

45th National Conference of the Musicological Society of Australia
2022
incorporating the
Inaugural ICTM Symposium on Indigenous Music and Dance and
21st NRPIPA Symposium on Indigenous Music and Dance

SCHEDULE

correct as of 2 December 2022

NB: the schedule is subject to change

Please consult the conference website

<https://msa.org.au/conferences/45th-msa-conference-melbourne-2022/>

for the most current version

Access the conference Zoom meeting via this link: <https://go.unimelb.edu.au/49me>

All times are in Australian Eastern Daylight Time (UTC +11)

45th National Conference of the Musicological Society of Australia 2022

incorporating the Inaugural ICTM Symposium on Indigenous Music and Dance and 21st NRPIPA Symposium on Indigenous Music and Dance correct 2/12/2022 (subject to change) **SCHEDULE**

8.45	THURSDAY 1 DECEMBER (Day 1)				Zoom meeting opens
9.00	OPENING - WELCOME				
9.30	SESSION 1.1				<u>ICTM sessions in Room E</u>
	MSA Room A	MSA Room B	MSA Room C	MSA Room D	
	Evoking Australia Abroad and at Home Chair: Kerry Murphy	Music and the Mind Chair: Solange Glasser	Opera and Institutions in the 18th and 19th Centuries Chair: Sam Owens	Brazil and Beyond: The Transnational Guitar Chair: Ralph Newmark	
	Carolyn Philpott The musical lives of Mawson's Men	Xanthe Lowe-Brown Individual differences in musically-evoked chills	Alan Maddox Affective rhetoric in Antonio Caldara's operatic recitatives	Ken Murray <i>Choro</i> de la Alhambra: New thoughts on classic guitar manuscripts from the Museu de la Música in Barcelona	
	Jillian Graham Sparring with the ABC: Margaret Sutherland and the national broadcaster	Andrea Calihanna Representing the meter through Ski-hill graph pedagogy: A psychoacoustic approach	Marjo Suominen In between Baroque and Galant styles, aesthetics of rhymes: Studying rhyming in Italian, English and German in Handel's opera <i>Giulio Cesare</i>	Sophie Marcheff <i>Meeting Point</i> : Egberto Gismonti's 1970s modernist guitar works	
	Rachel Campbell 'Australia must be put on the cultural map abroad': John Antill's <i>Corroboree</i> as Cultural Diplomacy	Christine Sharp Introducing Post-Traumatic Growth Theory (PTG) to pop song analysis	Stephen Mould 'Dein Vater war Kapellmeister': Exploring the role of the <i>Kapellmeister</i> within the central- European opera hierarchy	Adam May The Global Cavaquinho: Java-Brazil crossover	
11.00	MORNING TEA				

All times are in Australian Eastern Daylight Time (UTC +11)

DAY 1	MSA Room A	MSA Room B	MSA Room C	MSA Room D
11.30	KEYNOTE 1 SARAH KIRBY Inventing Percy Grainger on page, stage, and screen			Chair: Anne-Marie Forbes
12.30	LUNCH		STUDY GROUPS	
			Opera Studies	Music Cultural Collections
13.30	SESSION 1.2			<u>ICTM sessions in Room E</u>
	Australian Women and Modernism Chair: Sarah Kirby	Music and Mediation Chair: Alexander Hunter	Violin Cultures Chair: David Larkin	Spanish Music, Flamenco and the Guitar Chair: Elizabeth Kertesz
	Jeanell Carrigan Beyond the salon: The Salon Trio's role in developing a chamber music tradition in Sydney, 1911-1915	Diana Blom, John Encarnacao, Noel Burgess Sequencing a CD of works by various composers: 3 rationales	Julia Russoniello A history in blue pencil: Cyril Monk's performance annotations and a bygone musical style	Michael Christoforidis The primitivisation of flamenco in belle-epoque Paris
	Johanna Selleck Mona McBurney and Women of a New Dawn: Pathways to success for women composers, 1880–1930	Matthew Barnes Delta Technique: Progressing the repertoire of microphone technique for recording engineers	Nazrin Rashidova Exploring Émile Sauret's 24 <i>Études Caprices</i> , op. 64 through the making of a first recording	Alessio Olivieri 'More than a pasodoble.' Flamenquismo, realism, and verismo in Penella's <i>El gato montés</i>
	Kerry Murphy Louise Hanson-Dyer: Australian representative at the ISCM 1928-1950	Topic Theory Chair: Simon Perry	Shane Lestideau Scots on the Rocks: Scottish music on Sydney's stages, 1900-1945	Nathan Sinclair Processes of restoration, transcription, and adaptation in the revision of Joaquín Rodrigo's <i>Zarabanda Lejana</i> (1926) and <i>Toccata para guitarra</i> (1933)
		Ji Yeon Lee Topic theory in a global context: An analytical approach to Isang Yun		
	Aidan McGartland Uncovering classical forms in Margaret Sutherland's Concerto for Violin and Orchestra			Gerard Mapstone Nuevo Flamenco Guitar: The light and shade of Paco de Lucía

DAY 1	MSA Room A	MSA Room B	MSA Room C	MSA Room D
15.30	AFTERNOON TEA			
16.00	SESSION 1.3			ICTM sessions in Room E
	From Colonisation to an 'Australian' Voice Chair: Peter Campbell	Non-Linear Music Chair: Adam Pinto	Performance Practice: Then and Now Chair: Jason Stoessel	Music, Children and Cultural Citizenship Chair: Stephanie MacArthur
	Cliff Powys The social affordances of military music in Sydney, 1788 to 1840	Alexander Hunter and Charles Martin Open-form music composition for synchronised and coordinated action	Mengjiao Yan How performers can approach the piano music of Igor Stravinsky?	Jinky Simeon and Jacqueline Pugh-Kitingan Musical analysis of the Rungus <i>longoi tanganak</i> (children's songs) of Sabah, Malaysia
	David Crowden Isaac Nathan: Musical fusions and the Neapolitan Porpora tradition in Australia (1841–64)	Samuel Lynch Implications of dynamic music on compositional processes and outcomes	Eleanor Bladon Dancing with Bach	Alex Chilvers and Lu Liu Intercultural engagement and aural skills acquisition: an exploration of East Asian music theory
	Carla Blackwood Making the French-horn Australian: The history of the horn in Australia from British settlement to World War I	Emily Coper-Jones Adapting techniques from the music of <i>Arcane</i> to write narratively driven video game music	John Griffiths Soloists, spaces and performance in the sixteenth century	Amelia Besseny, Adam Manning and Jon Drummond Circuit dreaming: Childhood imagination and making music with robots
	John Carmody "These Strangers, Where Are They Going?" The arts and national character: Is there a plausible Australian place for music?	Alister Spence The geography of contingency: An analysis of a work by prepared instrument ensemble, Dans les Arbres		Mia Palencia How we write songs: In search of a common ground

8.45	FRIDAY 2 DECEMBER (Day 2)				Zoom meeting opens
9.00	SESSION 2.1				
	Room A	Room B (MSA/ICTM)	Room C	Room D	
	The Influence of Visiting Celebrity Musicians on Australian Music and Cultural Identity, 1850–1880 Chair: Paul Watt	Music and Connection * Chair: Anthea Skinner	Zoömusicology: The Music of Nature and the Nature of Music Chair: Michael Hooper	Inter-war European Modernism Chair: John Gabriel	
	Graeme Skinner Tourists, nation building, and the musical economy of 1850s colonial Australia	Fred Kiernan and Jane Davidson Music as an adaptive technology for coping with social isolation: Insights from the COVID-19 pandemic in Australia	Hollis Taylor Zoömusicological field recordings as invitation and transportation	Owen Hansen The ‘new’ Englishmen: Boulton, Vaughan Williams, Butterworth, and the 1918 Queen’s Hall concerts	
	John Phillips and Sarah Louise Owens ‘Anna the Indomitable’: revisiting Anna Bishop in the Australian colonies	Bernhard Bleibinger and Jonathan Ncozana The constructive and connecting side of indigenous music in Africa	Solomon Frank Canine-human music: Dogs entangled in the twenty-first-century musical fray	Elizabeth Kertesz and Michael Christoforidis Hearing Greece in Ethel Smyth’s writings and music	
	Ross Chapman The illustrious Turk: Ali Ben Sou Allé in Australia, 1852–1855	Anne-Marie Forbes Developing resilience through youth orchestra participation	Santiago Renteria The silence of avian archives: A practice-led study of machine listening	Robert Stove ‘It is extremely interesting here’: Hindemith’s Turkish sojourns, 1935–1937	
	Kerry Murphy Coming and going: Touring musicians in nineteenth-century Australia	Taki Peeke [Te Anga Pāua Kapa Haka Festival: An inclusive festival of Māori performing arts] (30 minutes + discussion)	Eleanor Brimblecombe Bugs rock: The musicality of insects		
11.00	MORNING TEA				

* session captioned and Auslan interpreted

All times are in Australian Eastern Daylight Time (UTC +11)

DAY 2	Room A	Room B (MSA/ICTM)	Room C	Room D
11.30	SESSION 2.2			
	Music, Institutions and Policy Chair: Julia Szuster	ICTM Roundtable Discussion *	Sonic Structures Chair: Cecilia Sun	Contemporary Opera Chair: Linda Barcan
	Joseph Williams and Michelle Stead A dialogue on vocational musicology	Reflection on the Intangible Cultural Heritage inscription in Taiwan from the perspective of social inclusion	Nick Freer Rhythmic organisation in Meshuggah's composition 'Do Not Look Down'	Simon Lobelson Shattering vocal boundaries in contemporary opera: An artist's analysis
	Joseph Williams Busking cultures and policies in regional Australia, c.1980–present	Yuh-Fen Tseng (moderator), Watan Tanga (Ming-fu Lin), Tasaw Watan, Chu-Yin Culture and Arts Troupe, Shu-Chuan Kao, Gilegilau Pavalius (Shui-Neng Xie), Bunun Cultural Association, Hua-Zong Wu	Wenjun Zhao The analysis of pitch contour and musical narrative in Yao Chen's <i>Sifan</i> (for pipa and erhu, 1999)	Seokyoung Kim A tipping point of breaking down versus inheriting orientalist opera: In Case of Heartbeat Opera's <i>Butterfly</i> (2017)
	Peter Tregear Musicology and the work ethic		Premanjali Kirchner Infinite play: Innovative approaches to performance practice inspired by the art of eighteenth-century improvisation	Michael Halliwell 'Words, words, words': The libretti of Thomas Adès' <i>The Tempest</i> , and Brett Dean's <i>Hamlet</i>
13.00	LUNCH			
13.15	BOOK LAUNCH (13.15–13.45) Joseph Williams <i>England's Folk Revival and the Problem of Identity in Traditional Music</i> (Routledge 2022)			

* session captioned and Auslan interpreted
All times are in Australian Eastern Daylight Time (UTC +11)

DAY 2	Room A	Room B (MSA/ICTM)	Room C	Room D
14.00	SESSION 2.3			
	Musical Instruments as a Source of Information Chair: Tsan-Huang Tsai	Music, Health and Wellbeing: Diverse Approaches to Research Designs for Diverse Contexts * Chair: Fred Kiernan	The Livelihood of Musicians in Times of Uncertainty: A View from Early Modern Germany Chair: Alan Maddox	Science and Spirituality at the End of the Nineteenth Century Chair: Richard Kurth
	Markos Koumoulas Yidaki waŋa and the influence of Yolŋu Matha among the Japanese didjeridu community	Zachary Yoshinaga Donoghoe Proposed research design for examining mind-body perspectives in music preparation and performance	Shelley Hogan ‘Until our affairs and incomes...arrive at a calm and reliable state’: Retrenchment and its legacy in the Dresden Hofkapelle, 1700–1750	John Gabriel Earthquakes, zombies, and the rending of tonal space: Nostalgia and return in Mahler’s <i>Revelge</i>
	Marlene Cooper Re-imagining Schumann: The suitability of the modern Boehm flute and technique for Schumann’s artistic ideals	Babette Rae A musical intervention to improve speech prosody for individuals with an Autism Spectrum Disorder diagnosis	Barbara Reul ‘The daily distress of impecuniousness’: Kapellmeister J. F. Fasch in Zerbst (1752–1757)	David Larkin Laughing matters: The physiognomy of laughter in Wagner
	Lester Wong String matters: A comparative investigation of silk and metal strings on Chinese two-stringed fiddle <i>Huqin</i> from a performer’s point of view	Aimee Corderoy Bringing music to the frontline: Designing a music intervention study for healthcare workers	Samantha Owens ‘A most princely musical establishment with eight musicians’? Retrenchments and reductions within the Württemberg Hofkapelle, 1700–1750	Angelo Pinto Gustav Mahler’s music and environmental thinking: Relations and correspondences
	Yu Huang A study of musical instrument pictographs on Zuojiang Huashan rock arts	Helen English Mapping music activities in Australia for older adults: The affordances of the Time-Layered Space map	Janice Stockigt ‘A piedi di Vostra Maesta implore’: Petitions from Dresden court musicians at a time of change (1733–1734)	
16.00	AFTERNOON TEA			

* session captioned and Auslan interpreted

All times are in Australian Eastern Daylight Time (UTC +11)

DAY 2	Room A	Room B (MSA/ICTM)	Room C	Room D
16.30	SESSION 2.4			
	Music and Identity Chair: Charles Fairchild	Lifelong Participation * Chair: Anthea Skinner	Medieval and Early Modern Sources Chair: Jason Stoessel	Gendered Performances Chair: Linda Kouvaras
	Michelle Stead Neoliberalism and the construction of musical selfhood in the Eurovision Song Contest	Alex Hedt Placing voices: Locating abledness in Melbourne's choral societies	Kathleen Nelson Exploring and re-exploring an early modern <i>cantoral</i>	Louis Nicoll 'Conjugal fidelity': Liszt, <i>Erlkönig</i> , and gender
	Charlotte Sterenberg Performing song number 21 ... Australia: Comparing the representations of "Australianness" in Australia's contestants and their songs for the Eurovision Song Contest from 2015 to 2022	Donna Hewitt Music Senses: Connecting and fostering music collaboration and participation for musicians across the hearing spectrum	Rachel Collyer A tale of two antiphonals	Cassandra Gibson Silence and himpathy: Shaping forces of women's engagement in the Australian classical music industry
	Andrew Callaghan Anwar loved to dance: Musical truth-claims and <i>The Act of Killing</i>	Akawyan Pakawyan and Yuh-Fen Tseng On the way to rejuvenation: The story of Akawyan and her brother Isaw (30 minutes + discussion)	Kathryn Roberts Parker The Tabor: Original Morris instrument?	
	Joshua Robinson A bi-musical approach to composition: Explorations of immersion in Balinese musical culture		Christine Berryman and Anne-Marie Forbes The right time and place for a moody musical maverick? Reconstructing the musical life of Christopher Tye	

* session captioned and Auslan interpreted
All times are in Australian Eastern Daylight Time (UTC +11)

8.45	SATURDAY 3 DECEMBER (Day 3)				Zoom meeting opens
9.00	SESSION 3.1				
	Room A	Room B (MSA/ICTM)	Room C	Room D	
	Music and the Cinematic Chair: Gregory Camp	Creative Wellbeing in Melbourne Music Contexts * Chair: Stephanie Rocke	Patronage and Taste in the Long Eighteenth Century Chair: Michael Burden	Music and Politics Chair: Nick Tochka	
	Lucy Li Women performing Chopin in golden-age cinema and issues of gender, sentimentality and psychosis	Jane Davidson and Amanda Krause Micro and macro experiences of performers, audiences, and the Melbourne Recital Centre	Alison Catanach Flute playing in eighteenth-century England: professionals and patronage	Padraig Parkhurst Outward-oriented protest song: 'Solidarität' and the aesthetics of state-sponsored activism in Cold War East Germany, c. 1970s	
	Maurice Windleburn John Zorn's paracinematic music	Graham Sewell Community radio: Restarting the beating heart of Melbourne's music scene	Allan Badley Old songs in new guises: Pleyel, Thomson and Scottish tradition	Ya-Chen Lee Multifaceted manifestations of 'Ode to the Fatherland': Listening to China's political transformation through patriotic song	
	Ryan Peters, Jon Drummond and Nathan Scott Traversing the trailer: Exploring the composition, orchestration and processes of trailer music post-2000	Christhina Candido, Iva Durakovic and Samin Marzban The post-COVID workplace: What is the role of the in-office experience in supporting musicians?	Gillian Dooley Did Jane Austen like music?	Keran Li Chinese music in New Zealand: Chinese cultural identity construction in New Zealand	
		Stephanie Rocke, Jane Davidson and Amanda Krause Chamber music and wellbeing: Melbourne Recital Centre Salon audience and musician responses			
11.00	MORNING TEA				

* session captioned and Auslan interpreted

All times are in Australian Eastern Daylight Time (UTC +11)

DAY 3	Room A	Room B (MSA/ICTM)	Room C	Room D
11.30	SESSION 3.2			
	Perspectives on Jazz and New Musics Chair: Alister Spence	PANEL Beyond IDPwD: Living Disability in Music Research *	Eighteenth-century Instrumentalisms Chair: Simon Perry	Mainstreaming and Marginalisation in the US American Musical Scene Chair: Cecilia Sun
	Joel Dreezer Practical applications of bi-chordal and tetra-chordal synthetic scales for improvisation over jazz standards	Alex Hedt (moderator), Anthea Skinner, Vik Squires, Grace Thompson	Imogen Morris A case of mistaken identity? Tuning pitch of alto recorders at the turn of the eighteenth century	Adam Weitzer Individualism in the American reception of Brahms in the early 1930s
	Nick Hewett Jon Hassell and the Fourth World: Imitation and the borrowing of sound in contemporary trumpet performance		Rosalind Halton Quirino Colombani: A cellist / composer of early eighteenth-century Rome	Nicholas Tochka Charles Manson and his 'Beatle Addicts': Rock music as conspiracy theory in American political discourse, c. 1966 to 1972
			Inna Kabrovski Patterns of culture, Baroque ornamentation, and Bach's <i>Italian Concerto</i>	Clarke Randolph Still we rise: Racial discriminatory resilience and Black American musicians
13.00	LUNCH	ICTM/NRPIPA Music, Disability and Community CLOSING REMARKS Anthea Skinner, Aaron Corn	LUNCH	LUNCH
13.30	MSA ANNUAL GENERAL MEETING MSA members, please join this separate zoom meeting: https://go.unimelb.edu.au/2vme			
14.45	AFTERNOON TEA #1			

* session captioned and Auslan interpreted
All times are in Australian Eastern Daylight Time (UTC +11)

DAY 3	Room A	Room B (MSA/ICTM)	Room C	Room D
15.00	SESSION 3.3			
	New Approaches to Music Phenomenology Chair: Helen English	Music and the Home Theatre Chair: Andrew Callaghan	New Approaches to 15th- and 16th-century Counterpoint Chair: Denis Collins	Modernism, Nation and Culture Chair: Michael Christoforidis
	Alisa Yuko Bernhard Music mediating me and my instrument: A phenomenological exploration	Angharad Davis Coronavirus! The musical: theatre as therapy in a global pandemic	Tim Daly In their well-formed ranks: Generative analysis of the early <i>L'homme armé</i> corpus	Eirini Diamantouli Lifting the curtain: Nikos Skalkottas' legacy and the cultural Cold War
	Samuel Dobson Re-examining the Mind-Body-Instrument Model of Improvisation	Gregory Camp Pastiche, metadiscourse, and the Disney Channel original musical	Denis Collins Zarlino, counterpoint, and preference rules	Qinyu Yu Cultural Diplomacy: The Performance of Chinese Cultural Delegations in the Soviet Union between 1949 and 1959
	Nicholas Moynihan The sonic flesh: A radical phenomenology of sound		Jason Stoessel Towards an automated classification of dissonance handling schemata in sixteenth-century music	Stephanie Shon Musical (new) nationalism? Revisiting Australian 'international modernist' composition in the Whitlam years
16.30	AFTERNOON TEA #2			
17.00	in Room A	KEYNOTE 2 Kate van Orden Songs in unexpected places: Language and mobility		Chair: Denis Collins
18.00	MSA AWARDS & CONFERENCE CLOSE			

All times are in Australian Eastern Daylight Time (UTC +11)