

Newsletter

of the



Musicological
SOCIETY OF AUSTRALIA

www.msa.org.au

No. 83 December 2021 – June 2022



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SOCIETY OF AUSTRALIA

Newsletter

No. 83 Dec. 2021 – June 2022

ISSN 0155-0543

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Treasurer: Aaron Corn

Membership Secretary: Sarah Kirby

General Elected Members

General Member: vacant

Student Member: Nicholas Freer

Ex-Officio Chapter Presidents

Hunter: Vacant

Queensland: Vacant

South Australia: Steven Knopoff

Sydney: Michael Hooper

Tasmania: Anne-Marie Forbes

Victoria: Robert Stove

Western Australia: Helen Rusak

Ex-Officio Members

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Deadline for *Newsletter* contributions

For No. 84, Dec. 2022 – June 2023 issue:

1 JUNE 2023

Editor, *Newsletter*

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



MUSICOLOGICAL SOCIETY OF AUSTRALIA

— ANNUAL GENERAL MEETING —

12–1pm AEDT Friday 10 December 2021 (via Zoom)

UNCONFIRMED MINUTES

Meeting opened at 12pm by MSA President Michael Hooper.

1. Attendance and Apologies

- 1.1. *Attendees:* Frederic Kiernan, Michael Hooper, Aaron Corn, Robert Stove, John Phillips, Rafael Echevarria, Anne-Marie Forbes, Denis Collins, Sarah Kirby, Ryan Martin, Linda Kouvaras, Peter Campbell, Rebekah Woodward, Anthea Skinner, Andrew Alter, Erin Matthews, Maurice Windleburn, Sarah Collins, Holly Caldwell, John Gabriel, Elizabeth Sheppard, Elizabeth Kertesz, Jane Hardie, Angharad Davis, Rosemary Richards, Kerry Murphy, Natalia Kornetova, Sally Treloyn, Jacqueline Pugh-Kitingan, Alan Maddox, Julia Szuster, Michael Christoforidis, Jennie Shaw, Rachel Campbell, Rebekah Woodward, Kathleen Nelson, Jason Stoessel, Andrew Callaghan, Niall Edwards-FitzSimons, David Larkin, John Griffiths.
- 1.2. *Apologies:* Brydie Lee Bartleet, Roslyn Kay, Steven Knopoff, Nigel Nettheim, Janice Stockigt, Heather Monkhouse

2. Minutes of last AGM. The minutes (see *Newsletter No. 82, p. 3*) were accepted as true record of the meeting. John Phillips moved; Aaron Corn seconded.

- 2.1. *Business arising from the Minutes:* none raised.

3. Society Reports

- 3.1. *President's Report (p. 4).* The report was accepted. Fred Kiernan moved; Aaron Corn seconded.
- 3.2. *Secretary's Report (p. 5).* The report was accepted. Anthea Skinner moved; Anne-Marie Forbes seconded.
- 3.3. *Treasurer's Report.* Not provided (see *Minutes of SGM, p. 19*). Aaron Corn spoke about difficulties preparing his report and apologised for the delay. It was agreed that the report should be presented at a Special General Meeting early in 2022. Peter Campbell noted his disappointment that the Treasurer's report had not been provided. Fred Kiernan and Anthea Skinner noted that the MSA Executive roles are volunteer roles, that people rarely wish to take them on and that the MSA will endeavour to make sure all reports are provided in timely fashion in future.
- 3.4. *Membership Secretary's Report (p. 5).* The report was accepted. Kerry Murphy moved; Sarah Collins seconded.
- 3.5. *Journal Editor's Report (p. 6).* Denis spoke to his report and noted the issue of journal rankings in academic research, and the need to position the journal in the best possible way in light of the realities of academic publishing. Sarah Collins thanked Denis and Sarah for all their work, and noted that some musicology journals are now Q1, but also that musicology articles are typically low-citation, and suggested some strategies for increasing this. Jason Stoessel supported this and said that new models of open-access publishing are appearing across the sector and that capitalising on these opportunities could also serve the journal well (e.g., flipped OA models). Aaron Corn also noted some developing complexities in research ethics, even in ultra-low-risk settings. Michael Hooper also noted that we can also all promote our articles through our social and professional networks to attract readership. The report was accepted. Fred Kiernan moved; Holly Caldwell seconded.
- 3.6. *Newsletter Editor's Report (p. 6).* John Phillips apologised for the delays. His report was accepted. Anthea Skinner moved; Sarah Collins seconded.
- 3.7. *Awards Committee Chair's Report (p. 6).* John Phillips noted that this year's report (for the next AGM) will not have Travel grants. The report was accepted. Sarah Kirby moved; Kerry Murphy seconded.
- 3.8. *Thesis Register Manager's Report (p. 9).* The report was accepted. Fred Kiernan moved; John Phillips seconded.
- 3.9. *IMS Delegate's Report (p. 9).* Michael Hooper noted the good work that the IMS does, and its role in connecting musicologists across globally. Jane Hardie noted that we are up to 27 out of 30 members to have somebody on the Directorium, so she strongly encouraged people to join. The report was accepted. Denis Collins moved; John Griffiths seconded.
- 3.10. *Access and Equity Officer report (p. 10).* The report was accepted. Aaron Corn moved; John Phillips seconded.
- 3.11. *ICTM Report (p. 10).* The report was accepted. Erin Matthews moved; Andrew Walter seconded.

- 3.12. *Chapter Reports*. The reports were accepted collectively. John Gabriel moved; Sarah Kirby seconded.
 - 3.12.1. South Australia (p. 10)
 - 3.12.2. Sydney (p. 11)
 - 3.12.3. Tasmania (p. 11)
 - 3.12.4. Victoria (p. 11)
 - 3.12.5. Western Australia (p. 11)
- 3.13. *Study Group Reports* (p. 13). Fred Kiernan noted that it is difficult to get reports each year. Aaron Corn provided a verbal update on the NRPIPA; John Phillips noted that the study groups tend to meet informally and only provide updates one year later. Alan Maddox also provided a verbal update on the opera studies group. Fred Kiernan noted that the documentation regarding study groups does not align with the conventions regarding how they are run, so the National Committee should perhaps meet and bring the documents into alignment to make their administration easier and more consistent.
4. **National Conferences**. Fred Kiernan provided a verbal update about how the MSA will organise the 2022 conference in conjunction with the ICTM, which already has infrastructure, in the absence of any chapter or institution running it. Liz Kertesz asked whether this means using external conference organisers or whether the MSA can keep the organisation in-house, since we are in a good financial position; Michael Hooper and Aaron Corn said the MSA will organise it and that it will be all-online.
5. **Election of National Committee and Executive**
 - 5.1. *Nomination for Secretary*. Fred Kiernan was elected unopposed. This is the first year of his second two-year term.
 - 5.2. *Nomination for Treasurer*. Aaron Corn was elected unopposed. This is the first year of his second two-year term.
 - 5.3. *Nomination for General Member*. No nominations received; the position remains vacant.
 - 5.4. *Nomination for Student Member*. Nicholas Freer elected unopposed.
6. **Any Other Business**
 - 6.1. *Open Access and Musicology Australia*. Fred Kiernan noted that this topic was already covered in the preceding discussion about the MSA's journal.
 - 6.2. Aaron Corn noted that he is looking for someone to take over the ICTM Study Group.
 - 6.3. Michael Hooper thanked everybody for coming to the conference and noted that he is feeling optimistic about the society even if musicology is not doing so well. Sarah Collins moved that we thank Michael for his work organising the 2021 conference; seconded Aaron Corn and Fred Kiernan.
7. **Meeting close 12:57pm.**

PRESIDENT'S REPORT 2021

Against a second year of disruption to academic life, this year has also been a precarious one for musicology, with the sector's appetite for reform not always coinciding with musicology's interests. With so much change, the Society's role as a disciplinary centre for musical research in Australia is as important as ever.

2021 has also been important for the Society. The Society's Executive and National Committee have been actively working to put in place some plans for the future.

The most important business has been about Musicology Australia. 2021 is Denis Collins' first year as Editor of the journal, and we have recently appointed Sarah Kirby as Associate Editor. This year the journal has published some excellent scholarship, and I would encourage all members to share widely the very high-quality research that the journal is publishing. Denis and Sarah have also been working behind the scenes to shorten the timeline for considering articles, as well as shortening the time between the acceptance of articles and their publication. Denis is also implementing strategies for enhancing the journal's international standing, and during the conference the journal's new Editorial Board will meet for the first time. I'm grateful to the journal's Editors for their commitment to the journal, and I am sure that we will, over coming years, see the results of the hard work that they are devoting the journal's future.

The Society now has a new website. This change has been led by the Society's Secretary, Frederic Kiernan. Our old website needed updating, since the interface had not changed in many years; the new website is also more efficiently organized behind its face, and it will be easier to update in the future, too. I am grateful to Fred for his work here, which has been considerable.

The first six episodes of a new podcast series will soon appear on our new website. These have been recorded by Sarah Collins, who proposed the project early in the year. I have listened to the first episode, with Amanda Harris, and I am very excited about this new initiative, which will also help to raise the profile of musical research in Australia. As with articles published in the journal, I encourage members to share these podcasts through their academic networks.

Some further behind-the-scenes work is currently being undertaken to centralise a digital archive of materials that relate to the operation of the Executive and National Committee. This is being organized by the National Committee's students member, Iris Kennedy, and it will help to maintain continuity across changes of the Executive in future years.

To help determine the direction in which the Society heads, Steven Knopoff is, with assistance from some other members of the National Committee, undertaking a survey of members. The information that this collects will inform the discussions within the National Committee over the next year.

Aaron Corn, our Treasurer, Fred and I have also been planning the 2022 conference. We are keen to take advantage of a significant ICTM event taking place in Melbourne next December, and so the next MSA conference will align with that event.

All these activities are possible because of the generous time that members of the National Committee have given to the Society. These activities are purposeful because they support our active membership. I hope that 2022 brings new opportunities for discussions through our regional Chapters.

Michael Hooper
President
21 November 2021

SECRETARY'S REPORT

Two weeks after the last AGM a small sub-committee within the MSA National Committee met to plan a range of projects for 2021, most of which have come to fruition or are well on the way; see the President's report. I supported Denis Collins early this year with some administrative tasks as he settled into the role of Editor at *Musicology Australia*, but this year I have focused mainly on working with web designer Ricky Synnot on the construction of the new website. This has been quite time consuming but very worthwhile and has involved moving to a much simpler and more widely used platform (Wordpress). This also means it will be far more user-friendly for people stepping into MSA Executive roles in the future, as numerous online resources exist to help users manage/update Wordpress sites and Ricky is also available and responsive. I thank Kristal Spreadborough for her assistance with this work. The website now automatically updates to display the latest articles published in *Musicology Australia*, and it is also much more stylish (thanks Ricky), retaining the MSA logo and original colour scheme but with a bit less orange and a cleaner overall feel. We will continue to update the website with images, videos and other media as we go to make it an attractive and engaging record of and interface for MSA activities.

The MSA Forum, set up late last year, also now has 158 members and seems to be working effectively as a forum for announcements for members and non-members in Australia and internationally.

I want to sincerely thank Michael Hooper, Sarah Kirby and Aaron Corn for being such helpful and productive members of the Executive. They have worked non-stop to keep the MSA running during another trying year for University staff. I also want to thank the members of the National Committee who have put their hands up to participate actively in turning ideas into improvements.

Frederic Kiernan
Secretary
21 November 2021

MEMBERSHIP SECRETARY'S REPORT 2021

There are **241 financial members** at 16 November 2021. This number includes 133 ordinary members (including 7 overseas members), 79 student members (including 6 overseas members), 15 emeritus members and 14 life/honorary members. This is the highest number of members the Society has seen in the last 5 years, representing a **27.5% increase in overall membership from 2020**. This is particularly positive news following the last two years of major disruptions caused by the COVID- 19 pandemic, but also perhaps demonstrates the value of the increased accessibility that online service such as remote conference participation can afford.



Membership of individual chapters is as follows: **VIC**–71, **Sydney**–68, **WA**–26, **QLD**–18, **Overseas** [No Affiliation]–15, **SA**–12, **Hunter**–9, **TAS**–8, **ACT**–8, **Northern NSW**–1.

Discussions are ongoing about the status of inactive chapters (those without a functioning committee). Denis Collins is currently canvassing members of the Queensland chapter with the intention of re- forming a chapter committee. Members affiliated with other inactive chapters (ACT, Hunter, Northern NSW) were recently contacted about their interest in involvement and the possibility of inactive chapters being closed. There were few responses, apart from an email regarding both Northern NSW specifically and the idea of location-based chapters in general by Jason Stoessel. This was circulated to the National Committee.

The 2021 AGM marks the end of my first year as membership secretary. I'd like to thank outgoing membership secretary Reuben Brown for his advice and support during the hand over. I would also like to thank Michael Hooper, Frederic Kiernan, Aaron Corn and the rest of the MSA national committee for their advice, support and collegiality over the year.

Sarah Kirby
Membership Secretary
16 November 2021

JOURNAL EDITOR'S REPORT 2021

Since taking on the role of Editor in December 2020, I have been looking at ways to reinvigorate the journal, beginning with the appointment of Dr Sarah Kirby (University of Melbourne) as Associate Editor in September and continuing with the formation of a new Editorial Board. Our aim is to develop the journal's strong profile as a premier destination for scholars at all stages of their careers in Australia and worldwide. Building on the journal's broad coverage, we encourage submissions from all areas of music research. We are also acutely aware of the need to develop strategies, including publishing journal issues in a timely manner, so that the Journal – and the Society more broadly – can better address challenges associated with journal rankings and their perceptions across institutional structures and grant authorities.

At present, the Special Issue on Indigenous music (volume 42/2) is mostly available online and will be published in hard copy by the end of this year. It has been a great pleasure and privilege for me to work with the guest Editors, Aaron Corn and Clint Bracknell, and most especially with Anthea Skinner, who provided tireless and patient work on the preparation of articles for this issue.

Over the last twelve months, I cleared the backlog of submissions on the Taylor & Francis Editorial Manager system, with six submissions accepted and currently in production for volume 43/1. Another eight submissions are at various stages of peer review and revision, with many of them expected to appear in volume 43/2 in 2022. A further sixteen submissions did not proceed to acceptance or were deemed unsuitable for peer review.

The Editors have put a proposal to the MSA National Committee to appoint a copy editor for the Journal. This would free up considerable time for the editorial team to concentrate on strategic as well as operational directions for the Journal, with some advantages also expected to emerge in the management of workflows with Taylor & Francis. Benefits in the relationship with Taylor & Francis over the last year have included a dedicated conference for journal editors in June and ready advice on managing numerous editorial issues. Taylor & Francis provides quarterly updates on the journal's performance in terms of numbers of views, downloads and citations of articles. I can speak further to these details at the AGM.

The new Editorial Board will hold a meeting once a year, scheduled to coincide with the MSA annual conference. This year, the conference will be held online, while in future years the Board meeting will likely involve a mixture of in-person and Zoom attendance. The Editorial Board membership is listed below.

Looking to 2022 and beyond, the Journal's editorial team aims to close the gap between submissions and dates of publication, develop a strategy in consultation with the Editorial Board on attracting more submissions of high quality from overseas while retaining a strong presence amongst Australia-based scholars, and open up a broader conversation on the position, now quite fraught, of musicology journals in relation to international ranking agencies such as Scopus and Web of Science.

In realising these ambitions, I would like to acknowledge the immense contribution by Dr Sarah Kirby in her role as Associate Editor. We look forward to reporting on the results of our work at the 2022 AGM.

Editorial Board membership 2021–2024:

Catherine Falk, The University of Melbourne, Australia <cafalk@unimelb.edu.au>
Annegret Fauser, University of North Carolina at Chapel Hill, USA <fauser@email.unc.edu>
Michael Hooper, The University of New South Wales, Australia <m.hooper@unsw.edu.au>
Tami Gadir, Royal Melbourne Institute of Technology, Australia <tami.gadir@rmit.edu.au>
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Paul Watt, The University of Adelaide, Australia, and Australian Guild of Music <paul.watt@adelaide.edu.au>
Francis Yapp, The University of Canterbury, New Zealand <francis.yapp@canterbury.ac.nz>

Denis Collins
Editor, Musicology Australia
19 November 2021

NEWSLETTER EDITOR'S REPORT

As of time of writing, the 2021/22 MSA Newsletter, No. 83, will be uploaded to the MSA website shortly. The pdf includes documentation of the 2021 AGM, coverage of last year's national conference and indigenous symposium, conference reports and documentation of the SGM. Warm thanks to all contributors, and to National Secretary Frederic Kiernan for his patience.

John Phillips
Newsletter Editor
29 October 2022

AWARDS COMMITTEE CHAIR'S REPORT 2021

A full report on the 2019 awards was published in Newsletter No. 82 and tabled at the 2021 AGM. The following report covers the 2021 Don and Joan Squire Award and Student Prize winners, announced at the concluding ceremony of the 2021 conference and via email sent to MSA members shortly after the conference.

1. Don and Joan Squire Award 2021

Established in 2008, the Don & Joan Squire Award acknowledges **exceptional voluntary service to the Australian musicological community**. Nominations are made annually by state chapters and adjudicated by the national committee.

Nominated by the Sydney Chapter, the 2021 DJS goes to **Associate Professor Kathleen Nelson, Associate Dean for Research Education of the Sydney Conservatorium**. The full text of Kathleen's citation for the award, prepared by Michael Hooper and past President of the Sydney Chapter Dorottya Fabian, follows here:



KATHLEEN NELSON has made a sustained and significant contribution to musicology and to the Society's Sydney chapter over her many years of service as the Chapter's Treasurer and Public Officer, and also as director of research training at the Sydney Conservatorium of Music.

Kathleen is a graduate of the University of Adelaide, where she completed the BMus(Hons) specialising in oboe before moving into musicology. Following PhD study in medieval music focussed on chant and polyphony in Spanish manuscript sources, Kathleen has continued to investigate musical manuscript sources with particular interests in notation and transmission of chant and has also published in Australian music history. A member of the Conservatorium staff since 1994, she was long-standing chair of the then Musicology Unit, where she was active in mentoring students in the undergraduate and postgraduate musicology programs. In 2011 she was co-founder (with Christopher Coady) of the *Sydney Undergraduate Journal of Musicology*. She is also a dedicated supervisor who has mentored countless honours, masters and

doctoral students to completion, including many who have gone on to substantial academic and industry careers. Over the past decade she has also become increasingly involved in the oversight of graduate research degrees more broadly across the School, leading to her current role as Associate Dean (Research Education) and nomination as Chair of the University's HDR Examinations Subcommittee. At the end of 2021 Kathleen will stand down as Associate Dean and will take on a new role in promoting research impact, again facilitating the advancement of Australian music research.

Throughout her career, Kathleen has shown a consistent commitment to the discipline of musicology and the profession, shown above all in her steadfast support for its local and national activities through the MSA. In parallel with her institutional role at the University of Sydney, she has been active in the Sydney Chapter of the MSA for more than twenty years. Beginning around 2003, at a time when it was difficult to muster enough participants even to hold an AGM, Kathleen played a crucial role in reviving activity in the Chapter, working closely with Dorottya Fabian as Convenor/Secretary and a small group of like-minded colleagues including Peter McCallum and Alan Maddox. As Treasurer and Public Officer she took on the often thankless tasks of keeping the administration of the Chapter in good order, managing its finances and overseeing the process of registering the Chapter as an Incorporated Society, and over the following decade and beyond she was instrumental in building the Chapter's capacity and profile by organizing more frequent research meetings with a focus to increase membership and mentor students, and by establishing a student paper award. Kathleen also took an active role in organizing MSA conferences hosted by the Conservatorium in 2005 and in 2015, during the 100th anniversary of the institution.

Her work ethics, collaborative approach and integrity have played a crucial part in these endeavours as Kathleen ensured that students and staff from all Sydney-based institutions were equally welcome and given equal opportunity to participate in leadership roles and dialogues regarding the needs and aspirations of the chapter. She also promoted all types of music research and ensured nobody felt that their research area or methodological approach was lesser valued than others. Our events took place at various Institutions from UWS, to UNSW and the Conservatorium and were very well attended. Attendance & participation at the twice-yearly symposia was excellent and membership grew substantially. This enabled the Chapter committee to pass on the baton to upcoming PhD candidates and ECR colleagues including Daniel Bangert, who saw the value of the Chapter and were keen to take on its leadership and develop it further.

At its 2020 AGM, the Sydney Chapter Committee unanimously endorsed Dorottya Fabian's recommendation of Kathleen as a very worthy candidate for the Don and Joan Squire Award, in recognition of her outstanding and sustained contribution to the profession and the Society.

I join all members of the MSA in congratulating Kathleen on this small token of the recognition she enjoys among the wider musicological community.

2. The 2021 Awards for Best Postgraduate Papers

Award for Best Postgraduate Paper Given at the 20th Symposium on Indigenous Music and Dance

The symposium awards its own \$500 prize for best presentation by a postgraduate scholar, the adjudication of which operates without competition with the prizes available to postgraduates presenting in streams A–C. Indigenous presentations are also more likely to be collaborative, something the MSA postgraduate prize rules otherwise preclude. Furthermore, given that the symposium is programmed as a single stream, its convenors are free to make this call based on an overview of all papers presented.

The symposium prize was again adjudicated by its own Awards Committee, Linda Payi Ford, **Clint Bracknell** and **Aaron Corn**, to whom sincere thanks, and thanks also to the organising committee of this year's symposium, **Aaron Corn**, **Anthea Skinner**, **Brittany Carter**, **Sally Treloyn** and **Brigitta Scarfe**.

A Special Mention went to Honours student **Emily Ford** for her collaboration with Payi Linda Ford and Chloe Ford in the presentation 'New ways for old ceremony: Applying ceremonial knowledge frameworks to archiving songs from the Daly region, Australia.'

Due to the closeness of the field the committee chose to award two first prizes this year, a second first prize of \$500 being kindly donated by a private donor.

Joint first prize of \$500 went to PhD candidate **Trevor Ryan**, for his collaborative work with Clint Bracknell and Kworlak keniny in the presentation 'Performing the bullshark,' and to **Jodie Kell** for her collaborative work with Joy Garlbin, Lena Djábbiba, Rachel Djibbama Thomas, Rona Lawrence, Wendy Doolan, and Alex Turley in 'Barra-róddjiba: Collaborative composition.'



Joint First-Prize Awardees Trevor Ryan, and Jodie Kell (far right) with Wendy Doolan and Lena Djabibba

2021 Prizes For Best Post-Graduate Papers presented in Streams A to C

Warm thanks to **Michael Hooper**, **Ryan Martin** and **Fred Kiernan** for their able assistance, and to this year's Awards Committee, **Inge van Rij**, **Helen English** and **Brent Keogh**, for their careful evaluation of the papers and presentations.

Underlining the depth of this year's entries, the committee awarded two Special Mentions this year. In no particular order, a Special Mention went to **Laura Case**, for her paper "'Lady violinists are something of a novelty in these colonies': Gender bias and the violin in nineteenth and twentieth century Australia.' Laura is undertaking her PhD under Alan Maddox at the Sydney Conservatorium. A Special Mention also went to **Alisa Yuko Bernhard**, for her paper 'What exactly is aural about music and visual about dance? The case of Moriyama Kaiji, dancer (momentarily) turned pianist.' Alisa is undertaking her PhD at the University of Sydney under David Larkin.



Special Mentions Laura Case and Alisa Yuko Bernhard

The three cash prizes were awarded as follows.

For his paper "'Not highbrow music, but good music [...] that has genuine human appeal": The American Reception of Johannes Brahms in the 1930s' we awarded Third Prize of \$150 to **Adam Weitzer**, undertaking a Master of Music at the University of Melbourne under Kerry Murphy.

For her paper, 'Connecting Cultures and Epochs: Ancient Iranian Sasanian Music for Modern Australian Art Composition,' Second Prize of \$250 was awarded to **Roya Safaei**, undertaking her PhD at the ANU under Kim Cunio.

And finally, for her paper 'From Provincial to Capital: Staging Shostakovich's Lady Macbeth in France, 1964–2000', First Prize of \$500 goes to **Madeline Roycroft**, who is undertaking her PhD under Kerry Murphy at the University of Melbourne.

Prize winners please note that, with the exception of first-prize winners Trevor, Jodi and Madeline, you are all welcome to re-enter next year, student status permitting.

Sincere thanks to all student delegates for your contributions to a great conference.



Prize winners Adam Weitzer, Roya Safei and Madeline Roycroft

John Phillips
Awards Chair

THESIS REGISTER MANAGER'S REPORT 2020

In last year's report, there was some hope that Thesis Register updating might resume; however, time and other pressures over the past 12 months have made this unachievable. As noted in the 2018 report, its usefulness as a research tool has been largely superseded by increasingly sophisticated search engines, so its ongoing update would primarily only be of use to someone whose research questions involved analysing past trends in music research in Australia and New Zealand. Given this, it is recommended that the register remain in its current, static state, covering the first 100 years of higher degree music research (1917–2018) until and unless someone expresses interest in conducting such analysis.

Stephanie Rocke
Thesis Register Manager
21 November 2021

IMS DELEGATE'S REPORT

Over the past year the IMS has sponsored 14 meetings ranging from Study Groups, through Regional Associations to Full Conferences. These have taken place in Europe, Beirut and Taipei highlighting the extent to which the IMS has diversified and become more Global in its outreach. Please see the IMS website: <https://www.musicology.org>. Currently the IMS has more than 933 + 56 members of which 24 are Australian. Following a push to increase diversity and global reach, the Society now has increasing numbers in Asia, South America, and Africa.

Study Groups and the Mentor Program

Membership in Study Groups is open to any IMS member. Apart from the formal programs of each of the Study Groups, they each offer an unique opportunity for the forging of valuable informal networking relationships. This is particularly critical for those of us "on the bottom of the world" often far from critical masses in our own research areas. For a full rundown of the immense variety of activities now available through Study Groups see the IMS website.

One of the increasingly active programs of the IMS is the Mentor Program. Devised and run by Jane Morlet Hardie (Australia) this initiative now has an invited Mentor group of more than 30 senior scholars and a Mentee participation of more than 13 emerging scholars. These relationships are international and open to any scholar who has completed graduate study. Information and application material can be found on the website.

Australian Members and their involvement in the current and future IMS

Critical business and oversight of the IMS takes place through the Directorium whose members are nominated by each country and the Directorium, and elected by the Membership at Large. For a country to have its "own" member on the Directorium there needs to be at least 30 active members in that country. Australia at present has only 24 members, and we urge MSA members to join. If we can get to 30+ members by March 2022, we will be eligible to nominate 2 persons from whom the Full IMS Membership will vote for one nominee to join the Directorium in Athens in August 2022. At present Australia is represented on the Directorium as Directors at Large nominated not by our country, but by the Directorium. There can never be a guarantee that this representation will continue unless we have our "own" representative.

Current Australian members maintain an active presence in the IMS, through activities including Study Group Direction (John Griffiths, and David Irving), the Mentorship Program (Jane Morlet Hardie), the RILM *Commission mixte* (Melanie Plesch), ARLAC (Melanie Plesch) and the current Directorium (Jane Morlet Hardie and John Griffiths). **Please join us: we would like to continue to punch above our weight.**

Study Groups: Images of the Nineteenth Century, Venice, December 26, 2021 Musical Diagrams, November 24, 2021

Regional Associations: ARLAC April 20–22, 2022 IMS-EA October 21–23, 2022

Next Full Conference: Athens, August 22–26, 2022

Information on all these activities is available on the IMS website.

The international voice of the IMS is seen through its prestigious international peer-reviewed journal *Acta musicologica*.

Jane Morlet Hardie
IMS Delegate
10 November 2021

ACCESS AND EQUITY OFFICER REPORT

Covid-19 restrictions meant that 2020 saw the MSA's first-ever online conference; hanging to a new format provided us with both opportunities and challenges for Access and Equity. A number of people reported that they found being able to attend conferences from home, without having to travel, made attendance easier for them. However, the online format also presented access issues for others, especially around sound quality and also internet access for members in remote and regional areas. The 2020 Conference Organising Committee did a wonderful job supporting members, and keynotes and other major events featured closed-captioning for the first time ever at an MSA event.

Moving forward, the MSA continues to support members to participate in all online and in person events, regardless of their access requirements. If you ever have any queries about events, or if you have any specific access requirements, you can contact me on anthea.skinner@unimelb.edu.au

*Anthea Skinner
MSA Access and Equity Officer
18 November 2021*

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM) ANZ REGIONAL COMMITTEE CHAIR'S REPORT

The first Regional Committee event for 2021 was a social gathering on Zoom, held on Friday February 26 over four different time zones. The gathering was attended by a small but enthusiastic group of music researchers across the fields of ethnomusicology, ethnochoreology, and ecomusicology. Members made new connections, shared research updates and plans for the coming year, and those who were 'off the clock' enjoyed a quiet beverage. There was a strong sense of collegiality, warmth, and good humour amongst the group.

Our next Zoom social gathering is scheduled to coincide with the 2021 MSA conference, so check your programmes for the exact time and day. All are welcome to attend.

Our biennial business meeting is also scheduled to take place at this year's MSA conference and is open to all existing and future members. Of particular interest at this year's meeting is how we can maintain and nourish our ICTM regional network amid increasing stressors: the pandemic, predominantly, and also shifting workloads and job insecurity that have flowed on from the pandemic. These stressors have resulted in a much quieter year for our Regional Committee, but we are committed to finding new ways to connect with new regional committee members and with one another.

One way the ICTM ANZ Executive Committee has considered achieving this is by means of a professional development initiative. We remain open to whatever form this might take and have developed a survey for regional committee members to inform us of their current capacities. Survey results collected so far show that very few of us have the capacity to engage with this initiative, but those that do are keen. If you're interested and you are also an ICTM member residing in Australia or New Zealand, please follow this link to complete the survey: <https://forms.gle/hvATZg6tnfzdDTyt8>

For those unfamiliar with the function and role of the Regional Committee:

The Australia/New Zealand Regional Committee of the ICTM was founded in 2009 to foster greater ties between ethnomusicologists in these two neighbouring countries and promote ethnographic music research in the region. It aims to act as an interface for anyone wishing to engage with ethnomusicology in Australasia.

All ICTM members resident in Australia and New Zealand are automatically represented by the Regional Committee, and a number of international and non-ICTM partners are also included within its operations. Meetings, symposia, and other events with ICTM- ANZ Regional Committee involvement or relevance are advertised via membership email lists and social media, and anyone is welcome to join these lists.

We look forward to reconnecting with regional committee members in 2022; for inquiries or contributions, please contact brigitta.scarfe@gmail.com

*Brigitta Scarfe and Tim Booth
Chair and Secretary
ICTM ANZ Regional Committee*

— CHAPTER REPORTS —

SOUTH AUSTRALIA

On 21 May the SA Chapter was pleased to host well-attended talks by Fred Kiernan (on editing Zelenka) and Jan Stockigt (on discovery in Adelaide of a volume of Beethoven's Lieder once owned by the last Russian Empress). This was our first in-person event since the start of the pandemic. The Chapter looks forward to its end-of-year Research Day on 27 November at the University of Adelaide. This year's Research Day will once again be run as a Zoom event. Postgraduate students presenting at the event will vie for two prizes, the SA Chapter's Naomi Cumming Prize, and the Elder Conservatorium Prize for Excellence in Postgraduate Research.

*Steven Knopoff
President, MSA SA Chapter
11 November 2021*

TASMANIA

Another year impacted by the pandemic has almost passed, and the combination of social distancing restrictions and generalised uncertainty in Tasmania has made serious inroads into the appetite for planning events or the feasibility of attracting speakers from outside of Hobart. The continued changes to modes of course delivery and new course developments at the University of Tasmania, as well as the impacts on employment in the arts sector more widely, have made constant demands on the time and energy of committee members.

As a consequence, the Tasmanian chapter, apart from a couple of meetings of the committee, has been in abeyance. The Tasmanian Chapter Student Research Prize, however, has been offered again for 2021 and we have received several submissions. The winner for 2021 will be announced by the end of November. We hope to schedule an event at the beginning of 2022 for the winner to give a presentation based on their submission and with the recent easing of restricted access to the public, this should be able to take place in the stunning venue, The Hedberg, new home of the University of Tasmania Conservatorium of Music and located next to Hobart's historic Theatre Royal.

After such a long hiatus, it is our aim to approach 2022 with renewed vigour and revisit the plans that we had made prior to the pandemic and develop some new engagement strategies. We have had some time to think about our mission and ways of raising awareness of the extraordinary breath of music-related research that is taking place, and also regained an appetite for making contingency plans.

My thanks to our loyal committee – Carolyn Philpott, Ben Hillier, Heather Monkhouse and Shaunagh O'Neill – for their continued support and ideas over 2021.

*Anne-Marie Forbes
President – MSA Tasmania Chapter
17 November 2021*

VICTORIA

Many Australians of approximately my age will number among our formative intellectual experiences the discovery of those well-known musicologists, Monty Python. One aphorism from that source seems to encapsulate the Victorian Chapter's experiences in 2021: 'Suddenly ... nothing happened.'

I quote from the document supplied by Victorian Chapter secretary Leighton Triplow, whose hard work in often frustrating circumstances I must specifically acknowledge, not least this year. Dr Triplow writes:

As we are sure is the case for multiple local chapters across the country, MSA Vic has been rather hamstrung again in 2021 by lockdowns and the most 'certain' uncertainty that comes with planning too far ahead. While we entered preliminary discussions around a student symposium and study evening, Victoria's in-and-out of lockdown has meant that such proposals will need to be reconsidered in 2022. The same is true of the 'Musicology for a While' podcast which, alas, proved difficult to produce without the luxury of face-to-face interviews.

We were, however, delighted to reconnect with a dozen local members at our Autumn social gathering. Events like this undoubtedly support the informal exchange of research ideas, discussion around contemporary matters, and the strengthening of a local scholarly community.

On the virtual front, we have continued to expand our online presence with a YouTube channel (in part, to house the 'Musicology for a While' podcast) and Twitter account. Special thanks to John Garzoli who continues to share the achievements of local members via an electronic newsletter and to Peter Campbell who has made the necessary preparations to transition to online banking. The celebratory atmosphere of our social drinks yielded a tantalising glimpse of freedom which, in recent months, seems further away than ever. We hope for a freer hand in 2022, making up lost time for unrealised events and rekindling Victoria's vibrant musicological scene.

So there we have it. No part of Australia, surely, has better epitomised than locked-down Victoria the profound wisdom of another eminent musicologist, Mike Tyson: 'Everybody's got a plan until they get punched in the face.'

*Robert Stove
President, Victoria Chapter
4 November 2021*

WESTERN AUSTRALIA

On 22 June the Chapter presented a Festival Forum in the David Tunley Auditorium, University of Western Australia. MSA members and the general public were invited to join Artistic Director Iain Grandage to talk about his music leadership role with the Perth Festival. Iain is one of Australia's most highly regarded and acclaimed collaborative artists and programmers. He is a University of Western Australia graduate and the proud recipient of an honorary doctorate from that institution. The evening commenced with a short interview session with the Chapter President, which opened to a Q&A session with the audience. The forum provided insights for musicologists into the music festival programming process and the 90-minute session passed quickly with a lively discussion and insights.

On 24 November the chapter holds its Annual Conference at the Western Australian Academy of Performing Arts. The innovative format includes a virtual keynote and round table on Eco-musicology which splits into a two-stream paper session following morning tea. The keynote speaker is Clint Bracknell, musician and researcher from the south-coast Nyungar region of Western Australia and Associate Professor at Edith Cowan University. The theme of the keynote is 'Ecomusicology and Nyungar performance', to be discussed virtually with collaborators Aaron Allen (Director of the Environment & Sustainability

Program in the Department of Geography, Environment, and Sustainability, College of Arts and Sciences, and Associate Professor of Musicology in the School of Music, College of Visual and Performing Arts, at UNC Greensboro), Professor Pierre Horwitz (Professor of Environmental Sciences, Edith Cowan University in Western Australia), Trevor Ryan (Noongar/Yamatji stage and screen performer and drama teacher), and Linda Barwick (Emeritus Professor at the Sydney Conservatorium of Music, University of Sydney). The Ecomusicology Roundtable which follows addresses the question 'How can music, singers and performers, effectively bridge the gap between culture and nature in Australia?'. It brings together Candace Kruger, Jesse Hope-Hodgetts, Robin Ryan, Allan Marett, Hollis Taylor, Myf Turpin, Catherine Ingram, Reuben Brown and Sally Treloyn, chaired by Clint Bracknell.

The paper streams that follow include a virtual stream continuing the theme of ecomusicology, running parallel to an on-campus stream on 'Identity Politics in Musicology'. Other streams resume on-campus after lunch and feature sessions on opera, feminist musicology, performance research, pedagogy and practice. A student prize is to be awarded for the best student paper at the conference. Afternoon tea is scheduled for the launch of Patricia Thorpe's book *A Meeting of Two Worlds: The life and times of composer Meta Overman* (Wirripang 2021).

Helen Rusak
President, WA Chapter
17 November 2021

— MSA FORUMS AND STUDY GROUPS —

GENDER AND DIVERSITY FORUM

The 2021 forum attracted few delegates, who nonetheless enjoyed a lively discussion. As I will be unable to chair the 2022 forum, the broader question should be raised as to whether this forum needs to continue to occupy conference time on an ongoing basis. When the Gender and Sexuality forum, as it was then called, was first established in the early 1990s, issues such as gender, LGBTQ+ identity politics and their role in musicological discourse were largely peripheral to mainstream musicology; they are now far more integrated within it. 2022 may represent a suitable juncture at which to terminate the forum's regular scheduling.

John Phillips
29 October 2022

— 2021 NATIONAL CONFERENCE OF THE MSA —

IN CONJUNCTION WITH THE 20TH SYMPOSIUM ON INDIGENOUS MUSIC AND DANCE

UNSW, IN ASSOCIATION WITH THE INDIGENOUS KNOWLEDGE INSTITUTE OF THE UNIVERSITY OF MELBOURNE

9–11 December 2021

CONFERENCE PROGRAM

9 December Thursday

9	Welcome to Country: Aunty Lola Ryan				
9.30	Session 1				20th Symposium on Indigenous Music and Dance
	Room A: Opera Chair: Michael Halliwell	Room B: Performance Chair: Simon Perry	Room C: Early Music Chair: Denis Collins	D: Free discussion	(Please note the specific links required to access this stream.)
	<ul style="list-style-type: none"> Michael Ewans: 'The ending of Zemlin-sky's <i>Eine Florentinische Tragödie</i>' Lawrence Mays: 'Figaro wedded to Neapolitan expectation: Lorenzi and Piccinni's <i>La serva amorata</i>' Izaak Wesson: 'Presenting the Past in John Adams and Peter Sellars's <i>El Niño</i>: Gendered, racial, and spiritual medievalisms in the scoring and staging of a contemporary opera-oratorio' John Gabriel: 'Pirates, Petroleum, and Prelapsarian Fantasy: The South Pacific in the Musical Imaginary of Weimar Republic Germany' 	<ul style="list-style-type: none"> Timothy Clarkson: 'Mapping Orbiting Harmonies and Traces of Performer Agency' Maurice Windleburn: 'Something/Nothing, Sound/Silence, Garcia/Cage' Alistair Macaulay: 'Do we know what an improvising body can do? Deleuze, Spinoza and Improvisational Space' Paul Tanner: 'The 'Marimba-Vibe' double keyboard: developing a nascent solo percussion idiom' 	<ul style="list-style-type: none"> John Griffiths: 'Turning the tables – a reassessment of the role and meaning of tablature' Rebekah Woodward: '"Paris shone when the light of the Chanter burned bright": Representations of grief in the monophonic and polyphonic conductus repertoires' Kelsey Lussier and Oscar Smith: 'Improvisation in Notre Dame Polyphony: Exploring the Intersections of Cognition and Musical Formulae' Inna Kabrovski: 'Baroque ornamentation as a cultural phenomenon in the Italian Concerto of Bach' 		<p>10.30–11: Introduction to the Symposium Chair: Aaron Corn https://unimelb.zoom.us/j/84139609698?pwd=Y2JFT3Z5T0xjR3JVSnFaM3F4Z3F6dz09</p> <p>Djirri Djirri Aboriginal Women's Dance, Welcome to Country: 20th Symposium on Indigenous Music and Dance</p> <p>11.00–1.30: Performance and Spirituality Chair: Samuel Curkpatrick https://unimelb.zoom.us/j/84139609698?pwd=Y2JFT3Z5T0xjR3JVSnFaM3F4Z3F6dz09</p> <p>11.15: Brian Garawirrtja, Renelle Gondarra, Marcia Langton, Anthea Skinner and Aaron Corn: 'Lungutja: Songs of Yolngu trade with foreigners'</p>
11.30	Break				
12	Session 2				
	A: Operatic Concealments Chair: John Gabriel	B: Performance Chair: Timothy Clarkson	C: New Directions in Research on the Golden Age of Counterpoint c.1450–c.1550 Chair: Rebekah Woodward	Room D: Free discussion	
	<ul style="list-style-type: none"> Michael Halliwell: 'Barry Kosky and Wagner's <i>Die Meistersinger von Nürnberg</i>' 	<ul style="list-style-type: none"> Paul Tunzi and Elly Langford: 'Collaborating Through The Craft: An Analysis of the c.1770 Simpson Square Piano's Restoration to a Playing State' 	<ul style="list-style-type: none"> Tim Daly: 'Secret Counterpoint: The Historical Implications of Duet Style' 		<p>12.00: Daniel Wilfred, David Wilfred, Peter Knight, Aviva Endean, Sunny Kim and Samuel Curkpatrick, Raki (String): 'The character of collaboration'</p>

	<ul style="list-style-type: none"> Laura Biemmi: 'Die neue Hosenrolle: Reconceptualising the Trouser Roles of Richard Strauss' Sarah Collins: 'The Stone Guest: Don Juan and the Mechanical Nature of Opera' 	<ul style="list-style-type: none"> Nikki Demandolx: 'Performance Health and Wellbeing for the Collegiate Saxophonist' 	<ul style="list-style-type: none"> Jason Stoessel: 'Inventing double canon at imperfect intervals: The Kyrie II and Sanctus of Jean Ockeghem's Missa Prolationum' Denis Collins: 'Some disturbance to the ear when the voices enter': A newly identified compositional technique in motets by Zarlino and Willaert' 		<ul style="list-style-type: none"> 12.45: Wanta Patrick, Brian Garawirrtja, Peter Williams and Jesse Hodgetts: 'Cooking the kangaroo: Wisdom and connection'
1.30	Lunch [National Committee Meeting]				
2.30	Session 3				(Symposium continues...)
	A: Nature and Place Chair: TBC [Anne-Marie Forbes]	B: 20th-Century music Chair: Natalie Williams	C: Music and... Chair: TBC	D: Varieties of Imagination, Creativity and Wellbeing in Australia Roundtable Chair: Peter Otto	Listening to the ancestors: How Indigenous traditions of song and dance can inform our responses to current ecological challenges Chair: Allan Maret https://unimelb.zoom.us/j/81183966066?pwd=cG11SUUxZTV3SmF3YkY1dU9tb-FYzd09 Password: 707451
	<ul style="list-style-type: none"> Hollis Taylor: 'Messiaen in Australia: The Birdsong Transcriptions' Tim Booth: 'Against a Phonographic Acoustemology of the Soundscape Concept: Nature Conservation and Auditory Culture in a New Zealand Ecosanctuary' Meri Haami: 'He Whiringa Muka: The Whanganui River, Rānana Marae and Waiata' Andrew Alter: 'Ongoing Stories of Spatial Staging in the Studio: Echoes, Auto-tune and Popular Music in the Himalaya' 	<ul style="list-style-type: none"> Aidan Charles Rosa: 'Reconsidering Sati's Contributions Towards the Ordre Rose+Croix Esthétique' Adam Weitzer: "'Not highbrow music, but good music [...] that has genuine human appeal': The American Reception of Johannes Brahms in the 1930s" Madeline Roycroft: 'From Provincial to Capital: Staging Shostakovich's <i>Lady Macbeth</i> in France, 1964–2000' Robert James Stove: 'You Would Pluck out the Heart of My Mystery: Discoveries and Paradoxes in Stanford-related Research' 	<ul style="list-style-type: none"> Nathan Juriansz: 'Responding to Revolution: Support for the Greeks from the German-speaking musical world' Thu Ngo and Kristal Spreadborough: 'A systemic functional semiotics approach for understanding emotional expression in singing performance: implications for music education' Maree Kilpatrick: 'Landscapes: Programmatic representation of nature in a selection of Australian works for piano trio' Alisa Yuko Bernhard: 'What exactly is aural about music and visual about dance? The case of Moriyama Kaiji, dancer (momentarily) turned pianist' 		<ul style="list-style-type: none"> Clint Bracknell and Trevor Ryan, Kworlak keniny: 'Performing the bullshark' Linda Barwick and Payi Linda Ford: 'Songs, cultural diversity and change' Payi Linda Ford and Allan Maratt, Tjerri (Sea Breeze) and Tjendji (Fire): 'The role of Indigenous wisdom in combatting the climate emergency and the biodiversity crisis' Sally Treloyn, Rona Googinda Charles, and Matthew Dembalali Martin: 'Singing for Daybreak: Music resilience, change and continuity in northwest Australia'
4.30	Break				
5	Keynote: Angharad Davis: 'The Problem With Primitivism: Racism, Resistance, and the Paradox of Musical Embodiment.'				
6	Social				
7	CLOSE				

10 December Friday

9	A: Study Group on Opera Chair: Alan Maddox	Room B: Study-Group Meeting – Gender and Diversity Forum Chair: John Phillips	Room C: Study-Group Meeting – Australian Music Chair: Rachel Campbell	Room D: Study-Group Meeting: Artistic Research in Music Chair: TBC	
10.30	Break				10.30: Djiirri Djiirri Aboriginal Women's Dance, Welcome to Country: Indigenous Knowledge Institute Intersections Symposium Chair: Aaron Corn https://unimelb.zoom.us/j/84860873610?pwd=dE1MeUJ0QTZq-TytxRiBTOGUxUxPd09
11	Session 7				10.50: Knowledge Intersections 1 Chair: Aaron Corn https://unimelb.zoom.us/j/84860873610?pwd=dE1MeUJ0QTZq-TytxRiBTOGUxUxPd09
	A: Ethnomusicology Chair: Catherine Grant	B: Improvisation, Community, and Politics Chair: Helen English	C: Australian Music Chair: Jonathan Paget	D: Free discussion	<ul style="list-style-type: none">Meri Haami, Akawyan Pakawyan, Yuh-Fen Tseng, Jorge José de Carvalho and Marcia Langton: 'Global perspectives on cultural continuity and change'
	<ul style="list-style-type: none">Mofang Yuan: 'Singing Contest and Master Singers' Improvisational Skills'Colin Outhwaite: 'Old-Timers vs New-comers in the Perth British Music Tribute Scene: The development of a community of practice'Gerard Mapstone: 'Creative Practices in Contemporary Flamenco'Roya Safaei: 'Connecting Cultures and Epochs: Ancient Iranian Sasanian Music for Modern Australian Art Composition'	<ul style="list-style-type: none">John Carmody: 'The Structure of Musical Revolutions – are they, Properly, Social or Political?'Anna McMichael: 'Activating a village: community participation in new music at the Tyalgum Music Festival'Damien Ricketson: 'Empathetic Resonance: Vibration, Distance and Connection'Ryan Martin: 'Doing Away With Categories and Continuums: Reconceptualising Participation and Improvisation in Music'	<ul style="list-style-type: none">Frederic Kiernan and Sarah Kirby: 'The press reception of Mary Kiernan's (1921–2010) Australian performances'Rachel Campbell: 'The Reception of <i>Corroboree</i>'Holly Caldwell: 'Hearing the Bigger Picture: The confluence of fantasy, realism, and technique in Don Kay's Night Spaces'John Ferguson: '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'	<ul style="list-style-type: none">––––	
1	Lunch	B (1.15–1.45pm): Lyrebird Book Launch: <i>Take Note: Interviews with Australian Composers</i> , with Barry Conyngham, Madeline Roycroft, and Kerry Murphy.			12.55: Knowledge Intersections 2 Chair: Marcia Langton https://unimelb.zoom.us/j/84860873610?pwd=dE1MeUJ0QTZq-TytxRiBTOGUxUxPd09
2	Session 8				<ul style="list-style-type: none">Duane Hamacher, Inawintji Williamson, Rangi Matamua and Diana James: 'Astronomy and performance traditions'
	A: Ethnomusicology Chair: TBC	B: Gender Chair: Johanna Selleck	C: Technologies, COVID, and Mediation Chair: Laura Case	D: Free discussion	

	<ul style="list-style-type: none"> Ken Murray: 'Homages to Manuel de Falla's <i>Homenaje a Debussy</i> (1920)' Simon Perry and Shaun Brown: 'Mussorgsky's <i>Sunless</i> cycle—from archive and analysis to performance' Maximilian Jonathan Rudd: 'An Analysis of Gaucho Music Idioms in Yaman-du Costa's <i>Sarará</i>' Matt Keegan: 'Playing in tongues: a study of techniques for embodying rhythm on the saxophone' 	<ul style="list-style-type: none"> Laura Case: "'Lady violinists are something of a novelty in these colonies': Gender bias and the violin in nineteenth and twentieth century Australia' Johanna Selleck: 'Webs of Intrigue: Processes of Empowering Women's Creativity in Musical Melbourne 1880–1907' Jaynie Anderson: 'Bonnie Surridge (1917–1982): the challenges for a gifted pianist, who graduated at the outbreak of World War II and her musical legacy' 	<ul style="list-style-type: none"> Phillip Johnston: 'Buster's meta-geographical jump: A comparative audio-visual analysis of multiple scores for Keaton's non-linear silent masterpiece <i>Sherlock Jr</i>' Andrew Callaghan: 'I Want Veracity: Realism and Henry Jackman's score for <i>Captain Phillips</i>' Vanessa Tammetta: 'Motion Picture Soundtrack: Pre-existing Song as Viewer Disruptor in <i>Westworld</i>' Lucy Li: "'A Kind of a Title: <i>Prélude</i>": Chopin as Soundtrack in Albert Lewin's <i>The Picture of Dorian Gray</i> and other Melodramas' 	<ul style="list-style-type: none"> Sally Treloyn, Matthew Martin, Rona Charles, John Divilli: 'Holding Junba: Archives and design of a database to support the revitalisation of a Kimberley dance-song genre' Payi Linda Ford, Emily Ford, Chloe Ford: 'New ways for old ceremony: Applying ceremonial knowledge frameworks to archiving songs from the Daly region, Australia' Scott Davie: Ngarra-Burria Piyanna: 'Indigenous Composers Make an Old Piano Sing'
6	Chat/social			
7	Close			

11 December Saturday

9	Session 6				(Symposium continues...)
	Pedagogy Roundtable: Musicology for Undergraduates Chair: Jennie Shaw Julian Horton, John Napier, Inge van Rij, and Dylan van der Schyff				Composition Chair: Damien Ricketson https://unimelb.zoom.us/j/81183966066?pwd=cG11SUtxZTV3SmF3YkY1dU9tbFYzdz09 Password: 707451 <ul style="list-style-type: none"> Adam Manning: 'A Rhythmic Acknowledgment' Elizabeth Sheppard, Sally Walker and Emily Granger: 'The genesis of Elizabeth Sheppard's <i>Koordaboodjar</i> Heartland for Flute and Harp: A lament for unresolved racial conflict, and a Treaty call' Markos Koumoulas: 'Didjeridu Notation: Past, present, and future'
10	Keynote – Lydia Goehr: 'First and Last Lines: Thinking Through Music and Painting'				
	Chair: Sarah Collins				
11.30	Lunch				
12	MSA Annual General Meeting				
1	Session 4				(Symposium continues...)
	A: Analysis Chair: Adam Weitzer	B: 18th-Century Music Chair: TBC	C: Jazz Chair: John Napier	D: Free discussion	Intergenerational transmission and re-imagining archives in Indigenous Australia 1 Chair: Payi Linda Ford https://unimelb.zoom.us/j/81183966066?pwd=cG11SUtxZTV3SmF3YkY1dU9tbFYzdz09 Password: 707451
	<ul style="list-style-type: none"> Rafael Echevarria: 'Breakthroughs in Sonata Theory: Analysing Deformations and Historical Narratives' David Larkin: 'Understanding the extinction: Hans von Bülow's <i>Nirwana</i>' Cameron McCormick: 'A War Symphony?: Tracing the Program of Stravinsky's <i>Symphony in Three Movements</i>' Federico Favali: 'The Archetypes of Labyrinth in the Music of Ligeti During the Years 1967–1968' 	<ul style="list-style-type: none"> Allan Badley: 'A Requiem For Joseph II? The Case For Leopold Hofmann's Requiem In C Minor' Alan Maddox: Antonio Caldara's "pastoral opera" <i>La costanza in amor vince l'inganno</i> Samantha Owens: "'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' Shelley Hogan: 'Changing basses: a Dresden example of Marin Marais's tempest scene from his opera <i>Alcyone</i> as evidence of changing orchestral practices' 	<ul style="list-style-type: none"> Ross Chapman: "'Saxophone English": moral hazards and the saxophone in the Australian Jazz Age' Ben Phipps: 'The Study of Australian Jazz and the Issue of Methodological Nationalism' Zachary Horne, Jeremy Borthwick, and Nathan Scott: 'Recontextualising Australian Folk Song in Contemporary Jazz' James Heazlewood-Dale: 'The New Standard: Gershwin to Graves; Kerm to Kondo' 	<ul style="list-style-type: none"> Jakelin Troy, Linda Barwick and Amanda Harris: 'Dialogic processes in renewing Ngarigu performance practice from manuscript sources' Genevieve Campbell, Amanda Harris, Matt Poll and Jacinta Tipungwuti: 'Animating cultural heritage knowledge through songs: Museums, archives, consultation and Tiwi music' Manmurulu, Rupert; Manmurulu Renfred; Brown, Reuben; O'Keeffe, Isabel: "'Remix!": sustaining dialogues between past and present in the manyrudi song tradition of western Arnhem Land' Jodie Kell, Joy Garlbin, Lena Djábbiba, Rachel Djibbama Thomas and Alex Turley: 'Barra-róddjiba: Collaborative composition' 	
3	Break				
3.30	Session 5				(Symposium continues...)
	A: From Source Studies to Performance Chair: Rafael Echevarria	B: Gender and Australian Music Chair: Sarah Kirby	C: Music and Film Chair: David Larkin	D: Free discussion	Intergenerational transmission and re-imagining archives in Indigenous Australia Chair: Reuben Brown https://unimelb.zoom.us/j/81183966066?pwd=cG11SUtxZTV3SmF3YkY1dU9tbFYzdz09 Password: 707451
	<ul style="list-style-type: none"> Melanie Plesch: 'The Stolen Kiss: On the Recovery of a Lost Work by Alberto Ginastera' 	<ul style="list-style-type: none"> Anne-Marie Forbes and Peter Tregear: 'Fritz Hart and the Celtic feminine' 	<ul style="list-style-type: none"> Michael Christoforidis and Elizabeth Kertesz: 'Hearing Don Juan's Spain in golden-age cinema' 		<ul style="list-style-type: none"> Georgia Curran, Jodie Kell, Yamurna Napurrurla Oldfield, Grace Barr: 'Yawulyu mardukujja-patu-kurlangu: a Warlpiri women's digital space'

	<ul style="list-style-type: none"> Catherine Grant, Thon Dika, and Say Tola: 'Documenting an endangered musical instrument through film: Rediscovering the Cambodian "angkuoch"' John Napier: 'The theatre in the sacred and the sacred in the street: music in temple processions in Kodagu, South India' Victoria Parsons: 'An Army in Conflict: (re)imagining "salvance" in a new liturgical musical world' Jacqueline Pugh-Kitingan, Hanafi Hussein, Jurry Michael Foo, Jikat aka Binol bin Darimbang: 'Ethnomusicology in Times of Trouble – Studying Indigenous Ritual Responses to the Covid-10 Pandemic in Sabah, Malaysia' 	<ul style="list-style-type: none"> Jonathan Paget: 'Historical Gendered Constructions and Limitations: The Case of Madame Sidney Pratten, Victorian Guitar "Virtuosa"' Inge van Rij: 'Clothes make the orchestral man: Women and orchestral dress in the long 19th century' Magdalena Bialecka: 'Female Composers of the Age of Enlightenment' Gillian Dooley: 'Music, Gender and Sexuality in the novels of Iris Murdoch' 	<ul style="list-style-type: none"> Kristal Spreadborough: 'Music, emotion, and our place in the digital world: What vocal tone quality in song can reveal about our emotional response to technology' Diana Blom, Amanda Irving, Aaron Gunawickrema, and Clare Maclean: 'How music in the time of COVID-19, 2020 has meaning – an Australian perspective' Zoe Loxley Slump, Catherine Grant, and Sally Walker: '1:1 Concerts for a pandemic: Learnings from intimate musical encounters' 	<ul style="list-style-type: none"> 2.00: Kaya Prpic, Damein Bell, Tyson Lovett-Murray, Peter Williams and Jesse Hodgetts: 'Engineering and aquaculture in Indigenous knowledge' 3.00–3.30: Break 3.30: Knowledge Intersections 3 Chair: Marcia Langton https://unimelb.zoom.us/j/84860873610?pwd=dE1MeUJ0QTZq-TytxRlRlTGUGUkdUxPd09 Lisa Palmer, Balthasar Kehi and Marcia Langton, Cultural ecology of Timor-Leste: Caring for bees in a divided land 4.30: Aaron Corn, concluding statements
4	Break			
4.30	Session 9			
	A: Musicking Chair: TBC [Victoria Parsons]	B: A Century of Composition by Women: Music Against the Odds Chair: Holly Caldwell	C: Louise Hanson-Dyer: (Inter)nationalist, Cultural Activist, and Promoter of the Old and New Chair: Madeline Roycroft	D: Free Discussion
	<ul style="list-style-type: none"> Helen English: 'Musical spaces in the Asylum for Idiots and Imbeciles' Cliff Powys: "'Isabel, and Buy a broom': Street Musicians in Sydney, 1820–1840" Daniel Susnjari: 'Music and language: the use of original Afro-Peruvian Jazz music as a modern day social communication tool' 	<ul style="list-style-type: none"> Linda Kouvaras: 'Composing Women's (Very) Long 100-year Fight: Evolutions, Illuminations, Solutions' Natalie Williams: 'Hildegard's Daughters: Women Composers Overcoming Their "Astonishment"' Maria Grenfell: 'Mentoring Emerging Women Composers' 	<ul style="list-style-type: none"> Sarah Kirby: 'To Foster the Spirit of International Music: Australian Music, Louise Dyer, and the British Music Society in Melbourne' Kerry Murphy: "If there had been a League of Nations Vow, she would have taken it," <i>Grand Days</i>, Frank Moorhouse' Rachel Orzech: 'Louise Hanson-Dyer, Australian "amie de France"' Thalia Laughlin: 'Revival of the Modern Harpsichordist: the Editions de l'Oiseau-Lyre's continued support of Swiss Harpsichordist Isabelle Nef.' 	
6	Student Prizes, Joan Squire Award Chair: John Phillips			
7	Close			

CONFERENCE REPORTS

In early December I was delighted to attend the 44th annual MSA conference, hosted by UNSW and convened by Michael Hooper. Having participated in last year's virtual MSA, the first of its kind, I can say with confidence that we have all become better acquainted with Zoom, and it was wonderful to be able to flit around so easily between sessions (although there were somehow still times when I wished I could watch multiple streams at once). After another challenging year of lockdowns, it was also lovely to see the faces of interstate friends and colleagues.

At the end of a thought-provoking first day, on which conversations around opera, counterpoint, and performance reigned supreme, Angharad Davis delivered an engaging first keynote that challenged the place of 'primitivism' as a concept in twenty-first century musicology. The second keynote, delivered on Friday morning, was undoubtedly a highlight of the conference; in fact, I will confess that reading "Lydia Goehr will give a keynote address" in the CFP was actually the main motivator for me to participate! I am pleased to report that her paper did not disappoint, even if I'm not exactly sure how to summarise it. I certainly laughed a lot more than I expected to – Goehr has a wonderfully unique style of presenting – and incidentally we learned a lot about different iterations of the biblical Red Sea anecdote. I'm very much looking forward to seeing all these threads woven together in her new, footnote-free book, *Red Sea-red Square-red Thread: A Philosophical Detective Story*.

An unexpected aspect of the conference, but one that I appreciated, was how multiple sessions contained music-related family history research. I wondered whether this is a result of the pandemic – perhaps travel restrictions and archive closures have encouraged us to reflect on music closer to home. Jaynie Anderson presented on her mother, the pianist, flautist and singer Bonnie Surridge, and Frederic Kiernan (with Sarah Kirby) looked at performances given by his great aunt, the composer and pianist Mary Kiernan. Both women enjoyed professional careers, yet both of these careers were sadly hampered by illness. It was moving to hear scholarly rigour combined with sensitivity and compassion in these papers, and I'm sure that both women would be proud of their relatives for reinvigorating their musical legacies.

Saturday, the final day of the conference, was the biggest one for me. I began the day in an interesting session on Australian music, then, filled with nervous energy, I arrived at the launch of my edited book, *Take Note: Interviews with Australian Composers* (Lyrebird Press). Kerry Murphy was an admirable MC of the session, and it was wonderful to watch a live composer interview between our special guest Barry Conyngham and Lyrebird Series Editor Suzanne Robinson. Many thanks to the MSA for allowing us to attach this event to the conference, and to all the participants who gave up their lunch break to attend!

The last session on Saturday was also memorable for me, as I spent it chairing a panel of my Melbourne colleagues on Louise Hanson-Dyer. Sarah Kirby, Kerry Murphy, Rachel Orzech and Thalia Laughlin delivered a clear and exciting narrative of Dyer's career, from her early involvement in Melbourne's British Music Society to her cultural activism in Europe, her promotion of French music in France to her patronage of women in the publishing and recording spheres. Never before had I attended a conference session with such a coherent sequence of papers! My only concern was that there was still more to say – with four presentations in ninety minutes, we had to race through questions in order to make it to the closing ceremony on time. Once there, however, it was lovely to reunite with our colleagues at the Indigenous Symposium and celebrate the achievements of established and upcoming scholars. I was honoured to receive the student musicology prize for my paper, and warmly congratulate Roya Safaei and Adam Weitzer for their runner-up prizes, and Laura Case and Alisa Yuko Bernhard for their special mentions.

Not strictly part of the programme, but my final highlight was catching up with fellow Melbourne delegates on the Saturday evening, because relaxing, face-to-face over a glass of something is perhaps the only thing that an online event really misses. Congratulations to Michael Hooper and all of the committee on an excellent conference – we left looking forward to next year's, which surely signifies a job well done.

Madeline Roycroft

After half a year in lockdown, contemplating my research alone, the MSA National Conference was my opportunity to exchange ideas with musicians once again. Though this three-day conference was streamed online, the organisers and Chair for each session facilitated thought-provoking discussions. As a female composer of Iranian descent, I was pleasantly surprised by the diversity of the topics presented. There were sessions dedicated to women musicians, research on traditional musics from around the world (including China, Spain, India, and Cambodia) and of course the concurrent presentations from the Symposium on Indigenous Music and Dance. The highlight was undoubtedly the questions and discussions that followed each presentation. Having the opportunity to communicate a topic to an expert panel, fellow musicians and the broader public was a privilege that imparted varied perspectives and insights. This was something I had certainly missed during the lockdown, and it is these conversations that further clarify an idea and inspire new possibilities.

As a student presenter, I was quite nervous about sharing my research at a national conference. After half a year in solitary confinement I had almost forgotten how to speak! The Chair for my session, Dr Catherine Grant, whose ethnographic research in South-East Asia has greatly inspired me, was able to create an inclusive and welcoming environment that put me at ease. Even when I had to present earlier than expected due to a sudden change in scheduling, Catherine ensured I was comfortable in doing so. After listening to the amazing research by Mofang Yuan on Chinese Master Miao singers and Gerard Mapstone's investigation into contemporary Flamenco music, I talked about my work on the revitalisation of ancient Iranian Sasanian music in modern-day Australia. Unfortunately, I had not realised that my untimely presentation created yet another unforeseen circumstance. The awards committee for the Student Delegate Prize had not anticipated an earlier presentation time and so, my presentation had been missed! My heart sank believing I had no chance at receiving an award but most importantly, I was disappointed that the research I had worked so hard to convey had gone unheard. Yet the committee, headed by John A. Phillips, was determined to give me a fair chance and hear my work. Although I did not present again, it was clear that my conference paper had been considered and the remainder of the session turned into an exhilarating thirty-minute Q&A-style discussion. For me, this session was invaluable as I had the opportunity to further clarify my research and receive in-depth commentary and suggestions from the awards committee. I was so impressed by the flexibility of the organisers and the way that this unexpected situation was handled. I came out of the session feeling grateful and honoured that my work had been respected and assessed in such detail.

Though winning an award at the MSA conference gave me further confidence in my research, it was the encounters and discussions I had with other musicians that truly made this conference memorable. Over the three days I was able to hear about the diversity of musical research in Australia, participate in dialogical activities and receive feedback on my own work. I would like to thank the conference committee, convenor, organiser and UNSW for hosting this wonderful conference and bringing people together.

Roya Safei

I applied to the 44th annual conference of the MSA in order to receive feedback on my current work, to have my ideas challenged, to practice my speaking skills, and to strengthen my ability to write in the 20-minute conference paper format. My paper, entitled 'Not highbrow music, but good music: that has genuine human appeal': The American Reception of Johannes Brahms in the 1930s,' was derived from a chapter of my ongoing Masters thesis conducted at The University of Melbourne. It explored a biography of Brahms published in 1933 and its critical reception through the lens of middlebrow culture. I was delighted to receive third prize in the Student Paper Awards, which is both pleasing validation of my work to date, and more importantly encouragement as I enter the final semester of my Masters in 2022.

In addition to presenting my own paper, I had the opportunity to chair the session on 'Analysis' on the second day of the conference. While I have previously chaired undergraduate conferences, this was my first such experience in a professional context. The demands of chairing, particularly ensuring the smooth flow of question time, kept me on my toes and proved a healthy challenge.

From the compelling and thought-provoking papers presented by faculty, students, and independent scholars, I gained new perspectives on topics ranging from German operatic depictions of South Asian colonies to conceptions of the labyrinth in Ligeti and twentieth-century Australian music societies. Additionally, I appreciated how keynote addresses by Dr Angharad Davis and Professor Lydia Goehr drew attention to historical and ethical issues in musicological scholarship; given my study of a canonical European composer's reception, each of these talks inspired me to reflect on my own assumptions and to consider their broader historical significance.

Lastly, no report on a COVID-era conference could neglect to mention Zoom. The platform is, by now, a ubiquitous experience, and one burdened with the association of lockdowns and border closures. And yet, despite its familiar drawbacks, such as its disembodied user experience, it showed itself to be well-suited – and in many respects advantageous – in the context of a conference, by allowing fluid access between different sessions, and between the MSA conference itself and the Symposium for Indigenous Music and Dance.

Thanks to the meticulous organisation of the conference committee and to all participants who engaged in lively and stimulating discussion, I count this year's MSA conference as a valuable learning experience which will enhance my current dissertation work and my broader communicative competencies. I look forward to using these skills at conferences in 2022, including the Society for American Music, the Congress of the International Musicological Society, and – so I hope – the 45th annual conference of the MSA.

Adam Weitzer

— THE MARGARET KARTOMI GALLERY OF MUSICAL INSTRUMENTS AND ARTEFACTS —

The newly established *Margaret Kartomi Gallery of Musical Instruments and Artefacts* is now open free to the general public. It is situated within the foyer of the Performing Arts Centre/Building 68 next to the Robert Blackwood Hall at Monash University's Clayton Campus.

The Gallery's inaugural exhibition *Rare Treasures of Indonesia* celebrates its namesake's enduring research focus on the music and cultures of Indonesia. Visitors can view cultural objects from Central Java, West Java, Lampung, North Sumatra, Aceh, the Riau Islands and Papua (the Gamelan Digul).

Celebrated ethnomusicologist Margaret Kartomi AM, FAHA, is founding Director of the Music Archive of Monash University (MAMU). The Archive has been collecting rare cultural objects since 1975 and includes a number of bequests and donations from famous collectors, artists and authors. Margaret joined Monash University's School of Music in 1969 where she worked, including as Head of Department throughout the 1990s, until 2020. She is currently Monash's Professor Emerita in the Sir Zelman Cowen School of Music and Performance.

You are warmly invited to visit the Gallery and discover a selection of MAMU's rare music recordings, musical instruments, theatrical puppets and masks, images, costumes, and textiles collected by the Kartomi family in Indonesia. A series of documentaries and audio-visual samples throughout the Gallery explore these artefacts further and are accessible by you on your phone or tablet via QR code. Objects from other donors and researchers tell the story of how MAMU's collection was formed and its significance today.

The gallery is open to visitors free of charge from 9.00am to 5.00pm Monday to Friday.

The Performing Arts Centre is the red building located next to the Robert Blackwood Hall, with metered parking available nearby. In summary:

THE MARGARET KARTOMI GALLERY OF MUSICAL INSTRUMENTS AND ARTEFACTS

Ground Floor Foyer, Performing Arts Centre, Building 68, 55 Scenic Boulevard, Monash University, Clayton 3800

OPENING HOURS: Monday–Friday, 9.00am–5.00pm

ABOUT THE GALLERY

The Gallery is the public face of the Music Archive of Monash University (MAMU), which is hosted by Monash's Sir Zelman Cowen School of Music and Performance. Managed by a dedicated team of volunteers and housed in the Menzies Building/Building 11, MAMU contains some of the finest and rarest collections of the world's sound and material arts. Its collections and bequests focus mainly on the arts of Southeast and South Asia, the Asia-Pacific, Australia, Baghdadi and Ashkenazy Jewry, and Europe.

PERMANENT DISPLAY: The Gamelan Digul

Browse this unparalleled ensemble of gamelan instruments built from any materials at hand by Indonesian anti-colonialists in the Boven Digul Dutch prison camp in 1926.

CURRENT EXHIBITION: Rare Treasures of Indonesia

CONTACT US for a guided tour of the Exhibition:

Kerryn.Morey@monash.edu, tel. 03 9905 5519, 0405 087 620

Margaret.Kartomi@monash.edu

Bronia.Kornhauser@monash.edu

GALLERY CABINET 4: "The Gamelan Digul" (ON PERMANENT DISPLAY)

Browse this unparalleled gamelan orchestra built from any materials at hand by an Indonesian anti-colonialist musician in the notorious Dutch prison camp in Boven Digul, West Papua, in 1927.

The Gamelan Digul is of national historical and social significance, as a stark example of resilience in the face of deprivation, and as a symbol of Australian-Indonesian friendship. It is also artistically significant in its materials and methods of construction and its dual tuning in both the heptatonic *pelog* and the pentatonic *slendro* tone systems.





Cabinet 5: The Sundanese people of West Java are known for their amusing, even raucous songs accompanied by bamboo *angklung* and *calung* ensembles (shown in the cabinet), and their rod-puppet theatre *wayang golek*, performed by a master-puppeteer (*dalang*) who tells stories all night about aristocrats, demons, and clowns (representing the common people).



Cabinet 6 contains a selection of musical instruments from Lampung's traditional ensemble *talo balak*; a *gamelan* xylophone, a sample of Lampung's famous woven shipcloths (*kain kapal*) depicting voyages of the souls of the ancestors, and a model dressed in *tanggai* (long finger nail) dancer costume.

**— SPECIAL GENERAL MEETING
OF THE MUSICOLOGICAL SOCIETY OF AUSTRALIA —**

FRIDAY, 29 JULY 2022, 3PM AEST

ON ZOOM

MINUTES

Items

Meeting opened at 3:05pm

1. Welcome — Michael Hooper welcomed attendees and acknowledged the indigenous custodians of the land on which we all live and work.
2. Attendance and apologies
 - a. Attendance: John Griffiths, Jennie Shaw, Michael Hooper, Frederic Kiernan, Liz Kertesz, Sarah Kirby, Gillian Dooley, Kathleen Nelson, John Phillips, Madeline Roycroft, Ellen Hooper, Aaron Corn, Maurice Windleburn
 - b. Apologies: Anne-Marie Forbes, Jane Hardie, Rob Stove, Sarah Collins
3. Treasurer's Report. John Griffiths moved; Gillian Dooley seconded. Aaron provided an update on the Society's finances, spoke to the report and invited questions. Aaron also noted that the National Executive is moving to the Xero platform to make the Treasurer's role simpler in future. Gillian asked whether greater financial support for chapters could be offered. Michael Hooper responded by noting that the MSA is currently considering options for spending member funds, and that further support for chapters may be possible however there are some limitations in the Constitution that need to be considered first. Attendees voted unanimously to accept Aaron's report.

Meeting closed at 3:18pm.

The ensuing pages reproduce the financial reporting sent to members as part of the agenda of the July 2022 SGM.

The Musicological Society of Australia Inc.

Financial Report for the Year Ended 30 June 2021

NATIONAL COMMITTEE'S REPORT

Your committee members submit the financial report of the Musicological Society of Australia Inc. (the "society") for the financial year ended 30 June 2021.

National Committee Members

The names of committee members throughout the year and at the date of this report are:

Michael Hooper	President
Frederic Kiernan	Secretary
Aaron Corn	Treasurer
Sarah Kirby	Membership Secretary
Sarah Collins	General Member
Iris Kennedy	Student Member
Steven Knopoff	SA Chapter President
Michael Hooper	Sydney Chapter President
Anne-Marie Forbes	Tasmania Chapter President
Rob Stove	Victorian Chapter President
Helen Rusak	WA Chapter President
Jane Hardie	IMS Representative
John Griffiths	IMS Representative
Jonathan McIntosh	Immediate Past President
Nancy November	NZMS President

Principal Activities

The principal activities of the society during the financial year was to advance musicology by all possible means

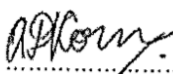
Significant Changes

No significant change in the nature of these activities occurred during the year.

Operating Result

The operating surplus for the 2021 financial year amounted to \$14,403. (2020: \$28,791)

Signed in accordance with a resolution of the members of the Committee.



Dated this 10 day of June 2022

The Musicological Society of Australia Inc.

INCOME AND EXPENDITURE STATEMENT FOR THE YEAR ENDED 30 JUNE 2021

	Note	2021 \$	2020 \$
INCOME			
Membership Subscriptions		13,620	11,500
Journal Editorial Services		-	7,230
Journal Royalties		11,800	3,759
Conferences		175	-
Donations		-	6,809
Interest Received		565	1,094
Other Income		-	5,535
TOTAL INCOME	1(e)	26,160	35,927
EXPENDITURE			
Advertising, Website & Sponsorship		978	518
Bank Charges		613	535
Chapter Distributions		-	1,152
Journal Production		5,554	-
Grants & Bursaries		2,250	3,350
Prizes & Awards		1,900	1,400
Sundry Expenses		462	180
TOTAL EXPENDITURE		11,757	7,135
Current year surplus before income tax		14,403	28,792
Income tax expense	1(a)	-	-
Net current year surplus		14,403	28,792
Retained Surplus at the Beginning of the Financial Year		105,795	77,003
Retained Surplus at the End of the Financial Year		120,198	105,795

The Musicological Society of Australia Inc.

ASSETS AND LIABILITIES STATEMENT AS AT 30 JUNE 2021

	Note	2021	2020
		\$	\$
ASSETS			
Current Assets			
Main Cash Account		29,534	29,035
Gift Cash Account		6,503	6,501
PayPal Conference Account		167	-
PayPal Member Subs Account		13,466	271
Life Member Term Deposit		18,498	18,205
ANZ Term Deposit		52,030	51,783
Total Current Assets		120,198	105,795
Total Non-Current Assets		-	-
TOTAL ASSETS		120,198	105,795
LIABILITIES			
Total Current Liabilities		-	-
Total Non-Current Liabilities		-	-
TOTAL LIABILITIES		-	-
NET ASSETS		120,198	105,795
MEMBERS' FUNDS			
Retained surplus		120,198	105,795
TOTAL MEMBERS' FUNDS		120,198	105,795

The accompanying notes form part of these financial statements.

The Musicological Society of Australia Inc.

CASH FLOW STATEMENT FOR THE YEAR ENDED 30 JUNE 2021

	Note	2021 \$	2020 \$
Cash flows from operating activities			
Receipts from operations		25,595	34,833
Payment to suppliers		(11,757)	(7,135)
Net cash (used in)/provided by operating activities		13,838	27,698
Cash flows from investing activities			
Interest Received		565	1,094
Net cash (used in)/provided by investing activities		565	1,094
Cash flows from financing activities		-	-
Net increase / (decrease) in cash held	9	14,403	28,792
Cash at beginning of financial year		105,795	77,003
Cash at end of financial year	6	120,198	105,795

The Musicological Society of Australia Inc.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2021

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Act (ACT). The Committee has determined that the society is not a reporting entity.

The financial statements have been prepared on an accruals basis and are based on historical costs and do not take into account changing money values or, except where stated specifically, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless stated otherwise, have been adopted in the preparation of these financial statements.

a. Income Tax

The society is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

b. Cash on Hand

Cash on hand includes cash on hand, deposits held at call with banks, and other short-term highly liquid investments with original maturities of three months or less.

c. Revenue and Other Income

Revenue is measured at the fair value of the consideration received or receivable after taking into account any trade discounts and volume rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising revenue.

Interest revenue is recognised using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

Grant and donation income is recognised when the entity obtains control over the funds, which is generally at the time of receipt.

If conditions are attached to the grant that must be satisfied before the society is eligible to receive the contribution, recognition of the grant as revenue will be deferred until those conditions are satisfied.

All revenue is stated net of the amount of goods and services tax.

NOTE 2: RELATED PARTIES

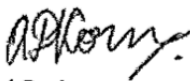
There have been no transactions made during the financial year with Committee members or other related parties.


The Musicological Society of Australia Inc.

ANNUAL STATEMENTS GIVE TRUE AND FAIR VIEW OF FINANCIAL POSITION AND
PERFORMANCE OF THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC.

We, Aaron Corn and Fred Kiernan, being members of the Committee of the Musicological Society of Australia Inc, certify that:

The statements attached to this certificate give a true and fair view of the financial position and performance of the Musicological Society of Australia Inc. during and at the end of the financial year of the society ending on 30 June 2021.

Signed: 
Dated: 10 June 2022

Signed: 
Dated: 14 June 2022