUDD

University of Melbourne

An Analysis of Gaucho Music Idioms in Yamandu Costa's *Sarará*

Abstract

This paper examines gaucho music idioms in a recent composition of acclaimed Brazilian guitarist and composer Yamandu Costa. Yamandu Costa enjoys considerable international fame as one of Brazil's leading musical exports. However, in recent years his output has trended towards composing, recording and performing within gaucho regional music styles. This is the result of his formative years within the regional music traditions of Brazil's southern state of Rio Grande do Sul, where gaucho regional identity is shared in a crosscultural dialogue of border states that include rural Brazil, Argentina and Uruguay. Musical analysis of his 2013 work *Sarará* demonstrates the presence of gaucho music instrumental techniques and stylistic influences. This paper addresses their origins and implications for his music and discusses the role of the *chamamé* as a preeminent music style and an important cultural icon of the region.

Biography

Maximillian Rudd is an active guitarist, composer and PhD candidate within the Faculty of Fine Arts and Music at the University of Melbourne. His research in the area of Brazilian guitar has focussed on the life and music of internationally acclaimed seven-string guitarist and composer Yamandu Costa, specifically regional styles evident in his music.

He has released two albums of original music, maintains an active career as a soloist and ensemble member, and is a recipient of both the Victor Fox Foundation and AE Floyd Memorial Scholarships in 2021.

Roya SAFAEI

Australian National University

Connecting Cultures and Epochs: Ancient Iranian Sasanian Music for Modern Australian Art Composition

Abstract

The music of Iranian diasporic composers in Australia is often an amalgamation of contemporary Iranian and Western music. We can hear this in the works of Australian composers like Gelareh Pour and Hamed Sadeghi. As a second-generation Australian, my foremost connection to Iran has been through my grandmother's recitation of ancient Iranian legends set in the Sasanian period (224-651CE) and anecdotes of my family's lives before the Islamic Revolution of 1979. The Iran in my mind is an imagined nation constructed from these stories and far removed from the reality of the country today. By studying the music of the Sasanian period and synthesising this with western art music, my compositions allow me to express my identity and engage with an Iran that has shaped my perceptions and feelings about the country.

The Sasanian period was an era where musicians were highly respected by the Persian kings and foreign diplomats. Traditional Persian modes and melodies are said to have been created during this time, and the significance of this music is depicted on rock reliefs, paintings, silver plates, and in epic works such as the Shahnameh. This conference paper proposes a two-fold methodology for how this music can be realised in an Australian setting. An archaeomusicological approach is used to decipher the key features of this musical tradition followed by a unique realisation process using techniques of musical hybridity. I argue that my methodology provides a framework for composers to transform ancient music for modern consumption whilst maintaining its integrity.

Biography

Roya Safaei is an Australian-Iranian composer and pianist whose works focus on bridging her cultural past and present. She is completing her PhD at the Australian National University under the supervision of Associate Professor Kim Cunio, Dr. Bonnie McConnell and Dr. Christopher Sainsbury. Her research involves the creation of new intercultural works, synthesising ancient Iranian Sasanian music with Western art composition. Roya is a member of the Iranian Female Composers Association (IFCA), and her music has been performed in both Australia and overseas in venues such as the Staller Center in New York, the Sydney Opera House and Parliament House.

Johanna SELLECK
University of Melbourne

**Webs of Intrigue: Processes of Empowering Women's Creativity in Musical Melbourne
1880 – 1907**

Abstract

This paper explores the processes through which women were able to achieve artistic success in the changing social and political landscape of Melbourne at the turn of the nineteenth century. The focus is on music making within the broader context of artistic endeavour and education including renowned figures such as Nellie Melba and Henry Handel Richardson as well as comparatively unknown musicians like Alice Webb and her family. The development from novice to professional is traced through avenues of informal self-education (St Cecilia Music Club, 1890–1905), to formalised education (Melbourne's Presbyterian Ladies College) and finally to accomplished public presentation (Women's Work Exhibition, 1907). PLC is of particular interest because the school produced an extraordinary cohort of successful creative women, and among them, some of the first women to be admitted to the University of Melbourne.

The networks connecting these different trajectories of women's education and output are also intriguing, and this paper examines them within the framework of theories of creativity and collaboration (including authors Vera John-Steiner and Robert Sternberg). It becomes clear that women were not simply passive responders to change but were active drivers, finding means of self-empowerment whilst remaining true to the roles expected of them as wives and mothers. The role of male family members and associates in supporting them should also not be underestimated. This paper discusses the many manifestations of women's creativity including the ability to tread this tightrope between social expectation and personal aspiration, which is in itself an indicator of women's creative ingenuity.

Biography

Johanna Selleck is a composer, flautist, and musicologist. She holds a PhD in composition from the University of Melbourne, where she is an honorary fellow. Her compositions have been commissioned and performed by internationally-renowned artists both Australia and overseas. Her research is widely published including by Cambridge Scholars Press and in scholarly journals such as *Australasian Music Research*. Johanna's music is published by Reed Music, Lyrebird Press, and the Australian Music Centre, and her recordings appear on labels including Move Records and Tall Poppies. Prizes for composition include the Herbert Maggs Award and the Percy Grainger Prize for Composition.

Zoë Loxley SLUMP, Catherine GRANT, and Sally WALKER

Australian National University, Griffith University, and Australian National University

1:1 Concerts for a pandemic: Learnings from intimate musical encounters

Abstract

In the midst of Covid19 lockdowns in Europe, the initiative 1:1 Concerts was founded in Germany: a single listener and a single musician at a 2-metre distance in a non-traditional performance space, sharing a 10-minute non-verbal musical encounter. By mid-2020 the 1:1 Concerts model had expanded to several other countries, including Australia, where currently over 450 Concerts have taken place across six cities. In early 2021, the authors conducted an online survey and series of focus groups with musicians, listeners and facilitators ('hosts') of 1:1 Concerts in Australia, seeking perspectives on their experiences of the Concerts. Camlin's (2014) three dimensions of music – aesthetic/presentational, praxial/participatory, and social – served as a conceptual framework to guide thematic data analysis. Findings indicate that the intimate non-verbal, locational and musical aspects of the encounter generated strong feelings of connection, privilege, and pleasure for participants; for some, recent distressing experiences of Covid19 lockdowns, enforced social distancing and live-arts deprivation served to heighten those feelings. We argue that while 1:1 Concerts retain presentational aspects typical of Western classical music concerts, the model emphasises the social, relational, and ethical dimensions of music-making, prioritising process as well as product in ways that hold relevance for music and music-making as a social resource, well beyond the pandemic era.

Biography

Zoë Loxley Slump is in her third year of a Bachelor of Music (Classical Oboe Performance) at the Australian National University, as the recipient of the Ruth Pfanner Commencement Scholarship, and has been an Instrumental Scholar at the Wesley Music Centre since 2019. She is a casual player for the Canberra Symphony Orchestra, a Front of House staff member at Llewellyn Hall, an Ambassador for the Omega Ensemble, and in 2020 she was a winner of the Canberra Youth Orchestra Concerto Competition.

Zoë is supported by co-authors Sally Walker and Catherine Grant. Performer, academic and music educator Sally Walker is Lecturer in Classical Performance (Woodwind) at the ANU School of Music and the organiser of 1:1 CONCERTS in Australia. Catherine Grant (PhD) is a music educator and researcher at Queensland Conservatorium Griffith University (Brisbane, Australia), and lead author on the associated research article '1:1 Concerts for a pandemic: Learnings from intimate musical encounters.'

Kristal SPREADBOROUGH and Thu NGO

University of Melbourne and Australian Catholic University

A systemic functional semiotics approach for understanding emotional expression in singing performance: implications for music education

Abstract

Engagement with songs through performing and analytical activities are key components of music curricula world-wide. Music learning has a significant impact on a number of student competencies, including enhancing students' communicative abilities as they learn to manipulate, express and share sound as both voice qualities and as lyrics (Wicks, 2015). However, common analyses of singing performance rarely focus exclusively on voice quality, and there are few systematic frameworks which consider how emotional meanings in lyrics interact with emotional meaning in voice quality. Drawing on systemic functional semiotics (van Leeuwen, 1999; Martin & White, 2005), this paper proposes a unified theoretical framework for examining how emotional meaning is co-constructed through voice quality and lyrics in singing performance. This framework provides a novel approach for discussing and teaching song analysis and performance. The framework will be illustrated through the analysis of the interaction between voice quality and lyrics of 'Someone like you' performed by Adele.

Biography

Kristal Spreadborough completed her PhD in 2018 (University of New England) where she examined how emotion is conveyed through the singing voice. She has qualifications in music and psychology and is currently an Academic Specialist with the Melbourne Data Analytics Platform, University of Melbourne. In addition to music, sound quality and emotion, Kristal currently works in the fields of music, data, and Digital ethics. She and colleagues have recently been awarded funding from the Centre for AI and Digital Ethics, and the University of Melbourne Advancement and the Deputy Vice Chancellor Research, to undertake research in these areas. Kristal is the secretary of the Australian Music Psychology Society, a committee member for the International Association for the Study of Popular Music, and co-chairs the Research Data Alliance international interest group for Sensitive Data.

Dr Thu Ngo is a lecturer in Language and Literacy education at Australian Catholic University. Her current research interest is in multimodal digital literature using Systemic Functional Linguistics as the theoretical framework. Dr Thu Ngo's recent work focusses on theorising the meaning potential of paralanguage and sounds in performing arts and film.

Kristal SPREADBOROUGH

University of Melbourne

Music, emotion, and our place in the digital world: What vocal tone quality in song can reveal about our emotional response to technology

Abstract

Technology is changing the way we engage with the world. But how do we feel about this change? What is our emotional response to a technologically mediated present and future? The arts, as a place of expression, reflection, and speculation, provide a way of interrogating these questions. Much research has focused on technological representation in literature, movies, tv, and visual arts. Although less commonly explored, song too provides a rich art-form for considering emotional responses to technology. In addition to linguistic, visual, and musical devices, song also affords communication through non-verbal utterance in the form of vocal tone quality. Vocal tone quality in song is a highly unique, emotive form of expression. In this paper, I propose using vocal tone quality in song as a mechanism for interrogating our emotional response to technological influences.

The 2014 album “The Future's Void” by North American artist EMA is taken as a case study. I explore how voice quality is used throughout the album to express and reflect emotional attitudes to technology. This is achieved through the application of an analytical approach to the sung voice that considers how tone quality conveys emotion, and how this interacts with other affordances for emotion expression in song. This paper concludes with a discussion of how tone quality and song more generally provide a rich pallet of musically expressive devices and how this may shed light on our emotional response to technology.

Biography

Kristal Spreadborough completed her PhD in 2018 (University of New England) where she examined how emotion is conveyed through the singing voice. She has qualifications in music and psychology and is currently an Academic Specialist with the Melbourne Data Analytics Platform, University of Melbourne. In addition to music, sound quality and emotion, Kristal currently works in the fields of music, data, and Digital ethics. She and colleagues have recently been awarded funding from the Centre for AI and Digital Ethics, and the University of Melbourne Advancement and the Deputy Vice Chancellor Research, to undertake research in these areas. Kristal is the secretary of the Australian Music Psychology Society, a committee member for the International Association for the Study of Popular Music, and co-chairs the Research Data Alliance international interest group for Sensitive Data.

Robert James STOVE

University of Sydney

‘You Would Pluck Out the Heart of my Mystery’: Discoveries and Paradoxes in Stanford-Related Research

Abstract

My title deliberately cites Hamlet’s reproach to the overly inquisitive Rosencrantz and Guildenstern. Sir Charles Villiers Stanford proved even less forthcoming about his inner artistic motives than Ravel did. Both men’s reticence makes a dramatic contrast with the aesthetic candour that Debussy, Janáček, Mahler, and Richard Strauss (to name but four of their outstanding musical contemporaries) again and again demonstrated. Even Elgar and Sir Hubert Parry were voluble correspondents, Parry also having been a voluble diarist: not so Stanford. Concerning Stanford’s private doings and religious beliefs, in particular, posterity remains very much in the dark. Having devoted my thesis to Stanford’s largely neglected organ music, I here offer my evidence-based hypotheses apropos Stanford’s attitudes to his Anglican upbringing; the motivations behind his abhorrence of Strauss (as opposed to, say, the more obviously radical Schoenberg); and what his artistic example can teach us today, 97 years after his death.

Biography

Robert James (Rob) Stove, born in Sydney but since 2001 Melbourne-resident, is the author of *César Franck: His Life and Times* (Scarecrow Press, Lanham, Maryland, 2012). From 2012 he has been an Adjunct Research Associate at the Sir Zelman Cowen School of Music, Monash University; since 2020 he has been president of the Musicological Society of Australia’s Victoria Chapter. A regular organist, he has most frequently played since 2018 at the Catholic parish in the Melbourne suburb of Moreland. During March 2021 he finished and submitted his Sydney Conservatorium doctoral thesis, which was supervised by Dr David Larkin, and which deals with Stanford’s organ oeuvre. Over the last three years he has released three CDs – all on the Ars Organi label – of his own organ-playing: *The Gates of Vienna* (2018); *Pax Britannica* (2019); and most recently *French Romantic Church Music* (2021).

Daniel SUSNJAR

Edith Cowan University

Music and language: the use of original Afro-Peruvian Jazz music as a modern day social communication tool

Abstract

Through the approximately 35-year history of Afro-Peruvian Jazz, much has been composed, performed and written about combining sensibilities from the Afro-Peruvian and Jazz musical traditions. The music has been conceptualised by leading practitioners of the art form as a means to share positive energy and maintain a fluid communicative bond with the audience, with Spanish lyrical content being included in some cases. With the concept of communication at the core of this project, I sought to find ways in which Afro-Peruvian Jazz works (consisting of jazz instrumentation, traditional Peruvian percussion instruments and 18 piece vocal ensemble) could support themes including human rights, self-realisation, hope, trust, love and positive mental health - with lyrics written in the English language. Recordings of 3 original pieces (featuring my own words and music) will be played, accompanied by myself on live drumset. Through the combination of detailed dynamic contours of the music, often-metaphoric lyrical content and infectious Afro-Peruvian rhythms, the aim is to communicate clearly the themes in the pieces to affect thought in the audience - leading to the potential of positive change in individual and collective thinking (especially regarding respect for self and others).

Biography

Dr Daniel Susnjar is a Western Australian drummer/composer/producer/educator known internationally for his expertise in the field of Afro-Peruvian Jazz. He has performed and recorded with music legends including Chick Corea, Bobby McFerrin, Steve Miller, Terence Blanchard and Dave Grusin, and has toured throughout the USA, Peru, Australia, Asia and the Caribbean Islands. As director of the Daniel Susnjar Afro-Peruvian Jazz Group, he has released 4 critically-acclaimed albums and has won multiple awards for his tireless experimentation in combining Afro-Peruvian and Jazz sensibilities. Daniel earned his Doctoral and Masters degrees from the University of Miami Frost School of Music and is an adjunct professor at the Western Australian Academy of Performing Arts.

Vanessa TAMMETTA

University of Sydney

Motion Picture Soundtrack: Pre-existing Song as Viewer Disruptor in *Westworld*

Abstract

HBO's *Westworld* has gained an enthusiastic following over its three seasons to date, in no small part due to its deep ethical and psychological exploration of what constitutes reality, ingeniously told through discontinuous narrative. The music of the show is comparably complex, containing no less than five layers: electronic and orchestrated scores, popular music cues, instrumental cover versions, and piano reductions. The last two have been particularly discussed by fans, who dissect the use of pre-existing songs within the score, and any potential resonances these might have.

While this fervent audience following has been reflected in the popular press, composer Ramin Djawadi's score contains much of scholarly interest. The use of anachronistic songs, while having roots in the work of directors such as Tarantino and Luhrmann, achieves unprecedented levels of semiotic significance by deliberately serving as viewer disruptors. While providing entertainment for the theme park's visitors within the story world, viewers are prompted to recognise the inauthenticity of the park by calling on their own listening history and knowledge of unheard lyrics to question the perceived significance of on-screen events. Songs also indicate the levels of consciousness achieved by individual 'hosts' (animatronic robots), with the blurring of boundaries between diegetic and non-diegetic music echoing the fuzzy line between the hosts' programmed and improvised behaviours. The songs' multilayered functionality fosters lasting engagement with the viewer on an individual level and stimulates discourse about the show and its themes well beyond the initial viewing experience.

Biography

Vanessa Tammetta is a violinist, composer and arranger from Sydney, currently undertaking a Master's degree at the Sydney Conservatorium of Music. The diversity of her professional practice is mirrored in her research interests, which span classical, film and popular music genres. Her thesis explores Erich Korngold's Violin Concerto, hitherto largely overlooked in scholarship, while employing analytical methods that reflect performance procedures. Vanessa currently tutors at the Conservatorium as part of the musicology division.

Paul TANNER

Edith Cowan University

The 'Marimba-Vibe' double keyboard: developing a nascent solo percussion idiom

Abstract

The development of the concert marimba and invention of the vibraphone in the twentieth century was accompanied by a concomitant growth in repertoire for each instrument. Both belong to the core instrumentation of many new music groups, and percussionists are at times required to perform the instruments simultaneously, combining and contrasting their distinct timbral personalities. However, the number of solos for the 'marimba-vibe' (the term I use to describe a marimba and vibraphone arranged in close proximity to each other, in order to be performed by one player), without additional percussion instruments, is minimal. This gap in keyboard percussion repertoire and research remains to be thoroughly examined.

My current PhD project involves the collection, composition and commissioning of works, and the creation of relevant pedagogical tools and approaches. The analysis and suggestion of generative ideas is intended to encourage and inform interest amongst composers, thereby broadening the scope of the ever-expanding field of solo percussion literature. This lecture recital will feature the performance of recent works written for the marimba-vibe and discuss the musical benefits and compositional possibilities involved in this nascent idiom.

Biography

Paul Tanner is a versatile and experienced percussionist, having been a founding and long-term member of Magnetic Pig and Nova (new music groups), Principal Percussionist of the Perth Symphony Orchestra and a regular performer with the West Australian Symphony Orchestra. His musical tastes are diverse, and he has studied and travelled through Latin America and Africa, furthering his study of percussion music of the world. Paul has played and toured with such diverse groups as the Bang On A Can All-Stars (New York), Ozmosis (world music), Tropicana (salsa) and many music-theatre productions.

Hollis TAYLOR

University of Sydney

Messiaen in Australia: The Birdsong Transcriptions

Abstract

This paper celebrates the intersection of Olivier Messiaen, Australia, and birdsong. It draws upon correspondence from Messiaen to the Australian ornithologist Sydney Curtis, some presented here for the first time, as well as recordings from which Messiaen transcribed. Ornithologists Harold and Audrey Crouch released a 1977 cassette recording entitled *Bird Calls of the Inland*. Although obscure even in its day, Messiaen had a copy from which he transcribed thirty-three of the cassette's forty-three tracks. Exporting both Messiaen's and my transcriptions of these songs as an audio file allows for sonographic comparison with the original avian recording. Such analysis demonstrates that Messiaen's birdsong transcriptions conform to their models in an uneven and decidedly personal way. This new study further refines my provisional template for Messiaen's approach to birdsong transcription in order to answer Alexander Goehr's provocation: 'Why do birds sound like birds, but Messiaen's birds sound like Messiaen?' His transcriptions reveal that he approached birdsong collection and composition based upon it as intimately interlinked. Indeed, Messiaen methodically and robustly establishes his creative presence at the moment of transcription.

Biography

Violinist/composer, zoömusicologist, and ornithologist Hollis Taylor is an ARC Future Fellow at the Sydney Conservatorium of Music. She previously held research fellowships at the Institute for Advanced Study in Berlin, the Museum of Natural History in Paris, the University of Technology Sydney, and Macquarie University. Supported by a grant from the Australia Council, her concerto for recorder virtuoso Genevieve Lacey premiered with the Adelaide Symphony, with subsequent performances by the London Sinfonia and the Melbourne Symphony Orchestra. Her double CD, *Absolute Bird*, and monograph, *Is Birdsong Music?*, were released in 2017. Her practice also takes in sound and radiophonic arts.

Paul TUNZI and Elly LANGFORD

Edith Cowan University

Collaborating Through The Craft: An Analysis of the c.1770 Simpson Square Piano's Restoration to a Playing State

Abstract

An example of a c.1770 Simpson square piano, held in the Stewart Symonds Collection at Edith Cowan University (Inv. No. 114) has been the site of an undocumented craft intervention, intended to restore the instrument to a functional state. Physical interventions such as restoration or conservation have the potential to alter the instrument's appearance, sound, touch, and material composition. This poses significant challenges to organological researchers attempting to uncover the original physical and sonic qualities of individual instruments. Consequently, "sympathetic" restorations such as that of the Simpson piano are particularly noteworthy in their attempts to preserve or replicate original aspects of an instrument's design. The contemporary restoration of a historical keyboard to a functional state, whilst maintaining as much of its original aesthetic and technical biography as possible, represents a commitment to preserving the instrument maker's design and intention for the instrument.

In this paper, we examine the restoration of the Simpson piano as an act of collaboration carried out by the restorer in an attempt to reconcile the instrument with its original purpose and musical function. Analysing the methods and materials used by the restorer, and the pre-existing characteristics of the instrument, we investigate possible motives behind the restoration. We also address the theory that this piano was historically intended for a child or performer of small physical size and discuss the implications that this may have for the evaluation of the restorative work and future uses of the instrument.

Biography

For over 40 years Paul Tunzi has built an international reputation as a highly skilled keyboard technician-artisan. Specialising in preparing historical and modern keyboard instruments for concerts and recordings, Paul maintains the instruments for the majority tertiary institutions and musical venues throughout Perth.

Paul is currently a PhD candidate at Edith Cowan University (Western Australia), having commenced his higher degree research as the Vice Chancellor's Founding Pianos Masters Scholar. Paul is researching the restoration of a 1780 square piano by Frederick Beck (the 'First Fleet Piano'), and the need to save the traditional skills required for technicians and restorers to preserve historical keyboards.

Elly is a PhD candidate and Feilman Foundation scholar at the Western Australian Academy of Performing Arts (Edith Cowan University). Her thesis investigates the history of the *Lyraflügel*—a type of upright piano produced in Germany during the period 1825–1860—and the ways extant examples are used to represent past musical culture within contemporary collections of musical instruments.

Elly holds a Bachelor of Music (Honours) from the University of Newcastle, Australia, and a Master of Music (Musicology/Ethnomusicology) from the University of Melbourne. Her research interests include the cultural history of keyboard instruments, and the ethical restoration and preservation of historical instruments in the contemporary museum context.

Inge VAN RIJ

Victoria University of Wellington

Clothes make the orchestral man: Women and orchestral dress in the long 19th century

Abstract

Scholarship on clothing and music typically focuses on opera or solo performance, eschewing serious consideration of the orchestra. Indeed, the orchestra's collective anonymity and literal uniformity would seem to discourage exploration of anything as seemingly frivolous as fashion. However, this omission serves to reinforce the problematic ideology that long discriminated against women seeking to enter professional concert orchestras. Drawing on new archival research, including accounts of women involved with orchestras in the United States, Australasia, Britain, and France, this paper considers orchestral women's clothing from three main perspectives: the practical challenges women's clothing posed for orchestral performance; the juxtaposition between the discourse of fashion and that of the orchestral canon; and the role of clothing in signalling an orchestra's collective identity for its audience. From questions of black vs white, or costume vs uniform emerge issues core to the identity of the orchestra itself during the period in which its identity as an institution solidified, including the role of what Leppert terms 'the sight of sound' in shaping experience of the orchestral 'work' on the eve of sound recording. Debates around clothing positioned women in a problematic paradox, in which their identities as women and their identities as orchestral players were in a fundamental conflict. Far from being frivolous, acknowledging the roles of women's clothing in shaping orchestral experience and reception permits us not only to gain insight into often-obscured perspectives of the past, but also to interrogate the legacies and significance of clothing for the orchestral body itself.

Biography

Inge van Rij is an Associate Professor of Musicology at the New Zealand School of Music, Victoria University of Wellington. Her publications include monographs for Cambridge University Press on *The Other Worlds of Hector Berlioz* and *Brahms's Song Collections*. She is currently undertaking research for an international project exploring women in orchestras in the long nineteenth century, with support from a Marsden Grant from the Royal Society of New Zealand.

Adam WEITZER

University of Melbourne

‘Not highbrow music, but good music [...] that has genuine human appeal’: The American Reception of Johannes Brahms in the 1930s

Abstract

The reception of Johannes Brahms (1833-1897) in twentieth-century America has received little in-depth examination beyond more generalised studies on German art music in America. This paper considers Brahms’s American reception during the 1930s, a significant period largely because the Brahms centenary year, 1933, provided critics and scholars with an opportunity to appraise Brahms’s aesthetic and cultural status. Engaging perspectives from social, intellectual, and cultural history, I analyse writings on Brahms contained in a cross-section of American press sources from key reception centres - including New York, Boston, Chicago, and Philadelphia – along with music periodicals and music history books. I consider this reception in relation to President Roosevelt’s New Deal, a response to the Great Depression which, *inter alia*, attempted to democratise European classical music into a middlebrow culture marketable to mass audiences in the pursuit of national uplift. While Brahms was received ambivalently in fin-de-siecle America, by the 1930s he had gained an almost cultish popularity among American audiences. I offer several explanations for Brahms’s mass appeal. Firstly, critics reframed Brahms’s perceived academicism as an intellectual challenge that could help Americans to cultivate their own sense of cultural sophistication. Secondly, Brahms’s reputation as a plodding, workmanlike composer was seen to have resonated with American values of grit and persistence. Thirdly, the release of new psychobiographies around 1933 promoted a newly humanised, accessible image of Brahms to the American public. By foregrounding Brahms’s cultural significance, the paper aims to move the focus from the work concept dominant in traditional Brahms scholarship.

Biography

Adam Weitzer is a Masters candidate in Historical Musicology at The University of Melbourne. His research interests are in German and American musical cultures of the late nineteenth and early twentieth centuries, focusing on music in social and political history, and cultural memory. He holds a Bachelor of Arts (History) and a Bachelor of Music (Clarinet Performance), followed by a First-Class Honours in Musicology from Monash University. In 2020, he received the William Barclay Squire Graduate Studentship at the University of Cambridge and was named Global Winner in The Global Undergraduate Awards.

Izaak WESSON

University of Western Australia

Presenting the Past in John Adams and Peter Sellars's *El Niño*: Gendered, racial, and spiritual medievalisms in the scoring and staging of a contemporary opera-oratorio

Abstract

John Adams and Peter Sellars's opera-oratorio *El Niño* (2000) collects textual and musical fragments from the 12–20th centuries in its multicultural, feminist reimagination of the Nativity story. Underpinning this concept are contemporary constructs of gender, race, and spirituality that are often presented through premodern cultural references in the work's score and Sellars's original staging. *El Niño* has lacked an extensive scholarly critique in the last decade, during which time the work has been given significant presentations by John La Bouchardiere (2014) and Julia Bullock (2018) that similarly emphasise its premodern elements in their portrayal of gender, race, and spirituality. Works that engage with premodern materials this way are suitable for study within the framework of medievalism, which has only begun to be widely integrated into musicological literature over the last half-decade.

This research reveals that Adams and Sellars—along with Bullock and La Bouchardiere—use medievalisms of feminine spirituality, non-denominational mysticism, and architectural design to construct turn-of-the-century concepts of gender, spirituality, and race in *El Niño*. I argue that their use of medievalisms is not only related to their own artistic practices but also to the broader cultural fascination with the premodern that characterises many works at the turn of the 21st century. This research is a valuable contribution to the limited literature that explores Adams and Sellars's output, offering insight into an artistic approach not used in any of Adams's other staged works. It outlines an emerging performance tradition for *El Niño* while also situating the work in relation to other contemporary operas that engage in medievalism, and thus is a vital contribution to the nascent understanding of this sub-genre.

Biography

Izaak Wesson is a researcher, conductor, and arts administrator currently enrolled as a MMus (musicology) candidate at the University of Western Australia. His Honours thesis, *Sounding Archaic Mystery and Devotion: The Countertenor in the Biblical Works of John Adams and Peter Sellars* saw him shortlisted for the J.A. Wood memorial prize for most outstanding Honours graduand. Izaak's research interests include gender and sexuality studies (with a focus on the countertenor in contemporary music), minimalism, opera studies, and John Adams. Outside of research, Izaak is the Artistic & Executive Director of the Perth Orchestra Project, and a participant in the WASO Emerging Conductors Program.

Maurice WINDLEBURN

University of Melbourne

Something/Nothing, Sound/Silence, Garcia/Cage

Abstract

Philosopher Tristan Garcia's ontology is split in two: there are things and objects; the world and the universe; something and nothing. Everything for Garcia is a thing alone in the world, though everything also has a *double sens*: it can be understood in relation to what it is in, or with regards to what is in it. Yet everything – as something alone in the world – is irreducible to its *double sens* and is instead the *difference* between its *double sens*. A thing cannot be defined according to what it is a part of, nor by what is a part of it; when it is understood in either of these ways, it is no longer a thing alone in the world, but an object amongst other objects in the universe. As a thing alone in the world, something is in nothing, and nothing constitutes the form of this something. Nothing is both 'the *opposite* and *absence* of something': as the opposite of something, nothing is always another thing (that which replaces the first), and as the absence of something, nothing is the event of something's disappearance.

A relatively young philosopher whose work has only recently been translated into English, Garcia's ideas have not yet been applied to music or sound. My paper uses Garcia's ontology to offer a novel understanding of sound and silence, relating it to the ideas of John Cage – with whom Garcia's ideas, once adapted to a consideration of sound, share some surprising similarities.

Biography

Maurice Windleburn is a musicologist specialising in avant-garde music, the philosophy of music, sound, and listening, plus the interrelations between music and other art forms. He recently received his Ph.D. from the University of Melbourne, where he has tutored classes on 19th and 20th century music. His dissertation examines the 'file card' compositions of contemporary composer John Zorn. Maurice has published his writing in *Tempo*, *SoundEffects*, and *Musurgia*, and has articles in editing stages for *Organised Sound* and *Jung Journal*.

Rebekah WOODWARD

University of Queensland

'Paris shone when the light of the Chanter burned bright': Representations of grief in the monophonic and polyphonic conductus repertoires

Abstract

The manuscript Florence, Biblioteca Medicea Laurenziana Pluteo 29.1 (henceforth F) contains a collection of conductus that were written upon the occasion of the death of various public figures during the late twelfth and early thirteenth centuries. Thomas Becket, Peter the Chanter of Notre Dame of Paris, and Henry II of England are some of the luminaries commemorated by these memorial conductus. The texts of these songs are written in the same poetic style, but the musical style of these works differs depending on whether each poem is set for one, two or three voices. My presentation will build on the work of Boynton (2009), who identifies 'emblems of lament', such as a descending melodic line, in one of the monophonic memorial conductus from F. This presentation will examine the use of these emblems of lament across the group of memorial conductus in F, in addition to other characteristics of the works that could be understood as representations of grief which are specific to the conductus repertory. I will also assess how the two- and three-voice conductus are significantly different in their compositional style from the monophonic works. In addition, I will consider the purpose of writing these songs, their function, and their relationship with public and private ideas of grief in England and France in the twelfth and thirteenth centuries.

Biography

Rebekah Woodward completed her doctoral thesis, "Relationships between the Twelfth-Century Aquitanian Polyphonic Versus and Two-Part Conductus Repertoires," in 2016. In this research she examined interval usage of datable and non-datable works to determine ways in which composers' interval choices changed over the lifespans of the repertoires. In 2019 she published an article in *Music Analysis* that investigates how the secular clergy expressed and managed feelings of anger through the composition of conductus. In her current research, she is examining the memorial songs of the conductus repertory. She loves teaching music history and musicology at the University of Queensland as well as home educating her two children.

Mofang YUAN

University of New South Wales

Singing Contest and Master Singers' Improvisational Skills

An ethnolinguistic minority group that did not have a writing system until 1957, the Miao still label song texts 'literature' and 'poetry'. Master singers who improvise song texts are history and custom bearers in Miao society. Miao songs relevant to marriage traditions are significant oral practices that are indexical of Miao history and culture. Singing contests at wedding ceremonies show the highest level of Miao singers' singing skills and master singers' improvisational skills.

This paper aims to investigate why Miao people value Miao sung improvisational skill so much in the singing contests at weddings in Fenghuang County in Western Hunan Province in China - the site of my field research. My research comprises archival research, participant observation and musicological analysis of the marriage rituals and related song practices. This paper will first focus on the descriptions and analyses of Miao sung improvisational skills, including the application of metaphors and rhyming skills. The research data is gathered from master singers' *in situ* performances. In addition, the Miao aesthetic system will also be identified via an emic approach based on Miao terms and concepts applied to singing contests by the local audience.

This paper shows that the Miao have been established a strict set of rhyming and metaphor making principles. Moreover, there is a strong relationship between Miao aesthetic systems and the vital role of the master singer's improvisation. This paper, therefore, contributes to a deep understanding of Miao song making culture and Miao aesthetics.

Biography

Mofang Yuan is a third-year PhD candidate from the school of the arts and media, UNSW. She is trained as a folk singer. She is interested in ethnomusicology, musicology and musical education. Her current research focuses mainly on the courting and wedding songs of the Miao (Hmong) ethnolinguistic minority group in China. Her PhD proposal is 'the Continuity and Change of Miao Courting and Wedding Songs in Fenghuang County in Western Hunan Province, China'. Her proposal had been reviewed as an excellent proposal by the panel members. She has recently presented at the SEM (Society for Ethnomusicology) 2020 (65th) Virtual Annual Meeting.

Symposium of Indigenous Music and Dance Abstracts and Biographies

Scott DAVIE

Australian National University

Ngarra-Burria Piyanna: Indigenous Composers Make an Old Piano Sing

Abstract

A research project from 2020, aided through the auspices of the ABC's Fresh Start program, led to the release of 'Ngarra-Burria Piyanna: Indigenous Composers Make and Old Piano Sing', a compilation of four new musical works by Indigenous composers (ABC Classic).

Working with my colleague, Dr Chris Sainsbury, founder and director of the Ngarra-Burria First Peoples Composer Program, we brought prominence to the oldest keyboard instrument in the ANU School of Music Keyboard Institute collection, a square piano built in Europe around 1770. The pivotal date – which marks the mapping of the East Coast of Australia by Cook – was the catalyst for commissioning the new works.

Nardi Simpson, Elizabeth Sheppard, Rhyan Clapham and Tim Gray were inspired in manifold ways by the intersection of this historical instrument and colonial history. Rhyan Clapham chose to accompany himself in a rap that encapsulates the entire 250 years of settlement, while Elizabeth Sheppard and Tim Gray created gentle and profound reflections. The work by Nardi Simpson is a brilliantly coded comment of protest.

My presentation will outline the project, reflect on the interactions with the composers and their views on 'indigenising' the historic piano, and take into account my representative role in working with Chris Sainsbury around this cultural relic. To summarise, our work sought to highlight that with 'honesty, authenticity, and a shared passion, music can show a way forward to a brighter future' (Sainsbury and Davie, *The Conversation*, 1/2/21).

Biography

Dr Scott Davie is known to audiences as a soloist and chamber musician. He has given concerts throughout Australia, Europe, across the United States of America, Mexico, and China. His performances and recordings have been broadcast on both radio and television. In 2012, he gave the Australian premiere of the original version of Rachmaninoff's Fourth Piano Concerto with the Sydney Symphony Orchestra, under conductor Vladimir Ashkenazy. Recent recordings for ABC Classic include an album with the late soprano Taryn Fiebig, and new works by Indigenous composers for a piano built c.1770. He currently teaches and lectures at the ANU School of Music.

Brian GARAWIRRTJA, Renelle GONDARRA, Marcia LANGTON, Anthea SKINNER, and Aaron CORN

Birrkili Gupapuyngu clan, Golumala clan, University of Melbourne

Lungutja: Yolŋu songs of trade with foreigners

Abstract

In this panel, the Yolŋu elder, Brian Djangirrawuy Garawirtja, will explain how public songs and ceremonies for his ancestral homeland, Lungutja, in northeast Arnhem Land recount long pre-colonial histories of trade and cultural exchange with seafaring foreigners from beyond Australia's northern coastline. We will contextualise this largely unknown history and discuss how it provides Yolŋu people with ancestral antecedents for contemporary engagements across cultures. It will be shown how Yolŋu ceremonial knowledge of their shared past with foreigners from abroad enables all kinds of intercultural engagements today, while simultaneously asserting Yolŋu sovereignty and autonomy from foreign influences.

Biography

Brian Djangirrawuy Garawirtja is a Yolŋu ceremonial leader of the Birrkili Gupapuyngu clan. He is a musician in the early Arnhem Land popular band, Soft Sands, and his visual art is displayed in the Australian National Maritime Museum. He has long been engaged in culture, language and heritage research and holds a Master of Indigenous Knowledges from Charles Darwin University. His recent publications include writings on the long history of Yolŋu engagements with Asian seafarers.

Renelle Gandjitjiwuy Gondarra is a senior Yolŋu leader of the Golumala clan. She holds a Master of Indigenous Knowledges from Charles Darwin University and is currently a Health Worker at Miwatj Health in Yirrkala.

Professor Marcia Langton AO is Associate Provost, Redmond Barry Distinguished Professor and Foundation Chair of Australian Indigenous Studies at the University of Melbourne. An Aboriginal woman of Iman descent, she is an anthropologist and geographer with a research focus on Aboriginal alcohol use and harms, family violence, land tenure, management of environments and native title, and aspects of Aboriginal culture, art and performance.

Dr Anthea Skinner is an ethnomusicologist who specialises in disability music culture, military music, organology and archiving. She was recently awarded a 2022 McKenzie Fellowship from the University of Melbourne where she is currently a Research Associate at the Indigenous Knowledge Institute and the Creative Arts and Music Therapies Research Unit. Anthea is also the drummer in the all-disabled band, the Bearbrass Asylum Orchestra.

Professor Aaron Corn is Inaugural Director of the Indigenous Knowledge Institute at the University of Melbourne and serves as a Director of the National Recording Project for Indigenous Performance in Australia. Aaron's research investigates new strategies for strengthening human cultural diversity in the digital age, with emphasis on the durability of Indigenous knowledge across generations and cultures.

Meri HAAMI, Akawyan PAKAWYAN, Yuh-Fen TSENG, Jorge José de CARVALHO, Marcia LANGTON, and Aaron CORN

Te Atawhai o Te Ao; Taiwan High-Mountain Dance, Theatre, Culture and Art Service Troupe; National Chiayi University; University of Brasília; University of Melbourne

Global perspectives on cultural continuity and change

Abstract

This panel brings together a diverse array of speakers from Aotearoa (New Zealand), Taiwan, Brazil and Australia to discuss how Indigenous people understand and negotiate ideas and expressions of cultural continuity and change in their respective countries. We will examine how understandings of cultural continuity in a changing world are often at odds with outsider assumptions about Indigenous cultures and, in some cases, work against the localised cultural maintenance needs of Indigenous people. Speakers will bring to this discussion reflections their own research and cultural practices, as well as their own engagements with (other) Indigenous cultural practitioners across a range of contexts from local to global.

Biography

Meri Haami is a third doctoral student researching waiata from the Whanganui region within a Kaupapa Māori and ecomusicological context informed by Te Awa Tupua or the legal personhood of the Whanganui River river. Meri is also a project co-ordinator and researcher at Te Atawhai o Te Ao, which is an Independent Kaupapa Māori Research Institute on the environment and health based in Whanganui.

Akawyan Pakawyan is from the Puyuma village of Taiwanese Indigenous ethnic group, Pinuyumayan. Born in 1938, Akawyan has had a long and distinguished career as a teacher and choreographer and has worked with various Indigenous peoples in Taiwan to maintain their unique music and dance traditions. In 1980, she established the Taiwan High-Mountain Dance, Theatre, Culture and Art Service Troupe to strengthen the performance traditions of her own people, and has since received many national honours in recognition of her work, including the Golden Perseverance Award. She has also been Artistic Director of the Puyuma Chapter of the Taiwanese National Theater's Indigenous Music and Dance Series.

Professor Yuh-Fen Tseng received her PhD from Taipei National University of the Arts (majoring in Ethno-Musicology) and Master of Arts degree from New York University (majoring in piano Performance). She is currently Professor at the music department of National Chiayi University in Taiwan. Knowing Indigenous cultural heritages are vanishing quickly, Yuh-Fen has been long devoting herself to the preservation of Taiwanese Indigenous music and dance. Her representative works include "Legend of White-Stone Mountain: A Video Recording on the Oral Music Traditions of Seediq People and Truku People" and "An Improvisational Study on the Vocal Music of Seediq & Truku".

Professor José Jorge de Carvalho holds a PhD in Social Anthropology from The Queen's University of Belfast. He is a professor of Anthropology at the University of Brasília and Head of the Institute of Inclusion in Higher Education. In 2010 he initiated the project Meeting of Knowledges, already present in 20 universities, designed to invite the masters of oral knowledge of Indigenous and other traditional peoples to teach in universities on a par

with academic professors. The aim of those two efforts is to help building a multiethnic, multiracial and pluriepistemic university.

Professor Marcia Langton AO is an Aboriginal woman of Iman descent. She is an anthropologist and geographer with a strong research track record on Aboriginal alcohol use and harms, family violence, Aboriginal land tenure, management of environments and native title, and aspects of Aboriginal culture, art and performance and the shift to modernity. Professor Langton has held the Foundation Chair of Australian Indigenous Studies at the University of Melbourne since 2000, and was appointed Associate Provost in 2017. Professor Langton is a Fellow of the Academy of Social Sciences, a Fellow of Trinity College, Melbourne and an Honorary Fellow of Emmanuel College at the University of Queensland.

Professor Aaron Corn holds a research background in music and collections and has collaborated closely with Indigenous colleagues in interdisciplinary initiatives since the 1990s. He presently works as Inaugural Director of the Indigenous Knowledge Institute at the University of Melbourne and serves as a Director of the National Recording Project for Indigenous Performance in Australia. His research engages with the durability of Indigenous knowledge and new strategies for strengthening human cultural diversity in the digital age. He has collaborated with Indigenous and other colleagues on many Australian Research Council and other research projects.

Jodie KELL, Joy GARLBIN, Lena DJÁBIBBA, Rachel Djíbbama THOMAS, Rona LAWRENCE, Wendy DOOLAN, and Alex TURLEY

University of Sydney, Babbárra Women's Centre, Maningrida Arts and Culture, Kundulka clan, Ripple Effect Band, Melbourne Symphony Orchestra

Barra-róddjiba: Collaborative Composition

Abstract

In August this year, Kunibídjí elders and members of the Ripple Effect Band from Maningrida performed with the Darwin Symphony Orchestra. The piece *Barra-róddjiba* was commissioned by the orchestra and composed with Alex Turley, describing the 2006 Cyclone Monica. On that night, the cyclone was heading directly toward Maningrida, so elder and *Junggay* (cultural manager), Lena Djabíbbba called out to the *Djómi* water spirits. They swam out to the mouth of the river, the water swirling black with their bodies, to stand up to the mighty wind and send her away. In creating and performing this work, we are the first to sing of the *Djómi*, expressing connection to the spirits and to the Country they inhabit. Anthropologist Deborah Bird Rose describes the collaborative process as 'a willingness toward dialogue, a willingness toward responsibility, a choice for encounter and response, a turning toward rather than a turning away'. This presentation will discuss our collaborative process that occurred in an unfamiliar space, governed by distance and Covid travel restrictions and how, as intercultural artists, we relied upon established relationships to create a bed of trust so that we could engage with others.

Biography

Joy Garlbin (skin name Nja-kangila) is a Kunibidji and Kuninjku woman who is an established artist with Babbárra women's centre and Maningrida Arts and Culture. Her work predominately features the *Djómi djang* (Dreaming) with permission from her *Djungays* (managers). Joy is from the Dhukurrdji clan who are the traditional Owners for Maningrida and for the *Djómi Djang*. She has been highly politically active in protecting her country.

Lena Djábbiba (skin name Nja-búrlanj) is a Ndjébbana and Kun-barlang woman who is a *Djungay* (cultural manager) for the *Djómi Djang* (Dreaming). Lena is a culture and language consultant and educator who has written children's books and worked at the Lúrra Language Centre at Maningrida College. Lena is from the Kandulka clan and her Country is Nardilmuk, an outstation on the coast near to Maningrida.

Wendy Doolan (skin name Nja-búrlanj) is a Ndjébbana and Kun-barlang woman. She is a *Djungay* (manager) for the *Djómi Djang* (Dreaming). Her clan is Kundulka and her Country is Nardilmuk.

Jodie Kell (skin name Nja-búrlanj) is currently studying a PhD in ethnomusicology at the University of Sydney. Her research focuses on Aboriginal women's music in Maningrida, West Arnhem Land, NT where she performs with the all-female Ripple Effect Band. She has been involved with the Maningrida community, working closely with the Ndjébbana people for many years.

Rachel Djíbbama Thomas (skin name Nja-wámud) is a Ndjébbana and Kun-barlang woman who is a songwriter and vocalist with the Ripple Effect Band. Rachel is a teacher at Maningrida College and an active *Djungay* (manager) for ceremonial practice in the

Maningrida region. She is from the Nadjadjarra clan and her Country is Malabunuwa, on the coast west of Maningrida.

Rona Lawrence (skin name Naj-kóyok) is a Na-kara and Burarra woman who is the bass player and vocalist with the Ripple Effect Band. Rona composes songs in the highly endangered Na-kara language. She is connected to the Djómi Djang as her Country is neighbouring to Maningrida and shares songlines and Dreaming tracks. Rona is from the Yurrbuka clan and her Country is Nakalamandjarda.

Alex Turley is an Australian composer whose work explores the subtleties of musical texture through a fine atmospheric lens. He is the Melbourne Symphony Orchestra's 2022 Young Composer in Residence. He holds a Master of Music (Composition) from the Sydney Conservatorium of Music and a BMus (Hons) from the Western Australian Academy of Performing Arts. Alex works on the unceded land of the Boonwurrung and Wurundjeri people.

Markos KOUMOULAS

University of Sydney

Didjeridu Notation: Past, Present, and Future

Abstract

The didjeridu plays an integral part in Northern Australian Aboriginal history, spirituality, rituals, and ceremonies. However, for non-Aboriginal musicians and composers, the didjeridu lacks the status of a serious instrument and is often viewed as a novelty instrument. This may be a primary reason why there is a lack of didjeridu notation and why it is misrepresented in the Western notation world. This paper presents a didjeridu notation lexicon that will allow composers to understand a readable legend and incorporate the didjeridu into their compositions. The need for didjeridu notation will be discussed and analyzed in comparison to previous notation attempts of selected composers and musicologists such as Barton and O'Boyle (2007), Dunbar-Hall (2000), Hindson (2005), Knopoff (2000), and Lim (2006). In the past, the inclusion of the didjeridu in orchestral contexts has predominately been focussed on its associated Aboriginal imagery regarding Dreamtime and spirituality. Conversely, further discussion will surround the issues, possibilities, and compositional techniques which look to fully integrate the didjeridu into Western music constructs. Finally, in collaboration with and support from Aboriginal didjeridu player David Hudson and Ewamian People, this paper will highlight current and future plans to develop a "didj-friendly" notation constructed from Ewamian cultural symbology.

Biography

Markos Koumoulas is a Ph.D. student in Ethnomusicology at the University of Sydney. In collaboration with David Dahwurr Hudson and the Ewamian People of Far North Queensland, Markos' doctoral research is focused on developing a didjeridu notation crafted from Ewamian cultural symbology to help facilitate the teaching and preservation of Ewamian Country, music, and language. Outside of academia, Markos is an award-winning composer and musician with the Toronto Chinese Orchestra.

Adam MANNING

University of Newcastle, Kamilaroi

A Rhythmic Acknowledgment

Abstract

This paper unpacks the notion of a Rhythmic Acknowledgment regarding a recently published example by Adam Manning. Manning's newly published rhythmic acknowledgment creatively uses Indigenous corroboree rhythms notated by settlers in the 1800s. Manning's Rhythmic Acknowledgment uses these notated corroboree rhythms to acknowledge ancestors and country. However, these rhythms are typically not incorporated in acknowledgements or creatively applied within contemporary percussion works. Therefore, Manning, a Kamilaroi Man born on Worimi/Awabakal country, shares this practice-based rhythmic acknowledgment - to seek feedback and further develop the concept of a rhythmic acknowledgment.

Biography

Adam Manning was born on Awabakal/Worimi Country and has Kamilaroi kinship. He is a musician, artist, designer, producer and researcher and is the Conservatorium Coordinator at the University of Newcastle, NSW. He is endorsed by leading US percussion Instrument maker: Latin Percussion, has trialled instruments for Roland and released over eight albums through major labels. He has performed and recorded with Kieth Carlock (Sting/John Mayer), Bruce Mathiske, James Morrison, John Paul Young and the All-Stars, Lachy Dooley and many more.

Lisa PALMER, Balthasar KEHI, and Marcia LANGTON

University of Melbourne

Cultural ecology of Timor-Leste—Wild Honey: Caring for Bees in a Divided Land

Abstract

For more than a century, the island of Timor has been divided by a colonial border. This border has displaced and separated the people of Lookeu, dividing their land, water and history. Timor's migratory wild honey bees challenge this division. Their migrations are essential to the agricultural and spiritual wellbeing of the people and places who depend upon them. In community honey harvest rituals, queen bees are courted in ceremony by men who climb high into the canopy to sing nocturnal forest love songs. These songs express gratitude to the bees, enticing and imploring them to give up their sweetness and maintain their seasonal visits. This panel will screen and discuss the film *Wild Honey: Caring for Bees in a Divided Land*. This film is the outcome of a long-term collaboration between researchers Balthasar Kehi and Lisa Palmer and the people of Balthasar's homeland of Lookeu. It portrays a border community who, despite changing farming practices and increasing commodification, are determined to maintain the bees' movement across the region and preserve their shared identity.

Biography

Associate Professor Lisa Palmer is an academic, writer, and filmmaker who teaches and researches at the University of Melbourne. She lives in Melbourne and regularly travels to Timor-Leste to carry out research and visit extended family. She has published widely in academic journals and is the author of two books: *Island Encounters: Timor-Leste from the outside in* (ANU Press, 2021) and *Water Politics and Spiritual Ecology: Custom, environmental governance and development* (Routledge, 2015). She has made two films about the island of Timor: *Wild Honey: Caring for bees in a divided land* (Ronin Films, 2019) and *Holding Tightly: Custom and Healing in Timor-Leste* (Ronin Films, 2021).

Balthasar Kehi lives in Melbourne and returns whenever he can to his homeland of Lookeu in Timor. He has worked in research internationally for various schools and academic institutions and was for many years a Research Fellow at the School of Geography at the University Melbourne. He holds a PhD from Columbia University, New York. His main field of academic interest included philosophy, psychology and education. He is co-author of *Hamatak Halirin: The cosmological and socio-ecological roles of water in Koba Lima, Timor*, *Bidragen tot de Taal-, Land- en Volkenkunde* 168 (4): 446-471. Dr Kehi may be contacted at bklookeu@gmail.com.

Professor Marcia Langton AO is an Aboriginal woman of Iman descent. She is an anthropologist and geographer with a strong research track record on Aboriginal alcohol use and harms, family violence, Aboriginal land tenure, management of environments and native title, and aspects of Aboriginal culture, art and performance and the shift to modernity. Professor Langton has held the Foundation Chair of Australian Indigenous Studies at the University of Melbourne since 2000, and was appointed Associate Provost in 2017. Professor Langton is a Fellow of the Academy of Social Sciences, a Fellow of Trinity College, Melbourne and an Honorary Fellow of Emmanuel College at the University of Queensland.

Wanta Jampijinpa PATRICK

Milpirri Festival, Warlpiri

Cooking the kangaroo: Wisdom and connection

Abstract

For Wanta Jampijinpa Patrick, ‘Knowledge is like a track—You have to follow it and find where it is going. You have to find the food and feed on that.’ Across Indigenous Australia, ceremonial narratives feed people with wisdom and generate connections between groups. Tracking different cooking practices related to the kangaroo, this conversation between ceremonial leaders from Arnhem Land, the Tanami Desert and NSW, seeks the nourishment of wisdom which comes through difference and responsibility. ‘These things are normal when it comes to cooking, but they are more than that. There is a mystery we don’t know until we start listening to country, until you listen to the songlines. Why do you cook the kangaroo this way? Let’s see what we can discover about this mystery.’

Biography

Wanta Jampijinpa Patrick is a Warlpiri elder and director of the Milpirri Festival, Lajamanu. He has led and collaborated on research projects through the Australian Research Council, which give focus to Warlpiri song, epistemology, education, the repatriation of archival records and youth engagement. He has provided policy advice on Indigenous law, education and youth matters to multiple government and industry bodies, including the Australian Government’s Indigenous Voice National Co-design Group, the Australian Institute of Aboriginal and Torres Strait Islander Studies, and the Northern Territory Department of Education.

Kaya PRPIC, Damein BELL, Tyson LOVETT-MURRAY, Peter WILLIAMS, Jesse HODGETTS, and Marcia LANGTON

Garulgiyalu, University of Newcastle, University of Melbourne

Engineering and aquaculture in Indigenous knowledge

Abstract

Over tens of thousands of years of habitation, Indigenous Australians developed sophisticated understandings and techniques for engineering, physics and aquaculture in the design of elaborate stone fish traps, such as the ancient Ngunnhu in Brewarrina, and the 100 km squared eel farm at Budj Bim (Lake Condah) in Victoria. These aquaculture structures comprise complex canals systems linked weirs and ponds made of river stones and may be some of the oldest surviving human-made structures in the world. This panel bring together established and emerging elders with ancestral ties to such important ancient aquaculture sites to their significance for Indigenous law, culture and resource management both historically and today.

Biography

Peter Williams is from Brewarrina in northwest New South Wales and is a descendant of the Ngiyampaa-speaking Garulgiyalu people. Through his practice as a singer/composer, dancer, and visual artist, he has become an influential leader in the reclamation and revitalisation of Aboriginal cultural practices in New South Wales with a strong focus on passing knowledge to future generations. He has worked with performance companies in NSW and Queensland for more than two decades and has performed professionally around Australia and the world.

Jesse Hodgetts is a Wangaaypuwan Ngiyampaa and Wiradjuri man and was born and raised on Darkinyung country. Jesse is a singer and teacher at the Wollotuka Institute of the University of Newcastle, teaching and researching First Nations education, language, and song. Jesse is currently exploring historic Ngiyampaa and Wiradjuri songs and how they can inform Aboriginal song, language, and cultural revitalisation in NSW today.

Professor Marcia Langton AO is an Aboriginal woman of Iman descent. She is an anthropologist and geographer with a strong research track record on Aboriginal alcohol use and harms, family violence, Aboriginal land tenure, management of environments and native title, and aspects of Aboriginal culture, art and performance and the shift to modernity. Professor Langton has held the Foundation Chair of Australian Indigenous Studies at the University of Melbourne since 2000, and was appointed Associate Provost in 2017. Professor Langton is a Fellow of the Academy of Social Sciences, a Fellow of Trinity College, Melbourne and an Honorary Fellow of Emmanuel College at the University of Queensland.

Elizabeth SHEPPARD, Sally WALKER, and Emily GRANGER

Australian National University

The genesis of Elizabeth Sheppard's Koordaboodjar Heartland for Flute and Harp: a lament for unresolved racial conflict, and a Treaty call

Abstract

Academic discourse on Australian composition practice has explored composer / performer interactions through intercultural documentation and analysis (Sainsbury 2017, Harris 2020). Expanding this discourse, we describe how ANU Ngarra-Burria First Peoples Composer Alumni and postgraduate researcher Elizabeth Sheppard rearranged her 2017 percussion ensemble Koordaboodjar Heartland (which exemplifies her treaty-making composition practice) for flute and harp, via workshopping. Flautist Sally Walker commissioned Sheppard to compose a flute / harp version of Koordaboodjar Heartland for the Resonate concert marking the 150th Anniversary of the Art Gallery of New South Wales, where Koordaboodjar Heartland for Flute and Harp premiered on 18 April 2021. Cultural barriers, power imbalances and artistic issues were identified, addressed and overcome, as Sheppard, working with flautist Walker and harpist Emily Granger, applied her Indigenous composition research practice in the workshop. Further works by Sheppard for Walker and Granger are in development.

Biography

Elizabeth Sheppard - Expressing her Noongar Indigenous and Scottish heritage through lifelong immersion in Australian community music, art and literature, Elizabeth sings up culture and country, spans cultural gaps, defuses racism, and promotes healing through articulate musical truth telling infused with challenging, parallel bicultural spirituality. An Australian Aboriginal law, music and culture graduate of Eora and Tranby Colleges, Elizabeth is currently a postgraduate researcher at the Australian National University. She is also Australia's first ecclesiastically, culturally and academically accredited Indigenous Cathedral Cantor. By interweaving cultural motifs, cross-rhythms and ostinati, she gives voice to, and has successfully resolved, conflicting Aboriginal and colonial discourses.

Sally Walker - Sally currently lectures in Woodwind at the Australian National University, after teaching at the University of Newcastle. Previously she toured and recorded with the Berlin Philharmonic Orchestra, as Principal Flute of the Deutsche Kammerakademie Neuss and Kölner Kammerorchester, and played in the Salzburg, Lucerne, Edinburgh, Tanglewood and London Proms festivals, and with the Leipzig Gewandhaus Orchestra. Sally is an experienced performer of both Early and Contemporary Music, and in 2017 she began the 2017 Twilight Musical Dialogues at Adamstown Uniting Church, Newcastle. As a current Doctoral candidate at the University of Sydney, she studies historical flutes with Hans-Dieter Michatz.

Emily Granger - Growing up in Kansas City Missouri, Emily began playing the harp at age 11. She earned her BMus from Indiana University's Jacobs School of Music, and her MMus from Chicago College of the Performing Arts. She has performed across the world with the Chicago, Sydney, Tasmanian and Canberra Symphony Orchestras, the Lyric Opera of Chicago, Orchestra Victoria and the Opera Australia Orchestra. Emily records with the Chicago Harp Quartet, and performs at Australian Festivals. She has collaborated with Yo-Yo Ma, Renée Fleming, Jonas Kaufmann, Janelle Monáe, Sarah Blasko, Diesel, International Chamber Artists, Flinders String Quartet and Nexus Saxophone Quartet.

Daniel WILFRED, David WILFRED, Peter KNIGHT, Aviva ENDEAN, Sunny KIM, and Samuel CURKPATRICK

Australian Art Orchestra, Wägilak clan, Ritharrŋu clan, University of Melbourne, University of Divinity

Raki (String): The character of collaboration

Abstract

For the past ten years, collaborations between Wägilak ceremonial leaders and musicians from the Australian Art Orchestra (AAO) have been guided by the narrative of raki (string). Raki is about connections through the generations that are constituted through song, as well as the ways different voices and traditions weave together in performance. This panel will explore this and similar narratives within a recent recording by the AAO, *Hand to Earth* (2021). We will consider how the characteristic of attentiveness shapes creativity and the ways the AAO has become entwined with Yolŋu ways of knowing, through shared performance.

Biography

Daniel Wilfred is a Yolŋu ceremonial leader of the Wägilak clan and artist with the Australian Art Orchestra. He has performed at major international festivals, including the London Jazz Festival and Melbourne International Arts Festival, and conducted workshops at Cambridge University and the Hong Kong Academy of Performing Arts. In 2019, he was recipient of the Northern Territory Government Arts Fellowship.

David Wilfred is a Yolŋu ceremonial leader of the Ritharrŋu clan and artist with the Australian Art Orchestra. He has performed at major international festivals, including the London Jazz Festival and Melbourne International Arts Festival, and conducted workshops at Cambridge University and the Hong Kong Academy of Performing Arts. He teaches at the Ngukurr Language Centre and Ngukurr Community Education Centre.

Dr Peter Knight is a composer, trumpeter and sound artist, and the Artistic Director of one of Australia's leading contemporary music ensembles, the Australian Art Orchestra. His practice exists in the spaces between categories, genres cultures. He has recently performed his works *JazzFest Berlin*, *London Jazz Festival*, *MONA FOMA* (Tasmania), *Jazztopad* (Poland), *Barunga Festival* (NT), and *Melbourne Festival*.

Aviva Endean is an artist dedicated to fostering a deep engagement with (and care for) sound and music, with the hope that attentive listening can connect people with each other and their environment. She is active as a clarinetist, composer, improviser, curator, sound artist, performance-maker and collaborator.

Sunny Kim is a Korean-born vocalist, improviser, composer and educator based in Australia. Her practice seeks to find meaningful connections to people, culture and place through a dedication to self-discovery, deep listening and collaboration. She is a two-time winner of *Jazz People Magazine's Reader's Poll Award* in the Best Vocalist category and lectures at the University of Melbourne.

Dr Samuel Curkpatrick is a Researcher at the University of Divinity. His research spans issues of music, culture and theology, with specific focus given to Indigenous Australian song and philosophical issues of language and epistemology. He has worked

collaboratively with the Australian Art Orchestra, on projects with Wägilak singers, Paul Grabowsky and Peter Knight, and teaches at the AAO's annual Creative Music Intensive. He was a co-founding fellow of the Commonwealth Intercultural Arts Network at Cambridge University.

Inawinytji WILLIAMSON, Rangi MATAMUA, Diana JAMES, and Duane HAMACHER

Anangu Pitjantjatjara Yankunytjatjara, University of Melbourne

Astronomy and performance traditions

Abstract

Indigenous peoples hold the world's oldest continuous cultures of astronomy. Developed and passed down over tens of thousands of years, Indigenous observations of the Sun, Moon and stars inform navigation, calendars, and predict weather, while the meanings and agency assigned to astronomical phenomena significantly inform indigenous laws and social structures. This panel brings together Indigenous elder and other speakers from Australia, Aotearoa (New Zealand) and the USA to share how Indigenous song and dance traditions, as performed in public ceremonies, carry detailed intergenerational knowledge of how elders read the stars and other astronomical phenomena.

Biography

Inawinytji Williamson is a senior law woman and traditional owner of the Kungkarangkalpa Seven Sisters Songline of the Anangu Pitjantjatjara and Yankunytjatjara lands. Inawinytji is a senior song and law woman, a custodian of great oral traditional knowledge archives and teacher of Songlines inma. She was a lead co-researcher on the Songlines of the Western Desert ARC Project and co-curator the Inma performance and exhibition of the Seven Sisters Songline at the National Museum of Australia.

Dr Diana James has worked collaboratively with Inawinytji Williamson and other Elders over forty years recording song, story, and dance traditions on the Pitjantjatjara Yankunytjatjara, Ngaanyatjarra, and Martu Lands. She is the senior research associate and coordinator of the Songlines of the Western Desert ARC Project and co-producer of the performance and exhibition of the Seven Sisters Songline at the National Museum of Australia

Duane Hamacher is Associate Professor of Cultural Astronomy in the ASTRO-3D Centre of Excellence and the School of Physics at the University of Melbourne. His work specialises in the intersection of astronomy with culture, heritage, history, and society. He earned graduate degrees in astrophysics and the social sciences and is leading initiatives in Indigenous astronomy and dark sky studies.