

Newsletter

of the



Musicological
SOCIETY OF AUSTRALIA

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No. 84 December 2022 – June 2023



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SOCIETY OF AUSTRALIA

Newsletter

No. 84 Dec. 2022 – June 2023

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Secretary: Frederic Kiernan

Treasurer: Erin Matthews

Membership Secretary: Sarah Kirby

General Elected Members

General Member: vacant

Student Member: vacant

Ex-Officio Chapter Presidents

Hunter: Vacant

Queensland: Vacant

South Australia: Steven Knopoff

Sydney: Michael Hooper

Tasmania: Anne-Marie Forbes

Victoria: Maurice Windelburn

Western Australia: Cecilia Sun

Ex-Officio Members

IMS Delegate: John Griffiths (Vic)

Past President: Michael Hooper (Syd)

NZMS President: Nancy November

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Deadline for *Newsletter* contributions

For No. 85, Dec. 2023 – June 2024 issue:

1 JUNE 2024

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 —

1.30pm AEDT Saturday 3 December 2022 (via Zoom)

INTERIM DRAFT MINUTES

Michael Hooper opened the meeting at 1:33pm

1. Attendance and apologies

- a. Attendees: Frederic Kiernan, Erin Matthews, Rosemary Richards, Denis Collins, Liz Kertesz, Michael Hooper, Aaron Corn, Sarah Kirby, Sarah Collins, Rachel Campbell, Jason Stoessel, Nick Freer, Steven Knopoff, Stephanie Rocke, Boyi Sun, Helen Rusak, Julia Szuster, Kerry Murphy, Margaret Kartomi, Peter Campbell, Alan Maddox, Andrea Calilhanna, John Griffiths, Maurice Windleburn, Kathleen Nelson, Todd Bennett, Alister Spence, Jacqueline Pugh-Kitingan, Gillian Dooley, Helen English, Kathleen Nelson, John Carmody, Rosalind Halton, Jan Stockigt, Andrew Callaghan, David Larkin, Jennie Shaw.
- b. Apologies: Brydie-Leigh Bartleet, Emma Townsend, Rita Crews, Anne-Marie Forbes, Anthea Skinner

2. Minutes of the last AGM (See Newsletter No. 83, p. 3).

These were accepted as a true and accurate record. Moved Kerry Murphy, seconded John Griffiths.

- a. Business arising: None.

3. Minutes of the Special General Meeting, 29 July 2022 (See Newsletter No. 83, p. 19).

These were accepted as a true and accurate record. Moved Sarah Kirby, seconded John Griffiths.

- a. Business arising: None.

4. Society Reports (see pp. 4 et seq.)

Fred Kiernan moved that we accept all reports together; seconded Peter Campbell. Michael Hooper invited questions about the reports, none were asked. Aaron Corn spoke to the Treasurer's report, noting that the MSA is in a healthy financial position. Denis Collins provided an update about the journal *Musicology Australia*, noting that the publishing schedule is basically up to date, and a style guide is being prepared. DC thanked his colleagues Sarah Kirby, Liz Kertesz and Jennie Shaw for their work at the journal. MH thanked everyone who has been involved in running the Society in a volunteer capacity, and FK thanked Jane Hardie, who stepped down from her role on the MSA National Committee as IMS Delegate, for her important work over the years linking the MSA with the IMS.

5. National Conferences

Jennie Shaw provided an update on plans for the 2023 National Conference at the Elder Conservatorium in Adelaide and thanked her team for taking on the task. There was some discussion about whether online attendance/participation would be an option, as online attendance helps with disability access, carbon footprint, cost, burden on academic institutions in supporting the event, and is associated with increased MSA membership numbers, but in-person events also have many benefits including meaningful social and networking opportunities especially for graduate students/ECRs. It was decided that the 2023 event would be strictly in-person. Fred Kiernan, on behalf of the MSA, also thanked Liz Kertesz and Andrew Callaghan for their truly outstanding work organising the 2022 conference.

6. Proposal to Amend the MSA Constitution (circulated documents see p. **)

MH provided a verbal summary of the rationale for the proposal and referred attendees to the relevant documents circulated prior to the meeting. Jason Stoessel raised a concern about chapters being individually incorporated and the need for mediation with defunct chapters. Peter Campbell noted the need for the MSA to be able to spend its funds on non-national events. SK moved that the motion proceed to a vote; FK seconded. The motion was passed with a vote of 42 in favour, 1 against.

7. Election of the National Committee and Executive

- a. Nomination for President: Sarah Collins elected unopposed.
- b. Nomination for Membership Secretary: Sarah Kirby elected unopposed.
- c. Nominations for General Member and Student Member; none received.

8. Any other business

- a. Sarah Collins thanked Michael Hooper for his work as MSA President, noting his reform approach, vision and attention to detail.

- b. John Carmody commented that he has never been to a better curated conference and noted his profound gratitude to the organisers Liz and Andrew.

Meeting closed 2:31pm.

PRESIDENT'S REPORT 2022

This year has been a good one for the society, with our membership continuing to grow, our finances in a healthy state, and *Musicology Australia* in safe hands. The MSA's success is due to the hard work of those who volunteer their time to lead the Society, and my thanks and gratitude goes in particular to members of the Executive and National Committee, who have met regularly across the year to offer advice, feedback, and guidance about the MSA's future.

At our last in-person conference Jane Davidson commented that *Musicology Australia* should be the crown jewel of our organization, and since then the Society has devoted new resources to ensuring that position. Denis Collins, as the Editor, and Sarah Kirby, as the Associate Editor, have given the journal new focus and direction, establishing an effective editorial board. In 2022 they are newly assisted by Elizabeth Kertesz, who has taken on the role of Copy Editor for the journal. We have recently established an Annual Prize for the best article published each year, which will give higher profile to the journal as well as to the prize winners, and recognise the excellent research that the journal publishes. Many thanks to Drs Collins and Kirby for so much behind-the-scenes work to re-establish the journal's structures as well as for ensuring the foundations on which those structures are built.

This year's conference has also been a collaborative effort, led by Dr Kertesz, and with expertise, ideas, and much hard work from Andrew Callaghan. This is our third online conference, and we have increased the number of presenters in each of those three years, with this year's conference being one of our largest for some time.

The MSA's 'Researching Music' podcast was launched in 2022, with Sarah Collins interviewing Amanda Harris, Nicholas Tochka, and Denis Collins. Many thanks to her for initiating this project and thank, too, to Nicholas Freer for setting up the MSA's YouTube channel: <https://www.youtube.com/channel/UCH8lwoo4mqbNoPLEeZ-jE-g> Please share these interviews with your colleagues.

The 2022 AGM will include some proposals to change the constitution. I hope that these will accomplish two things: to better support musicology across Australia with funding that comes directly from the national body; and to start further conversations about the role and function of regional chapters. Those conversations might also include the balance between online and in-person events.

I have enjoyed being President for the past two years and hope to have contributed to the Society's long-term achievements. My especial thanks to Frederic Kiernan for his hard work running so many aspects of the society. I am looking forward to seeing everyone in-person in Adelaide in 2023.

Michael Hooper
President

SECRETARY'S REPORT

2022 has been a very busy year in the MSA Secretary role. Following the launch of the new website I have attempted to address any issues that have cropped up as needed, including adding information that went missing in the move and tidying up the presentation of some pages. I have added a pay-by-bank transfer option to the membership sign-up process, and overall I find the new website to be much more professional looking and easier to use/update. I owe big thanks to our web designer Ricky Synnot for his ongoing support and responsiveness during this period of change.

As Michael Hooper noted in his President's report, earlier this year Liz Kertesz and Andrew Callaghan were engaged by the MSA to organise the 2022 National Conference in the absence of a local chapter expressing interest, and shortly after it was agreed that Liz should indeed be the Conference Convenor, given her expertise as a musicologist and her willingness and capacity to steer the intellectual direction of the conference as a whole. Working alongside them and Michael Hooper to organise this year's conference has been an absolute dream, and on behalf of the MSA I say a wholehearted THANK YOU to Liz and Andrew, Michael Hooper and the program committee. I also thank Aaron Corn and Anthea Skinner for their great flexibility and adaptability in this process of organising our conference in conjunction with their ICTM event, and thanks also to Rachel Orzech for taking carriage of the Student Prize administration this year.

This year we also held a Special General Meeting to present the outstanding 20/21 Treasurer's Report, and I thank the MSA members who attended that meeting and voted. The minutes and the report are included in this year's AGM Agenda. Relatedly, I have also been working with accountant Geoff Morris and MSA Treasurer Aaron Corn to establish new automated (and hopefully somewhat future-proofed) bookkeeping processes for the MSA. This has also been fairly time consuming but this software is very easy to use which will hopefully mean that future MSA Treasurers will not need too much specialist knowledge of bookkeeping in order to function well in the role, which is important given that all MSA roles are volunteer roles. The members of the National Committee have also worked hard on various projects this year and I thank them for that. In particular, Sarah Collins (who re-nominated for General Member shortly after last year's AGM in the absence of any other nomination) made and launched the fantastic podcast *Researching Music*, available on the MSA website. Other members of the National Committee have also put much time into exploring ways to modernise the funding structure of the MSA and the relationships between the national body and local chapters, given that the MSA has been accumulating member funds faster than we can spend them. Thanks to the NC for all this work; an outcome of this is tabled in this year's AGM Agenda.

I echo Michael Hooper's comments above about the great work being done at our journal *Musicology Australia* — thanks to Denis Collins, Sarah Kirby and Liz Kertesz for this.

Frederic Kiernan
Secretary

TREASURER'S REPORT

THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC. ABN: 79 159 245 591

FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2022

Statement By The Board Of Management

The elected Committee of the Society has determined that the association is not a reporting entity, and that this special purpose financial report has been prepared in accordance with the accounting policies shown in Note 1. In the opinion of the Committee, the financial statements herein present fairly the financial position of the Musicological Society of Australia Inc. as at 30 June 2022, and its performance for the period ended on that date, in accordance with the basis of accounting as described in Note 1 of the Financial Statements. This statement is signed for and on behalf of the Committee by:



Michael Hooper

President

Dated: 9/11/22



Aaron Corn

Treasurer

Dated: 9 / 11/ 22

THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC

ABN 79 159 245 591

NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2022

NOTE 1

SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The financial report has been prepared in accordance with the requirements of the Associations Incorporation Act (ACT).

The financial report has 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 is a summary of the significant accounting policies adopted by The Musicological Society of Australia Inc. in the preparation of the financial statements:

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

Goods and Services Tax: The Society is not registered for GST and therefore all revenues, expenses and assets are recognised inclusive of the amount of GST.

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.

Financial Statements of the Musicological Society of Australia for the year ended 30 June 2022

Profit and Loss

The Musicological Society of Australia Inc.
For the year ended 30 June 2022

	2022
Gross Profit	-
Other Income	
Interest received	38.83
Journal Royalties	11,215.97
Membership Subscriptions	20,435.40
Total Other Income	31,690.20
Operating Expenses	
Advertising, Website & Sponsorship	4,545.23
Audit Fees	2,200.00
Bank Charges	180.00
Chapter Distributions	1,408.00
Journal Production & Distribution	2,500.00
Prizes & Awards	1,400.00
Total Operating Expenses	12,233.23
Net Profit	19,456.97

Balance Sheet

The Musicological Society of Australia Inc.
As at 30 June 2022

	30 JUN 2022	30 JUN 2021
Assets		
Bank		
ANZ Bank - Conference A/C	6,505.04	6,503.68
ANZ Bank - Incorporation A/C	30,847.56	29,533.97
ANZ TD	52,055.88	52,029.93
ANZ TD 2	18,497.55	18,497.55
Paypal A/C	33,782.19	13,466.12
Paypal A/C 2	167.40	167.40
Total Bank	141,855.62	120,198.65
Total Assets	141,855.62	120,198.65
Liabilities		
Current Liabilities		
Sundry creditors	2,200.00	-
Total Current Liabilities	2,200.00	-
Total Liabilities	2,200.00	-
Net Assets	139,655.62	120,198.65
Equity		
Current Year Earnings	19,456.97	-
Retained Earnings	120,198.65	120,198.65
Total Equity	139,655.62	120,198.65

The reviewer can be any person who is not an officer of the association or have prepared or assisted with the preparation of the accounts. They do not need to hold any qualifications.

I, Erin Jane Matthews,

have reviewed the accounts of

The Musicological Society of Australia Inc

and confirm that, on the basis of the review, nothing has come to my attention that causes me to believe the accounting records are misleading and that they give a true and fair account of –

- (a) the income and expenditure of the association during the financial year under review; and
- (b) the assets and liabilities of the association at the end of that financial year; and
- (c) any mortgages, charges or other securities of any description affecting any property of the association at the end of that financial year; and
- (d) for each trust of which the association was the trustee during a period in that financial year, being part or all of that financial year –
 - (i) the income and expenditure of the trust during that period;
 - (ii) the assets and liabilities of the trust at the end of that period;
 - (iii) any mortgages, charges or other securities of any description affecting any of the property of the trust during that period; and
- (e) any prescribed matters.



Signed:

Date: 01/11/2022

Phone: 0409383383

TREASURER'S COMMENTS

For the year ending 30 June 2022

The 2021/2022 financial year saw a net profit of \$19,456.97 made up of royalties from our journal publications and from membership subscriptions. This profit continues the upward trend of recent years in the MSA's overall equity. Two things to note in the balance sheet above are that 1) the second PayPal account has been inactive for years and has subsequently been closed; and 2) the high balance of the first PayPal account relates to the high volume of member subscriptions that occurred in May/June 2022 and these funds were transferred from PayPal into the MSA's operating accounts (at ANZ) shortly after the end of the 21/22 FY. Our total operating expenses were quite low for this financial year, given that our recent conference was held primarily over Zoom. We did, however, give out \$1400 in prizes and awards and began using a new accounting system, Xero. This should streamline our reports both to the organisation and also to the ATO. Our greatest expense for the financial year was a combined \$4545.23 for the development of the new website and membership database. Our current equity is sitting at \$139,655.62.

Membership Fees for 2023 will remain the same as in 2022, those being:

	<i>Australian Memberships</i>	<i>Overseas Memberships</i>
Ordinary member	\$80	\$90
Student member	\$40	\$50
Emeritus member	\$40	\$50
Life member	\$1400	\$1600

The chapter levy paid to MSA chapters will be **\$8** per member.

Pending the outcome of the proposal to amend the MSA Constitution to allow the MSA National Committee to fund specific projects using 'Special Funds', the amount of such funds available for the 2023/24 Financial Year would be **\$20,000**.

*Aaron Corn
MSA Treasurer*

MEMBERSHIP SECRETARY'S REPORT 2022

There are **247 financial members** at 24 October 2022, an increase of 6 members since last year's report. This number includes 134 ordinary members (including 12 overseas members), 81 student members (including 1 overseas members), 13 emeritus members and 19 life/honorary members. 2021 saw the largest increase in overall membership in previous five years (growing 27.5% from membership numbers in 2020). While in 2022 we have continued to grow (albeit at a much lower rate), maintaining such a significant increase is in itself a positive. I strongly believe this demonstrates the value of the increased accessibility that online services, such as remote conference participation, affords.



Membership of individual chapters is as follows: **VIC**–65, **Sydney**–53, **WA**–14, **QLD**–16, **Overseas** [No Affiliation] – 28, **SA**–10, **Hunter**–6, **TAS**–6, **ACT**–8, **Northern NSW**–3. 39 members have not elected to join a chapter.

All chapter membership numbers fell from 2021, reflecting an increase in members not electing to affiliate with a specific chapter, but also a significant increase in overseas student and ordinary members.

Discussions are ongoing about the status of inactive chapters (those without a functioning committee) and the national committee has moved to no longer recognise chapters that do not submit an annual report for two years running. This would mean that from 2023, should annual reports not be submitted, the Queensland, Hunter, ACT and Northern NSW chapters will no longer be affiliated with the MSA National body. These chapters could re-affiliate if they can demonstrate to the National Executive that they have a functioning chapter committee.

The smaller number of functioning chapters, and the streamlining of processes by the new MSA website has meant that the work required of the Membership Secretary has been fairly light this year. The 2022 AGM marks the end of my second year as membership secretary. Should I be re-elected for a second term, I hope this role will develop in 2023 to further support member activities. I would 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 last two years.

*Sarah Kirby
Membership Secretary
24 October 2022*

JOURNAL EDITOR'S REPORT 2022

Editorial Team Update

Dr Elizabeth (Liz) Kertesz was appointed Internal Copy Editor in February 2022 and has worked on all accepted submissions beginning with volume 44/1. The copy editor ensures that submissions adhere to the specific details of the Journal's style guide and to the more general conventions of the field. The copy editor role also assists in streamlining some of the workflows between the editorial team and Taylor & Francis.

The Editor expresses deep gratitude to the Associate Editor, Dr Sarah Kirby, and to Dr Kertesz for their professionalism and commitment to the operations of the Journal in 2022. The Editor also thanks Professor Jennie Shaw for agreeing to continue in the role of Reviews Editor.

In consultations with Taylor & Francis, Ms Olive Mae Carranza has been appointed to the role of Journal Editorial Officer (JEO) beginning on 17 November 2022. This is a new position established across T&F journals. Olive's duties will include completing initial technical checks for new submissions; answering any editor, author, or reviewer queries about online

systems and processes; checking that everything required by the T&F Production Team has been provided, and to request any necessary files/information from authors before moving an article into production.

Annual online meeting of the Editorial Board: Zoom meeting scheduled for 20 November.

Publication Schedule

The Journal is now up to date with its publication schedule. In 2022, print and online versions of issues 42/2 (2020) and 43/1–2 (2021) were published. All items for issue 44/1 (2022) have been published online, with the print copy expected by the end of the year. Preparations for 44/2 (2022) are underway and publication is expected early next year.

Starting in 2023, Taylor & Francis will no longer require maximum page lengths for journal issues. This means that there will be no restrictions, within reason, on the number of articles published in each journal issue. T&F have asked that the Journal publish a minimum of sixteen items (articles, editorials, reviews, review articles) per annum. There is flexibility around this number as we adjust to the new system.

Publication Metrics

The Journal has improved its ranking in all major publishing metrics over the last year.

- It has moved from Scopus/Scimago quartile 4 to quartile 3.
- Its SJR (which demonstrates the average number of weighted citations in one year, divided by the number of articles published in the previous three years) has moved from 0.101 to 0.118.
- Its SNIP (which measures actual citations received relative to citations expected for the field) has significantly improved from 0.037 to 0.292.
- Between January and September 2022 there were 14,761 full-text downloads of Journal content.

Style Guide Update

The Journal will move away from the current practice of using two systems for article submissions, one for “ethnomusicology and related fields,” the other for “musicology and related fields.” This system is problematic because it has led to confusion on many occasions, including for the Taylor & Francis production team. In addition, the sorts of divisions of disciplinary areas assumed in this bifurcated approach seems dated in the context of current scholarship in music. We will use one system only for all submissions beginning in 2023 based on the Chicago Manual of Style, 17th edition. We will adopt the author-date citation system. This is widely used in the humanities, and it should pose no problem to authors more familiar with other styles. All submissions to the Journal will include bibliographies, currently not required for submissions in musicology and related fields. Footnotes will still be available to authors for additional comments or observations that complement the main text. The author-date system appears also to be suitable for the current environment of citation counting by Scopus and similar organisations.

Musicology Australia Annual Prize

Starting with volume 45, 2023, the *Musicology Australia* Annual Prize will be awarded to the best article published in the journal in a calendar year. The prize is \$500, which will be awarded within six months of the publication date of the final issue for each year.

Eligibility is governed by the volume year of the journal, regardless of the date the article was first published online or when the issue appeared in print form. This Prize is open to all authors who publish a peer-reviewed article in *Musicology Australia*. All authors of accepted articles will be automatically considered for the Prize.

A shortlist of articles will be compiled by the Editor and Associate Editor. The final decision will be made by a Panel comprising the Editor, Associate Editor, two members of the Editorial Board and one member of the MSA National Committee. The Panel may choose to split the award where multiple articles are of equal calibre, or it may choose not to award the prize if no articles are judged to be of sufficient standard.

Priorities for 2023

Reviews: The Editor and Associate Editor will work more closely with the Reviews Editor to solicit reviews and review articles (refereed) for inclusion in each issue of the Journal. Priority will be given to recent monographs by Australia-based authors, especially on topics related to music in Australia. Possible bundling of titles for review articles will be encouraged.

Maintaining and increasing submissions. Strategies include:

- inviting MSA Annual Conference Keynote speakers to submit articles related to their presentations (both of the 2022 keynote speakers have agreed in principle);
- inviting submissions from authors, including Honorary and Emeritus members, for reviews, review articles or refereed articles on any topics of their choice;
- including multi-authored refereed Colloquy articles, especially those that include at least one author of very high international esteem (the first such article, on Zelenka and music editing, will appear in issue 44/2);
- encouraging Special Issues with guest editors (plans are currently underway on the topic of Music, Disability, Mental Health and Wellbeing; a CFP on the topic of editing music by lesser-known eighteenth-century composers will be sent out in early 2023).
- MSA Members are encouraged (exhorted) to submit their work and to encourage scholars at all levels in their networks to consider submitting to the Journal.

Denis Collins
Editor, *Musicology Australia*
27 October 2022

NEWSLETTER EDITOR'S REPORT

As of time of writing, this, 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, held entirely online, and a selection of reviews. 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 2022

A full report on the 2021 awards was published in Newsletter No. 83 and tabled at the 2022 AGM. The following report covers the 2022 Don and Joan Squire Award and Student Prize winners, announced at the concluding ceremony of the 2022 conference and sent via email to MSA members shortly after the conference.

1. Don and Joan Squire Award 2022

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 Victorian Chapter, the 2022 DJS goes to **Dr Aline Scott-Maxwell**. The full text of Aline's citation for the award, prepared by Bronia Kornhauser and former recipient of the DJS herself, Prof. Margaret Kartomi, follows here:



Bronia Kornhauser and I wish to nominate Dr Aline Scott Maxwell for the Don and Joan Squire Award for Voluntary Services to Musicology.

Voluntary musicological activities

Aline has been an active member of MSA from 1988 to the present. She began her contributions as the postgraduate member of the Victorian MSA Chapter Committee member (1988-1992) and then as member of the New South Wales Chapter Committee (2000-2001).

In the 1980s she worked hard to bring La Trobe University Department of Music postgraduates into the MSA and to bring them into dialogue with postgraduate music researchers from other institutions at the MSA conference at La Trobe University in 1987. She encouraged a strong representation of La Trobe University Music postgraduates to become delegates to the MSA Conference. She also served as

Coordinator and Chair of the Organising Committee for the Annual Postgraduate and Honours Student Conference, Victorian Chapter of MSA (1989, 1987).

Cross-promotions of musicology in MSA and related organisations

Aline was a Founding member of the Australian-New Zealand branch of the International Association for the Study of Popular Music {IASPM} and has continued her active engagement to the present time. She served as Secretary on the Committee (1986-1987), and has been a regular participant in IASPM's annual conferences.

As an active member of MSA and its related institutions: the International Council for Traditional Music (ICTM) and IASPM, she cross-promoted these disciplines among participants, bringing many new members into the three associations and supporting ethnomusicological studies of popular music.

In another context, Aline served as the Chair of the Judging Committee of the Australian Music Centre's Classical Music awards (2003-2004). She also twice served as a judge of postgraduate awards for IASPM, and for the IASPM Publication Award. She served on the advisory board for Lyrebird Press and as a reviewer of numerous articles for various academic music journals.

Long-term promotion of Indonesian music research, performance and composition in the Victorian and NSW communities

Aline has maintained a long-term involvement in gamelan performance in Victoria and New South Wales, both as an expert performer in and as musical director of various Indonesian music performing groups. She remains a passionate advocate for gamelan performance as part of undergraduate studies and community engagement. The gamelan orchestra that she purchased several decades ago is currently on loan to the NSW Education Department to encourage secondary student engagement with its performance and Indonesian culture.

Aline has also strongly advocated for the creation, performance and research into new compositions for gamelan, including by students, which led to many gamelan concerts at Sydney and Melbourne Universities. She was director of the Dome Ensemble, a gamelan group dedicated to the composition and performance of new works for gamelan – the only such group in Australia. After winning an award at a Melbourne Fringe Festival, Dome participated under her leadership at an international contemporary gamelan festival in Wellington, New Zealand, in 1999.

As unpaid 'project manager,' Aline also secured a commission for a Monash composer, gamelan performer and ethnomusicologist from the Melbourne City Council for the very successful performance of a new work titled: "Sounding the City in Bronze" for gamelan, also using the Federation Bells at Birrarung Marr. This was performed in 2018.

Support for ethnomusicological and musicological activity in the Monash University community and beyond
Aline has vigorously supported and contributed to ethnomusicological and musicological research at Monash in diverse ways without holding a salaried staff position in 2000-2020. Her field of interest has extended to the music of Indonesian, Italian and Jewish diaspora communities in Australia, about which she has presented papers at conferences. Some of these were developed into journal articles and book chapters. Aline has supervised postgraduates' research and theses to completion and rigorously attended and contributed to internal and public research seminars. She has also contributed to the Music Archive of Monash University's/MAMU's exhibitions, research activities, concerts and conferences, besides assisting with MAMU's collection description.

As Asian Studies Research Librarian at Monash University in 2002-2016 she facilitated the acquisition of musicological publications and gave personal assistance to internal and external inquirers and scholars well beyond the requirements and working hours of that position.

In summary, we believe that Aline would be a most worthy recipient of the Don and Joan Squire Award for exceptional voluntary service to the Australian musicological community over many years.

I join all members of the MSA in congratulating Aline on her receipt of this small token of the recognition she enjoys among the wider Australian music research community.

2. The 2022 Awards for Best Postgraduate Papers

Award for Best Postgraduate Paper at the Inaugural ICTM and 21st NRPIPA Symposium on Indigenous Music and Dance

Equal first prize for best student paper delivered at the Inaugural ICTM Symposium on Indigenous Music and Dance and 21st NRPIPA Symposium on Indigenous Music and Dance, which was held in conjunction with the 45th MSA National Conference, went to **Laura Case**, for her paper, "The Violin and First Nation's Communities in 20th Century Australia," and to **Shura Taylor**, for her paper "Music and Language (Self-)revitalization and Teaching for Pinuyumayan Teachers in Taiwan." Warm congratulations to both scholars.



Symposium equal first prize winners Laura Case and Shura Taylor

Last year represented the first time in about thirty years that I could not be present at an MSA conference, and the first time in 13 years that I was unable to chair the Awards Committee. I was delighted in this regard to entrust the to the very capable Rachel Orzech, whose report follows here. Thank you so much Rachel for your work and the following report.

John Phillips

It was a great pleasure to coordinate the Student Delegate Conference Prize in 2022. Thank you to John Phillips for inviting me to take on this role, and a huge thank you to my fellow adjudication committee members for their hard work and careful decision-making: **John Gabriel**, **Kathleen Nelson**, **David Larkin** and **Solange Glasser**.

Honourable mentions were awarded to two student delegates this year: **Solomon Frank** for his paper 'Canine-Human Music: Dogs Entangled in the Twenty-First Century Musical Fray', which examined instances of apparent human-canine co-created musical practices and argued for understanding them as a twenty-first-century meeting point of human-canine co-evolution. And **Rachel Collyer** for her paper 'A Tale of Two Antiphonals', which utilised the concept of the 'itinerary of things' to trace the Australian reception history of two medieval music manuscripts, placing this in the context of changes in Australian national policies of identity, culture, and arts and education funding, as well as the early music movement.



Special Mentions Solomon Frank (photo credit Monisha Chippada) and Rachel Collyer

Third prize was awarded to **Shane Lestideau** for her paper 'Scots on the Rocks: Scottish Music on Sydney's Stages, 1900–1945', which explored how Scottish music maintained its popular status in Sydney during the first decades of the twentieth century due to its unique appeal to both folk and classical music circles.

Second prize was awarded to **Aidan McGartland** for his paper 'Uncovering Classical Forms in Margaret Sutherland's Concerto for Violin and Orchestra', which explored how the modernist elements of Sutherland's Concerto intersect with traditional classical forms, using a wide range of music theories.

First prize was awarded to **Eirini Diamantouli** for her paper 'Lifting the curtain: Nikos Skalkottas' legacy and the cultural Cold War', which challenged the pervasive narrative that Skalkottas worked in isolation and introduced the idea of a potential connection between the impact of Socialist Realism in Greece and Skalkottas' 'turn to tonalism' towards the end of his life.



Prize winners Shane Lestideau, Aidan McGartland and Eirini Diamantouli

Congratulations to all for your wonderful presentations!

*Rachel Orzech
Awards Chair pro tem. 2022*

THESIS REGISTER MANAGER'S REPORT 2022

Further to the 2021 report, there have been no issues relating to the website and the now static nature of the Register requires no day-to-day management. The Register remains accessible via musicresearchanz.com

*Stephanie Rocke
Thesis Register Manager*

IMS DELEGATE'S REPORT

IMS activities during 2022:

Conference

Music across Borders, the 21st Quinquennial Conference of the IMS was held in Athens, 22-26 August, 2022 in the School of Philosophy of the University of Athens, organised by the Hellenic Musicological Society. The organising committee was chaired by Evi Nika-Sampson (University of Thessaloniki), and the program committee by incoming President Kate van Orden (Harvard), and Australia represented by Melanie Plesch (University of Melbourne).

The conference program comprised five days of sessions that ran for over ten hours per day, and often with up to sixteen parallel sessions, in addition to concerts, lunches, and other social events. Some 800 participants registered for the conference included individual scholars from all around the globe as well as members of the Society's Study Groups and Regional Associations from East Asia, Eastern Slavic Countries, the Balkans and Latin America and the Caribbean. Only a small number of Australian delegates attended this year.

General Assembly

At the General Assembly reports were presented showing the IMS to be in a very healthy state, financially and in terms of governance. Reports were read by heads of the various IMS organisational entities, the new Directorium was elected for the next five years, constitutional changes were decided, awards were made, and the new president, Kate van Orden—the society's first female president—was installed.

Directorium members elected to serve 2022–2027

Rebekah Ahrendt (NL), Mary Angela Biason (BR), Andrea Bombi (ES), Anna Maria Busse Berger (US), Federico Celestini (AT), Maria Rosa de Luca (IT), Annegret Fauser (US), Paolo Ferreira de Castro (PT), John Griffiths (AU), Evi Nika-Sampson (GR), Théodora Psychoyou (FR), Imani Sanga (TZ), Nozomi Sato (JP), Christine Siegert (DE), Britta Sweers (CH), Laura Tunbridge (UK).

Bureau 2022–2027

Kate van Orden (President), John Griffiths, Théodora Psychoyou (Vice-presidents), Daniel Chua (Immediate past president), Cristina Urchueguia (Secretary General)

Awards

Malena Kuss and Bonnie Blackburn were both elected as Honorary Life Members for their leadership and service to musicology over many years.

Constitutional changes

Extending the 2019 reforms approved at the Extraordinary General Assembly held in Luzern in 2019 that made significant revisions to democratise the election of the Directorium, and remove language restrictions in scholarship, the 2022 General Assembly also approved the introduction of variable membership fees determined according to the GDP of the country in which members reside.

Vote of appreciation

Special thanks go to Jane Morlet Hardie for her service as Australian delegate on the IMS Directorium during the last ten years. During this time she instigated of the IMS mentor scheme, and has served in many capacities during a much longer period to foster both Australian and international musicological endeavours.

*John Griffiths
IMS Delegate
October 2022*

ACCESS AND EQUITY OFFICER REPORT

Last year's online conference was very successful from an Access and Equity point of view. Our members are becoming increasingly aware of the services that this position offers, and for the first time last year, a number of members came forward prior to or during the conference with specific access requests, all of which we were able to support. While improvements to the Zoom platform over the previous year meant that all sessions had automatic captioning, the MSA hired live captioners to work during plenary and keynote sessions. After the conference I received a number of positive comments about the captioners, and their increased accuracy over automatic ones, from members who found them useful.

This year our conference coincides with the International Day of People with Disability (Dec 3) and in celebration of that fact we have organised a two-day joint stream on Music, Disability, Health and Wellbeing with the International Council of Traditional Music's Study Group on Indigenous Music and Dance. We are excited to join with the ICTM Study Group on Indigenous Music and Dance, and to have the opportunity to explore these important themes from both Indigenous and non-Indigenous perspectives. We are also pleased to have been able to provide both live captioning and Auslan interpreting for these sessions, and would like to thank the University of Melbourne's Faculty of Fine Arts and Music for providing the funds to make that possible.

Finally, I would like to remind all members to contact me if they have any access queries or concerns relating to any MSA events or publications.

*Anthea Skinner
MSA Access and Equity Officer
October 2022*

— 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*

SYDNEY

Following last year's MSA conference, this year has been an unusually quiet one for the Sydney Chapter, with no events taking place. Our AGM is scheduled for 14 November, at which time a new committee, and a fresh Convenor, will be elected. With many thanks to the Chapter's committee: Kathryn Roberts Parker (Treasurer), Ardi Echevarria (Secretary), Alan Maddox, Ryan Martin, John Phillips.

*Michael Hooper
Convenor and Public Officer, MSA Sydney Chapter*

TASMANIA

This past year commenced with fine intentions from the committee to resume regular face-to-face research presentations as soon as COVID restrictions were lifted. Our first event was planned to be a research presentation by the winner of the 2021 Tasmania Chapter Music Research Prize, BMus Honours candidate Christine Berryman, who received the award in December 2021, for her submission of a paper regarding secular instrumental music at the court of Henry VIII. Rolling cancellations due to COVID outbreaks and ongoing restrictions of access to University facilities meant this event did not take place and also made it difficult to organise further events, except off-site. Applications are currently open for the Tasmania

Chapter Student Research Prize closing at the end of November, and we look forward to making this award in December and welcoming another new student member.

Recent changes to the University's COVID policy and also the completion of remaining facilities at The Hedberg have paved the way for scheduling a program of events for 2023, to be finalised at our upcoming AGM. We are looking forward to a renewed focus and a much stronger presence in the Tasmanian community next year welcoming visitors to this state of the art venue.

Sincere thanks to the Tas Chapter committee – Carolyn Philpott, Ben Hillier, Heather Monkhouse and Shaunagh O'Neill – for their continued support through what turned out to be a far more challenging year than was anticipated.

*Anne-Marie Forbes
President – MSA Tasmania Chapter*

VICTORIA

At a slightly belated AGM on the 15/11/2021, the Victorian Chapter elected the following officers: Maurice Windleburn (President) and John Gabriel (Secretary). They now join Peter Campbell (Treasurer) and John Garzoli (Newsletter Coordinator) on the Chapter committee.

A number of events were organised by this committee throughout the year. In early March, a social gathering was held at The Duke of Wellington. Numerous members attended to meet one another and discuss their research. In June, a book launch was held in cooperation with the ACAHUCH and the Melbourne School of Design for our member Sarah Kirby and her recent monograph *Exhibitions, Music and the British Empire*. In July, a guest lecture was organised at the Kathleen Syme Centre, where historian Una McLiverna, an Honorary Senior Lecturer at the Australian National University, presented her research on European execution ballads and their iconographical representation in paintings. Our newsletter, published early in the year, also featured an exchange between editor John Garzoli and fellow member Peter Tregear, addressing the ongoing encroachment of neoliberal approaches to music education in tertiary institutions.

As of writing, the committee has organised a Chapter conference for Nov. 4th, at which six members will present their research. An AGM will be held sometime in November, and the Chapter also hopes to hold an in-person gathering to coincide with the national conference held online.

*Maurice Windleburn
President, MSA Victoria Chapter*

WESTERN AUSTRALIA

The MSA WA chapter welcomed new office holders Helen Rusak (vice-president), Adam Pinto (treasurer), Benjamin Caulfield (undergraduate representative), and Tracy Redhead (general committee member). They join Elly Langford (secretary), Laura Biemmi (media and communications officer), Emma Jayakumar (artistic research representative), and general committee members Jonathan Paget, Stuart James, and Sarah Collins. We bid farewell to Victor Arul, our previous undergraduate representative, as he moved to the US for doctoral studies at Harvard University.

We planned two major events for this year. After a one-year Covid hiatus, we ran our writing retreat again. The "Sit Down and Write!" day took place at the WA State Library on Thursday July 14. The collegial session was attended by fourteen researchers ranging from HDR students to senior scholars. The feedback was overwhelmingly positive and the event was appreciated by all who attended.

The WA chapter conference will take place on November 28th this year, hosted by the Conservatorium of Music at UWA. The deadline for abstracts has not passed, but we have already received a number of submission from honours and HDR students, as well as established scholars. It promises to be a vibrant event with papers on a wide range of topics.

*Cecilia Sun
President, WA Chapter*

MSA FORUMS AND STUDY GROUPS

GENDER AND DIVERSITY FORUM

The 2021 forum attracted few delegates, who nonetheless enjoyed a lively discussion. As I was 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*

PROPOSED AMENDMENTS TO MSA CONSTITUTION

AS PASSED AT THE 2022 AGM

Proposal to amend the MSA Constitution

Dear MSA members,

To ensure the good operation of the MSA, the National Committee has considered the Society's constitution and is proposing some amendments.

These amendments fall into two categories. The first are minor changes of a typographical nature, which include changes to keep the MSA's Constitution up-to-date with current practices (such as membership fees being paid electronically rather than by cheque, recognising the publication of the journal, enabling the National Committee to dissolve the committees that it creates without the need for an AGM).

The second set of changes are more substantial and are about the relationship between chapters and the MSA.

- The Constitution currently sets out a way for chapters to be formed, but it does not consider situations where chapters become inactive. There are currently several chapters that are inactive, and which have been so for some time. The proposed changes to Article VII require a chapter to submit an annual report for their activities in order to receive MSA funds (by-law 5). This is to ensure, for example, that the MSA is responsibly giving funds to chapters, with some assurance that those funds have the active oversight of members. The changes also contemplate a situation where, after two years of there being no annual report submitted, a chapter is considered inactive and, therefore, no longer affiliated (by-law 6).
- The Constitution also has no clear mechanism for the MSA to fund activities that are not national in scope. This issue has become increasingly important because the MSA has accumulated member funds at a faster rate than it can spend them. The proposed changes therefore introduce a mechanism for the National Committee to disseminate funds ('Special' funds) to members for activities that align with the Society's Purposes. Article IV, by-law 16 sets out a way for the MSA to respond directly to members who are seeking funding, with the National Committee responsible for deciding such requests. The process will be managed by the Membership Secretary, and the amount of money available for such applications will be decided annually at the AGM (Article VI, by-law 9).

You can view the proposed changes to the constitution below. We hope that you consider these proposed amendments a positive step in the development of the Society and vote in favour of them.

Best wishes,
Michael Hooper and Fred Kiernan
on behalf of the MSA National Committee

CONSTITUTION OF THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC.

Article I: Name

The name of the incorporated association shall be The Musicological Society of Australia Incorporated (referred to below as the 'MSA').

Article II: Purposes

The purpose of the MSA shall be:

- (a) to advance musicology by all possible means;
- (b) to encourage and assist co-operation between institutions interested in musicology;
- (c) to promote and encourage training to the highest possible level of persons involved in work of a musicological nature;
- (d) to publish and assist in the publication of the results of musicological research;
- (e) to organise conferences or congresses on themes appropriate to musicology;
- (f) in collaboration with the performers and owners of Indigenous musics, to promote and support greater understanding and appreciation of Indigenous musics in Australia;
- (g) to maintain a public fund known as The Musicological Society of Australia Gift Fund to attract bequests, legacies and gifts from the public and to which such gifts shall be credited.

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Article III: Membership

Membership of the MSA is open to all persons who are interested in the purposes of the Society.

By-Laws

- 1a Applications to join the MSA shall be sent to the Membership Secretary.
- 1b All applications are subject to acceptance by the National Committee.
- 2a **Categories of Membership:**
 - A Ordinary Member.
 - B Honorary Member (honorary membership may be awarded on the recommendation of the National Committee for meritorious service to musicology).
 - C Student Member ('Student' is here defined as:
 - (a) a part-time or full-time undergraduate student certified as such by a faculty representative;
 - (b) an Honours, Masters or PhD candidate not engaged in full-time employment.)
 - D Life Member.
 - E Emeritus member (a retired member who has been a continuous member of the Society for at least ten years or such other period of time as decided by the National Committee).
- 3 Members in all categories shall be eligible to hold office on MSA committees with full voting rights.
- 4 Members in all categories, except Category D, as well as Institutional Subscribers (defined here as libraries, institutions, organisations, subscription services/agents or corporate bodies subscribed to the publications of the MSA only), shall receive the publications of the MSA under the conditions of their distribution.
- 5a The annual fees for each membership category other than Honorary Member shall be decided at the Annual General Meeting for that year.
- 6 Proposals for changes in membership fees shall be mailed to each member at least four weeks before the General Meeting at which the proposal will be put to a majority vote. Absentee votes will be accepted.

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- 7 Membership fees and any Chapter levies are payable to the MSA Treasurer on 1 July each year.
- 8a Unfinancial members shall not be entitled to the privileges of membership, including reduced costs of publication.
- 8b When an unfinancial member does not resign in writing, the unfinancial member ceases to be a member of the MSA after 6 months of continuous unfinancial membership.
- 9 Chapter levies shall be refunded to Chapter Treasurers at the end of each financial year.
- 10 [repealed]
- 11 The fee for Life membership shall include Chapter levies and shall be set at 20 times the fee for Ordinary membership. It shall be invested in a Trust Fund administered by the Treasurer. A maximum of one half of the interest earned each year may, at the discretion of the Treasurer, be transferred each year to the general account of the Society.
- 12 The liability of a member to contribute towards the payment of the debts and liabilities of the association or the costs, charges and expenses of the winding up of the association is limited to the amount, if any, unpaid by the member in respect of any outstanding fees or subscriptions for membership of the association.

Article IV: National Committee

The affairs of the MSA shall be managed by a National Committee which shall comprise elected members and ex officio members, all of whom may vote:

Elected Members

President
Secretary
Treasurer
Membership Secretary
Student Member
General Member

Ex Officio Members

Immediate Past President
Chapter Presidents
New Zealand Musicological Society President
Any Australian elected member of the International Musicological Society Directorate, or in the absence of an Australian, any New Zealand IMS Directorate elected member
Any Australian elected member of the International Council for Traditional Music Executive Board, or in the absence of an Australian, any New Zealand ICTM Executive Board elected member
The office of an officer or member of the Committee becomes vacant if the officer or member ceases to be a member of the MSA, becomes an insolvent under administration, or resigns office by notice in writing given to the Secretary.

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In the event of a key contributor to the MSA, such as the Journal Editor or the Newsletter Editor not being a member of the National Committee, the National Committee shall be empowered to co-opt any or all as observer(s) to the meeting.

By-Laws

- 1 The National Committee shall be entitled to invite advisers of its own choice to attend, but not to vote at its meetings.
- 2 A President of any Chapter may delegate attendance at any National Committee meeting to another member of the Chapter, and that delegate will have the same voting rights as the Chapter President.
- 3 The elected General Member and Student Member of the National Committee shall serve for a term of one year and be eligible for re-election.
- 4 The President, Secretary, Treasurer and Membership Secretary shall be elected for a term of two years with the option of standing for election for a second two-year term.
- 5 The President, Secretary and Treasurer shall not be eligible for re-election after two terms of office until six years or six AGMs, whichever comes sooner, have elapsed since the completion of the last term in office.
- 6 The commencement of the term of President and Membership Secretary must occur in a different year to the commencement of the term of Secretary and Treasurer.
- 7 Should the President of a Chapter be elected to any other National Committee position, he or she will hold a dual role on the National Committee, with a single vote.

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- 8 Any casual vacancy on the National Committee may be filled by election at the next meeting of the Committee.
- 9 All ex officio members hold their positions on the National Committee only for the duration of the term of the relevant qualifying office.
- 10 New Zealand ex officio National Committee members who are New Zealand Musicological Society members will be granted honorary MSA membership while holding office on the MSA National Committee.
- 11 An Australian is any person whose primary place of residence is Australia.
- 12 A New Zealander is any person whose primary place of residence is New Zealand.
13. Duties and powers of office:

President

- To act as Chief Executive Officer of the MSA and to issue a Report at the Annual General Meeting;
- To preside at all meetings of the MSA and should the President be absent, the Immediate Past President, or some other member of the National Committee decided on by members present, shall preside;
- In the event of equal votes 'for' and 'against' motions before the meeting, President or the President's appointed deputy shall have a casting vote.
- The President, Secretary, Treasurer and Membership Secretary jointly shall be empowered to act executively, and such action shall be subject to the earliest possible ratification by the National Committee.

Secretary

- To attend to correspondence, the preparation and dispatch of notices, ballot papers, etc., such notice being by electronic means wherever possible. ~~In this Constitution, the term 'mailed' is taken to include electronic mail.~~
- To consult with the President in the preparation of an Agenda prior to each meeting, and to distribute the Agenda at least two weeks prior to each meeting;
- To record the Minutes of each meeting;
- To prepare and distribute Minutes, subject to the President's approval, within four weeks of the meeting;
- To assist the President in preparing the Annual Report;
- To have custody or make provision for the safe storage of any books, documents or securities of the MSA, and to arrange for them to be made available for inspection by members on request.

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Treasurer

- To open appropriate bank accounts in the name of the MSA;
- To process ~~cheques and credit card~~ payments for membership renewals and send out receipts;
- To ensure that all cheques and documents relating to the bank accounts shall be signed by two officers nominated by the National Committee;
- To arrange for annual accounts and balance sheets to be audited at least 14 days before the Annual General Meeting and certified by the Annual General Meeting each year and to present and table them, together with a list of financial MSA members, at the Annual General Meeting. The auditor of the accounts shall not be a member or the Public Officer of the MSA.

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Membership Secretary

- To keep and maintain a membership register in which shall be entered the full name, address and date of entry of the name of each member, and the register shall be available for inspection by members at the address of the Public Officer;
- To send out the membership renewals in a timely fashion;
- To send out reminder notices to those whose membership is overdue;
- To send updated membership lists to the National Secretary, Public Officer, and relevant sections to Chapter Secretaries, at least ~~once~~ a year;
- To provide copies of the membership list as required by the National Executive;
- To provide lists of new members for approval by the National Committee in time for National Committee meetings;
- To provide Taylor & Francis with membership data in the appropriate Taylor & Francis template.

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- To be responsible for the maintenance of the MSA Website;
- ~~To manage requests for funding, and to maintain a register of funding requested, granted, and acquitted.~~

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- 14a An editorial committee, a programme committee, other workings committees or student groups, may be appointed ~~and dissolved~~ by the National Committee.

- 14b ~~Dissolution of committees appointed by the National Committee requires the approval of members at the Annual General Meeting.~~

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- 14c At least two years before a National Conference, the National Committee shall approve a date and place for the Conference and shall appoint a Conference Convenor.

- 15a The National Committee shall appoint a Public Officer who shall be a member of the MSA and a resident of the Australian Capital Territory and, if that office at any time becomes vacant, appoint a person resident in the Territory to fill that Vacancy.

- 15b The office of Public Officer shall become vacant if the person holding that office dies, becomes bankrupt, applies to take the benefit of a law for the relief of bankrupt or insolvent debtors or compounds with the Public Officer's creditors, becomes of unsound mind, resigns office by notice in writing given to the Secretary, or ceases to be resident in the Territory.

- 15c The duties of the Public Officer shall be:

- To keep a register of members supplied by the Secretary;
- to file with the Corporate Affairs Commission (ACT) a copy of the rules of the MSA, and particulars of, and a copy of any instruments evidencing, the trusts, if any, relating to the MSA;
- within one month after an alteration of the objects or rules of, or any trusts relating to, the MSA, to file with the Corporate Affairs Commission (ACT) notice of the alteration;
- to receive a notice, demand, summons, writ or other document or process served on the MSA, and to give notice or demand on behalf of the MSA at the direction of the National Committee;
- at least once in each period of 12 months and within one month of its preparation, to file with the Corporate Affairs Commission (ACT) a copy of the balance sheet certified to be correct by the person who audited the financial affairs of the MSA.

- 16 ~~The National Committee shall consider requests from members for Special funding that supports musicology in Australia, and to decide on criteria for the assessment of such requests; the National Committee may form a subcommittee to facilitate these processes.~~

Article V: Elections

Elections of the National Committee shall be by secret ballot at the Annual General Meeting.

By-Laws

- 1a At least eight weeks before the Annual General Meeting, the Secretary of the National Committee shall circulate the membership requesting nominations for the relevant elected members of the National Committee, each nomination to be signed by proposer and seconder having the nominee's permission.
- 1b Nominations shall be in the hands of the Secretary at least five weeks before the Annual General Meeting.
- 1c If insufficient nominations have been received, the Secretary, in consultation with the President, shall seek the necessary number of candidates, each of those nominations to be duly signed by proposer and seconder having the nominee's permission.
- 1d The Secretary shall then prepare a slate of all available nominations.
- 1e This slate shall be mailed to the members at least three weeks before the date of the election.

Voting

- 2 Eligible members in attendance at the Annual General Meeting shall cast their votes according to the names on the slate.
- 3 In the event of nominations not exceeding the number of Committee members to be elected, nominees shall be deemed to have been elected.
- 4 Any individual member, or the representative of a member institution, who is unable to attend an Annual General Meeting, may send to the Secretary an absentee vote enclosed in a sealed envelope with a statement declaring that the sender has thus voted. Absentee votes received up to the time of the Annual General Meeting shall be counted with the votes cast by attending members.

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- 5 In the event of a tie between two or more candidates for the same place on the Committee, there shall be another secret ballot for this place of members present at the Meeting.
- 6 No one person shall hold more than one elected position on the National Committee; if a person is elected to a position on the National Committee, that person shall be deemed ineligible for election to any position appearing lower on the ballot paper.

Article VI: Meetings

The MSA shall undertake such activities as are determined at its General Meetings.

The National Committee shall endeavour to meet at least twice a year. Meetings of the National Committee may be convened by any two Committee members.

Unless otherwise decided at an Annual General Meeting, a National Conference shall be held each calendar year.

By-Laws

- 1 A quorum for a National Committee meeting shall be five members.
- 2a Annual General Meetings shall be held once in each calendar year, within the period of 12 months beginning at the end of the MSA's most recently ended financial year.
- 2b Notice of the Annual General Meeting shall be mailed to financial members at least eight weeks prior to the date of the Meeting.
- 2c Whenever possible, the Annual General Meeting of the MSA shall be held concurrently with a National Conference and at the same place.
- 2d Indigenous Custodians will be recognised at the principal place of all National MSA public events in a manner appropriate to the MSA and to those custodians.
- 3a Special General Meetings may be convened by the National Committee. The reason for the Meeting shall be clearly delineated in the notice of Meeting to all members.
- 3b Notice of a Special General Meeting shall be mailed to financial members at least five weeks prior to the date of the Meeting.
- 3c At the written request of at least ten members of the MSA whose signatures are on the request, the National Committee must convene a Special General Meeting within eight weeks of the request. The reason for the Meeting shall be clearly delineated in the request, and included in the notice of Meeting to all members.
- 3d At such a Special General Meeting no business will be transacted other than that for which the Meeting has been convened.
- 4 A quorum for a General Meeting shall be twelve members.
- 5 At all MSA meetings every question shall be settled by a simple majority of votes, each member having one vote. See Article V, By-Law 5, regarding the event of equality of votes.
- 6 Notices of motion shall be in the hands of the Secretary at least five weeks before a General Meeting and shall be mailed to the members at least three weeks before the said General Meeting.
- 7 For motions with notice, any individual member, or the representative of a member institution, who is unable to attend a General Meeting, may send to the Secretary an absentee vote enclosed in a sealed envelope with a statement declaring that the sender has thus voted. Absentee votes received up to the time of the General Meeting shall be counted with the votes cast by attending members.
- 8 Proxy voting is not permitted at General Meetings of the MSA.
- 9 ~~The annual budget for Special funds for which members can apply in each year will be decided at the Annual General Meeting of the MSA.~~

Article VII: Chapters

Five or more members of the MSA may apply to the National Committee to form a regional Chapter of the Musicological Society of Australia. If the National Committee accepts the application, the new Chapter will be delegated responsibility for all activities of the MSA that can best be handled at the regional level including holding and publicising meetings and other activities within that region.

By-Laws

- 1 Each Chapter will adopt its own constitution provided that it is consistent with the Constitution of the MSA and includes provision for the election of appropriate office holders, including a President, at least every year.

- 2 ~~Any funds allocated to regional rather than national activities will be decided at the Annual General Meeting of the MSA.~~
- 3 ~~A uniform Chapter levy payable by each member shall be decided at the Annual General Meeting of the MSA. A Chapter grant payable according to the number of members in a Chapter shall be decided at the AGM of the MSA.~~
- 4 ~~A regional Chapter may collect additional fees or otherwise raise funds for its regional activities.~~
- 5 ~~Each chapter shall submit an annual report to the Annual General Meeting of the MSA, and that report shall detail activities undertaken by the chapter in the previous year.~~
- 6 ~~Any chapter that does not submit an annual report to the Annual General Meeting of the MSA two years running will be deemed to be inactive and considered no longer affiliated with the MSA; inactive chapters can reapply for active status through the National Committee.~~

Article VIII: Official Year

The official year of the MSA shall be from 1 July to the 30 June; the financial year shall end on 30 June.

Article IX: Remuneration

The MSA shall be a non-profit organisation and no portion of the Society's funds shall be paid or transferred to any MSA member ~~for personal gain~~ but payment in good faith of reasonable and proper remuneration may be made to any member in return for services rendered to the MSA ~~so long as those services align with the MSA's Purposes~~.

The funds of the MSA shall be derived from annual membership subscriptions, MSA Journal subscriptions, donations and other sources as the Committee determines.

Article X: Publications

- A The MSA shall publish ~~a journal~~, books, newsletters and other materials from time to time under the responsibility of the ~~respective editors~~ whose editorial policies shall be approved by the National Committee.
- B Other publications of the MSA ~~and its Chapters~~ require the prior approval of the National Committee.
- C The MSA's name on publications other than its own shall not be used without the approval of at least four-fifths of elected members in attendance at a National Committee meeting.

By-Laws

- 1a The MSA shall issue a Newsletter and a Journal to all its members.
- 1b The frequency and editorship of the Newsletter and the Journal shall be decided by the National Committee.

Article XI: Amendments

The Articles and By-Laws of the Constitution may be amended by a three-quarters majority of the votes cast at a General Meeting, provided a draft of the amendment is mailed to each member at least four weeks before the Meeting. Absentee votes will be accepted.

Article XII: Indemnity

Members of the MSA shall be responsible for the consequences of their own personal default or neglect and not for the default or neglect of any other person and shall be indemnified by the MSA against all other liability incurred by them in the course of their duties as members of the MSA and its committees.

Article XIII: Dissolution

- A The dissolution of the MSA may be pronounced only with the approval of a two-thirds majority of the votes cast at a General Meeting.
- B In the event of the dissolution of the MSA, and/or of any public fund, any assets remaining after satisfaction of all debts and liabilities, including those in any public fund, shall be disposed of by the National Committee to organisations and/or funds pursuing similar aims, which are non-profit organisations or funds, and whose rules prohibit the distribution of income to their members. Any assets remaining in a public fund shall be distributed to like funds or organisations that are eligible

— 45TH NATIONAL CONFERENCE OF THE MSA, 2022 —

incorporating the

INAUGURAL ICTM SYMPOSIUM ON INDIGENOUS MUSIC AND DANCE and

21ST NRPIPA SYMPOSIUM ON INDIGENOUS MUSIC AND DANCE

1–4 December 2022

CONFERENCE REPORTS

The 45th National Conference of the Musicological Society of Australia took place 1–3 December 2022, incorporating the 21st Symposium on Indigenous Music and Dance, and the Inaugural ICTM Symposium on Indigenous Music and Dance. Hosted by the MSA's National Executive, and held online, the conference was convened by Elizabeth Kertesz and organised in collaboration with Andrew Callaghan, who were joined in the Organising Committee by Michael Hooper and Fred Kiernan. Some 126 papers and two panel sessions were given by 185 registered speakers 'zooming in' not only from around Australia, but also from countries including New Zealand, Malaysia, Taiwan, China, USA, South Africa, Italy, Spain, United Kingdom, and Finland. We were delighted to welcome an additional audience of 180, a high participation number surely facilitated by the online format, which enabled us to offer free registration to non-presenting delegates.

Our sterling Program Committee (Helen English, John Gabriel, Michael Hooper, Fred Kiernan, Simon Perry, Carolyn Philpott, Jason Stoessel, Cecilia Sun, Tsan-Huang Tsai, chaired by me and ably supported by Andrew Callaghan) constructed an inviting program from the rich and diverse range of submissions, curating them to follow a number of themes that included (but were not limited to) research in Australian music, music of the early modern period, nineteenth- and early twentieth-century music, and the jointly offered stream on Music, Disability, Health and Wellbeing (see separate report), along with sessions on performance research, contemporary composition and technology, music and politics, and zoömusicology. This was no small task, and the MSA is grateful.

The technology served us well, thanks to Andrew Callaghan's thoughtful setup and creative real-time problem-solving, aided by our volunteer assistants Sophie Marcheff, Nathan Sinclair, and Lucy Li. Many thanks to you all.

Our keynote speakers, Sarah Kirby and Kate van Orden, made a memorable contribution to the conference, challenging and stimulating us with their papers, and embodying the MSA's commitment both to Australian music research and its ongoing connection with the international scholarly community. Sarah Kirby (University of Melbourne, State Library of New South Wales) addressed the topic of 'Inventing Percy Grainger on Page, Stage, and Screen,' while Kate van Orden (Harvard University), who is President of the IMS, spoke on 'Songs in Unexpected Places: Language and Mobility.'

We envisioned the conference as an inclusive, welcoming and friendly space for collegial exchange, and I saw this in action as I moved around the Zoom rooms, visiting various sessions. It was especially gratifying to see more than forty student presenters speaking about their research, handling discussion with the utmost professionalism, and making valuable new connections.

Hearty congratulations to all the award winners, notably Aline Scott-Maxwell, 2022 recipient of the Don and Joan Squire Award for Voluntary Services to Australian Musicology (please see the Awards Committee Chair's Report for full details, including all the winners of Best Postgraduate Papers).

I invited a few people to contribute their impressions of key elements of the conference, to give a flavour of the event. My thanks to Tim Daly, Gillian Dooley, Shane Lestideau, Kerry Murphy and Alister Spence for offering us these snapshots of their MSA22 experience.

Elizabeth Kertesz

This year I finally made the time to attend the MSA conference and to present a paper. I also had the pleasure of chairing a session with two presenters—Joel Dreezer, a BMus student at ANU; and Nick Hewitt, a PhD candidate at the University of Melbourne. Joel's presentation was an interesting investigation of the adaptability of various 'synthetic' scales (i.e. scales not derived from major/minor tonality) to jazz composition and improvisation. Nick's presentation uncovered the ways in which trumpeter Jon Hassell was able to develop a distinctive composition and performance language from diverse music cultures such as the song practices of the Ba-Benzélé Pygmies of Central Africa. Presentations I attended and that particularly caught my ear were those by Alisa Bernhard, Samuel Dobson, and Nicholas Moynihan investigating music and phenomenology.

Alister Spence

My 2022 MSA conference experience was rich and varied, and the dilemma was always which panel to choose. I attended more of the sessions in Room C, loosely assigned to 'early music' and historical performance practice, than any others, learning from Stephen Mould about the role of Kapellmeisters in 18th-century Europe, and from a panel the following day about how musicians fared in early modern Germany. I heard from Kathryn Roberts Parker about the true history of the tabor and Morris dancing, and from Christine Berryman and Anne-Marie Forbes about Christopher Tye. But I couldn't resist popping into Room A to hear Jillian Graham talk about Margaret Sutherland's spirited dealings with the ABC, and to Room D where

there was a fascinating discussion of contemporary opera and its challenges for composer and performers. The choice was made for me in Session 3.1 on Saturday morning when I was presenting my paper, but I was intrigued by fellow panelist Alison Catanach's study of flute playing in 18th-century England, and Allan Badley's study of Pleyel and Scottish music came closest to intersecting with my own work on late Georgian England. I also enjoyed the social aspects of the conference, unusually well managed for an online event. There was a group discussion of music cultural collections, and Joseph Williams' book launch to attend, plus two fabulous keynotes and the opportunity to connect with colleagues on the fringes.

Gillian Dooley

The 45th annual MSA Conference offered me a first opportunity to present my research to a national audience. As it turned out the audience was international as Nazrin Rashidova stayed up until the early hours of the morning in London to speak about her study of Émile Sauret's *Études Caprices* and politely delayed sleep long enough to hear my paper. Along with Julia Russoniello from Sydney, we made up the 'Violin Cultures' section of the Thursday afternoon papers and were all three delighted to hear about one another's studies.

The topic of my paper, 'Scots on the Rocks: Scottish Music on Sydney's Stages, 1900–1945', grew from a desire to understand whether Scottish music performances were a regular occurrence in Sydney during the first decades of the twentieth century. The research is closely related to my ongoing PhD thesis and the experience of preparing the paper provided me with an eye-opening excursion into the Sydney music scene of my grandparents' generation. It also pricked the curiosity of those with a broad interest in historical Australian music studies as the performers and repertoire I discussed straddled the art music and folk music communities.

I did a dry-run of the paper to the Victorian chapter of the Musicological Society prior to the MSA online conference and was fascinated to see how many points of overlap my studies had with those of other presenters at these two events; Sarah Kirby's investigation of 'Cultural Renewal and Cosmopolitanism in Interwar Sydney' and Julia Russoniello's study of the violinist, Cyril Monk, for example. The experience of presenting at the MSA conference was a positive and inclusive one and left me feeling inspired about my future within the Australian musicological community.

Shane Lestideau

At the 2022 MSA conference, scholars working on Australian music and its history were really spoilt with a full day of papers, plus another session the following morning and a fascinating early career keynote on Percy Grainger from Sarah Kirby. There was a wide variety of issues covered in the papers and it is exciting to see how much research is going on in the field. Many papers were on influential Australian women, composers, performers, and activists: namely Margaret Sutherland, Mona McBurney, Iris de Cairos-Rego, Mirrie Hill and Louise Hanson Dyer. Another strong theme was the interaction/impact of Australians abroad ranging from the musical interactions amongst Mawson's men in the Antarctic expeditions to the use of John Antill's *Corroboree* as a 'weapon' of Cultural Diplomacy, and conversely the impact of European music and musicians in Australia. There was an entire themed session on the influence of visiting celebrity musicians on Australian music and cultural identity, and their contribution to the internationalisation of culture in colonial Australia. And other papers looked at issues such as the strong German and Austro-Hungarian influence on the French horn in Australia and Isaac Nathan and the Neapolitan Porpora tradition. The last paper of the first day made a special plea for Australian musicologists to make their primary intellectual responsibility the study and teaching of their own music and its history. It seems that a firm step in this direction is already underway.

Kerry Murphy

A snapshot of two sessions demonstrates the enormous temporal and methodological ambit of study within early musicology represented at MSA22.

Several presenters of the fascinating session examining the finances of eighteenth-century German musicians (The Livelihood of Musicians in Times of Uncertainty: A View from Early Modern Germany) made the parallel with the condition of modern musicians under COVID-19, but all four papers demonstrated that this precarious situation was the norm even for the most successful musicians of the time. The session began and ended in Dresden with studies of the Hofkapelle. Shelley Hogan examined the effect of the periodic rounds of retrenchment that took place in the first half of the century while Janice Stockigt reviewed petitions received by the court following the death of Augustus the Strong in 1733. Barbara Reul reviewed Zerbst Kapellmeister J. F. Fasch's constant petitioning. Like Samantha Owens' exploration of the court of Württemberg, each showed how musicians' fortunes depended on the vagaries of continental politics: spending on armies imperilled the livelihoods of musicians. Changing fashion might be equally devastating; a Francophile ruler succeeding one with Italianate taste might lead to wide-ranging changes in the musical establishment. This session revealed the extraordinary dependence of the even the most highly-regarded musicians on the continuing goodwill of their employers, for whom music and musicians were clearly lower on the list of priorities than many other expenditures. It is enlightening to consider how much things have, and have not, changed.

One late session (New Approaches to 15th- and 16th-century Counterpoint) reviewed opportunities for empirical analysis in late-medieval and renaissance composition. Tim Daly's paper proposed a broad framework for the description of *cantus firmus* polyphony and identified analytical opportunities and challenges that arise. Jason Stoessel reported on the results of an automated classification of dissonance handling schemata and compared the results with the principles of Zarlino's *Le institutioni harmoniche*. Denis Collins spoke on his developing analysis of preference rules in mid-sixteenth century composition. All three papers provided useful examples of potential computer-assisted analysis, made possible by the comparative simplicity of the basic musical structures of the period and their definition in contemporary theory. While the specifics of these papers were of most interest to specialists in these repertoires, the techniques developed here may prove to have applications well beyond the current focus on vocal polyphony.

Tim Daly

CONFERENCE PROGRAM



45TH ANNUAL CONFERENCE OF THE MUSICOLOGICAL SOCIETY OF AUSTRALIA

incorporating the Inaugural ICTM Symposium on
Indigenous Music and Dance and 21st NRPIPA
Symposium on Indigenous Music and Dance

HOSTED BY

THE NATIONAL EXECUTIVE OF THE
MUSICOLOGICAL SOCIETY OF AUSTRALIA

30 November (ICTM only)
1–3 December



45th National Conference of the Musicological Society of Australia 2022

incorporating the

Inaugural ICTM Symposium on Indigenous Music and Dance and 21st NRPIPA Symposium on Indigenous Music and Dance

SCHEDULE

correct as of 2 December 2022

NB: the schedule is subject to change

Please consult the [conference website](https://msa.org.au/conferences/45th-msa-conference-melbourne-2022/)

<https://msa.org.au/conferences/45th-msa-conference-melbourne-2022/>
for the most current version

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

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45th National Conference of the Musicological Society of Australia 2022

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

SCHEDULE

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

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

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

MSA 2022

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

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

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

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

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

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

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

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

INAUGURAL ICTM SYMPOSIUM ON INDIGENOUS MUSIC AND DANCE and 21ST NRPIPA SYMPOSIUM ON INDIGENOUS MUSIC AND DANCE

SYMPOSIUM PROGRAM

Day 1 — Knowledge Intersections

Wednesday, 30 November - [convert to your timezone](#)



Session 1 — Chair: Aaron Corn

10:30 AM - Introduction, Welcome to Country, and Housekeeping — Diane Kerr, Marcia Langton, Anthea Skinner

11:00 AM - Panel Discussion: “The National Recording Project for Indigenous Performance in Australia at 20 Years” — Marcia Langton, Allan Marett, Payi Linda Ford, Sally Treloyn, Brian Gumbula, Wanta Pawu

The National Recording Project for Indigenous Performance in Australia (NRPIPA) assists Indigenous people in Australian to record, document and securely archive their music and dance traditions. Founded in Arnhem Land in 2002, the NRPIPA is a Study Group of the Musicological Society of Australia that is open to community stakeholders, performers, scholars, archivists and other professionals with interests maintaining and revitalising in Indigenous music and dance. This panel marks the NRPIPA's 20th anniversary with a discussion of its past, present and future.

11:45 AM - Book Launch: “Proceedings of the 2020 International Council for Traditional Music Symposium on Indigenous Music and Dance” — Yuh-Fen Tseng, Marcia Langton, Svanibor Pettan

Join us for the launch of the published proceedings from the formative symposium of the International Council for Traditional Music Study Group on Indigenous Music and Dance hosted and webcast convened by Yuh-Fen Tseng at National Dong Hwa University in Taiwan in 2020. This is a fully bilingual book published in both Chinese and English.

12:00 PM - Break



Session 2 — Chair: José Jorge de Carvalho

12:30 PM - “Yoyi (Dance): Communicating Tiwi Knowledge around Change, Continuity, and Tradition in a Contemporary Art Context” — David Sequeira, Jilamara Arts and Crafts Association

This presentation highlights the intimate relationship between Tiwi country, painting, and dance. *YOYI* was an exhibition and research program based at the Fiona and Sidney Myer Gallery on the University of Melbourne's Southbank Campus in 2022 that combined a four-channel video installation featuring traditional adornments, body painting, Jilamara fabrics, screen prints, everyday clothing and performers dancing on Country with 30 bark paintings by Tiwi artists. Set to the rhythms of Tiwi *yoyi* (ceremonial dance), this work brought dance, language, and vision of Country into the gallery.

3:25 PM - “Sounding out Postcoloniality, Climate Change and Well-Being in Micronesia: The Case Studies of the Sound Knowledge Project” — Andrew Gumataotao, Sebastian Hachmeyer, Celia Fritze

Sound Knowledge: Alternative Epistemologies of Music in the Western Pacific Island World is a European Research Council project that explores the performing arts in Micronesia as embodied knowledge practices. We present case studies focused on the Mariana Islands, the Federated States of Micronesia and the Republic of the Marshall Islands (Aolepān Aorōkin M̧ajeļ) to sound out this procedural knowledge in relation to regional challenges that respectively concern postcolonial trauma, climate change and related health challenges. We argue that the knowledge inherent in music and dance practices can help to overcome the complex postcolonial predicament of Micronesia and identify new strategies of coping with these challenges.

4:05 PM - Knowledge Intersections Closing Remarks — Marcia Langton, Aaron Corn

4:15 PM - Day 1 End



Day 2 — Performing Knowledge

Thursday, 1 December - [convert to your timezone](#)



Session 1 — Chair: Samuel Curkpatrick

9:30 AM - “Meeting of Knowledges of Indigenous Music and Dance as an Inspiration for a New Paradigm of (Ethno)musicological Research and Theory” — José Jorge de Carvalho
Brazilian Indigenous music and dance are enormously diverse and complex, but the last two decades Indigenous peoples have come to Brasília to camp, demonstrate, protest and demand their rights and autonomy from the Brazilian government. Because of this growing political mobilization, Indigenous music and dance are becoming the main emblems of Indigenous identity in Brazil, yet Indigenous performing arts in Brazil resist established methods of (ethno)musicological transcription and representation. Brazilian universities have therefore established the Meeting of Knowledges project, which invites Indigenous music and dance masters into research and teaching roles as professors.

10:00 AM - “The Violin and First Nation's Communities in 20th Century Australia” — Laura Case

In 19th and 20th century Australia, teaching Western music was a strategy used to replace traditional Aboriginal customs with what Europeans considered to be more civil ways and

1:05 PM - “Performing Puturlu Yawulyu: A Profile of One Singer's Assertions of Place-based Identity across Space and Time” — Georgia Curran, Enid Nangala Gallagher, Ormay Nangala Gallagher, Yvonne Nangala Gallagher

The late Coral Napangardi Gallagher (d. 2019) was an esteemed elder and repository for many thousands of *yawulyu* songs relating to Warlpiri lands across the Tanami desert. She was the kind of person who was “*kurdungurlu* [ceremonial manager] for everyone” in that she would enthusiastically support the singing of *yawulyu* belonging to anyone and, in doing so, would activate the feel-good power of country, stories, and the connectedness of kin. This presentation will illustrate how Napangardi managed the spaces for song performance to maintain important knowledge of places and the environment, to feature the associated *jukurru* stories, and to emphasise the kin connections which were reactivated in each performance instance.

1:40 PM - “What Do My Country's Songs Sound Like? A Method to Revitalising Aboriginal Songs in New South Wales” — Jesse Hodgetts, Raymond Kelly

We often hear desires such as “I want to know how to sing my Old People's songs. I want to know what to teach my children”. Despite the disheartening disruption of colonisation, there is a revitalisation of traditional songs and language happening in New South Wales as a result of research into sound file archives, oral history and, most significantly, our Country itself. Through our ties to Ngilyampaa, Wiradjuri, Gamilaraay, Gumbayngirr and Dhanggati Country, we present a method to reawakening, revitalising and continuing our songs, and explore how different stylistic features of songs represent the diversity of Country and Kin to answer the question “What do my Country's songs sound like?”

2:15 PM - Break



Session 3 — Chair: Marcia Langton

2:45 PM - “Music in Ritual Responses to Climate Change and the Covid Pandemic among the Lotud Dusun of Tuaran in Sabah, Malaysia” — Jacqueline Pugh-Kitingan, Hanafi Hussin, Judith John Baptist, Jerry Foo

Living mainly in the Tuaran District on the west coast of Sabah in northern Borneo, the Lotud are an Indigenous Dusun ethnic group with a rich musical heritage that has changed response to climate change and COVID-19 pandemic. Over the past 30 years, the time span between occurrences of the *Mamahui Pogun* (Cleansing the Universe), performed in response to extreme weather and calamity, decreased as climate fluctuations increased and, in 2017, the *Monungkias Rinda* (Removing the Dirt) was held to inform the spirit world that it would no longer be held. With the emergence the COVID-19 pandemic in 2020, the *Sumurung* ritual for averting pandemics was performed and, as case numbers increased, so too were the *Tumabur Liyut* (House Cleansing of Evil Spirits) and *Ponagit Pomogunan* (For Cleansing the Land) rituals.

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4:15 PM - Day 1 End



Day 2 — Performing Knowledge

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4:15 PM - Day 1 End



Day 2 — Performing Knowledge

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10:00 AM - “The Violin and First Nation’s Communities in 20th Century Australia” — Laura Case

In 19th and 20th century Australia, teaching Western music was a strategy used to replace traditional Aboriginal customs with what Europeans considered to be more civil ways and partly due to its esteemed status, Aboriginal people embracing the violin became a powerful image of successful conversion to civility and European ideas of colonial power. However, while many Aboriginal people were forced to learn the violin, it was often used in a way that aligned with their own traditional and collaborative experience of music, becoming a powerful means of cultural continuation. Though this ability to adapt in the face of cultural

genocide, the violin provides a unique lens with which to reinterpret interactions between Aboriginal people and Europeans in Australia.

10:30 AM - “Songs as Historicizing Agents (Not Historic Objects): ‘Amis Far Ocean Fishing Songs and Research Practice in Urban Indigenous Taiwan’ — DJ W Hatfield
Musical performances serve as a medium for producing shared memories and historical knowledge across Indigenous communities under conditions of migration. ‘Amis far ocean fishing songs borrow from Japanese *enka* and situate experiences of waiting, working and wandering in ways that produce knowledge about conditions of labor migration in Taiwan during the 1970s and 1980s, when these songs were produced, and bridge disparate experiences of working on boats versus waiting at home. This shared time lets these songs, as historicizing rather than historical objects, work across generations to rebuild urban ‘Amis communities displaced by urbanization in the 2000s.

11:00 AM - “Music and Language (Self-)revitalization and Teaching for Pinuyumayan Teachers in Taiwan” — Shura Taylor

This presentation focuses on how growing up during the Mandarin language policy period in Taitung (1945-1987) shaped the relationship of Pinuyumayan school teachers to their native language and music and how they are now applying music to teaching the Pinuyumayan language. Paelrabang, a Pinuyumayan language teacher in her 70s, uses Pinuyumayan songs in her language classes to train proper vowel pronunciation and vocabulary use. According to Paelrabang, this method of using music in language teaching not only helps language learning and memorization, but allowed her to learn songs she missed due to growing up during the challenging post-WWII Mandarin language policy period.

11:30 AM - Break



Session 2 — Chair: Victoria Levine

1:30 PM - “Performing Knowledge in Tboli Drum and Dance” — Earl Clarence L Jimenez
Elizabeth Bell (2008: 18) writes “Performance is a way of knowing, and performance is a way of staking claims about that creation or knowledge”. It is within this frame that I discuss the performativity of knowledge as expressed in drumming and dancing among the Tboli of Lake Sebu, Southern Philippines. Knowledge held by drummers and dancers of the spiritual realm informs and governs much of Tboli life, and their gestures and movements embody cosmological beliefs as embodied expressions of knowing. These performances demonstrate how stakeholders own knowledge, legitimize their ownership, transmit it to others, and seal their status as knowledge bearers.

2:00 PM - “The Ifugao Dance of Revenge: The Collective Sound and Bodies” — Lilymae F Franco-Montano

Dance is an engagement between body and mind; music and movement; self and community; participation and refusal. Involvement in the Ifugao *himong* revenge dance ritual begins with a choice to avenge a family member’s life taken by murder, and anyone who chooses to participate must prepare himself with a strong mental and physical states to

resist any inflicted danger by the gods. Performed by groups of men, this presentation will explore how the interconnectedness of sound, movement and body combine in this dance to manifest collective male responsibility.

2:30 PM - “An Assessment of the Sustainability of Traditional Vocal Genres of the Ayta Magbukun People of Bataan, Philippines” — Amiel Kim Quan Capitan

More than a decade ago, the UNESCO’s Convention for the Safeguarding of Intangible Cultural Heritage (2003) stressed that the continuous influx of globalization has posed serious dangers of disappearance and disintegration of intangible cultural heritage, which holds serious implications on the world’s musical diversity. Using Catherine Grant’s Music Vitality and Endangerment Framework (2014), this presentation addresses the musical sustainability of two traditional vocal genres of the Ayta Magbukun people of Bataan, Philippines. It also offers insights into developing appropriate steps and programs to ensure the sustainability of these two vocal genres, as well as other traditional music of this community, into the future.

3:00 PM - Book Launch: “Music, Dance and the Archive” — Amanda Harris, Linda Barwick, Jakelin Troy, Marcia Langton

Join us for the launch of *Music, Dance and the Archive* edited by Amanda Harris, Linda Barwick and Jakelin Troy, and published by Sydney University Press.

3:15 PM - Break



Session 3 — Chair: Yuh-Fen Tseng

3:45 PM - “Representing Indigenous Spirituality in Popular Music: The Case of the Mapuche People in Anklaje’s Music” — Javier Silva-Zurita

Understanding what music represents for a particular culture, subculture or individual has been an important endeavour in ethnomusicology, resulting in a large amount of work devoted to explaining how music is able to represent itself and beyond itself. The Mapuche people are the largest Indigenous group in Chile. This presentation discusses how Mapuche spirituality is represented in the creative work of Anklaje, a popular band of mostly Mapuche musicians from Chiloé island in the south of Chile and examines how Indigenous Mapuche spirituality and territory are represented in their music.

4:15 PM - “Depicting Indigenous Resistance in Music: The Trutruka Playing as a Representation of Mapuche Resistance in Popular Music” — Ignacio Soto Silva

The *trutruka* is a natural trumpet that belongs to the Mapuche people, the largest Indigenous group in Chile. It is noted as having been played warlike contexts since the 17th century. Popular music performed in the region of Los Lagos, Chile, shows the construction of a Mapuche musical movement of resistance centred around playing the *trutruka* in a warlike manner.

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4:45 PM - "The Contemporary Chinese Manchu Shaman Music in Urban Shaman Art, a Case Study of Han Xiaohan" — Jiao Jian

Contemporary Manchu shamanic music is no longer limited to the tradition of communicating with the gods to cure diseases. Now performed in popular styles, new shamanism is silently constructing self and group identity in the new media environment. Han Xiaohan's music is based on shamanic tunes and instruments and Rattles, which are now favored by young urban people, and constructs urban shamanism as a contemporary Manchu cultural identity.

5:15 PM - "Indigenous Performance and Folk Music Exchange" — Sarah-Jane Gibson

This paper explores how Ethno New Zealand negotiates folk music exchange within a post-colonial context. Ethno New Zealand is part of Ethno World, a global programme of residential folk music gatherings that bring young musicians from around the world together to share and perform their folk traditions. In January 2020, Ethno New Zealand spent a week on a Maori Marae where participants were immersed in Maori cultural practices, revealing complex relationships between cultural exchange and Indigenous cultural preservation.

6:45 PM - Performing Knowledge Closing Remarks — Brian Gumbula, Anthea Skinner

6:55 PM - Day 2 End



Day 3 — Music and Wellbeing

Friday, 2 December - [convert to your timezone](#)



Session 1 — Chair: Anthea Skinner

9:00 AM - "Music as an adaptive technology for coping with social isolation: Insights from the COVID-19 pandemic in Australia" — Fred Kiernan, Jane Davidson

Social isolation (an objective measure of one's levels of social contact) and loneliness (a subjective experience of those levels) have become serious public health concerns. The COVID-19 lockdowns in Australia provided an opportunity to examine how music can be used to adapt to conditions of social isolation, which may be of benefit to socially isolated people more generally. This study adopted a qualitative perspective to examine how residents of Victoria used music to adapt to conditions of restricted social contact during the lockdowns of 2020.

9:30 AM - "The constructive and connecting side of indigenous music in Africa" — Bernhard Bleibinger, Jonathan Ncozana

"Indigenous" is commonly defined as originating, growing, or produced in a certain place or region or as somebody of the original inhabitants of a specific place (the synonym "native" pays attention to this fact as well), and it refers to characteristics of those inhabitants and their tangible and intangible cultural heritage (ICH), such as music. "Indigenous", therefore, may easily be perceived as a verbal marker highlighting what belongs to the natives, but not



Session 3 — Chair: Fred Kiernan

2:00 PM - "Proposed Research Design for Examining Mind-Body Perspectives in Music Preparation and Performance" — Zachary Yoshinaga Donoghoe

The importance of mind-body perspectives in elite-level performance is gaining increasing advocacy in recent literature. Notions of embodiment are well established in high-level performance areas such as dance and sports but have received less attention in music. My presentation discusses the design of an ongoing PhD thesis which examines the incorporation of mind-body techniques in clarinet preparation and performance. A practiced approach is being used within a phenomenological framework and includes auto-ethnography and mixed-methods.

2:30 PM - "A Musical Intervention to Improve Speech Prosody for Individuals with an Autism Spectrum Disorder Diagnosis" — Babette Rae

Speech prosody consists of the meaning in speech that exists beyond the words and sentences of language and is conveyed by elements such as rhythm, stress, intonation, rate, pitch, and intensity. Atypical speech prosody is a clinical marker for Autism Spectrum Disorder (ASD), which can cause difficulty with both receptive and expressive communication, potentially leading to negative effects on social, academic, and vocational pursuits. Our research group will establish a musical intervention to target atypical speech prosody in primary school aged children. This paper will focus on the development of such an intervention, with particular emphasis given to accommodating the range of atypical prosodic presentations that are observed within those children with a diagnosis of ASD.

3:00 PM - "Bringing Music to the Frontline: Designing a Music Intervention Study for Healthcare Workers" — Aimee Corderoy

Working within the health care system is a high stress occupation, and healthcare workers exhibit alarmingly high rates of occupational burn-out with significantly detrimental effects on their wellbeing. Unsurprisingly, occupational stress, burnout and trauma in the healthcare setting are reported to have significantly increased since the COVID-19 pandemic. Given the well-established positive wellbeing effects that music has exhibited across a multitude of demographics, the future objective will be to examine the impact of music on the individual experience of subjective wellbeing in the healthcare worker population. This paper discusses an intended novel mixed method approach, designed to examine participants' experiences when engaging in a series of music interventions.

3:30 PM - "Mapping Music Activities in Australia for Older Adults: The Affordances of the Time-Layered Space Map" — Helen English

Engagement with music, whether listening or musicking, has been shown to have significant benefits for older adults. In Australia there are many activities aimed at older adults organised by the University of 3rd Age (U3A), including music ones. Beyond these U3A activities, there are numerous informal music groups across Australia, usually centred around one or more dedicated community music leaders. However, access to these music activities for older adults is by no means uniform. The lack of accessibility, approachability

to the others, the exogenous. Yet in reality the case is more complicated. The proposed paper will therefore specifically focus on the constructive and connecting side of indigenous music in the Eastern Cape Province in South Africa using examples from the field and from workshops.

10:00 AM - "Developing resilience through youth orchestra participation" — Anne-Marie Forbes

Resilience is a key capacity for coping with the challenges and adversities and with increased reporting of anxiety and depression among young people in Australia, finding effective strategies to help bolster resilience is an imperative. Researchers at the University of Tasmania have been exploring the role that participation in music ensembles can play in developing those qualities that can contribute to resilience in young people. Data was gathered from Tasmanian Youth Orchestra players, managers and conductors to examine perceptions of the learning context and the experiences of music making in the ensembles. This paper reports on those findings, discussing characteristics of the TYO learning environment that may offer a 'social wraparound'.

10:30 AM - "Te Anga Pāua Kapa Haka Festival: An Inclusive Festival of Māori performing Arts" — Taki Peeke

Kapa Haka refers to Māori performing arts, kapa means to form a line or group, and haka means war dance. In 2014 IDEA Services formed a program, called Te Anga Pāua o Aotearoa, to support people with intellectual disability to participate in Kapa Haka. The purpose of our group is to respond to the cultural needs of Māori within Idea Services. By 2018 we launched the first ever national kapa haka festival for people with intellectual disabilities in Aotearoa New Zealand.

11:25 AM - Break



Session 2 — Chair: Yuh Fen Tseng

11:30 AM - Panel Discussion: "Reflection on the Intangible Cultural Heritage Inscription in Taiwan from the Perspective of Social Inclusion" — Yuh-Fen Tseng, Watan Tanga (Ming-fu Lin), Tasaw Watan, Chu-Yin Culture and Arts Troupe, Shu-Chuan Kao, Gilegilau Pavaluis (Shui-Neng Xie), Bunun Cultural Association, Hua-Zong Wu

Since the promulgation of the "Convention for the Safeguarding of Intangible Cultural Heritage" of UNESCO in 2003, Taiwanese authorities have responded to the growing awareness of Intangible Cultural Heritage (ICH) preservation through various efforts. The most significant among these has been the establishment of an ICH list in Taiwan. By 2021, there have been 563 items of intangible cultural heritage specified and proclaimed by the Bureau of Cultural Heritage (BOCH) of Taiwan on the website of National Cultural Heritage Database Management System. The discussion will focus on four "National and Important" indigenous ICH items.

1:00 PM - Lunch and ICTM Indigenous Study Group Business Meeting — Chair: Marcia Langton

and appropriateness will be the subject of research in the future stages of a fellowship focused on creative ageing. This paper explores the affordances of the map software itself when creating an interactive map, and the affordances of the representation of data by the map for further research; communication of research; and as a portal to interact with end-users.

4:00 PM - Break



Session 4 — Chair: Anthea Skinner

4:30 PM - "Placing Voices: Locating Abledness in Melbourne's Choral Societies" — Alex Hedt

Reminiscing about their choral journeys, many Melbourne choristers recount joining their local suburban society before "stepping up" to sing with a large, central symphonic choir. But why is this a step up? Is locality a factor? Although Melbourne's choral societies (large SATB choirs performing oratorio and symphonic works) are all unpaid amateur groups, some are popularly viewed as better or "more professional" than others for reasons beyond their musical output. In this paper, I draw on preliminary findings from an ethnographic study of Melbourne's choral societies to examine how participants use place and space to define and perform abledness.

5:00 PM - "Music Senses: Connecting and Fostering Music Collaboration and Participation for Musicians Across the Hearing Spectrum" — Donna Hewitt

This paper provides an overview of the impacts and outcomes of a 4-day residency designed to connect musicians across the hearing spectrum including; hearing, d/Deaf and hard of hearing. The program aimed to foster collaboration, musical experimentation and new ways to create music. The 14 residency participants had an opportunity to explore complementary artforms including music, lighting, electronic music, multisensory devices, wearables, vibration devices triggers and other technologies. The paper will discuss the main themes and issues that emerged through the residency, along with the challenges and future directions for research and creative practice for musicians across the hearing spectrum.

5:30 PM - "On the Way to Rejuvenation: The Story of Akawyan and her Brother Isaw" — Akawyan Pakawyan, Yuh-Fen Tseng

Akawyan Pakawyan is Indigenous practitioner in music, dance and language from the Puyuma village of Pinuyumayan ethnic group and a respected teacher and choreographer in Indigenous Taiwanese dance traditions. When her brother Isaw was 27, he became a quadriplegic after an accident helping to build Akawyan's house. This paper discusses Akawyan's work to support her brother (now deceased), by making traditional music and composition accessible to him.

6:30 PM - Music and Wellbeing Closing Remarks — Yuh-Fen Tseng, Marcia Langton

6:45PM - End of Day 3



Day 4 — Music, Disability and Community
Saturday, 3 December - [convert to your timezone](#)



Session 1 — Chair: Stephanie Rocke

9.00 AM - "Micro and Macro Experiences of Performers, Audiences, and the Melbourne Recital Centre" — Jane Davidson, Amanda Krause

In Australia, opportunities for musicians to earn income from chamber music performances are limited yet require musicians to develop skills in communication well beyond the art of performing music. Drawing on case study data collected from chamber musicians performing at the Melbourne Recital Centre, the micro (interpersonal) and macro (organizational/cultural) experiences between professional chamber musicians, venues and audiences are explored in terms of a series of transactions. The 'art of ensemble performance' seems to be a distributed process, dependent on critical interdependent transactions amongst all stakeholders.

9.30 AM - "Community Radio: Restarting the Beating Heart of Melbourne's Music Scene" — Graham Sewell

In an age of downloads and streaming, the medium of radio still plays a crucial role in supporting the community. In addition to supporting a diverse group of listeners, community radio also provides support for musicians, performers, technicians, live venues, recording studios, and other ancillary services across the metropolitan area and beyond. This paper presents the findings of a project involving Melbourne community radio stations, notable for their ongoing support of local music-making. First exploring the extent to which community radio contributed to the well-being of listeners and performers throughout the Covid-19 pandemic, it then presents a model for assessing the contribution community radio makes to the economic, cultural, and social vitality of Melbourne as we emerge from the pandemic.

10.00 AM - "The Post-COVID Workplace: What is the Role of the In-Office Experience in Supporting Musicians?" — Christina Candido, Iva Durakovic, Samin Marzban

With people having become accustomed to working away from their offices during lockdowns, preliminary evidence indicates many are finding it difficult to revert to pre-COVID working arrangements. Presenting the findings of a study involving those supporting or training musicians and other artists in the Southbank Arts Precinct and the wider University of Melbourne community, this paper identifies when, where and how work is performed at the office and elsewhere during the current 'living with COVID' stage. It then quantifies the negative and positive impacts on workers' productivity, perceived health (physical and mental) and wellbeing from the adoption of hybrid work practices. In understanding the role of in-office experiences and preferences of those who support musicians and in communicating this widely to all stakeholders, the potential for flow on benefits that improve musicians' wellbeing is substantial.

10.30 AM - "Chamber Music, Wellbeing, and Emotion: Aspects of a Melbourne Recital Centre Chamber Music Series in the Primrose Potter Salon" — Stephanie Rocke, Jane Davidson, Amanda Krause

In thematically combining researcher observations of 16 Local Heroes Series chamber music concerts in 2019 with survey and interview data collected from musicians, audiences, and Melbourne Recital Centre staff, a plethora of wellbeing-related data invited closer scrutiny. While there is a strong body of research investigating performance anxiety amongst musicians, and a growing body of chamber music-related studies, little attention has been paid to the range of wellbeing factors associated with all those involved with chamber music concerts. Stepping into this space, this paper presents some of the benefits and challenges to wellbeing associated with staging or attending chamber music concerts in an intimate venue.

11.00 AM - Break



Session 2 — Chair: Alex Hedt

11.30 AM - Panel Discussion: "Beyond IDPwD: Living Disability in Music Research" — Alex Hedt, Anthea Skinner, Vik Squires, Grace Thompson

This panel session will address this issue by foregrounding disabled people not just as subjects of music research, but crucially, also as the agents of that research, a perspective which wider-ranging critiques of ableism in academia have revealed to be underexplored. Panel members, all music researchers and practitioners with lived experience of disability, will reflect on how they negotiate working in music from this vantage point across a range of disciplines and career stages. How does our research, and others' expectations of it, intersect with our embodied experiences and identities? What challenges do we face as disabled researchers? Where does advocacy fit into the picture? The aim of the session is to articulate what we as music scholars seek to achieve by carving out space for disability on IDPwD, and to make suggestions for how we might keep that space open for disabled voices and perspectives on the other 364 days of the year.

1.00 PM - Music, Disability and Community Closing Remarks — Anthea Skinner, Aaron Corn

1.10 PM - End of Symposium

