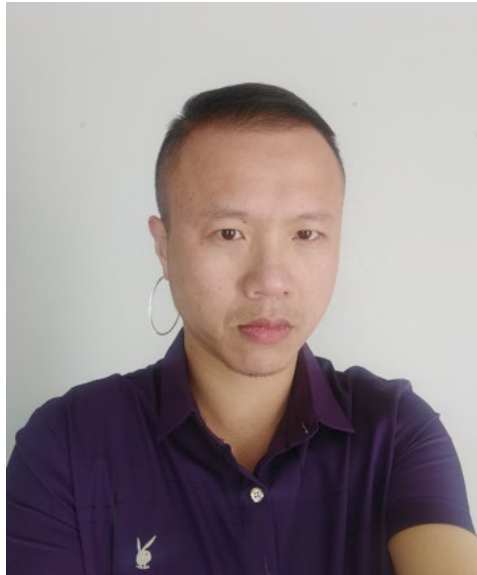


Keynote addresses
46th conference of the Musicological Society of Australia
Adelaide, 2023

11am, Wednesday 29 November 2023
Hughes Lecture Theatre, University of Adelaide



**Global Musicology and Epistemic
Transculturation: The Sinophone View.**
Gavin S. K. Lee (Soochow University, China)
Chairs: Sally Macarthur, Paul Watt, Jula Szuster

There is a contradiction between the concept of global musicology which has largely circulated in English-language discourse, versus the practice of global musicology, which I argue is best instantiated in music research circles that use other languages. This paper theorizes epistemic transculturation as the inevitable process of transformation that occurs when the Western music disciplines (with its tripartite division into musicology, ethnomusicology, and music theory) flow across Sinophone borders, including China, where I now work, and Singapore, where I received my early music education. Delinking from the view of some scholars that Chinese research has low value (e.g. a colleague outside of musicology stated that only 1 Chinese author in their field is worth citing), I turn my focus to mapping the terrain of music research in the Sinophone world, in which local variants of research are intertwined with transculturated elements. I examine cases such as the different reactions to the death of US musicologist Richard Taruskin, with Chinese scholars launching half a year's worth of weekly online symposia, versus the ambiguous reaction of Euro-North American scholars; local writings critical of Euro-North American ethnomusicology as a foreign import unsuitable for Chinese music research; and, the emphasis on epistemic location in the work of Ye Songrong, who argues for the interpretation of Western music history through Chinese philosophy. In closing, I advocate for translations of contemporary music academic discourse from around the world as the new frontier to overcome, and as a central practice of global musicology.

Gavin S. K. Lee (Soochow University, China) researches and teaches Sinophone, black and Sino-Afro, US minority, and queer/trans composers, with a special focus on 20th-century tonal and avant-garde music. In addition to championing underrepresented composers, Lee has been among the first to advance emerging ideas and approaches such as East Asian ways of knowing music, global musical modernisms, global philosophy of music, global music history pedagogy,

queer/trans music theory, and alienation from identity and ideology in music. His publications include the forthcoming *Estrangement from Ethnicity: Music and Sinophone Alienation* (UMich), and two edited volumes, *Queer Ear* (Oxford), and *Rethinking Difference in Gender, Sexuality, and Popular Music* (Routledge). Lee has collaborated with around 200 researchers in editing 2 books and 3 special journal issues, and convening 31 conference panels. Since 2020, Lee has presented 10 guest lectures on three continents in the US, Australia, Taiwan, and China. In addition to serving as editor of *IMS Musicological Brainfood*, he is a member of the *Indiana Theory Review* editorial board, SEM Council, and SEM 2023 conference program committee. In 2022-3, Lee is virtual visiting scholar at Western Sydney University's Australia-China institute.

The keynote address by Gavin S. K. Lee is sponsored by the Musicology and Ethnomusicology Hub, Elder Conservatorium, The University of Adelaide.

The [Musicology and Ethnomusicology Hub](#) based at The University of Adelaide is a collegial community of scholars whose work is innovative and interdisciplinary. The Hub promotes three research themes: Music, Gender and Marginality and New Materialism; New Political and Cultural Histories of Music; and Digital Humanities and Music Research. More themes will be developed as the membership increases. The Hub provides research training and support, and exciting opportunities for international collaboration. Each year it sponsors two research fellowships in musicology, each with a total amount of \$50,000, named in honour of the world-renowned musicologist, Dr Elizabeth Wood. The Hub welcomes new members. For more information please contact: Professor Sally Macarthur: sally.macarthur@adelaide.edu.au; Dr Jujla Szuster: jula.szuster@adelaide.edu.au; Professor Paul Watt: paul.watt@adelaide.edu.au

9am, Thursday 30 November 2023

Hughes Lecture Theatre, University of Adelaide



**Marcia Langton in Conversation
With Aaron Corn, Grayson Rotumah and Dylan
Crismani.**

Chair: Jennie Shaw

**Panel 1 – Finding their Voice: Indigenous Leaders and
Leadership in Music and the Arts**

Jennie Shaw interviews Marcia Langton and Aaron Corn on the topic of Indigenous music/arts leadership.

**Panel 2 – Making History, Shaping the Future: 50 Years
of the Centre for Aboriginal Studies in Music**

Interview with Grayson Rotumah and Dylan Crismani on 50 Years of CASM.

Professor Marcia Langton AO – Associate Provost, The University of Melbourne; Fellow of the Academy of Social Science in Australia; inducted onto the Victorian Honour Roll of Women; recipient of the Nevelle Bonner award for Indigenous Teacher of the Year; Fellow of Trinity College; Honorary Fellow of Emmanuel College at the University of Queensland; Redmond Barry Distinguished Professor at the Melbourne School of Population and Global Health; member of the Expert Panel on Constitutional Recognition of Indigenous Australians; honorary fellow of the Australian Academy of Technology and Engineering; officer of the Order of Australia for distinguished service to tertiary education and advocate for Aboriginal and Torres Strait Islander people.



Professor Aaron Corn, Inaugural Director of the Indigenous Knowledge Institute at the University of Melbourne, has a background in music, curatorial studies and Indigenous knowledge. He works closely in co-designed research with Australian Indigenous colleagues and communities and serves as a Director of the National Recording Project for Indigenous Performance in Australia. Aaron has recently been Director of the National Centre for Aboriginal Language and Music Studies, and the Centre for Aboriginal Studies in Music, at the University of Adelaide. He has served as a Director of the National Recording Project for Indigenous Performance in Australia since 2010, and has previously

served on the Australian Research Council College of Experts. His research investigates new strategies for strengthening human cultural diversity in the digital age with emphasis on the durability of Indigenous knowledge across generations and cultures.

Grayson Rotumah is of Bundjalung and South Pacific Island heritage and is Co-Director at CASM. Grayson is a composer, performer, lecturer, researcher and has been working in the field of Indigenous music education at CASM for 26 years.

Dylan Crismani is an Australian composer of mixed Wiradjuri and European descent. Dylan is co-director of the Centre for Aboriginal Studies in Music and a music researcher and lecturer.



**11am, Friday 1 December 2023
Hughes Lecture Theatre, University of
Adelaide**

**Serendipity and Innovation in Music
Research.**

**Linda Barwick (The University of Sydney)
Chair: Steven Knopoff**

Serendipity, the happy accident, the moment where “the idea meets the material” (William Kentridge quoted in Nguyen 2023) is often a driver of innovation in diverse fields of research. As Mark de Rond argues, serendipity is the

capability to recognise and put into fruitful practice the connections between seemingly unrelated events (De Rond 2014), the ability to “see bridges where others see holes” (Burt 2004).

Reflecting on some key moments in my career, this talk will invite you to think about the serendipitous in your own research trajectory. Since innovation needs to be supported by preparedness, perseverance, and infrastructure (Drucker 1998), I will ask how well our rapidly evolving institutional research environments support (or hinder) innovation in music research, and how best to direct our efforts to develop our field.

Burt, R.S. (2004). “Structural holes and good ideas. *American journal of sociology*, 110(2), 349-399.

Drucker, P. F. (1998). *The discipline of innovation*. *Harvard business review*, 76(6), 149-157.

De Rond, M. (2014). “The structure of serendipity.” *Culture and Organization* 20.5 (October 20, 2014): 342–58. <https://doi.org/10.1080/14759551.2014.967451>.

Nguyen, C. (2023). “The artist William Kentridge”, *The Saturday Paper* 466 (September 9-15, 2023). <https://www.thesaturdaypaper.com.au/culture/visual-art/2023/09/09/artist-william-kentridge?>

Linda Barwick is an Emeritus Professor at The University of Sydney’s Sydney Conservatorium of Music. Following her PhD research on Italian traditional song, supervised by Antonio Comin (Flinders University) and Catherine Ellis (then University of Adelaide), she taught and pursued research and research administration at various Universities in Australia and overseas, as well as undertaking applied research for a number of First Nations organisations. She was foundation director of PARADISEC, the Pacific and Regional Archive for Digital Sources in Endangered Cultures, which celebrates its 20th anniversary in 2023.

Themes of Linda's research include music analysis, community music and music archiving. Building on fieldwork in Italy, Australia and the Philippines, she currently supports a number of community-led cultural renewal projects in Italy and Australia. Linda’s many

publications include the recent volume *Music Dance and the Archive* (Sydney University Press, 2022; co-edited with Amanda Harris and Jakelin Troy), which was winner of the Australian Society of Archivists' Mander Jones Award. Linda is a Fellow of the Australian Academy of the Humanities, and a Member of the Order of Australia.