"SHIFTING TERRAIN" THE '50TH ANNIVERSARY' NATIONAL CONFERENCE OF THE MUSICOLOGICAL SOCIETY OF AUSTRALIA

7-9th December 2026 | ECU City Campus

The twenty-first century is a period of rapid change across the spectrum of political, social, technological, and environmental landscapes. How can musicology respond to these challenges, adapting to the shifting sands and expanding terrain? This event marks the fiftieth anniversary of the Musicological Society of Australia and represents an opportune moment to reflect on the state, foci, and methodologies of the discipline. Much has changed in the intervening fifty years, while many of the same challenges remain. Musicology can also arguably play a vital role as a custodian of cultural knowledge. With these issues in mind, it is useful to reconsider where the discipline has been, what it has achieved, and how it can remain relevant in a rapidly changing world.

Conference themes include:

- The past, present, and future of musicology in Australia and internationally
- Disciplinary challenges and emerging methodologies
- Decolonising music research and curricula
- The complexities of interdisciplinary collaboration and research with impact
- Challenges of technology and AI for music research
- Responding to climate change and sustainability



Conference Convenor and MSA WA Chapter President
Professor Jonathan Paget | Associate Dean Music | Western Australian Academy of Performing Arts, Edith Cowan University

I'm delighted to convene this historic event, the 50th Anniversary National Conference of the MSA, and to welcome registrants to the Western Australian Academy of Performing Arts, Edith Cowan University, and the new ECU City Campus. It is wonderful to see the changing face of musicology reflected within the abstracts represented. This is undeniably a time of shifting sands and expanding terrain for the discipline.

I also acknowledge the Whadjuk Noongar people, traditional custodians of this land, and pay respects to elders past and present. This area is Goologoolup (now known as Yagan Square in honour of the significant Noongar leader). Goologoolup was a swamp area, with a chain of freshwater lakes. It was also a meeting place; a location for ceremony, storytelling, and cultural transmission. While much has changed, the ECU City Campus is a fitting homage to the heritage of this area.

This conference includes special attention to artistic research, include the inclusion of lecture-recital presentations that are slightly longer (30 minutes) than standard papers (20 minutes). Other emerging strengths include the growing attention to Chinese music, the pedagogies of improvisation and collaboration, music and ecology, and refreshing tertiary curricula in response to global challenges. It is also encouraging to see renewed attention given to music theory and analysis. I look forward to the many stimulating discussions that will ensue!

PROGRAM OVERVIEW for MSA Conference 2026: *Shifting Terrain*

Day ONE: Monday 7th December 2026

8.30-9.00am Registration: *Lower Foyer*

11.00-11.30am Morning Tea: *McCusker Foyer*

11.30-1.00pm SESSION ONE

Session 1A: *Paula Huston Auditorium*
Music and Signification [Hybrid]
Melanie PLESCH, *Decolonising the Analytical Lens: European and Vernacular Topoi in Ginastera's* Tres canciones sobre poemas de Silva Valdés
Tony TOPPI, *Emotional Coding in Wolfgang Amadeus Mozart's Music: The Influence of Text-Driven Musical Patterns* [Online]

Session 1B: *1N.133*
Ethnoecologies and Folk Traditions [Hybrid]
Victor VICENTE, *Ethnoecologies of World Music Festivals: Environmental Damage, Socio-Ecological Sustainability, and Climate Advocacy*
Aubrey AITKENS, *Singing the Socialist Self: How Vocal Music in East Germany Shaped Cultural Identity* [Online]
Shane LESTIDEAU, *From Fiddle Bows to Dancers' Bows: Reconnecting Scottish Music and Dance at the 60th National Folk Festival*

Session 1C: *McCusker Recital Hall*
Identifying and Securing Competitive Funding for Musicological Projects on Historical, Theoretical and Cultural Topics [Round Table]
Denis COLLINS, Sarah COLLINS, Jason STOESSEL, Helena GREHAN, & Susan BROOMHALL

1.00-1.40pm Lunch: *McCusker Foyer*

1.40-2.15pm Lunchtime Concerts

Lunchtime Concert: *SoundHouse*
A/Prof Jamie Oehlers, Tom O'Halloran, Dr Matt Allen, et.al. *Creative Research Approaches in Jazz & Contemporary Music. Creative Research Approaches in Jazz and Contemporary Music*

Lunchtime Presentation: *Piano Salon*
Stewart Smith, et.al. *Historic Keyboard Lecture-Demonstration* [ticketed, limited numbers]

2.15-4.00pm SESSION TWO

Session 2A: Paula Huston Auditorium
Sounding Landscapes [Hybrid]
Kathryn COX, *Solastalgia and Australian Popular Music* [Online]
Peter CAMPBELL, *Scraping Bare the Dreaming': Landscape, Ecology, and Lore in Australian Choral Music*
Ros DUNLOP, *Soundworlds from Outback Australia to the depths of the Ocean* [Lecture-Recital]

Session 2B: McCusker Recital Hall
Philosophy, Modernism, and Transculturation
Meini GONG, *Modernizing Tradition: Pop-Guzheng and the Shifting Terrain of Platform-Based Musicology*
Cameron MCCORMICK, *Homo Faber or Homo Sapiens: Exploring the Origins of Igor Stravinsky's homo faber Philosophy*
Sebastian RODRIGUEZ BONIL, *Tonality and Post-Tonality Mixed in the Suite A Prole do Bebe No. 1 by Heitor Villa-Lobos* [Lecture-Recital]

Session 2C: 1N.133
English Musical Heritage
Stewart SMITH, *Cultivating Counterpoint in Georgian London*
Gillian DOOLEY, *The Jane Austen Song Book: From Eighteenth-Century Manuscript to Twenty-First-Century Publication*

Session 2D: Piano Salon
Improvisation and Collaboration
Fiona HILL & Miranda WHEEN, *'Mappa' and 'The Spiral Self': Interdisciplinary Collaboration as a Methodology for Connection*

Alistair MACAULAY, *Unsettling the Imagination: The Improvisations and Cultural Collaborations of the Australian Art Orchestra*
Jonathan PAGET, Tania VISOSEVIC, Cen HUANG, Stewart SMITH, & Jamie OEHLERS, *Cross-Continental Inspirations in Music Performance and Improvisation* [Lecture-Recital]

4.00-4.30pm Afternoon Tea and Historic Clarinet Display: *McCusker Foyer*

4.30-6.30pm SESSION THREE

Session 3A: Paula Huston Auditorium
New Directions in Music and Analysis [Themed Panel], Chair: Prof. Anne Levitsky [Hybrid]
Rafael (Ardi) ECHEVARRIA, *Theorising Intercultural Identity and Genre in Filipino Art Song* [Online]
Jason STOESSEL, *Towards a Systematic Approach to Attribution and Stylistic Chronology of Trecento Song: New Insights into the Works of Bartolino da Padova, Johannes Ciconia, and Antonio Zachara da Teramo*
Denis COLLINS, *Canonic Technique and the Hymn Settings of Adrian Willaert*
Aidan MCGARTLAND, *Colouring Shapes and Forms: Timbral and Orchestrational Strategies in the Serial Works of Elisabeth Lutyens*

Session 3B: 1N.133
Revitalising Tertiary Training in Music
Lucy MACOURT & Georgia GAMBLE, *Where to From Here? Conservatoire Training, Portfolio Careers and the Australis Collective*
Laurent MCCORMICK, *Constructing the Composer: Institutional Ideology and Musical Identity in Higher Education*
Jonathan MCINTOSH, *Charting New Pathways: Programmatic Music Learning in the Age of Generative AI*
Philip EVERALL, *Reimagining the Music History Listening Test through Unprepared Repertoire*

Session 3C: McCusker Recital Hall
Perspectives of Music in Settler Australasia
Samantha OWENS, *Humouring Local Tastes? Rudolf Oemcke's Partbook and the Repertoire of German Bands in Australasia, 1900–1910*
Karl NEUENFELDT, *'On the Road' with the Fisk Jubilee Singers 1894-95: Lucy Pizey's Diary*
John RALPH, *Does Focusing Only on the Music Cut it Anymore? Thoughts on Multidisciplinary Collaboration in Current Research*
Jennifer HILL, *Seeking a Readership: Women and Music Journalism in Late Colonial and Early Federation Australia*

Session 3D: 1N.134
Music in Community
Anthea SKINNER & Aaron CORN, *Building Inclusive Music Pathways for Performers with Disability: The Melbourne Youth ParaOrchestra*
Emma KNIGHTS, *Remembering Collective Mourning: Community Singing and Contemporary Bereavement Practices*
Tui DOUGIAMAS, *Composing Connection: Using Game Audio to Cultivate Empathy towards Autistic People*
Han MENG, *The Wellbeing of Teachers Delivering Class Music in Australian Primary Schools*

Session 3E: Piano Salon
The Custodianship of Musical Cultures [Hybrid]:
Rosalind HALTON, *Manuscripts, Microfiches, and Digitised Images: Research Frustrations and Occasional Joy* [Online]
Steven JEON, *Musicology as Cultural Custodianship: Documenting Roger Smalley's Compositional Legacy* [Online]
Andrew WIERING, *The Living Archive: Keiko Abe, Oral History, and the Preservation of Percussion Knowledge*
Eric SAUDA, *Music History at the Front of the Great War* [Online]

6.30-7.30pm Break

7.30-9.00pm PLENARY LECTURE RECITAL: *Derksen Studio*
Hot Meadows, Sinous Time: Seeing and Hearing Seagrass in the Climate Crisis
Dr. Mary Rapp (ECU, Forrest Research Fellow), Prof. Kathryn McMahon (ECU), Dr. Renee Newman (ECU), & Dr. Andrea Rassell.

Day TWO: Tuesday 8th December 2026

8.15-9.00am Student Meet and Greet: *Lower Foyer*

9.00-11.00am SESSION FOUR

Session 4A *Paula Huston Auditorium*
Analytical Perspectives [Hybrid]
David LARKIN, *Side-slippin' Away: Richard Strauss's Harmonic Diversions* [Online]
Richard COHN, *Metric Priming in Beethoven's 9th Symphony*
Kato KOICHI, *Rotational Principle, Song, and Schubert's Maturity*
John GRIFFITHS, *The Parallel Universes of Sixteenth-Century Harmony*

Session 4B: *McCusker Recital Hall*
Historical Conceptions and Traditions
Alana BLACKBURN, *From Early Music to Creative Practice: The Recorder and the Evolution of Australian Musicology*
Demetra POLITAKIS, *Byzantine Chant Adaptation in Australia*
Joevan DE MATTOS CAITANO, *Reframing Bach in the Twenty-First Century: Institutional Mediation in Brazil and Australia*
Craig LAKE, *Bach on the Guitar, and Lute in Early Twentieth Century German and Austrian Sources*

Session 4C: *SoundHouse*
Practice Led Innovations
Gianni PETTA, *The Art of Multiple Woodwind Performance*
Lesley KAYE, *A Meditative Experience of Sound*
Jonah GOLDS, *Uncovering Tom Harrell: A Practice-Led Exploration of Melodic Vocabulary in Improvisation*
James RAWLEY, *Classical Guitar Chamber Music, Re-Imagined: New Compositions and Arrangements for Violin and Two Guitars*

Session 4D: *Derksen Studio*

Fresh Understandings of Early Music
Anne LEVITSKY, *Songs of the Sea: How Music, Not Maps, Spread Knowledge About the Sea in the Middle Ages*
Kathleen NELSON, *A Miscellany: University of Sydney RB Add. Ms. 327*
Paul NEWTON-JACKSON, *Sacred Music in Scotland on the Eve of the Reformation*
John STINSON, *Motif Analysis of Liturgical Chant*

Session 4E: *Piano Salon*

Ecological Consciousness [Hybrid]
Stuart JAMES & Jo POLLITT, *The Intersection of Weather, Musicking, and Data Sonification in Seroja*
Fin TORPY & Sally WALKER, *A Musical Response of Human Gender through Frog Vocalizations* [Online]
Somayeh HEIDARVAND, *Towards Ecological Instrumental Art Music*
Izabelle FRENCH, *How to Sing to Waterfowl*

11.00-11.30am Morning Tea: *McCusker Foyer*

11.00am-1.00pm SESSION FIVE

Session 5A: *Paula Huston Auditorium*
Decolonising Perspectives [Hybrid]
Yiming LI, *Examining Dataset Selection and Bias in Classical Piano Corpora: A Decolonial Perspective* [Online]
Aline SCOTT-MAXWELL, *Musicology, Ethnomusicology or (Simply) Music Research? Writing an 'Alternative' Institutional Music History in the 21st Century*
Chris PICKERING, *Right Relations: Grounding in Country for Creative Practice*

Session 5B: *McCusker Recital Hall*
Transculturation, Multiculturalism, and Diaspora
Oliver FARTACH-NAINI, *The Guitar Music of Geonyong Lee: Transculturation Exemplified*
Jane DARCEY, *The Multiculturalism of Istanbul born British Composer Gilbert Biberian*
Anisha SRINIVASAN, *Between Guru and Maestro: Dual Classical Training as Prestige Strategy in the Indian Diaspora*
Session 5C: *SoundHouse*

Digital Musical Cultures
Lucinda POY, *The Effects of the Spotify Recommender System on the Perth Local Music Scene*
Samantha MARLEY, *Popular Music Ontology (Taylor's Version): Re-Recordings, the Rock Ideology and Taylor Swift*

Session 5D: *Piano Salon*

Marginalised Music Histories [Hybrid]
Sam GIRLING, *"A Woman's String Quartet! The Idea Would Have Made People Laugh": All-Female Quartets and the Politics of Ensemble Culture*
Yiquian (Violet) WANG, *Music, Sociability, and Popularity: Maria Szymanowska and Salon Culture in the Early Nineteenth Century* [Online]
Tonya LEMOH, *Evocation, Emotion and Imagination: The Role of the Piano in Samuel Coleridge-Taylor's Song Cycle*

1.00-1.40pm Lunch: *McCusker Foyer*

1.40-2.15pm Lunchtime Concerts

Lunchtime Concert: *Derksen Studio*
Dr Lindsay Vickery, Dr Stuart James, et.al. *New Music, New Sounds*

Lunchtime Presentation: *Piano Salon*
Stewart Smith, et.al. *Historic Keyboard Lecture-Demonstration* [ticketed, limited numbers]

2.15-4.00pm SESSION SIX

Session 6A: *Paula Huston Auditorium*
New Terrain in Music Theory [Hybrid]
Nick FREER, *Harmonic Field Theory: Rethinking Chromatic Function in Jazz Harmony* [online]
Fidelia RAHARJO, Matius BOONE, Sara HERNADI, Matthew HANSEL, *Perceiving Sonata Form Beyond Tonality in a Twelve-Tone Recomposition of Beethoven's Tempest Sonata* [Lecture-Recital] [online participants]

Session 6B: *McCusker Recital Hall*
Experimental Paradigms
Victor ARUL, *What Silence Withholds:* Ma*, Modal Grounding, and the Problem of the Empty Base*
Lindsay VICKERY, *The Emergence of the Audio Score*
James AYLWARD, *"Higher, Faster, Stronger? Rethinking Virtuosity at the Limits of Control"* [Lecture Recital]

Session 6C: *Derksen Studio*
Music in Contemporary Culture
Hank ZHANG, *Navigating the Terrain of Modernity: American-educated Students and the Reshaping of Modern Chinese Music Education (1920s-1940s)*
Joys CHEUNG, *Expressions of Pipa Modernity in Interwar Shanghai: Print Cultures From Self-Study Guidebooks to Conservatory Publications*
Jenny WOLLERMAN & Tonya LEMOH, *Twenty-First Century Art Song by Female Composers from Aotearoa New Zealand: A Consideration of the Commonalities and Divergence of Songs in the 21x21 Beneath the Trees Commissioned Collection* [Lecture-Recital]

Session 6D: *Piano Salon*
Pedagogies of Improvisation [Hybrid]
Joel DREEZER*, Methodology for the Practical Applications of Multi-Octave Scales*
Judith IDDISON, *Emerging from the Cocoon: Developing Improvisational Fluency as a Classically-Trained Violinist*
David KING, *Reconstructing Spontaneity: Historically Informed Keyboard Improvisation* [Online] [Lecture-Recital]

4.00-4.45pm Afternoon Tea and Book Launch: *McCusker Foyer*

5.00-7.00pm PLENARY ROUND TABLE [Public Event], *McCusker Recital Hall* [Hybrid]
The Past, Present, and Future of Musicology*;* Dr. Alan Maddox (University of Sydney), Prof. John Griffiths (University of Melbourne), Prof. Sarah Collins (University of Western Australia), Dr. John Phillips, Prof. Linda Barwick (University of Sydney) (online), Dr. Anthea Skinner (University of Melbourne), Prof. Denis Collins (University of Queensland), Rabiya Plush-Noad (University of Western Australia), Dr. Jesse Hodgetts (University of Newcastle) (online), & Prof. Samantha Owens (University of Queensland)

7.30-9.30pm Conference Dinner: Stories/Kahla [ticketed]

Day THREE: Wednesday 9th December 2026

9.00-11.00am SESSION SEVEN

Session 7A: *Paula Huston Auditorium*
New Approaches to Dramatic and Lyric Composition
Kelly CURRAN, *Curvetting the Catalpa: A Case Study of Historical Adaptation in Musical Theatre* [Lecture-Recital]
Holli SCOTT, *Lyric-driven Composition: Lyric as Primary Focus of the Composing Process in Improvised and Interactive Music* [Lecture-Recital]

Session 7B: *McCusker Recital Hall*
Exploring Chinese Music Traditions
Lin ZHENG, *The Guzheng Performer-Composer as Cultural Intermediary in Collaboration with Percussion* [Lecture-Recital]
Wei-Hua, LIU, Between Tradition and Innovation: Reconstructing and Performing the Pipa Tradition of Chu Ying [Lecture-Recital]
Gabriel MCMAHON & Jet Kye CHONG, Feigning the Membrane: An Exploration of Timbral Homogeneity and Contrast between Flutes through Hocketing [Lecture-Recital]

Session 7C: *Derksen Studio*
Music and Visual Media
Liming WANG, *Aesthetic Negotiation in Chinese Wartime Film Music, 1930s–1940s: Between National Tradition and International Cinematic Practice*
Johanna SELLECK, *Andriàn Pertout's Anaximander's Universe: At the Vanguard of Twenty-First Century Composition*
Sarah COSTELLO, *Posthuman Plurality in HBOs Westworld; Musical Narrativizing of Humanoid Android Hosts Maeve and Delores in Season One*
Paul SMITH, *Battles on the Opera Stage: Video Games and the 'Opera Visit'*

Session 7D: *1N.133*
Methodological and Epistemological Challenges [Hybrid]
Andrew WIERING, *Beyond the Archive: Embodied Transmission and the Shifting Terrain of Musicological Evidence*
Alexander HUNTER, *Citizen Musicology and Hollow Knight: Fan-Led Knowledge Systems in Australian Game Music Studies* [Online]
Madlen POGUNTKE, *Beyond the Composer: From Trouvères to Gisaeng – Rewriting Musical Creativity between Korea and Germany*
Karun DHA, *How Can Musicology Study Production Practice? Mediation and the Shifting Terrain of Music Inquiry*

Session 7E: *Piano Salon*
Performance Traditions [Hybrid]
Jing GUO, *Understanding the Tárrega Style: A Case Study of "La Paloma"* [Online]
Jordan PROCTOR, *Nineteenth Century Mozart Performance in England* [Lecture-Recital]
Nicholas MICELI, *The Idiomatic Style of Eugène Ysaÿe: Sonata No. 4 for solo violin, Op. 27* [Lecture-Recital]

11.00-11.30am Morning Tea: *McCusker Foyer*

11.30-1.00pm Keynote: *Paula Huston Auditorium*
Musicology in the *tout-monde*: Coalitional Practices for Disciplinary Survival
Assoc. Prof. Chris Stover (Griffith University)

1.00-1.45pm Lunch and Performance (Defying Gravity): *McCusker Foyer and Lower Foyer*

1.45-2.30pm MSA AGM*: Paula Huston Auditorium*

2.30-4.00pm SESSION EIGHT

Session 8A: *Paula Huston Auditorium*
New and Old Thinking in Australian Ethnomusicology [Hybrid]
John GABRIEL, *Untangling the "Mongolian-Javanese-Celtic-Nordic-Anglosaxon": Racialism and Comparative Musicology in Percy Grainger's "A General Study of the Manifold Nature of Music"*
James HOWARD, *Gikilangangu Wergaia: Initial Steps towards Wergaia Language and Song Revitalisation through Songwriting and Performance*
Jesse HODGETTS & Georgia CURRAN, *Singing Across Country: Indigenous-Led Cultural Exchange and Ceremonial Sharing Between NSW Mayi and Yuendumu Warlpiri Communities* [one speaker online]

Session 8B: *McCusker Recital Hall*
Revitalising Music Theory Pedagogies

Chris VAN RHYN, *An Autoethnographic Account of the Pedagogical Value and Pitfalls of Using Vibe Coding as a Teaching and Learning Tool in an Undergraduate Music Theory Class*
Simon PERRY, *Online Undergraduate Music Theory Texts: The Good, the Bad and the Unexpected*
Joshua ROBINSON, *Teaching Music Theory Through a Global Perspective: Lessons and Changes*

Session 8C: *1N.133*
Vocal and Dramatic Music of the 18th Century [Hybrid]
Allan BADLEY, *Antonio Salieri and the Coronation Masses for Leopold II and Franz II* [Online]
Alan MADDOX, *Themes of Friendship in the Operas of Antonio Caldara (1670-1736)*
Michael BURDEN, *The Operatic Travails of a Country Philosopher: London Performances of* Il filosofo di campagna

Session 8D: *Piano Salon*
Music, Meaning, and Expressivity
Diana BLOM, *Falling in Love with Richard Rodgers and Lorenz Hart: How Music Has Meaning in "Have You Met Miss Jones"*
Venetia EDWARDS, *A Multi-Approach Guide to Enhancing Emotional Singing*
Nicholas WILLIAMS & Charis POSTMUS, *Exploring the Nineteenth-Century German Lieder Performing Tradition: Vocal Characterisation Through Expressive Performance Practices* [Lecture-Recital] [will go slightly overtime]

4.00-4.30pm Afternoon Tea and Book Launch: *McCusker Foyer*

4.30-6.00pm SESSION NINE

Session 9A *Paula Huston Auditorium*
Technology and Pedagogical Innovation [Hybrid]
Cen HUANG, *Generative AI and Interpretative Creativity in Piano Pedagogy: Toward an AI Interpretation Studio* [Online]
Matt ALLEN, *Insights into the Technique of R&B/Soul Belting from Global Pedagogues and Practitioners*
Jenny WOLLERMAN, *Revisiting 'The Grain of the Voice' in the Age of AI: Authority, Power, and the Personalisation of Vocality in the Twenty-First Century*

Session 9B: *McCusker Recital Hall*
Rediscovering Historical Woodwind Music
Alison CATANACH, *Flute Playing in Eighteenth-Century Britain: A Gentlemanly Pastime*
Yonna SUNDERLAND, *Baumgarten's Hoboy Potpourri* [Lecture-Recital]

Session 9C: *1N.133*
The Theory of Audiotactile Music [Themed Panel] [Hybrid]
Paul ALBENGE [Speaker One] [Online]
Stéphane AUDARD [Speaker Two] [Online]
Laurent CUGNY [Speaker Three] [Online]

Session 9D: *Piano Salon*
Reading Between the Sources: Case Studies of Reception, Representation, and Reconstruction
Kerry MURPHY, *'The Tale of the Bleeding Nun is Truly Terrific' (Coleridge): Berlioz, Gounod, and* La Nonne Sanglante
Sarah KIRBY, *The 'Golden Human Chrysanthemum': Music, Celebrity, and the Press Reception of Percy Grainger's Hair*
Shelley HOGAN, *The Viennese Publishing House of Markus Krämer and Implications for Dating the Works of František [Franz] Simandl*

6.00-6.30pm CLOSING CEREMONY: *Paula Huston Auditorium*

DETAILED PROGRAM for

MSA Conference 2026: *Shifting Terrain*

DAY ONE: MONDAY 7TH DECEMBER

Plenary Roundtable | 9.00–11.00 am | *Paula Huston Auditorium* | Hybrid

INDIGENOUS MUSIC RESEARCH IN AUSTRALIA: FIFTY YEARS OF ENGAGEMENT AND CHANGE

- 9.00am Welcome to Country: Walter McGuire OAM
- 9.20am Prof David Shirley, Executive Dean of WAAPA
- 9.25am Prof Jonathan Paget, Conference Convenor
- 9.30am Dr Alan Maddox, MSA President
- 9.35am Plenary

Walter McGuitar OAM

Walter McGuire OAM is a Whadjuk Noongar man and owner/operator of Go Cultural Aboriginal Tours and Experiences, with wife, Meg. Their multi-award-winning business resides on Whadjuk Boodja (Perth) where they've advocated for Australian Aboriginal cultural heritage, environment and economy since April 2016. As a proud descendant of several Noongar tribal clans of the Southwest of WA, Walter proudly continues 'Telling the First Story" of Aboriginal People to visitors to Perth from all over the world. Walter is also the founding Chairperson of Bibbul Ngarma Aboriginal Association (BNAA), dedicated member of the Wadjemup Aboriginal Reference Group (WARG) and former Chairperson of the Western Australian Indigenous Tourism Operators Council (WAITOC).

Aaron CORN
University of Melbourne

Clint BRACKNELL
University of Western Australia

Jesse HODGETTS
University of Newcastle

Georgia CURRAN
University of Sydney

The early growth of ethnomusicology in 1970s Australia was shaped by efforts to understand Aboriginal and Torres Strait Islander musics beyond the received orthodoxies of Australia's colonial past. Since then, research into Australian Indigenous music has increasingly developed through an ethos of engagement characterised by Indigenous leadership, sustained collaborations with Indigenous knowledge holders, methodologies grounded in Indigenous knowledge systems, and accessible outcomes extending beyond conventional academic outputs. Reflecting on this legacy as the Musicological Society of Australia marks its fiftieth anniversary, this keynote roundtable asks where current trajectories in Australian Indigenous music research are now heading. It considers how, within Australian Indigenous epistemologies, music is understood as an active domain through which knowledge, relationships, histories, and identities are generated, maintained, and transmitted. It further examines the responsibilities that follow when research engages musics affected by enduring impacts of colonisation, as well as the ways Indigenous researchers and communities exercise authority in sustaining, renewing, and mobilising their own musical traditions. Looking forward, this discussion asks how Indigenous priorities, leadership, and knowledge practices can continue to inform new approaches to music research in Australia and beyond, and what an ethos of meaningful, reciprocal, and enduring engagement can offer the growth of musicology into the future.

Professor Aaron CORN is an ethnomusicologist, specialising in adaptive organology, intercultural knowledge exchange, data management, and Indigenous performance cultures. He is a Professor in Arts at the University of Melbourne. His research enables knowledge exchange and transformation in intercultural and accessibility contexts, impacting developments in community-engaged collaborative research design. He has previously served on the Australian Research Council College of Experts and is a past National President of the Musicological Society of Australia. He is founding Director (Technology and Design) of IncLab, The Inclusive Arts Design Lab, which is dedicated to bridging the gap between musical potential and disability.

Professor Clint BRACKNELL is a Nyoongar song-maker, composer, and Professor of Music at the University of Western Australia. He investigates connections between song, language, and landscapes, often working on projects to improve Indigenous community access to intangible cultural heritage. His research intersects with applied linguistics, ethnomusicology, ecomusicology, popular music studies, Australian studies, and Indigenous studies. Clint is an elected Fellow of the Australian Academy of the Humanities (Arts Section), serves on the First Nations Board of Creative Australia, and is a former Chair of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Council. He has co-translated world-first Indigenous language works in film and theatre, leads development of the Mayakeniny Nyoongar performance resource website, and releases Nyoongar music under the name Maatakitj.

Dr Jesse HODGETTS is a Ngiyampaa and Wiradjuri man, was born on the Central Coast, Darkinyung Country and is Guthingan Songman for Ngiyampaa Country. With a PhD in Aboriginal Studies, he learned song, language and kinship through working alongside senior cultural knowledge holders on Country. He is a Senior Lecturer at the University of Newcastle where he works to strengthen Indigenous research methods grounded in relational responsibility to Country and supporting the resurgence of Ceremony and cultural practices.

Dr Georgia CURRAN is a Robinson Senior Research Fellow at the University of Sydney who has worked in collaboration with Warlpiri communities across the Central Australian Tanami Desert since 2005. With a PhD in anthropology, her research focuses on Indigenous Australian languages and song traditions, performance ethnography, and the intergenerational transmission and revitalisation of cultural knowledge. She works closely with communities on documentation, repatriation, and community archiving projects that support the continuation of Warlpiri song and performance traditions. Georgia is currently leading the project *Holding on to Warlpiri Songs: Supporting Intergenerational Transmission of Song Knowledge and Practice* (2023–2026).

11.00–11.30am | *McCusker Foyer*

MORNING TEA

SESSION 1A | 11.30 am–1.00 pm | *Paula Huston Auditorium* | Hybrid

MUSIC AND SIGNIFICATION

Melanie PLESCH
University of Melbourne

Decolonising the Analytical Lens: European and Vernacular Topoi *in Ginastera's* Tres canciones sobre poemas de Silva Valdés

Scholarship on Latin American art music routinely privileges vernacular elements—whether folk, aboriginal, or African-derived—as markers of compositional identity. This analytical habit reproduces a colonial logic: it expects Latin American composers to sound Latin American and finds confirmation by treating local materials as marked leaving European conventions unmarked, absorbed into a neutral background. A decolonising approach demands that we attend to the full conditions of production, recognising that both inherited European and vernacular traditions coexist as meaning-generating forces in this repertoire. The recent recovery of a lost Ginastera song and the ensuing reconstruction of Opus 3, restoring *Canción del beso robado* as the cycle's closing number and reversing the order of the remaining two, offers a compelling test case. The scant analytical literature on the published *Dos canciones* focuses almost exclusively on harmonic language and folk-derived elements, overlooking the European cultural tropes embedded in Silva Valdés's *nativista* poetry: Classical antiquity, the *basium* genre, and oral literature. Through topical analysis of the three songs in their original sequence, this paper traces how Ginastera constructs the cycle's coherence by interweaving registers. Irony and *criollo* humour emerge from the deliberate troping of

vernacular and European *topoi*: gato with *bel canto*, milonga with *pianto*, *triste* cadence with operatic gestures. These tropes produce meanings that neither tradition carries alone, revealing in the young composer a subtly irreverent engagement with the nationalist idiom. The case invites broader reconsideration of how we analyse Latin American art music—and which of its traditions we leave unmarked.

Aaron GALLAGHER
University of Melbourne

Topics, Personae, and Play: Analysing the Music of Final Fantasy VII Remake

The interactive, non-linear nature of video game music (VGM) presents a significant methodological challenge for traditional musicology, which often prioritizes fixed scores and passive listening. This paper addresses this gap by presenting an analytical framework that adapts Edward T. Cone's concept of musical persona to the ludomusical context, integrating topic theory, semiotics, and compositional techniques such as vertical layering and horizontal resequencing. Through a detailed analysis of "Let the Battles Begin!: Breakthrough" from *Final Fantasy VII: Remake Intergrade*, I demonstrate how VGM constructs four distinct personae: the composer/developer, the narrator/accompaniment, characters and overarching themes, and the player as active participant. By mapping musical signifiers—including the double tresillo, church bell, pianto, and march/fanfare tropes—to their corresponding interactive triggers and narrative functions, the framework reveals how adaptive music dynamically narrates gameplay events, reflects player agency, and reinforces thematic depth. This approach not only bridges the analytical divide between static score study and dynamic ludomusicology but offers a replicable methodology for examining how digital media reshapes musical storytelling. In doing so, it positions musicology to actively engage with emerging interactive forms while preserving its core hermeneutic traditions.

Tony TOPPI
Edith Cowan University

Emotional Coding in Wolfgang Amadeus Mozart's Music: The Influence of Text-Driven Musical Patterns [Online]

This presentation investigates the phenomenon of emotional coding in the music of Wolfgang Amadeus Mozart (1756–1791), with attention to the ways in which text-driven musical patterns influence both vocal and instrumental works. The study draws on eighteenth-century theories of key characteristics, musical-rhetorical figures, and *topoi*—compositional devices that carried emotional implications for contemporary listeners. These codes are examined in two of Mozart's operas, *Le Nozze di Figaro* (KV492) and *Don Giovanni* (KV527), where the setting of text to music provides a framework for associating compositional choices with emotion. Findings from the analyses are applied to three instrumental *hausmusik* works—Piano Trio in B-flat major (KV502), Sonata for Piano in A major with the accompaniment of Violin (KV526), and Adagio in B minor (KV540)—to test whether Mozart's emotional coding can be identified in the absence of text. The study incorporates a practice-led component, in which performances of these works were recorded before and after analytical engagement, enabling examination of how awareness of emotional coding can shape interpretive decisions. To empirically assess the communicability of these codes, a listening task was conducted in which participants identified perceived and induced emotional states in recorded excerpts of the *hausmusik* works. Results reveal consistent correlations between Mozart's compositional devices, the emotional implications of text, and listener perception, while also demonstrating that knowledge of these codes informs performance outcomes. By uniting analysis, empirical evaluation, and practice-led research, this study contributes a systematic framework for identifying Mozart's emotional code and offers insights for historically sensitive performance practice.

SESSION 1B | 11.30 am–1.00 pm | *1N.133*

ETHNOECOLOGIES AND FOLK TRADITIONS

Victor VICENTE
Chinese University of Hong Kong

Ethnoecologies of World Music Festivals: Environmental Damage, Socio Ecological Sustainability, and Climate Advocacy

World music festivals, with their global mandates and associations with traditional folk and rural lifeways, may have better reputations for being eco-friendly than their rock counterparts, but they are by no means uniform, nor are any of them close to becoming impact neutral. While some, like the Festival de Música Medicina in Peru, the Rainforest World Music Festival, and WOMAD, have made tremendous strides in recent years; others, like the Fez Festival of World Sacred Music and WOMEX, have seemingly made little progress toward becoming ecologically conscious or benefit oriented. This paper, based on extensive longitudinal fieldwork conducted around the planet (but grounded in these five particular case studies), documents the musical ethnoecology of World Music festivals; namely, the ways in which organizers, vendors, festivalgoers, performers, and other agents perceive and manage the environmental and social impacts of mounting a large-scale open air music event within a chosen biosphere. The paper specifically traces how in each case: (1) environmental damage is acknowledged and mitigated, (2) ecological and social sustainability is rendered, and (3) climate change is addressed and redressed. This troika of concerns is analysed not only in terms of programming, staging, and performance, but also with respect to other operational domains like advertising, transportation, food preparation, and waste disposal. Accounting for such parameters is critical for shaping music policy around the current climate crisis, especially as such festivals continue to grow in popularity.

Aubrey AITKENS
University of Auckland

Singing the Socialist Self: How Vocal Music in East Germany Shaped Cultural Identity

This paper examines the role of folk music in shaping collective identity within the German Democratic Republic (DDR) during the Cold War. Following the collapse of the Third Reich, the Socialist Unity Party (SED) sought to rebuild German culture by creating a national soundscape rooted in accessibility and mass participation. Folk music emerged as a particularly effective subject due to its communal nature, simple musical language, ability to foster emotional identification among ordinary citizens, and capacity to foster camaraderie. Through state-sponsored workers' choirs, youth organizations, and public performance initiatives, the SED promoted the development of 'new folk traditions' intended to reflect socialist ideals and the values of the East German proletariat. Songs such as "Freunde, wir singen ein neues Lied" and "Lob des Lebens" encouraged collective singing and participation rather than passive listening, consequently embedding political ideology within the newly developing culture. Unlike structured concert music, folk-inspired repertoire could circulate easily through factories, schools, and community spaces, making it an essential tool for social and political education. This paper explores how East German folk culture cannot be understood solely as state propaganda. The attempt to manufacture an 'authentic' socialist folk tradition revealed noticeable separations between official ideology and popular reception. Citizens challenged state-approved repertoire through selective participation, rejection, or a preference for alternative musical styles. Examining the conflict between authentic and constructed folk identity demonstrates how music in the DDR became both a mechanism of political inspiration and a space for subtle negotiation between the state and its people.

Shane LESTIDEAU
University of Melbourne

From Fiddle Bows to Dancers' Bows: Reconnecting Scottish Music and Dance at the Sixtieth National Folk Festival

The radical decision was made in 2024 to ban the use of recorded music to accompany all dance events at Australia's National Folk Festival (NFF) in Canberra. The difficulties that arose as a result of this decision confirmed the directors' theory that the links traditionally binding folk music and dance were broken in Australia. This paper takes an autoethnographic approach to present first-hand observation of the challenges involved in re-establishing the framework and skills necessary for live dance accompaniment and reports on emerging themes from the "Reconnecting Music and Dance" forum during the sixtieth edition of the festival at Easter in 2026. The Sydney-based Scottish Country Dance (SCD) Association with the catchy name, "Scots on The Rocks," led several dance events at the NFF this year and I was invited to provide their musical accompaniment. Specifically, I was tasked with forming a band to provide Scottish dance music that needed to be, in the words of one artistic director, "sexy, not

dumpty." The apparent anxiety felt by the festival over the popularity of the SCD *cèilidhs* led me to question the role these events fulfil within the festival context, as well as within the broader community. By mapping both the independent and interdependent histories of Scottish music and dance in Australia during the last three decades the paper will reflect more generally on avenues for such dance events as they enter a second century, faced with the choice of either live or recorded accompaniment.

SESSION 1C | 11.30 am–1.00 pm | *McCusker Recital Hall*

IDENTIFYING AND SECURING COMPETITIVE FUNDING FOR MUSICOLOGICAL PROJECTS ON HISTORICAL, THEORETICAL, AND CULTURAL TOPICS [ROUND TABLE]

Denis COLLINS
University of Queensland

Sarah COLLINS
University of Western Australia

Jason STOESSEL
University of New England

Helena GREHAN
Edith Cowan University

Susan BROOMHALL
Australian Catholic University

In recent years, musicologists have faced an increasingly challenging research environment in which the success rate in major competitive schemes has diminished considerably. Securing competitive funding is of great importance for a scholar's career progression in universities and other institutions as well as for more generally raising the national and international profile of musicological research. With growing recognition of the role of the arts as a major driver of cultural knowledge transfer and social well-being, musicologists, along with other cultural experts, have a mandate to enable and support communities and societies across a broad range of activities and programs. This round table brings together an interdisciplinary panel of speakers in historical and theoretical musicology, cultural heritage studies, intellectual history, digital humanities, women and gender studies, history of emotions, and theatre studies to address the challenges and opportunities facing scholars who compete for research funding. Our focus will be on competitive schemes run by Australian state or federal government agencies, independent or philanthropic sources, internal schemes run by institutions, and overseas opportunities for Australia-based musicologists. Speakers will address the issue of identifying different kinds of funding, some of which have rarely if at all been explored by musicologists, and explore strategies for planning and writing a successful application. The importance of collaborative research both within the discipline and with partners in nearby or distant fields will be emphasised as a key means for securing funding. Speakers bring perspectives as applicants across a broad range of schemes, assessors for national and international agencies, and members of successful sole and team-based projects.

1.00–1.40pm | *McCusker Foyer*

LUNCH

Lunchtime Concert | 1.40–2.15 pm | *SoundHouse*

CREATIVE RESEARCH APPROACHES IN JAZZ & CONTEMPORARY MUSIC

Jamie OEHLERS | Tom O'HALLORAN | Matt ALLEN
Edith Cowan University

Presented within ECU's bespoke jazz and contemporary music venue, the *SoundHouse* (level one, north side of building), this lunchtime concert showcases some of the exciting artistic research occurring at WAAPA within these genres. Associate Professor Jamie Oehlers demonstrates how a diagnostic tool and practice-led process facilitates 'outside' improvisation in jazz. Tom O'Halloran exhibits his research developing a practice for jazz composition and improvisation based on Messiaen's modes of limited transposition. Dr Matt Allen demonstrates his research on correct technique for vocal safety in the conduct of 'belting' within and R&B style.

Lunchtime Concert | 1.40–2.15 pm | Piano Salon | [Ticketed]

HISTORIC KEYBOARD LECTURE-DEMONSTRATION

Stewart SMITH
Edith Cowan University

Stewart Smith, director of the Centre for Keyboard Heritage and Performance Research at the Western Australian Academy of Performing Arts, Edith Cowan University, provides an overview of the university's historic keyboard collections (particularly the Stewart Symond's Keyboard Instrument Collection and the David Forward Collection). The presentation centres on instruments currently on display within the Piano Salon, including discussion of their provenance and unique musical capabilities, with short performance demonstrations. Special focus is made on the instruments that have been restored via philanthropic research funding, including a Frederick Beck (1786) thought to have come out on the First Fleet, a John Broadwood & Sons (1824), and a Kirkman harpsichord (1786)—among others—as well as making reference to significant research within the centre to date.

SESSION 2A | 2.15–4.00 pm | *Paula Huston Auditorium* | Hybrid

SOUNDING LANDSCAPES

Kathryn COX
Adelaide University

Solastalgia and Australian Popular Music [Online]

In 1987, Midnight Oil plaintively sang "How do we sleep while our beds are burning?" As this iconic Australian rock lyric is revisited across the decades, the meaning of the question alters as Australian popular music remains a site for complex engagements with nationhood and belonging amidst shifting understandings of the impacts of climate change. By examining popular music works created in response to the 2019–2020 Australian bush fires this presentation grapples with the multifaceted emotional engagements apparent in popular music, ranging from nostalgic to traumatic to post-apocalyptic yet all connected to solastalgia. Australian environmentalist Glenn Albrecht developed the term "solastalgia" in 2005 to describe the feeling of missing home while being home, "the pain or sickness caused by the loss or lack of solace and the sense of isolation connected to the present state of one's home and territory." (Albrecht, 2005). Solastalgia is a type of place-based, future-aimed nostalgia connected to the distress and powerlessness that people might feel in knowing that their homelands will be inevitably altered by climate change. This presentation explores solastaliga as a lens through which to view Australian popular music, depicting what it means to be human in an era of rapid climate change, especially as the impact of climate change becomes increasingly apparent in the 21st century.

Peter CAMPBELL
University of Melbourne

Scraping Bare the Dreaming: Landscape, Ecology, and Lore in Australian Choral Music

The present global concerns of fuel supply and climate change have re-focused attention on the environment. Australian composers have long found inspiration in Australia's vast and varied landscape, and some have used music to bring attention to Indigenous and ecological concerns such as dispossession, deforestation, drought, fire, and flood. This paper explores preoccupation with the environment—and our human place within (and sometimes against) it—by Australian composers, particularly in the genre of choral music. The importance of the environment,

including human interaction with the landscape, as a thematic conceit for these composers is evaluated. Using comparative analysis, significant choral-orchestral works such as *Antipodes* by Barry Conyngham (1985), *Daintree* by Stephen Leek (1992), and *Southern Ocean* by Andrew Schultz (1999), as well as smaller-scale works such as Sarah Hopkins' *Ancient Forests Once Stood Here* (2008), Matthew Orlovich's *The Listening Land* (1996), and the author's own *Fire in the Heavens* (2010), are examined in a search for common programmatic elements, textual themes, and musical motifs. The genesis of these works—whether through commission or the composer's own volition—is reviewed, and the possibility of identifying distinctive schools of thought or practice is explored. This body of work forms a valuable contribution to Australian culture by their sheer number and the breadth of performance organisations involved. As both social commentary and a form of cultural custodianship, these compositions are deserving of wider recognition and performance.

Ros DUNLOP
Independent scholar, NSW

Soundworlds from Outback Australia to the Depths of the Ocean [Lecture-Recital]

This lecture-recital focuses on musical responses to the different sound worlds within the environment: from the depths of the ocean to the nocturnal environments of outback Australia. Composer Emily Doolittle's *Social Sounds from Whales at Night* for clarinet and pre-recorded humpback whales, explores the interplay between the clarinet and the songs of humpback whales. Hollis Taylor has spent many hours recording pied butcherbirds she encountered in outback Australia. She wrote the composition *Green Park, Georgetown 2016* based on two hours of birdsong by a pied butcherbird recorded in the outback town of Georgetown, North Queensland. As well as the prolific songs of the pied butcherbird, the additional nocturnal sounds from insects, fruit bats, frogs, and other birds interlace the piece. Hollis Taylor writes of this piece that it "does not seek to improve as much as illuminate and celebrate the pied butcherbirds vocalisations," going on to note that "the bass clarinet is a hybrid—a chimera, neither wholly bird nor wholly clarinet." In a similar vein, *People of this Place* by Felicity Wilcox takes as its musical inspiration "the didgeridoo, rustling grass, percussive insect noises, screeching cockatoos and flying foxes, the mercurial beauty of the harbour and the collective breath that we all draw in our different experience of this unique and magnificent place." Its musical language includes the eclectic shapes of European art music and fragments of melodies from many different places, echoing the musicians, tourists, and others whose presence infiltrates the harbour side. This lecture-recital of works involving clarinet, bass clarinet, electronics, and/or media, showcases the variety of depictions of fauna and flora in contemporary Australian works and explores their semantic value. Works to be performed (in full or in excepts) include *Social Sounds from Whales* by Emily Doolittle (2007); *Greens Park, Georgetown* by Hollis Taylor (2016); and *People of this Place* by Felicity Wilcox (2016).

SESSION 2B | 2.15–4.00 pm | *McCusker Recital Hall*

PHILOSOPHY, MODERNISM, AND TRANSCULTURATION

Meini GONG
University of Auckland

Modernizing Tradition: Pop-Guzheng and the Shifting Terrain of Platform-Based Musicology

'Pop-guzheng' refers to digitally circulated performances in which the guzheng, a Chinese plucked zither, is used to cover or reinterpret popular, film, game, and online music through contemporary sonic and visual styles. This paper takes the phenomenon as a way to consider how musicology might respond when traditional instruments are increasingly encountered through digital platforms. Focusing on online creators such as Pengpeng Pengpeng and Moyun Sui Bu Yao (墨韵随步摇), whose performances circulate across Bilibili, YouTube, and other platforms, I ask how the meaning of a traditional instrument changes when it is shaped as much by platform visibility, algorithmic circulation, and transnational reception as by repertory, lineage, pedagogy, or heritage discourse. Rather than treating pop-guzheng simply as the popularisation of tradition, this paper situates it within a longer history of Chinese music-making. Through selected case studies of viral cover videos and digitally mediated performances, I examine how digital production alters the sound world of the guzheng, how bullet comments and global comment cultures shape audience response, and how Chinese cultural identity is negotiated across national and diasporic contexts. The paper combines digital ethnography with multimodal analysis and practitioner reflection. Drawing on my experience as a guzheng performer and teacher based in New Zealand, I also consider how pop-guzheng moves

into Australasian diasporic teaching, performance, and listening communities. I argue that pop-guzheng is best understood as a form of living heritage, shaped by digital infrastructure, platform visibility, and identity. In this way, the paper contributes to wider discussions about digital and platform-based musicology, cultural custodianship, and the continuing relevance of musicological research.

Cameron MCCORMICK
University of Melbourne

Homo Faber or Homo Sapiens: Exploring the Origins of Igor Stravinsky's homo faber *Philosophy*

In his 1939 Charles Eliot Norton Lectures, Stravinsky describes 'artist' as a "pretentious term […] entirely incompatible with the role of *homo faber*." So central is this tenet to Stravinsky's conception of neo-classicism that subsequent authors frequently use *homo faber* as a shorthand for his philosophy (as a whole). Perhaps because he goes on immediately to align his *homo faber* with Jacques Maritain's idealization of the medieval artisan, many authors also cite the term as evidence of Maritain's influence on Stravinsky. For instance, biographer Stephen Walsh goes so far as to describe *homo faber* as "Maritain's hero." Yet the concept of *homo faber* has its origins, not in Maritain's philosophy, but in Henri Bergson's *Creative Evolution*. Indeed, one of the few times Maritain uses the term is in his 1914 *La Philosophie Bergsonienne*—a Thomist critique of Bergson's philosophy. For Maritain, the idea of *homo faber* is problematic, since it makes the soul subordinate to the action of body. He asserts in his later *Scholasticism and Politics* "there [does] not exist two categories in humanity, *homo faber* whose task is to work, and *homo sapiens* whose task is the contemplation of truth," noting that "the same man is both *faber* and *sapiens*." Where then does Stravinsky's *homo faber* come from? Is he a Bergsonian or a Thomist? This paper will explore the evolution of the concept of *homo faber* in the writings of Stravinsky and his ghostwriters, unpacking the degree to which it is derived from Maritain's philosophy.

Sebastian RODRIGUEZ BONIL
University of Auckland

Tonality and Post-Tonality Mixed in the Suite A prole do bebe *No. 1 by Heitor Villa-Lobos* [Lecture-Recital]

The suite *A prole do bebê* No. 1 by Heitor Villa-Lobos has received some academic attention regarding its representation of different ethnicities in music, as well as for the use of folkloric melodies. However, the mixture of traditional tonal harmony with post-tonal harmonic elements (such as pitch-class sets) has not hitherto been addressed. While the composer is famous for his folkloric compositions, this suite is primarily written in the style of the early nineteenth-century French salon. Despite this, there is a considerable representation of Brazilian folklore. This goes beyond the mere quotation of melodies, as the composer frequently uses rhythms characteristic of Brazilian music. Harmonically speaking, tonal and post-tonal elements comingle (albeit disguised). This discussion examines how they interact to strengthen the tonal centre and create a unique musical atmosphere. The presentation will include a performance of selections from the suite.

SESSION 2C | 2.15–4.00 pm | *1N.133*

ENGLISH MUSICAL HERITAGE

Stewart SMITH
Edith Cowan University

Cultivating Counterpoint in Georgian London

Through the gaze of the *beau monde,* music in eighteenth-century London was fashionable, cosmopolitan, and relentlessly modern. Moreover, the appetite for the new *style galant* was insatiable, with the latest works not only

being heard in theatres, pleasure gardens and the newly emerging concert halls, but also in the home—all propagated by a particularly vigorous music publishing industry. Running in opposition to this was a counterculture of antiquarianism that saw the future by looking to the past. Whilst the Handel festivals at Westminster Abbey (1784-1791), the programmes of the *Academy of Ancient Music* (from 1726), the *Antient Concerts* (from 1776) and the five-volume music history of Sir John Hawkins (1776) may have been the public face of this movement, in private antiquarianism also manifested in the continued practice of writing and improvising keyboard fugues, collecting and curating old music, and—the subject of this paper—in the cultivation of canon and *stile antico* counterpoint in private clubs and societies. The activities of the *Catch Club* (from 1761), the *Graduates' Society* (from 1790) and the *Concentores Society* (from 1798), will be presented together with the contributions of leading *dramatis personae* such as John Travers (1703-1758), Benjamin Cooke (1734-1793), and John Wall Callcott (1766-1821). The attribution of three hitherto anonymous eighteenth-century canon copies (of sixteenth-century collections) to the circle of the Academy of Ancient Music underscores the pivotal importance of Johann Christoph Pepusch (1667-1752) and his Academy colleagues in perpetuating this learned, if somewhat outmoded, tradition.

Gillian DOOLEY
Flinders University

The Jane Austen Song Book: From Eighteenth-Century Manuscript to Twenty-First-Century Publication

In August 2024, while I was in Edinburgh as a fellow at IASH, Edinburgh University, I was visiting the Blackie House Library and Museum. The BHLM recently acquired two volumes of manuscript music copied by members of Jane Austen's family, expanding the Austen Family Music collection beyond the 18 volumes currently digitised (which I have indexed in detail). While I was browsing through the albums, the director of BHLM had an idea: to publish a Jane Austen Song Book, with me as editor, ideally to be published in 2025, the 250th anniversary of Austen's birth. In our ensuing discussions he wrote, "I don't see this as overtly a scholarly book but a fun song book for performing and embodying Jane Austen and the spirit of her age and musical life," going on to say "I see just a page of text for each song; the actual Jane Austen transcription; [and] the playable transcription." We have created a proposal and submitted it to a publisher. As of April 2026 we are still waiting for confirmation that a publisher is interested. In this presentation I will chart the evolution of the Jane Austen Song Book from initial brainwave in August 2024 to whatever happens to be its current state in December 2026. I will discuss and reflect on the challenges and dilemmas we faced creating a hybrid book, incorporating both sheet music for performers and a 'coffee table' book for browsing by non-musicians, designed to engage both performers and Austen fans alike.

ECU Internal Information

SESSION 2D | 2.15–4.00 pm | *Piano Salon*

IMPROVISATION AND COLLABORATION

Fiona HILL
University of Sydney

Miranda WHEEN
Independent scholar

'Mappa' and 'The Spiral Self:' Interdisciplinary Collaboration as a Methodology for Connection

In a world increasingly fragmented and disconnected from both the human and, in David Abram's phrase, the "more-than-human," how can interdisciplinary collaborative works create a space where artists and audiences alike can experience a sense of re-connection? This conference paper presents "the spiral self," a compositional methodology developed in my doctoral research and built from three distinct modes: *paying attention* (extending Pauline Oliveros's deep listening and the religious-sacred), *correspondence* (drawing on Tim Ingold's theories of making "as a process of growth," with the maker as "a participant in amongst a world of active materials"), and *map-making* (articulating the textile lineage of Elizabeth Wayland Barber's *Women's Work: The First 20,000 Years* into overarching performance maps/scores). The paper takes as its case study 'Mappa,' a structured, semi-improvised work made with dancer/choreographer Miranda Wheen through a Bundanon residency and performed at MOSSO: music in motion (Canberra International Music Festival 2026). There, musicians from Geneva's Ensemble Contrechamps, alongside local Canberra musicians, improvised from a graphic 'map' (score). Wheen built a loom that she danced in, while the audience wandered, moving through dispersed stations as a form of wayfaring, before finally culminating in a centralised gathering. Through these collaborative processes, 'Mappa' offers tangible ways of re-connecting (through knots, ties, weaves, threads, twists, spins, and winds sound, body, and materials), revealing the power of collaborative art as social fabric.

Alistair MACAULAY
Independent scholar

Unsettling the Imagination: The Improvisations and Cultural Collaborations of the Australian Art Orchestra

To remain fresh and innovative, improvisation arguably involves an attentive resistance to the replication of habit. It is enabled by listening to the context in which it occurs while also working to avoid monotonous, formulaic replication. Such a characterisation of improvisation, however, seems to run into conceptual difficulties with cultural collaborations where traditional music introduces conventions that should not be contravened. To resolve this apparent paradox, this paper analyses the collaborations of the Australian Art Orchestra (AAO) with the Young Wagilak Group. As their name suggests, the AAO is an avant-garde music group that blends various improvisatory practices with Western art music. However, they remain a comparatively unexamined resource of cultural collaboration. This paper argues that there is an affinity between Aileen Moreton-Robinson's concept of unsettling—originally deployed to describe how Indigenous belonging disrupts white possessiveness—and the improvisatory ethos of the AAO. Detailing interviews from artistic directors and collaborators, this paper highlights how the collaborations of the AAO disrupt cultural imaginaries of jazz, art music and Australian Indigenous music to produce new ways of listening. In this way, the paper illustrates how the imagination is a tool of the possessive that moves to preserve and archive and how unsettling the imagination gives way to a more dynamic conception of musical memory.

Jonathan PAGET
Edith Cowan University

Cen HUANG
Nanjing University of the Arts

Tania VISOSEVIC
Edith Cowan University

Stewart SMITH
Edith Cowan University

Jamie OEHLERS
Edith Cowan University

Cross-Continental Inspirations in Music Performance and Improvisation [Lecture-Recital]

This presentation involves the introduction, showing, and discussion of a short documentary (of circa 22 minutes) entitled "East Meets West: Cross-Cultural Imaginings," released in early 2026. The documentary outlines an uplifting story of collaboration between the Western Australian Academy of Performing Arts and Nanjing University of the Arts (China). Funded by the National Foundation for Australia-China Relations, the project involved more than 300 participants and reciprocal institutional visits made between 2023 and 2024. The focus was particularly on the power of improvisation as a mechanism for collaboration, featuring selected commentary from interviews with project participants as well as musical highlights. In recent years, notions of distributed creativity have contributed to growing awareness of new models of musical collaboration. Within the documentary a panoply of co-creative models is showcased, such as the cross-cultural negotiation of Western chamber music, innovative models of structured group improvisation, and interactive improvisation in Jazz. Of particular interest is Stewart Smith's project leading a cohort of Nanjing students (on Western and Chinese instruments) in guided group improvisation workshops culminating in a programmatic scena entitled *Ballades of the Four Seasons* (based on ancient Chinese texts from *Three Hundred Tang Poems*). The project was surprisingly beneficial for the efficacy of the musical interactions and the goodwill it created, especially as it occurred during periods of political tension between Australia and China. The documentary presents a heart-warming portrait of music as a vehicle for forging cross-cultural understanding and friendship, while also highlighting the efficacy of Smith's conception of group improvisation.

4.00–4.30pm | *McCusker Foyer*

AFTERNOON TEA

NEW DIRECTIONS IN MUSIC AND ANALYSIS [THEMED PANEL] [HYBRID]

Anne LEVITSKY [Chair]
University of Queensland

[OVERARCHING ABSTRACT]

Music theory and analysis have played an important role within musicology, through being traditionally associated with close readings of musical works and connected to both compositional and performance practices. In recent years, musicology has greatly diversified both in terms of repertoire and methodologies, expanding beyond both tonal analysis and the canon of Western art music. This is demonstrated by the growing areas that include decolonising music theory, an integration with cultural and sociological approaches, and developments in quantitative methods. In this panel we seek to bring together four seemingly different but interconnected newly emerging methodologies within music theory and analysis. The first presentation draws on the realm of digital humanities where computational methods are used to illuminate stylistic features and compositional networks in late Trecento Italian polyphonic songs. The second presentation provides in-depth analyses of canonic and other contrapuntal procedures in hymn settings composed in the middle decades of the sixteenth century by Adrian Willaert. The third presentation examines the seminal role of cultural exchange within Filipino music between Western and more traditional influences that create a multifaceted understudied genre of art song. The last presentation is situated in the growing area of the analysis of timbre and orchestration, especially within modernist music. Several novel strategies for score and sketch analysis are presented, one that brings timbre to the foreground, showing its structural importance alongside pitch. Together, these four presentations show distinct and newly emerging methodologies whilst allowing for cross-fertilisation and analytical exchange.

Rafael (Ardi) ECHEVARRIA
Durham University

Theorising Intercultural Identity and Genre in Filipino Art Song

Twentieth-century Filipino composers adopted and adapted Western art music genres in pursuit of cultural independence. While most of these genres directly correspond to their Western counterparts (i.e. the symphony), the case of *kundiman* is more complex; as a precolonial folk song tradition transforms into art song, particularly in dialogue with lieder. While some songs are explicitly labelled kundiman, the term has been applied to a wider range of works, describing Filipino art song, love songs, and/or a historical musical style. These generic ambiguities complicate analysis of kundiman's intercultural layers, particularly as lieder's musical fingerprints are mediated through Filipino culture. This paper theorises kundiman's intercultural dynamics surrounding genre and identity. Drawing on more recent genre theory, I highlight how kundiman may be defined in terms of specific musical characteristics or its broader social function. I interrogate these complexities through a case study that challenges kundiman's generic boundaries: the song "*Naku…Kenkoy*" by Nicanor Abelardo, one of the period's foremost kundiman composers. Whereas most kundiman resemble lieder, this foxtrot reflects American popular music influences. Nevertheless, traces of kundiman are detectable in the work's binary design, and the art song is often presented alongside other well-established kundiman. Through close reading of both text and music, I elucidate liminal interactions of Spanish heritage, European influence, emerging Filipino identity, and newfound American culture. Rather than presenting a simple yes or no answer regarding the song's generic status, I argue that *Kenkoy* highlights kundiman as a generic container for negotiating the Philippines's complex intercultural history.

Jason STOESSEL
University of New England

Towards a Systematic Approach to Attribution and Stylistic Chronology of Trecento Song: New Insights into the Works of Bartolino da Padova, Johannes Ciconia, and Antonio Zachara da Teramo

This paper reports the findings of a computational analysis of the polyphonic song corpora of three leading late Trecento composers: Bartolino da Padova, Johannes Ciconia, and Antonio Zachara da Teramo. The project addressed a critical problem concerning the attribution of songs to these composers and, secondarily, aspects of stylistic chronology and interrelations. Questions of attribution, including several contested examples, have been central to recent scholarship on the songs of Ciconia and Zachara. Bartolino's songs have received less attention, and several earlier attribution issues have lingered unaddressed. Previous approaches have demonstrated significant knowledge of these composers' stylistic characteristics. Yet, they have remained generalised and unsystematic. To move beyond musical connoisseurship, this project instead adopted computational approaches for the systematic analysis of symbolic musical scores. Corrected editions were produced; where two divergent but plausible readings were available, both were included. We extracted data points representing stylistic features in every song: the intervallic content and qualities of the essential cantus–tenor duet, and the melodic complexity of both voices. By using computational multidimensional scaling (IBM SPSS Statistics' PROXSCAL), whose application Mike Beauvois pioneered for the early fifteenth-century French song repertoire, we arrived at visualisations of the stylistic proximities of songs, whose clustering and distribution support conclusions about composer attribution, chronologies, and stylistic relations. We outline findings that strengthen attributions while also presenting empirical evidence of third-party interventions for variant readings and stylistic intersections between composers. These findings demonstrate the usefulness and benefits of this approach for further investigation of the Trecento song repertoire.

Denis COLLINS
University of Queensland

Canonic Technique and the Hymn Settings of Adrian Willaert

Adrian Willaert's polyphonic hymns have attracted only modest scholarly attention, little of it analytical, despite the availability of a modern edition of the volume of twenty-six hymns for the Office of Vespers, the *Hymnorum musica* (1542). The remaining hymns by Willaert are scattered in his *I sacri e santi salmi* (1565) and in manuscript collections in Bologna, Treviso, and Piacenza. These hymns do not exist in modern published editions, although some were transcribed in doctoral dissertations in the 1970s. Wolfgang Horn's critical edition of Willaert's collection of psalm settings, including several hymns, unfortunately remained unpublished at the time of his death in 2019. The importance of canonic imitation in Willaert's hymn settings was recognised by Hermann Zenck and Walter Gerstenberg, the editors of the modern edition of the *Hymnorum musica*. They also noted how the numerous passages of strict imitation found in the non-canonic strophes "reveal a latent disposition to full use of canon." This presentation will assess Willaert's compositional approach in the hymns, including specific structural relationships between canonic and non-canonic strophes, as well as considering how the composer achieved an almost compendious variety of two-voice canonic combinations in multi-voice textures that include up to four non-canonic voices. The sole hymn with a three-voice canon merits special attention for its trinitarian symbolism and a feature of its notation that identifies it as a precursor canon. Willaert's hymns will also be situated against his use of canonic techniques in other works and within the broader history of sixteenth-century hymn settings.

ECU Internal Information

Aidan MCGARTLAND
McGill University

Colouring Shapes and Forms: Timbral and Orchestrational Strategies in the Serial Works of Elisabeth Lutyens

A pioneer of serialism, Elisabeth Lutyens consistently downplays the role of serial technique, instead emphasising "shapes and forms" and the resulting "character and gesture" (Lutyens 1972, 267–268). While this connects to the unpopularity of serialism in mid-century Britain, it also reflects the increasing importance of timbre within her compositional thinking. Despite recent Lutyens scholarship, this dimension remains mostly unexplored. Drawing on sketches and score analysis, I identify four timbral techniques that shape her music. The first technique, orchestrational blocks, uses distinct, non-overlapping, timbrally contrasting instrumental groups to create form. In *And Suddenly It's Evening* (1966), the ensemble is divided into three groups: a percussive ritornello, a strings-dominated ritornello, and a brassy *coro di strumento*. These alternate symmetrically around the poems. Second, Lutyens employs techniques related to Webernian *Klangfarbenmelodie*, distributing linear pitch material across shifting instrumental colours. At the opening of *The Valley of Hatsu-Se* (1965), the row is segmented into short fragments that circulate rapidly among instruments. The third technique is registral transformation. Lutyens sometimes presents pitches in a specific registral spacing and later flips it, preserving pitch-class content while altering timbre, as in *Présages* (1963) for solo oboe. Finally, timbral evolution sustains a single pitch while progressively transforming it through articulation and extended techniques. In *Echo of the Wind* (1981) for solo viola, changes between *sul ponticello*, *flautando*, and tremolo shape the work's expressive trajectory. Recognising these timbral strategies enables a richer understanding that complements serial analyses of Lutyens' music.

SESSION 3B | 4.30–6.30 pm | *1N.133*

REVITALISING TERTIARY TRAINING IN MUSIC

Lucy MACOURT
Adelaide University

Georgia GAMBLE
Adelaide University

Where to From Here? Conservatoire Training, Portfolio Careers and the Australis Collective

The transition from tertiary music study to professional practice presents significant challenges for emerging classical musicians in Australia. While conservatoire training develops advanced artistic skills, opportunities to cultivate the entrepreneurial, administrative, educational, and broader professional capabilities required for developing sustainable careers are often more limited. As portfolio careers increasingly become the dominant model of professional practice, graduates are required to navigate diverse self-directed career pathways that extend well beyond performance alone. This paper investigates these issues through an auto-ethnographic case study of the Australis Collective, an Adelaide-based chamber music initiative established by recent graduates and emerging professionals connected to the Elder Conservatorium of Music. Founded in response to a perceived gap between undergraduate study and professional employment, the collective offers its members hands-on experience in concert programming, event management, audience development, marketing, artistic leadership, and collaborative music-making. Situating this case study within broader debates surrounding conservatoire training, employability, and portfolio careers, the paper explores how emerging musicians increasingly create their own opportunities rather than relying on established employment pathways. The Australis Collective demonstrates how grassroots initiatives can function as sites of professional learning, community engagement, and artistic development while simultaneously highlighting the structural challenges faced by early-career musicians.

Laurent MCCORMICK
Adelaide University

Constructing the Composer: Institutional Ideology and Musical Identity in Higher Education

What does it mean to be a composer in the twenty-first century? Through the design and implementation of curricula, the articulation of graduate outcomes, and the communication of their pedagogical philosophies, tertiary music institutions play a key role in constructing an answer. In choosing what knowledge to transmit, what values to endorse, and what professional futures to anticipate, the training of composers within an institutional context extends beyond the individual to constructing a particular impression of the composer they seek to produce. This paper examines how leading undergraduate composition programs worldwide project, reproduce, or reject distinct conceptions of compositional identity based on an analysis of their publicly available institutional materials. Drawing of Bourdieu's field theory alongside existing scholarship in musical identity, this paper treats institutional documentation as a site of ideological production: a set of stated values and beliefs that constitutes a powerful statement of what the 'composer' is, and what the 'composer' is for. Through comparative thematic analysis of programs (spanning conservatories and schools of music) this paper identifies a plurality of institutional projections of the 'composer' as an identity, exploring how this differs across genres, professional orientations, academicization, or cultural positioning. At a moment of rapid transformation in both professional compositional practice and the broader landscape of higher education, understanding how institutions construct the composer becomes an urgent musicological question, with direct implications for the future of the discipline and the profession it sustains.

Jonathan MCINTOSH
Edith Cowan University

Charting New Pathways: Programmatic Music Learning in the Age of Generative AI

Generative AI is transforming the creative, analytical, and methodological foundations of music study, raising significant questions about authorship, expertise, and the future of disciplinary practice. It is also prompting universities to reconsider how music education can remain relevant within rapidly shifting technological, cultural, and policy environments. This paper examines how Edith Cowan University's Curriculum Transformation Program positions programmatic learning as a strategic and future-ready response to these disruptions, redesigning curricula around long-term capability building, integrated assessment, and sustained reflective practice. Within music courses, a programmatic approach offers a robust framework for addressing areas most affected by AI—including the vulnerability of product-based assessment to automation, shifts in traditional musicological methods such as transcription and historiography, and the emergence of hybrid creative practices in which machine-generated material sits alongside human artistry. The paper identifies priority areas for redevelopment: assessment designs that capture learning processes rather than isolated outputs; integration of digital, computational, and generative tools within musicological and creative methodologies; embedding ethical and culturally responsible approaches, particularly regarding Aboriginal and Torres Strait Islander knowledge systems and the biases inherent in AI training data; and strengthening interdisciplinary collaboration across music, education, and technology. Ultimately, the paper argues that programmatic learning provides not only a structural and pedagogical response to generative AI but also an opportunity to re-articulate the intellectual, cultural, and creative purposes of music education, ensuring that graduates develop the adaptive, critical, and imaginative capacities required to thrive in an increasingly AI-mediated world.

Philip EVERALL
Edith Cowan University

Reimagining the Music History Listening Test through Unprepared Repertoire

The 'drop the needle' listening test has long occupied a central place in undergraduate music history pedagogy, assessing students' ability to identify canonical works based on brief excerpts from a prescribed listening list. The educational landscape that supported this assessment, however, has shifted considerably. The immediacy of streaming services has transformed students' engagement with repertoire, offering rapid retrieval over repeated listening. At the same time, current pedagogical movements call for learning experiences that champion disciplinary thinking over memorisation. Simultaneously, increasing access to historically underrepresented repertoire presents new opportunities to diversify the examples through which students encounter and engage with musical concepts. This paper presents an alternative assessment model: the unprepared listening test. Rather than requiring recognition of memorised excerpts, students engage with unfamiliar works, drawing on their understanding of genre, form, compositional technique, historical context, and stylistic conventions to construct evidence-based responses to sequential guiding questions. The assessment shifts emphasis from identification to musical reasoning,

asking students to think and listen as musicologists rather than demonstrate knowledge recall. Drawing on examples from an undergraduate survey of music from 1750–1890, the paper argues that this approach more closely aligns assessment with contemporary educational priorities, including authentic assessment, inquiry and problem-based learning, and principles of UDL (Universal Design for Learning). This format also enables a more inclusive repertoire to be incorporated into assessment, allowing lesser-known and historically marginalised composers to function as stylistically representative examples rather than peripheral additions to a canonical list. As the terrain of music history pedagogy evolves, this paper posits that listening assessment should likewise shift from testing recognition of familiar recordings to evaluating the analytical listening practices that underpin disciplinary expertise.

SESSION 3C | 4.30–6.30 pm | *McCusker Recital Hall*

PERSPECTIVES OF MUSIC IN SETTLER AUSTRALASIA

Samantha OWENS
University of Queensland

Humouring Local Tastes? Rudolf Oemcke's Partbook and the Repertoire of German Bands in Australasia, 1900–1910

On Hogmanay (New Year's Eve) 1902, a German Band was among the sights and sounds to be encountered on the main shopping street of Dunedin, a city founded in 1848 by the Scottish Free Church. Writing to the *Otago Daily Times* several days later, one local slammed the band's decision to play Scotch airs, describing their performance as a "pathetic attempt to humour local tastes or conciliate local prejudices." Such stringent criticism points to the uneasy tension inherent in the position held by these peripatetic musicians in the far-flung communities in which they chose to work: while valued for the entertainment they provided, many German Bands were also vilified as 'foreign others.' Repertoire choice was a critical component in the business model adopted by itinerant German Bands. Yet despite being a ubiquitous feature of Australasian musical life up until the outbreak of World War I, very little evidence has survived regarding the music they played. This makes the copy of a manuscript partbook held by the Pfälzer Musikantenland-Museum all the more valuable. Largely in the hand of string bass player Rudolf Oemcke (1876–1950), a member of Rudolf Mersy's Bavarian Band, this source offers a unique glimpse into the repertoire of one such ensemble active in Australia and Aotearoa New Zealand in the early 1900s. Through the identification of the more than 170 pieces the partbook contains—some copied in Auckland between 1908 and 1912—this paper reveals how German Bands chose to navigate Australasia's rapidly developing music scene as well as its ever-changing social and geopolitical landscape.

Karl NEUENFELDT
Independent scholar

'On the Road' with the Fisk Jubilee Singers 1894–95: Lucy Pizey's Diary

At 24 years of age, Lucy Pizey was hired as the piano/organ accompanist to African American entertainers the Fisk Jubilee Singers. She was the only Anglo-Australian member and kept a personal diary recounting her travels, interactions, and performances. Previously touring extensively in North America, Europe, and Australasia, Fisk had popularised the post-American Civil War genre of Christian spirituals, including songs performed today such as "Swing Low, Sweet Chariot," "Joshua Fit the Battle of Jericho," and "Nobody Knows the Troubles I See." The tour zigzagged back and forth via open-air horse-drawn carriages and dusty trains across eastern Australia, performing at venues ranging from grand urban halls to rural store fronts. The diary contains Lucy's keen and candid observations—as she was later a journalist—concerning several broad themes. These include the life, society, culture, and natural environment of then colonial Australia, the triumphs and tribulations of musicians and singers 'on the road,' the challenges faced by single Victorian-era women, as well as the sometimes friendly, sometimes fraught, personal relationships commonly part of travelling entertainment troupes of any era. On the other hand, there were also the rewards of an unencumbered personal and financial life. This paper presents diary excerpts and archival photographs to help appreciate and visualise the world of Lucy Pizey as a woman and musician 'on the road' 1894–95. It is an example of musicology's potential uses as a cultural custodian for preserving Australian musical history when such private, non-institutional research is self-funded.

John RALPH
Edith Cowan University

The First Western Australian Song. Examining Colonial Society Through a Musical Lens

Anthropologist Clifford Geertz, in his paper *Thick Description: Towards an Interpretive Theory of Culture* (1973), paraphrases Susan Langer suggesting that new ideas "burst on to the intellectual landscape with tremendous force" and are "snapped up by everyone." Eventually as we become familiar with the new ideas then the popularity ends. Methodologies have metamorphosed from the first manifestation of Adler's definition of musicology in the late nineteenth century. Jaap Kunst in the 1950's suggested the combining of anthropology and comparative musicology within a new interdisciplinary name of ethnomusicology that studied music in its socio-cultural context. A major shift occurred in the 1980s questioning the positivism in historical research, with scholars such as Richard Leppert and Susan Maclary suggesting that "alternative models be proposed and elaborated only after [such] deconstruction of established paradigms had occurred." More recently Nicholas Cook and Eric Clarke examine the idea of empirical musicology suggesting that "it is hard to envisage work in musicology or theory that is *not* empirical" and expounding the praxis of empirical research's role in understanding music as a complex social practice. The examination of what is allegedly the first Western Australian Song, written by settler George Fletcher Moore and sung at a ball barely fourteen months after the British settlement of Western Australia in 1829, serves as a case study to examine the potential of these multi-faceted approaches. It allows the teasing out of a broader and deeper narrative addressing such perspectives as settler attitudes to First Nations people, questions of gender roles, the mores of upper-class Regency colonial society, and settler impressions of the new colony. These issues are examined through the lens of ethnomusicology, anthropology, history, and sociology, thereby augmenting current understandings of the early history of Western Australia. This method also brings into sharper focus the possibility of the music being lost within these tangential lines of enquiry, precipitating further reflection on how to address this disciplinary dilemma.

Jennifer HILL
University of Melbourne

Seeking a Readership: Women and Music Journalism in Late Colonial and Early Federation Australia

This paper takes as a starting point the different opportunities afforded men and women in communicating their views on music in Australia, ca. 1880–1910. Despite their putative anonymity, it was men's thoughts as critics of live performances or new music—primarily sheet music gifted by music publishers to newspapers in the hope of positive reviews—that were afforded generous column inches in mainstream daily media. This was despite the fact that women played or sang music at home—and elsewhere—more than men and were also more likely to have been the in-person purchasers of this music. For women's reportage on music and musicians we need to widen the search. 'Social' pages in newspapers yield some material as do magazines like the weekly *Bulletin*, with its "A Woman's Letter" column (1881–1934). In the latter, the epistolary form gives the impression of an intimate and often amusing sharing of opinions. There, for example, "Sappho Smith" (Ina Wildman; 24/8/1895) writes of visiting musicians and at length of print music received from W.H. Paling. Other, less long-lived publications such as the literary periodical *Cosmos* (1894–99), also feature women's voices. Focusing on Melbourne and Sydney, this paper aims to identify and assess women's music journalism as they document their own views of music in its various forms. Finally, it will suggest ways in which their contributions differ from those of their male counterparts.

SESSION 3D | 4.30–6.30 pm | *1N.134*

MUSIC IN COMMUNITY

Anthea SKINNER
University of Melbourne

Aaron CORN
University of Melbourne

Building Inclusive Music Pathways for Performers with Disability: The Melbourne Youth ParaOrchestra

This paper explores our research in building creative pathways for performers with disability through inclusive music education. Building on the success of establishing our Adaptive Music Bridging Program (AMBP), ages 8–14, with Melbourne Youth Orchestras (MYO) since 2023, we reflect on our recent work to establish the Melbourne Youth ParaOrchestra, (MYP) ages 14–25, as a Winter School in 2026. While AMBP is a bridging program that provides disabled musicians with educational support and performance experience to graduate into MYO's senior performing ensembles, MYP is a flagship ensemble that provides young disabled musicians with an alternative pathway for pursuing musical excellence. Its aim is to create an accessible learning environment for advanced musicians with disability. We will outline how disability and music performance can intersect to create spaces where inclusion in performance is the norm, as well as the pedagogical and technological interventions we have devised and tested to provide an accessible performance space within the orchestra, which is traditionally one of the least accessible of ensembles. Ultimately, we will show why accommodating disability needs within an orchestral environment matters, both for the young disabled musicians who benefit from MYP training and for social inclusion overall.

Emma KNIGHTS
Adelaide University

Remembering Collective Mourning: Community Singing and Contemporary Bereavement Practices

Contemporary bereavement is often experienced as an individual process, even though mourning has historically been embedded within collective cultural practices. Across many societies, music has played an important role in these practices, being used within rituals of remembrance, mourning, and communal expressions of loss. In many Western contexts, these traditions have diminished, leaving fewer opportunities for grief to be acknowledged, witnessed, and shared within the community. Drawing on Klass, Silverman, and Nickman's Continuing Bonds Theory, which proposes that grief involves continuing a relationship with the deceased through memories, rituals, stories, and meaningful objects, this paper argues that community singing may facilitate ongoing bonds through collective musical practice. Through a literature review, it examines how singing together may support remembrance, ritual, emotional expression, and collective witnessing of grief. Rather than representing an entirely new approach to bereavement, community singing may be understood as a contemporary form of collective mourning that reimagines older communal mourning traditions. Positioned within a broader master's research project investigating the development of a community-based singing program for grief, this paper considers how musicology can contribute to contemporary responses to bereavement by drawing on music's historical role in practices of collective mourning. In doing so, it explores the potential of musicology not only to preserve cultural knowledge, but also to inform contemporary responses to experiences of loss and remembrance.

Tui DOUGIAMAS
University of Western Australia

Composing Connection: Using Game Audio to Cultivate Empathy towards Autistic People

Video games have a complex relationship with empathy. Simultaneously heralded as 'empathy machines' and criticised for fostering appropriation, they present a contradiction that game studies has struggled to reconcile. I argue that this impasse stems from the 'immersive fallacy'—the tendency to view video games as tools for complete experiential immersion. Through this lens, games can function as tools for empathy because they allow players to live someone else's experience as their own—a problematic notion. To resolve this, I adopt Salen and Zimmerman's view of games as procedural systems, where awareness of the game as a media object is a feature, not a flaw. This model uncovers a new form of identification: blended identity. Here, the player and avatar occupy a shared space during gameplay but do not subsume each other's identities. In this landscape, music emerges as the key to unlocking empathy without risking appropriation. Through its ability to recall memories, music acts as a method of emotional communication between player and avatar, illuminating shared emotional journeys without encouraging

complete subsumption. The presentation explores these ideas practically, through the creative practice of developing and scoring a game centred on an autistic avatar. By analysing music and gameplay, I demonstrate an approach to creating interactive soundtracks that fosters connection and empathy.

Han MENG
Edith Cowan University

The Wellbeing of Teachers Delivering Class Music in Australian Primary Schools

Teacher wellbeing has become a global priority; however, the wellbeing of teachers who deliver class music in primary schools remains underexplored despite the unique challenges associated with music education. This study investigated the wellbeing of Australian primary school music teachers using the PERMAH model, the factors influencing their wellbeing, and strategies to better support this workforce. An explanatory sequential mixed-methods design was employed, involving a national survey (n = 164) and semi-structured interviews with 15 teachers representing diverse music teaching roles across Australia. Data was analysed using SPSS and reflective thematic analysis and subsequently collated. The findings revealed that music teacher wellbeing is multidimensional and shaped by individual, relational, occupational, and systemic factors. Meaning and engagement emerged as key strengths, whereas health was consistently the weakest of the PERMAH wellbeing elements. Teachers also demonstrated varying levels of wellbeing literacy, highlighting the importance of having the language, knowledge, and capability to support wellbeing intentionally. The study further revealed that Australian primary school music teaching is a diverse ecosystem rather than a single profession, with different teaching roles requiring tailored support. These findings highlight the need for context-responsive strategies that strengthen wellbeing literacy, professional connectedness, and systemic support for music teachers.

SESSION 3E | 4.30–6.30 pm | *Piano Salon* | Hybrid

THE CUSTODIANSHIP OF MUSICAL CULTURES [HYBRID]

Rosalind HALTON
University of Newcastle

Manuscripts, Microfiches, and Digitised Images: Research Frustrations and Occasional Joy

When Edward J. Dent declared that he found ‘musicology’ a rather frightening term, he was perhaps anticipating that it would remain a solitary business, preoccupied with unearthing and cataloguing music that would remain largely unheard. The development of performance research and its arrival as a recognised pursuit has changed this. Whether engaged with investigating how music has been performed in the past or discovering unknown repertoire through performance, it has become an inseparable branch of musicology. As an academic pursuit, performance research now engages communities of performers, instrument builders, librarians, editors, and listeners with the potential for innovative interactions. In the early decades of my research, I recall hours spent hastily copying (in pencil) from manuscripts before library closing, as Dent did in the early 1900s. Many repertoires ‘excavated’ in this way have since found their way into the recording catalogue and the active awareness of musicians and audiences. Access to materials and manuscripts through digital images and databases has vastly increased in recent years. So how might performance and historical research take new forms that capitalise on these newly available sources of information? And how might this broaden our understanding of the history and transmission of musical works?

Steven JEON
Independent scholar, UK

Musicology as Cultural Custodianship: Documenting Roger Smalley's Compositional Legacy [Online]

Musicologists increasingly contribute to the preservation of cultural heritage through catalogues, databases, and digital research tools. This presentation reflects on my ongoing project to create the first comprehensive catalogue of the works of Anglo-Australian composer Roger Smalley (1943–2015), whose archive encompasses manuscripts, sketches, correspondence, recordings, programme notes, and electroacoustic materials dispersed across multiple Australian collections, most notably the National Library of Australia (NLA). Rather than focusing solely on the catalogue itself, the presentation considers how documentation functions as a form of cultural custodianship: preserving and expanding access to a significant composer's creative legacy. Drawing upon research undertaken at the NLA and other repositories, the presentation examines the relationship between traditional archival methods and emerging digital technologies. Particularly attention is given to the use of artificial intelligence for transcribing handwritten correspondence and other archival documents. While AI-assisted transcription can accelerate the processing of large quantities of material and support metadata creation, it also raises questions of accuracy, interpretation, and verification. Examples to or from Roger Smalley's written letters demonstrate both the benefits and limitations of these approaches. By positioning composer cataloguing within broader discussions of digital musicology, archival practice, and cultural memory, I argue that catalogues are not merely inventories of works but scholarly tools that shape how composers are understood and remembered. The project offers a case study of how archival scholarship and AI-assisted methods can work together to preserve and disseminate Australia's musical heritage.

Andrew WIERING
Tabor College

The Living Archive: Keiko Abe, Oral History, and the Preservation of Percussion Knowledge

This paper examines the methodological significance of an interview conducted by the author with the marimbaist, composer, and pedagogue Keiko Abe, one of the most influential figures in the development of contemporary percussion performance. As musicology increasingly engages with oral history and artist-centred research, interviews have become important sites for the preservation of musical knowledge. Drawing upon previously unpublished interview material, the paper explores how oral testimony illuminates aspects of twentieth and twenty-first century percussion history that are often only partially represented in conventional archives. Topics discussed include repertoire formation, instrument development, pedagogical philosophy, artistic collaboration, and the international dissemination of marimba performance practice. The interview reveals not only historical information but also the experiential and embodied dimensions of musical knowledge that are frequently lost in documentary sources. The paper argues that artist interviews function as a form of living archive, preserving knowledge that exists at the intersection of memory, practice, and cultural history that can profoundly inform performance practise. In doing so, it considers both the opportunities and challenges associated with oral history as a musicological methodology, including questions of interpretation, authority, and archival preservation. By foregrounding performer testimony as a primary source, the paper contributes to broader discussions concerning musicology's role as a custodian of cultural knowledge and demonstrates how oral-history methodologies can enrich understandings of musical heritage in a rapidly changing scholarly landscape.

ECU Internal Information

Eric SAUDA
Independent scholar, France

Music History at the Front of the Great War [Online]

When the First World War was declared, mobilization became inevitable for all men, regardless of their background, and it was the first time this had happened in Europe. All trades, ranks, and professions converged at this exceptional and tragic turning point in world history. Thanks to the war, so to speak, men from diverse social and geographical backgrounds met, and with them, their music. To this day, the history of music at the front during the Great War remains largely unknown to the general public. For nearly five years, the conflict immobilized millions of soldiers in the trenches under the harshest natural and material conditions; to combat boredom and endure life at the front, these soldiers used music as an antidote. For nearly five years, on the French front during the First World War, military, classical, popular, and religious music from around the world coexisted in an unprecedented context, accompanying and entertaining soldiers in a violent environment where musical practice might, at first glance, seem incongruous. In this presentation, we will first explain the emergence of musical activities, ranging from the sending or exchange of musical materials to the front (sheet music, instruments, etc.) to the construction of makeshift instruments (from materials found in the field), culminating in the creation of musical performances. We aim to uncover as much detail as possible regarding musical activities occurring in the vicinity of the fighting.

6.00–7.30pm | *McCusker Foyer*

BREAK

Plenary Lecture-Recital | 7.30–9.00 pm | *Derksen Studio* [Ticketed Event]

HOT MEADOWS, SINUOUS TIME: SEEING AND HEARING SEAGRASS IN THE CLIMATE CRISIS

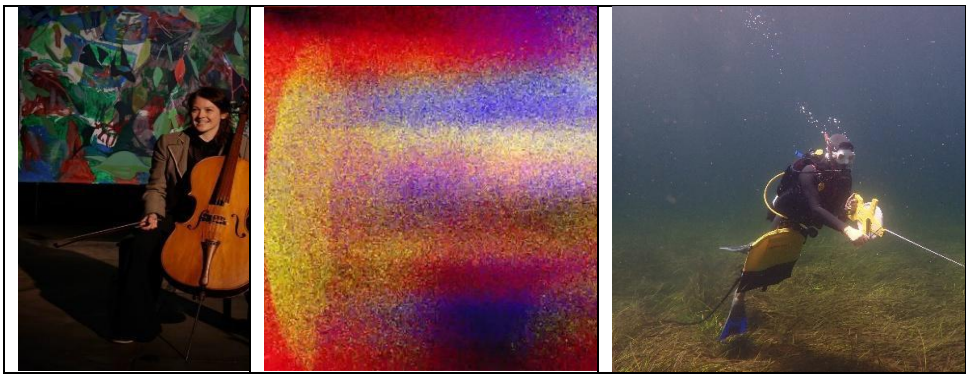
This unique trans-disciplinary presentation combines new music (live and electronic), multi-media digital arts, and marine science; showcasing the stunning 180-degree screen and 24-speaker array of the Derksen Studio in an unforgettable artistic and scholarly event.

Mary RAPP
Edith Cowan University

Kathryn MCMAHON
Edith Cowan University

Renee NEWMAN
Edith Cowan University

Andrea RASSELL
Independent scholar



This plenary presents a twenty-minute performance of an integrated visual–sonic work based on long-term seagrass monitoring programs in Western Australia, followed by a transdisciplinary discussion. Drawing on twenty years of data documenting the impacts of climate change, marine heatwaves, and local pressures on seagrass ecosystems, the project translates this material into an affective audio-visual composition that foregrounds ecological vulnerability and resilience. Developed in collaboration with seagrass and marine scientist Kathryn McMahon and Western Australian Marine Science Institute researchers, the work responds to the climate crisis as a 'wicked' problem that demands transdisciplinary ways of thinking and doing to enact change at local and global levels. By bringing scientists and artists together in iterative processes of sharing data, concepts, and reflections, the project creates new works that move audiences and open otherwise impenetrable data to meaning, feeling, and story. Yued Aboriginal Corporation's sea country is intrinsically linked to the seagrass data at the heart of this project, and McMahon is commencing collaborative work with Yued on seagrass future-proofing initiatives. The plenary brings the wider team together to share and reflect on the significance of place, seagrass, and composition—drawing on

the original seagrass dataset, the music score, photographic images of seagrass, and shared knowledge, to inform the digital creation. Mary Rapp's broader practice as a performer/composer integrates acoustics, archaeoacoustics, and composition to make work inseparable from place, while Dr Andrea Rassell's gesture-responsive and data-driven moving-image practice brings nanoscale perspectives on time, motion, and technological mediation. This collaboration asks how sound and image can reconfigure relationships to marine environments and the climate crisis, as contributors reflect on co-creation across science, art, and Indigenous knowledge, and discuss methodological, ethical, and practical implications for future collaborative projects

Dr Mary RAPP is a multidisciplinary musician, composer, sound designer, and acoustics researcher whose work bridges improvised performance, architectural acoustics, and site-specific composition. She holds a cross-disciplinary doctorate from the University of Sydney Acoustics Lab and the Sydney Conservatorium of Music in improvised performance and acoustic science and has over ten years of training in traditional Korean *pansori* singing, including a Korea Foundation Research Fellowship in Seoul. As Creative and Performance Forrest Fellow at Edith Cowan University's Western Australian Academy of Performing Arts, her current research focuses on the acoustic properties of culturally significant sites in Australia and place-based composition. Rapp is an active performer on cello and double bass and maintains a commissioning and performance profile across jazz, classical, and experimental music, with work presented by institutions including the Australian Art Orchestra, Sydney Opera House, Melbourne International Jazz Festival, Sydney Observatory, Haus der Kulturen der Welt, Athr Gallery, and the Art Gallery of New South Wales.

Professor Kathryn MCMAHON is Co-Director of the Centre for People, Place and Planet and Professor of Marine Science in the School of Science at Edith Cowan University. Kathryn's has over 30 years' experience in research on the conservation and management of seagrass ecosystems working collaboratively with community, industry, government and First Nations Peoples. The impacts of climate change on seagrass ecosystems and developing actions to future-proof seagrass meadows to ocean warming and marine heatwaves are a current research focus. She holds a BSc (Hons) from the University of Western Australia (1994), a PhD in Marine Ecology from the University of Queensland (2005), and High-Performance Leadership training from the University of Oxford (2025).

Dr Renée NEWMAN is an educator and performance maker whose practice spans contemporary performance, dramaturgy, site-specific work, and audio walking performance. She is a senior lecturer at WAAPA, course coordinator of the Bachelor of Performing Arts (Honours), and current Associate Dean (Research) at WAAPA. Newman's art and scholarship focus on intersections between performance and "care"–for self, society, ecology, and more-than-human environments–with research interests in arts and social enquiry, social justice, environmental and political arts, sustainability, and practice-led methodologies. Her writing has been published in journals including *Educational Philosophy and Theory*; *Sustainability; Theatre, Dance and Performance Training*; *Platform*; and *Performance Research*, as well as in Routledge volumes.

Dr Andrea RASSELL is a filmmaker, media artist, and interdisciplinary science–art researcher whose work explores technological mediation and the multisensory perception of the sub molecular realm. She completed her PhD at RMIT in creative practice-based research and works extensively with nanoart, creating experimental films and moving-image installations that investigate nanoscale time, motion, and space. Rassell's work has been recognised through awards and grants from the Australian government, the Australian Network for Art and Technology (ANAT), the Council of the Humanities and Social Sciences, St Kilda Film Festival, Oaxaca FilmFest, and National Science Week. She has held a Research Fellowship at SymbioticA, University of Western Australia, and is currently a Creative Research Fellow at the Curtin HIVE (Hub for Immersive Visualisation and eResearch). Alongside Cassandra Tytler she co-founded Moving Image Lab Perth (MILP), and continues to develop gesture-responsive and data-driven installations at the interface of science and art.

DETAILED PROGRAM for
MSA Conference 2026: *Shifting Terrain*
DAY TWO: TUESDAY 8TH DECEMBER

8.15–9.00am | *Lower Foyer (Grindhouse)*

STUDENT MEET AND GREET

SESSION 4A | 9.00–11.00 am | *Paula Huston Auditorium* | Hybrid

ANALYTICAL PERSPECTIVES [HYBRID]

David LARKIN
University of Sydney

Side-Slippin' Away: Richard Strauss's Harmonic Diversions

One of the most characteristic harmonic fingerprints in the oeuvre of Richard Strauss (1864–1949) is his penchant for sharply diverting away from an established tonal area before equally abruptly returning for the expected cadence. This feature was aptly dubbed the 'side-slip' by Norman Del Mar, who located the first instance in the 1886 symphonic fantasy *Aus Italien*. Although Strauss was not overly given to theorising his own practices, he did offer a brief hint as to his motivations in a notebook entry from the early 1930s, where he talked about being "somewhat bored by every normal final cadence" and needing the "evasions [*Ausweichungen*]" to justify conventional closure. In this paper, I will examine in detail the Straussian side-slip against the backdrop of harmonic precedents he himself acknowledged in Wagner's works. Using as illustration a range of works from the Piano Quartet (1885) to the Oboe Concerto (1946), I will offer a classification of Strauss's side-slips that takes into consideration features such as the length and complexity of the diversions, the means of destabilisation and restabilisation used, and whether any poetic justification can be found (something on which the composer was very insistent). How contemporaneous music-theorists such as Rudolf Louis and Ludwig Thuille (the latter a childhood friend of Strauss's) made sense of these *Ausweichungen* will also be touched on, as will the longer pre-history of this theoretical concept; however, my analyses will also engage with modern methodologies such as neo-Riemannian theory.

Richard COHN
Yale University

Metric Priming in Beethoven's 9th Symphony

Psychological priming denotes how an initial stimulus influences the interpretation of a subsequent associated stimulus. Richard Cohn (1992) showed that, in the *Scherzo* of the 9th Symphony, Beethoven primed the return from three- to four-hypermeter ("*ritmo di tre à quattro battute"*). An initial thirty-bar passage ends with a one-measure delay in the timpani that transiently suggests a four-bar hypermeasure. A second thirty-bar passage ends with a one-bar extension that initiates the return of four-bar hypermeter. This paper identifies analogous scripts in the *Adagio* of the 9th Symphony, in the shift from B-flat major 4/4 to D major 3/4, and then in the shift back. In the third phrase of the initial 4/4 music, a well-marked subdominant on beat four of bar three initiates a transient, unnotated shift to triple meter. In the parallel fourth phrase, the same subdominant at the same location triggers the same unnotated triple meter, which leads directly to the signatured metre five notated bars later. In the subsequent D-major 3/4 music, the antecedent phrase ends with a one-beat delayed resolution in the bassoon that transiently suggests a shift from three- to four-beat measures. At the end of the parallel consequent, the same one-beat bassoon delay initiates a series of unnotated four-beat measures, leading directly back to the signatured metre two notated bars

later. Parallel metric processes in the otherwise markedly distinct inner movements of the Ninth Symphony suggest a heretofore unrecognised, if abstract, dimension of inter-movement unity.

Kato KOICHI
Independent scholar, Japan

Rotational Principle, Song, and Schubert's Maturity

The emergence of Schubert's compositional maturity in instrumental music has been a much-discussed issue. It is generally agreed that 1824 (as John Gingerich notes) represents a decisive break that distinguishes the juvenile works from the later more mature ones. However, there are several works prior to 1824 that nevertheless demonstrate considerable compositional sophistication, resisting this binary divide. As Sir George Grove intuitively advocates, the Symphony in B minor D. 759, 'Unfinished' (1822), represents the *incipient* manifestation of this emerging maturity. This is particularly evident in the rotations of the principal motive derived from the opening theme, which play an integral role in constructing the sonata form of the first movement. Schubert further developed the rotational principle in the next grand symphony, and the two symphonies share several compositional tactics and stylistic features. These include the "introduction-and-coda frame," the attainment of medial caesura (MC) in the fourth-level default (according to Hepokoski and Darcy's sonata theory), the expansion of the secondary (S) space by developmental episodes, and so forth. Moreover, interlinking the two symphonies will demonstrate how Schubert developed the strategic, logical, and rational use of motivic rotations, a principle that originates from his favoured genre of song. The recognition of the song origins of Schubert's motivic rotations sheds new light on this ongoing scholarly discussion of emergent compositional maturity in his instrumental writing.

John GRIFFITHS
University of Melbourne

The Parallel Universes of Sixteenth-Century Harmony

From the early sixteenth century, lutenists, guitarists, and keyboard players understood chords and how to use them. These instrumentalists understood what we now call functional harmony and used it for almost a century before it was codified by theorists. Using chords as building blocks, instrumentalists built their own harmonic universe alongside the conventional theory and practice of vocal polyphony in the sixteenth century. The practices of these musicians who thought in chords have not been recognised or assimilated into a more universal understanding of music theory alongside more conventional writings on counterpoint. Composers of polyphonic music remained largely impervious to the notion of aggregated harmonic structures as if two musical worlds existed alongside one another as parallel universes. This paper discusses this neglected area of chord-based composition and traces the gradual process by which these two universes coalesced in the early seventeenth century.

ECU Internal Information

HISTORICAL CONCEPTIONS AND TRADITIONS

Alana BLACKBURN
University of New England

From Early Music to Creative Practice: The Recorder and the Evolution of Australian Musicology

Recorder research represents only a small proportion of Australian musicological scholarship. Nevertheless, its breadth across historical performance, archival research, Australian composition, creative practice, community music-making, and pedagogy provides a distinctive lens through which to examine wider developments within the discipline. Despite the recorder's longstanding presence in Australian musical life, no historiographical study has considered how scholarship on the instrument has evolved alongside broader changes in Australian musicology. This paper traces the development of recorder research in Australia from the 1970s to the present through an analysis of conference proceedings, journal publications, creative research outputs, and institutional archives. It identifies key moments in the evolution of the field, examining changing research questions, methodologies, and disciplinary influences. Particular attention is given to the movement from scholarship centred on early music and historical performance towards increasingly diverse areas of inquiry, including Australian repertoire, performer-led research, creative practice, and regional musical cultures. Rather than presenting recorder scholarship as an isolated specialist field, this paper argues that its comparatively small scale enables a clear view of broader transformations in Australian musicology. The recorder's position at the intersection of performance, composition, education, and community engagement reflects the discipline's expanding conceptions of musical knowledge and research practice over the past fifty years. By examining the historiography of a single instrument, this paper demonstrates how specialised fields can illuminate wider shifts in musicological priorities, methodologies, and disciplinary identity, contributing a new perspective on the evolution of Australian musicology.

Demetra POLITAKIS
University of Queensland

Byzantine Chant Adaptation in Australia

From its fourth-century origins in the Byzantine Empire, Byzantine chant continues to be culturally and spiritually important to Australian Greek Orthodox churches. With congregational demographics shifting towards less Greek-speaking attendants, it is necessary to adapt chants from the traditional Greek to English for bilingual liturgies. However, stylistic Byzantine chant adaptation is not generally taught throughout Australia. Chanters may source English chants online, but with limited public research on chant adaptation it is difficult to glean which adaptations are musically comprehensible for worship. Alternatively, chanters often improvise adaptations in live settings. This method does not promote congregational participation, which also limits the accessibility of early-stage learning for prospecting chanters who do not speak Greek. My research aims to contribute to an under-researched field by understanding and outlining the process of adapting chants. Using personal knowledge and available resources, I engaged in self-teaching methods to adapt a long-form chant in three modes. This involved comparisons of fifteen Greek compositions of the same chant to analyse stylistic tendencies and compositional considerations. Adaptations were then commenced alongside a journal to document processes of decision making. The qualitative analysis of these processes was subsequently applied to the development of a curriculum for teaching chant adaptation in Australia. Increasing learning opportunities for chant adaptation may aid emerging chanters to bolster spiritual engagement in their communities. Furthermore, documented adaptations may encourage exposure of Byzantine chant to broader audiences beyond liturgical settings. These efforts contribute to the continued relevance of a long-lived musical culture.

Joevan DE MATTOS CAITANO
University of Paderborn

Reframing Bach in the Twenty-First Century: Institutional Mediation in Brazil and Australia

This paper brings into dialogue Brazilian and Australian institutions in order to examine how the music of Johann Sebastian Bach is mediated and recontextualised in the twenty-first century. Moving beyond composer-centred narratives, it adopts a transnational perspective to investigate how cultural organisations shape the contemporary reception of canonical repertoire in the Global South. The study focuses on four case studies: in Brazil, the *Sociedade Musical Bachiana Brasileira*, including its *Bach Festival of Rio de Janeiro* under the direction of Ricardo Rocha, and the Bach Society Brasil, with its emphasis on historically informed performance, digital dissemination, and audiovisual production; and in Australia, the Bach Akademie Australia, founded by Madeleine Easton, and the Sydney Bach Society, which draws on the model of the Collegium Musicum to integrate professional musicians, academics, and amateurs. Through these examples, the paper identifies distinct institutional models—ranging from festival-based dissemination and historically-informed performance to educational outreach and community-oriented practice. It argues that Bach's global presence today is not simply the continuation of a European canon, but the result of ongoing processes of cultural mediation, institutional agency, and local reinterpretation. By placing Brazilian and Australian institutions in dialogue, the paper foregrounds a South–South perspective that shifts attention away from Eurocentric narratives and highlights the role of local institutions as active agents in the global construction of Bach's musical legacy.

Craig LAKE
Edith Cowan University

Bach on the Guitar and Lute in Early Twentieth Century German and Austrian Sources

In the early twentieth century, Bach featured prominently in the programmes, publications, and teaching materials of classical guitarists. As part of a broader study of Bach and the guitar before 1940, this paper examines discussions in German and Austrian guitar periodicals concerning Bach, the six-string guitar, the lute, and reconstructed plucked-string instruments, including whether the guitar was appropriate for Bach's music. Drawing on periodicals, broadcast reports, advertisements, editions, and pedagogical commentary, the paper investigates questions of transcription, instrumentation, historical credibility, and performance. Some writers questioned whether the guitar's tuning, bass range, stringing, and sonority were adequate for Bach's supposed lute works. Others accepted transposition, octave displacement, and textural alteration when these made a musical arrangement workable. The period also produced double-coursed instruments, including reconstructions promoted as the "Bach-Laute" and "Bach-Theorbe." These sources do not represent a unified position or sustained debate. Instead, they show varied attempts to relate Bach's music to the guitar, the lute, and historically motivated instrument design. I describe some reconstruction projects as historically aspirational because their aims sometimes exceeded what the evidence and reconstructed instruments could support. The paper also considers how appeals to Bach and historical instruments intersected with ideas of German musical heritage and anticipated later concerns with instrumentation and authenticity. The study shows that the guitar's place in Bach performance involved more than transferring repertory between instruments. Its development as a concert and early-music instrument depended on practical adaptation and competing claims to historical legitimacy, while its relationship with the lute remained unresolved.

SESSION 4C | 9.00–11.00 am | *SoundHouse*

PRACTICE LED INNOVATIONS

Gianni PETTA
Edith Cowan University

The Art of Multiple Woodwind Performance

For saxophonists working in jazz and commercial music, woodwind doubling is an essential skill, particularly within the context of musical theatre, big band, and the recording studio. Developing the necessary skills to work as a single-reed woodwind doubler facilitates practitioners in establishing sustainable portfolio careers through opening

a wider array of performance and recording opportunities. The familiarity with multiple instruments can also be beneficial when teaching—an increasingly essential part of the portfolio musician's career. Despite its prevalence, there are few resources and methodologies available that discuss how to effectively practise the performance of multiple woodwind instruments. Through use of Practice Led Research, this project aims to compare and contrast two different methods of structuring multi-instrumental practice sessions through the use of reflective practice cycles. Utilisation of Smith & Dean's Iterative Cyclic Web and McNiff and Whiteheads Action-Reflective Cycles will allow for comprehensive reflections on the practice cycles undertaken during this project. This will assist in determining the most effective practise methods and structures for multi-woodwind performers.

Lesley KAYE
Edith Cowan University

A Meditative Experience of Sound

This action research explores how sound can evoke meditative states through an iterative creative process informed by a multidisciplinary lens. Focusing on sonic praxis, the study examines the musical qualities that deepen meditative experiences. Drawing on Pauline Oliveros' concept of deep listening, the research is grounded in critical reflection on personal creative practice and performance. Through comprovisational performance methods using tam tams and modular synthesisers, it identifies key musical qualities that support meditative states of awareness. Central to the study is the listener's experience, captured through personal vignettes alongside physiological data collected during live performances. These datasets are analysed and mapped against spectrograms to uncover sonic features associated with meditative responses. By integrating qualitative listener accounts with measurable physiological indicators, the research develops a nuanced understanding of how specific sound qualities contribute to meditative states. The findings offer practical and theoretical insights, informing compositional and performance strategies for sonic meditation, and the potential to enhance the listener's meditative experience.

Jonah GOLDS
Edith Cowan University

Uncovering Tom Harrell: A Practice-Led Exploration of Melodic Vocabulary in Improvisation

This research investigates Tom Harrell's improvisational voice by dissecting the musical vocabulary that underpins his distinctive melodicism. It subsequently employs a practice-led methodology to internalise these concepts within my own improvisation practice. Tom Harrell is an American jazz trumpet player of some significance. Despite being often overlooked amongst the field of great post-bop improvisers, he has nevertheless gained recognition from contemporaries for his creative and melodic solos. Drawing from eight transcribed solos across Harrell's discography, I intend to extract 15-20 melodic fragments that demonstrate attractive note choices and lyrical shape. Three iterative practice cycles will be conducted, informed by a review of the literature on jazz pedagogy. The practice cycles are structured around constructing melodic improvisations through the exploration of melodic fragments, applied over increasingly complex rhythmic and harmonic contexts. A practice-led research framework will be utilised to generate knowledge on Harrell's melodicism and adapt it to the practice of jazz improvisation.

James RAWLEY
Adelaide University

Classical Guitar Chamber Music, Reimagined: New Compositions and Arrangements for Violin and Two Guitars

Despite a substantial canon of chamber music for classical guitar, collaborative music-making with other instruments is comparatively rare among classical guitarists. A key contributor to this monocultural tradition is the problem that duets for guitar and other instruments tend to feature a guitar part with disproportionately higher demands on technical proficiency and sonic projection, often at the cost of timbral and tonal quality. To address this imbalance, this practice-led research project creates new repertoire for violin and two guitars, instead of involving only one guitar. A few pioneering projects such as those led by the Assad Guitar Duo—*Nadja Salerno-Sonnenberg with Sérgio*

And Odair Assad (1999), *Live in Brussels* (2002)—and the Duo Lee-Song-Ou & Oliver Fartach-Naini—*Winter Journey* (2007), *Canto Antigo (2015)*—have already demonstrated the merit of this balance correction measure, but practice-based research in the area is limited. By building on these innovative projects, this study aims to broaden the classical guitar's eco-system of collaborative music-making, develop compositional and arrangement strategies for this trio setting, examine the benefits and limitations of the format, and investigate ways in which the dynamic, textural, and idiomatic limitations of the lone guitar within a chamber setting can be alleviated by expanding instrumentation in this manner.

SESSION 4D | 9.00–11.00 am | *Derksen Studio*

FRESH UNDERSTANDINGS OF EARLY MUSIC

Anne LEVITSKY
University of Queensland

Songs of the Sea: How Music, Not Maps, Spread Knowledge About the Sea in the Middle Ages

In the Middle Ages, scientific knowledge concerning the sea was disseminated through channels that differ radically from those we know today. Information travelled through maritime legislation and navigational treatises, but these were not the only vehicles for knowledge circulation in this era. Vernacular song repertories also discuss the sea and can even include descriptions of scientific processes such as desalination or navigation. This paper is part of a larger project that seeks to demonstrate the function of song as a pathway for the circulation of scientific concepts concerning the sea in the twelfth century, while also illustrating the role vocal music had in the dissemination of information in the medieval period. It builds on a growing corpus of recent scholarship that suggests that the troubadours were deeply embedded in the political and intellectual world around them, making their music an ideal lens through which to trace the threads of information transfer. In this presentation, I will analyse references to marine navigation in the songs of Sordello, Raimbaut de Vaqueiras, and Peire Vidal in the context of scientific treatises concerning astronomy and anemology, using these songs as a case study to challenge assumptions concerning the ability of music and song to engage with scientific concepts and knowledge of the natural world.

Kathleen NELSON
University of Sydney

A Miscellany: University of Sydney RB Add. Ms. 327

In mid-1999, the University of Sydney's Rare Books and Special Collections library acquired a Spanish liturgical manuscript book thought to date from the sixteenth century and containing notated chant. It was the first acquisition in what has become a remarkable and substantial collection of such books. With a variety of notated chant content, Add. Ms. 327 can be described as a 'miscellany.' Building on earlier studies of this book and my work towards an online index of its content, I discuss the book's fragmentary nature and its different sections, as well as challenges and insights arising during the preparation of the index for the online Cantus Database.

Paul NEWTON-JACKSON
University of Leuven

Sacred Music in Scotland on the Eve of the Reformation

The University of Edinburgh library (GB–Eu) holds a manuscript known as the Dunkeld Music Book, which contains music for the Latin rite, including motets and masses for six and eight voices by composers from France, Scotland, the Low Countries, and England. Scottish sources of pre-Reformation polyphony are vanishingly rare, as only one other near-complete manuscript survives from this period. Even so, many of the most basic facts surrounding the Dunkeld Music Book are unknown. Important questions remain regarding the manuscript's dating, provenance, the possible composers of its anonymous works, and its relationship to the wider landscape of sacred musical culture in

sixteenth-century Scotland. In this paper, I share the results of a three-year research project focusing on this precious document of music-making in pre-Reformation Scotland. My recent dating of the manuscript to ca.1556—just four years before the Latin rite was completely outlawed by the Scottish Reformation Parliament in 1560—raises new questions about who was singing this music during such a turbulent period in Scotland's political and religious history. Scholars have tended to align sacred music from sixteenth-century Scotland with one of two extremes: the old elaborate Latin polyphony of a decadent late-medieval Catholic church versus the new austere vernacular psalmody of the Calvinist reformers. The contents of the Dunkeld Music Book show, however, a third option. I argue that this manuscript represents the music of a Scottish Catholic church that was attempting to balance tradition with innovation, thereby adapting to the rapidly changing circumstances of mid-century Scotland.

John STINSON
Independent scholar

Motif Analysis of Liturgical Chant

This study presents a computational analysis of medieval liturgical chant through the identification and comparison of melodic 'motifs.' This research employs the SCRIBE™ encoding system to digitise clefs, neumes, pitch positions, text, and notational features across a large corpus of early fourteenth-century choir books, later integrated into the Medieval Music Database (MMDB). This system encodes precisely the same details as the medieval scribe. Motifs are defined as sequences of four or more successive pitches shared between melodies. Each chant is systematically compared with all others, generating large-scale datasets of melodic correspondences. Degrees of similarity are calculated according to the proportion of each melody accounted for by common motifs occurring in identical order. The results demonstrate a high level of melodic reuse within the liturgical repertoire. Chants for newly instituted Dominican feasts frequently exceed 80% similarity, indicating that adaptation of pre-existing material was more prevalent than original composition. By contrast, analysis of the Cypriot manuscript Turin, Biblioteca Nazionale J.II.9 reveals more fragmentary borrowing, with shared motifs rarely preserved in sequence. These findings support the view of chant as a formulaic tradition and highlight the value of digital methodologies for large-scale musicological inquiry.

SESSION 4E | 9.00–11.00 am | *Piano Salon* | Hybrid

ECOLOGICAL CONSCIOUSNESS [HYBRID]

Stuart JAMES
Edith Cowan University

Jo POLLITT
Edith Cowan University

The Intersection of Weather, Musicking, and Data Sonification in Seroja

This research examines the intersection of weather, musicking, and data sonification through *Seroja*, a transdisciplinary virtual reality performance project based on meteorological data collected during the landfall of tropical cyclone Seroja in Western Australia in April 2021. Developed within the Unreal Engine platform, the work combines data sonification, live motion-captured performance, spatial audio, virtual reality, and weather-driven audiovisual events to create a multimodal experience that encourages the audience to engage with the temporal, affective, and ecological dimensions of extreme weather events. As a case study in climate-responsive creative practice, this practice-led research explores how sonification can be extended beyond scientific representation to become a form of musicking that connects performers, audiences, technologies, and environmental processes, with the data serving to function as an active agent within the performance ecology. Utilising atmospheric datasets sourced from Australia's Bureau of Meteorology, *Seroja* translates variables including wind speed and direction, temperature, relative humidity, and rainfall into interconnected systems of sound, music, visualisation, movement, and narrative structure. Particular attention is given to the ways immersive technologies reshape listening practices, notions of liveness, and audience participation within digitally mediated performance environments. The project contributes to emerging scholarship in digital performance, immersive media, and ecological arts by proposing musicking as a framework through which weather data may be experienced not simply as information, but as a

shared cultural and sensory encounter. *Seroja* offers new possibilities for understanding and responding to the complex realities of climate change through participatory and embodied forms of artistic engagement.

Fin TORPY
Australian National University

Sally WALKER
Australian National University

A Musical Response of Human Gender through Frog Vocalizations [Online]

Australia is home to over 250 endemic frog species, with an equally rich biodiverse audio-language of frog vocalizations. Frogs could be considered representative of non-binary identity as a taxon that has historically defied categorisation (and that was previously grouped with insects and reptiles), and as an animal that is both aquatic and terrestrial. Yet, this staggering diversity is at risk of extinction from human activity and disease. This study is a creative response to this anthropogenic crisis; a plea to express the aesthetic value of frogs beyond their crucial role in ecosystems while commenting on the diversity of human identity. In the way that a species cannot always be categorically defined, this study hypothesises that human gender and sexuality are equally fluid. Field work will form an audio collection of frog calls from the A.C.T. and southern N.S.W. The prosody of the frog call will be analysed and transcribed to form the basis of a new musical composition alongside original material. Four modern flutes: piccolo, C flute, alto flute and bass flute, will provide sonic range and differentiation to emulate the frog calls. Torpy will then devise a melody to interact with these frog calls that overlays their own experience and feelings about their non-binary identity.

Somayeh HEIDARVAND
Edith Cowan University

Towards Ecological Instrumental Art Music

Since the emergence of ecological art practices in the 1990s and the subsequent consolidation of ecomusicology as a scholarly field, the relationship between music and ecology has been examined from a wide range of perspectives, with foundational scholarship focusing especially on music's relationship to place, cultural practice, commemoration, and the environmental impact of performance. In the field of composition, electroacoustic music and sound art have served as the principal domains for compositional engagement with ecological materials, processes, and sound worlds, leaving instrumental music as a comparatively underexplored mode of ecological expression. This paper proposes the curation of a new field, termed *ecological instrumental art music*, in order to bring one of the most historically developed human art forms into direct entanglement with more-than-human systems. It traces three principal perspectives: eco-analytical, eco-critical and eco-poetical. Finally, it articulates the connections between instrumental concrete music, timbre-based compositional practices, and post humanist approaches to instrumental art music, to propose an interdisciplinary artistic framework oriented toward fostering ecological consciousness through a medium historically celebrated for its abstraction and its resistance to direct representational functions. Such a genre has the capacity to intersect with and reshape adjacent fields, fostering hybrid forms such as ecological musical theatre, opera, and ballet, whose historical ties to instrumental music extend back several centuries. These concepts and methods are examined through a selection of recent compositions from around the world, including works by Gregor Mayrhofer, Carola Bauckholt, Ramon Humet, Lindsay Vickery, and the author, among others.

Izabelle FRENCH
Edith Cowan University

How to Sing to Waterfowl

In this paper, I explore the use of ludic music to simulate the phenomenological experience of the musician through my game *Singing to the Waterfowls*. Ludic music is a genre that emerged out of Fluxus and other modernist traditions that explore using instructions and playfulness to the ends of making sound. Notable examples of ludic music include *Cobra* by John Zorn and Yoko Ono's *Tape Pieces*. Using ludic music, the player-performer is transported into a metaphorical 'alternate dimension' where traditional rules of performance and society can be

shifted, abstracted, and changed. This transformation allows players to develop, reflect upon, and question their individual practice and the spaces they inhabit in an interactive and 'artful' environment (in comparison to the 'un-artful' practice room, for example). In my game *Singing to the Waterfowls,* players understand how they individually relate to the audience through simulating observation and crowd engagement phenomenologically through the eyes of local birds. I unpack the experience of the audience as it relates to the musician phenomenologically, the ludic theory behind simulation, and the creation and experience of *Singing to the Waterfowls*—thus collating ludology, phenomenology, and musicology to help performers better understand and develop how they respond to others in a musical space.

11.00–11.30am | *McCusker Foyer*

MORNING TEA

SESSION 5A | 11.30 am–1.00 pm | *Paula Huston Auditorium* | Hybrid

DECOLONISING PERSPECTIVES [HYBRID]

Yiming LI
University of Auckland

Examining Dataset Selection and Bias in Classical Piano Corpora: A Decolonial Perspective

Corpus studies have significantly expanded the methodological scope of music research in recent years, encompassing diverse areas such as psychological perception, streaming media recommendations, and generative transcription. In the domain of piano music, a pioneering area for large-scale dataset development involving major technology companies (e.g., ByteDance), the methodological criteria for repertoire selection within these corpora remain critically underexplored. While scholars such as De Clercq et al. and Shea et al. have interrogated racial, ethnic, and gender biases within popular music corpora, and Marták has identified inherent biases in major classical piano databases (e.g., SMD, MAESTRO, MAPS), a systematic examination of the source selection processes shaping these datasets is currently lacking. Thus, this paper presents a comparative study of foundational dataset sources such as IMSLP and MuseScore. It critically evaluates the rationales and strategies underpinning the curation of major piano corpora like GiantMIDI-Piano and MAESTRO, including their reliance on competition repertoires. Incorporating Tokita et al.'s discussion on music colonial history, I will analyse the potential socio-historical consequences of these selection biases on the classical piano discipline, specifically how they reflect and perpetuate complex colonial legacies. Furthermore, this study advocates for the development of diverse, regionally representative, open-access, and computationally accessible databases. In doing so, it provides a data-driven extension to the historical advocacy of scholars such as Weber and Citron, reinforcing the imperative for repertoire diversification in both concert programming and computational spaces.

Aline SCOTT-MAXWELL
Monash University

Musicology, Ethnomusicology or (Simply) Music Research? Writing an 'Alternative' Institutional Music History in the Twenty-First Century

This paper addresses the disciplinary question of ethnomusicology versus musicology and the value of these labels in relation to a recently completed research project and my own career trajectory in ethnomusicology. Ethnomusicology is increasingly problematized by, amongst other things, its focus on representing a musical 'other' that mirrors the unequal power relations of its colonial origins, whereas musicology has broadened to embrace new musicology, creative practice research, popular music studies and even applied musicology. These issues are exemplified in my role as co-author of a large-scale research and publication project, *Astra Travels in Sound and*

Space: Eight Decades of Exploratory Music-Making (2025): a non-linear historical and contemporary account of a diverse, multi-faceted, and dynamic contemporary music organization with a highly distinctive place in Melbourne's musical life—founded in 1942 as a women's string orchestra. It was a 'practical' research project of applied musicology in being a public-oriented commission intended for a diverse readership of Astra's many stakeholders alongside a wider audience. As musicology, it addressed the complexity of a style of concert programming involving "musical intersections between things new and old, familiar, and unfamiliar, vocal and instrumental," as well extensive archival research. As ethnomusicology, it drew on the participant-observations of its two authors' 40 plus years' membership of the Astra Choir as well as the experiences of instrumentalists, composers, and other choir participants. Ultimately, the paper argues that this complex project demonstrates the need for and value of the inclusive label 'music research' to supersede increasingly redundant existing labels.

Chris PICKERING
University of Melbourne

Right Relations: Grounding in Country for Creative Practice

Drawing on five years of collaboration, conversation, and research towards the writing of original compositions, this paper presents a perspective on Indigenous-settler relations in the field of creative practice and songwriting. The colonial project, driven initially by European powers and then later adopted and adapted by newer and emerging powers, has seen mass extraction and exploitation of resources, dismantling of entire cultures and ways of life, genocide, ecocide, spread of disease, and the establishment of a global matrix of power based on the fiction of racial separability, discourses of social and technological superiority, and capitalist property relations. Coloniality has also pervaded music and the creative arts, as Western musicians often intentionally or unintentionally appropriate and exploit material and structures from other musical traditions. The immediate and long-term effect of colonial disruption has resulted in migrants, settlers, and their descendants being unable to form an authentic connection to the ancient and longstanding culture of Country and Land in the place they now call home because of the exclusion and destitution of Indigenous peoples and first cultures. Here, we interrogate the colonial separation of people from place through the author's perspective as an Australian creative artist and musician descended from European settlers who has sought ways to connect their creative practice with place and culture. This paper reflects on the journey, considering the ever-present risks of cultural 'whitewashing' and appropriation. It explores how the ongoing practice of right relations can produce a unique and authentic creative voice, as well as a potential framework for structuring creative practice.

SESSION 5B | 11.30 am–1.00 pm | *McCusker Recital Hall*

TRANSCULTURATION, MULTICULTURALISM, AND DIASPORA

Oliver FARTACH-NAINI
Adelaide University

The Guitar Music of Geonyong Lee: Transculturation Exemplified

Geonyong Lee (b. 1947) is widely regarded as one of South Korea's leading composers, with an oeuvre of 321 compositions spanning vocal, instrumental, choral, chamber, and orchestral works. Writing in a distinctly Korean voice his compositions also reflect his formal studies in Germany and periods of creative work in Manila and New York. Lee's sustained engagement with the relationship between music and text draws on influences as varied as Schubert, Korean court and folk traditions, as well as the popular idioms of Joan Baez and Edith Piaf. The resultant aesthetic that emerges from this process adheres to clarity, economy, and a deep engagement with Korean spiritual and cultural sensibilities, often articulated through integration of Korean instruments, poetry, rhythmic patterns, and melodic gestures. His musical output thus becomes a sonic crystallisation of both his personal artistic journey and the broader cultural transformations of post-war South Korea—a creative process entrenched in the interrelated web of culture contact, and one that musicologist Margaret Kartomi described as "musical transculturation." Following an overview of Geonyong Lee's guitar compositions, this paper examines how his voice embodies a

transcultural process that draws on idiomatic elements of art and vernacular music from both Western and Korean traditions.

Jane DARCEY
Edith Cowan University

The Multiculturalism of Istanbul-born British Composer Gilbert Biberian

The music of Gilbert Biberian (1944-2023) is infused with cultural associations from his childhood in the melting-pot of Istanbul where Folk, Greek, Turkish, and Armenian musical influences coalesced with Western classical and popular music. Biberian's personal heritage was Greek, Armenian, and Bajan and the family's emigration to Britain in 1958 was precipitated by the rise in violence against Greeks and Armenians, most noticeably evinced in the riots of 1955. Biberian's compositions sometimes fuse and sometimes contrast extended tonality, twelve tone music, and a variety of ethnic influences. Ethnic inspired examples include *The Greek Suite* (1965), Prelude No. 9, *The Sufi* (1983), and *Folklore II for flute and guitar,* which incorporates traditional Armenian and Turkish folk tunes. Biberian states that he mixes music from different cultures to express his desire for connection and mutual tolerance between them in response to the grief he experienced following the 1955 riots. I explore these hybrid works to uncover their ethnic roots, distinguishing between his quotation of folk themes and his imitation of ethnic styles. I also discuss how these elements combine with original compositional characteristics, and the implications of this analysis for the cultivation of a convincing and moving performance.

Anisha SRINIVASAN
Northwestern University

Between Guru and Maestro: Dual Classical Training as Prestige Strategy in the Indian Diaspora

Among Indian diasporic families in major U.S. metropolitan areas, training in both Indian and Western classical music has become a normalized educational pathway despite the competing demands and high costs each tradition requires. Parents describe Indian classical training as necessary "to stay rooted," while insisting their children pursue Western classical music for "fit," "exposure," or "college." Students often summarize their musical lives with a simple phrase: "I do both." This paper examines why dual classical training has emerged as an expected trajectory rather than an exceptional one, and how its value is articulated and sustained across institutional contexts. Drawing on interviews with parents, students, and teachers alongside analysis of concert programs, audition materials, and promotional documents, this project treats dual training not as a question of identity or musical preference but as a problem of social organization—examining how families, teachers, and institutions define commitment, assess achievement, and accumulate credentials across two non-interoperable evaluative systems. This analysis unfolds through the frameworks of Mantle Hood's "bi-musicality" and Pierre Bourdieu's cultural capital. It also shows that dual classical training functions as a socially organized strategy of prestige: families navigate distinct pedagogical structures and institutional affiliations simultaneously, producing forms of distinction that neither tradition alone could confer. By treating music as a site of institutional evaluation and diasporic cultural transmission, this paper argues that bi-musicality in the Indian diaspora is less about musical capacity than about the social logic through which achievement is organized and displayed, and how non-Western traditions are valued within shifting institutional terrain.

SESSION 5C | 11.30 am–1.00 pm | *SoundHouse*

DIGITAL MUSICAL CULTURES

Lucinda POY
Edith Cowan University

The Effects of the Spotify Recommender System on the Perth Local Music Scene

Independent local music artists and venues are competing with internationally established artists and labels for exposure and audience support. Digital music platforms like Spotify may be contributing to a widening disparity between local and international markets through their recommender systems. These arguably widen disparities through external factors such as platform capitalism and label stakes in the recorded music industry. The main objective of this research is to gather local industry perspectives within the Perth grassroots music scene to identify the potential financial and artist-exposure impacts of the Spotify Recommender System. To understand the impact on the local Perth scene, four to six semi-structured interviews were conducted with participants across label, management, and music artist backgrounds. Data was collected and analysed to identify common trends and industry concerns.

Samantha MARLEY
University of Western Australia

Popular Music Ontology (Taylor's Version): Re-Recordings, Rock Ideology, and Taylor Swift

In 2019, Taylor Swift announced *Taylor's Version*, a re-recording project to reclaim ownership of the master recordings from her first six studio albums. This is the largest re-recording project the popular music industry has seen to date and is also one of the most impactful. Scholars such as Theodore Gracyk and P.D. Magnus have argued that *Taylor's Version* is simply part of the covering practices already established within rock and pop. However, this seemingly undermines the unique conventions and practices associated with re-recordings. While a large body of work has been dedicated to the concept of covering, re-recordings have not yet been granted the same attention, as prior to *Taylor's Version*, re-recordings in rock and pop were rare. *Taylor's Version* can therefore be conceived as a cultural catalyst that has changed not only significant aspects of the popular music industry, but also the terrain of ontological thought within popular music scholarship. This paper suggests that re-recordings raise specific ontological questions surrounding the location of 'the work' within re-recorded albums, and thus our understanding of them is contingent on how an artist positions themselves within genre cultures. By comparing *Taylor's Version* to other instances of re-recordings in popular music history, I suggest that, in light of Swift's endeavour, a new line of ontological thinking is required that situates re-recordings as a narrowly defined phonographic practice within the genres of rock and pop. In doing so, I argue that *Taylor's Version* is just as much a musicological landmark as it is a cultural one.

Sam GIRLING
University of Auckland

"A Woman's String Quartet! The Idea Would Have Made People Laugh:" All-Female Quartets and the Politics of Ensemble Culture

Throughout much of the nineteenth century, string quartets occupied an elevated position within European musical culture. Frequently associated with ideals of discipline and 'pure' instrumental expression, the genre was also closely aligned with masculine professionalism and sociability. Although women increasingly appeared as solo violinists and chamber musicians during the later nineteenth century, the quartet remained a particularly contested space. Around 1880–1910, however, professional all-female ensembles emerged across Europe and North America, including the *Quatuor Sainte-Cécile* in Paris, the *Soldat-Roeger Quartet* in Vienna, and the *Shinner Quartet* in London. Drawing on concert reviews, iconography, and institutional records, this paper examines how such ensembles negotiated professionalism and artistic legitimacy within a genre still widely coded as male. Critics increasingly recognised these groups as serious artistic enterprises, yet their performances were repeatedly framed through distinctly gendered language: reviewers praised their "grace" and "delicacy," while simultaneously questioning their suitability for the quartet medium. Leading figures such as Wilma Norman-Neruda challenged existing norms by occupying highly visible leadership positions within mixed-gender chamber ensembles at institutions such as London's Monday Popular Concerts. Alongside these historical materials, the paper incorporates excerpts from recent interview and video material from professional string quartet musicians. Reflections on rehearsal dynamics, touring, leadership, appearance, parenthood, and public expectations reveal striking continuities within the tensions evident in late nineteenth-century quartet culture. Rather than presenting a simple narrative of exclusion and progress, the paper explores how older ideals surrounding ensemble unity and professional respectability continue to shape the string quartet in more subtle ways.

Yiquian (Violet) WANG
University of Auckland

Music, Sociability, and Popularity: Maria Szymanowska and Salon Culture in the Early Nineteenth Century [Online]

Maria Szymanowska (1789–1831) occupied a distinctive position in early nineteenth-century European musical culture. As a pianist and composer active in major cultural centres such as Warsaw, St Petersburg, and Paris, she achieved considerable fame, particularly through piano miniatures such as *Le Murmure*. Frequently performed in domestic settings, poetry recitations, and salon gatherings, these works circulated widely within elite cultural circles. Yet despite her contemporary reputation, Szymanowska has long remained a marginal figure in music historiography. Her music has often been broadly categorised as 'salon music' or treated merely as a transitional manifestation of early Romantic style rather than being examined within the specific cultural practices and social mechanisms through which it originally functioned. This paper takes *Le Murmure* as a case study and poses the question: why was this work able to function so effectively in the salon culture of the early nineteenth century? Rather than reassessing the artistic value of the piece according to conventional aesthetic criteria, it focuses on how the piece's musical, performative, and social characteristics enabled it to circulate widely and to be adapted to different salon practices. Through an examination of its hybrid formal structure, layered pianistic writing, collaborative arrangements, and intertextual relationship with poetry, the paper argues that the success of *Le Murmure* lay not in intense emotional expression or formal complexity, but in its remarkable adaptability to the salon environment. In this context, it functioned not merely as an isolated artwork but as a medium for sociability, interaction, and cultural practice.

Tonya LEMOH
Edith Cowan University

Evocation, Emotion, and Imagination: The Role of the Piano in Samuel Coleridge-Taylor's Song Cycle

British-Sierra Leonean composer Samuel Coleridge-Taylor (1875-1912) has become an increasingly familiar musical figure in recent years, as the desire for greater diversity in the Western classical canon continues to unearth music by previously overlooked composers. Coleridge-Taylor wrote orchestral, chamber, solo and vocal works, achieving international renown during his lifetime with his *Hiawatha* trilogy, but fell into obscurity in the post-war years. An accomplished pianist himself, Coleridge-Taylor's piano writing is notable for its rich harmonic textures, sophisticated phrasing, and inventive rhythmic elements. This paper explores the role of the piano in his song cycles, revealing his intriguing gift for pictorial and emotional text setting through pianistic gesture and imagination. The presentation will focus primarily on two major cycles: *6 Sorrow Songs* Op. 57 (1906) and *Songs of Sun and Shade* (1911).

1.00–1.40pm | *McCusker Foyer*

LUNCH

Lunchtime Concert | 1.40–2.15 pm | *Derksen Studio*

NEW MUSIC, NEW SOUNDS

Lindsay VICKERY | Stuart JAMES | James AYLWARD | Mary RAPP | Craig PEDERSON
Edith Cowan University

A performance by WAAPA staff and research students exploring a range of current performance practices and concepts under discussion at the conference—including spatial audio, radically idiomatic instrumentalism, and text and audio-scores. The concert introduces conference delegates to some of the capabilities of the amazing new Derksen Studio, a 25-channel audio and 6-projector 270° video immersive space.

Lunchtime Concert | 1.40–2.15 pm | Piano Salon | [Ticketed]

HISTORIC KEYBOARD LECTURE-DEMONSTRATION

Stewart SMITH
Edith Cowan University

Stewart Smith, director of the Centre for Keyboard Heritage and Performance Research at the Western Australian Academy of Performing Arts, Edith Cowan University, provides an overview of the university's historic keyboard collections (particularly the Stewart Symond's Keyboard Instrument Collection and the David Forward Collection). The presentation centres on instruments currently on display within the Piano Salon, including discussion of their provenance and unique musical capabilities, with short performance demonstrations. Special focus is made on the instruments that have been restored via philanthropic research funding, including a Frederick Beck (1786) thought to have come out on the First Fleet, a John Broadwood & Sons (1824), and a Kirkman harpsichord (1786)—among others—as well as making reference to significant research within the centre to date.

SESSION 6A | 2.15–4.00 pm | *Paula Huston Auditorium* | Hybrid

NEW TERRAIN IN MUSIC THEORY [HYBRID]

Nick FREER
Independent scholar, Melbourne

Harmonic Field Theory: Rethinking Chromatic Function in Jazz Harmony [Online]

Jazz harmony presents a persistent analytical puzzle. Since Coleman Hawkins's 1939 recording of *Body and Soul*, jazz musicians have systematically substituted chords whose roots lie a tritone apart. Common-practice functional theory, built around the circle of fifths, cannot accommodate this practice within its existing categories. The twentieth-century pedagogical response was to abandon functional analysis for chord-scale theory, a labelling system that catalogues what is played without explaining why it works. Music theorists have since developed functional accounts of chromatic tonality (Strunk, Martin, and Waters on jazz; Nobile, Doll, and Biamonte on popular music), but a unified explanation of tritone substitution as a functional operation remains outstanding. This paper introduces Harmonic Field Theory (HFT), which relocates tritone substitution within a systematic account of chromatic function. HFT proposes that the tritone is the uniquely privileged substitution axis in tonal space. The framework stratifies substitutions into three tiers according to how many chord-defining pitches are retained. Tier one captures the canonical V7/tritone-substitute pairing. Tier two extends the logic to chords retaining fewer common tones. Tier three covers cases where functional identity persists despite minimal pitch overlap. The paper situates HFT against neo-Riemannian theory, Lerdahl's tonal pitch space, and Tymoczko's voice-leading geometry. It generates testable predictions for a two-stage empirical programme: corpus analysis of the Weimar Jazz Database, and perceptual priming studies adapted from music cognition research. The goal is to integrate tritone substitution into functional analysis on empirically testable grounds.

Fidelia RAHARJO
Universitas Pelita Harapan

Matius BOONE
Universitas Pelita Harapan

Sara HERNADI
Universitas Pelita Harapan

Matthew HANSEL
Universitas Pelita Harapan

Perceiving Sonata Form Beyond Tonality in a Twelve-Tone Recomposition of Beethoven's Tempest *Sonata* [Lecture-Recital

This lecture-recital explores sonata form perception in twelve-tone music through performance of a twelve-tone 'recomposition' of Beethoven's sonata known as *The Tempest*, followed by a discussion on how thematic contrast (amplified through parameters such as register, dynamics, texture, articulation, and motivic design) may keep articulating form even when tonal relationships are suppressed. Since the nineteenth century, sonata form has relied on a mutual reinforcement of thematic and tonal contrast. This distinction of thematic groups has been closely associated with the arrival of a contrasting tonal region. This project asks what remains of that distinction when tonality is suppressed? To investigate, a qualitative listener study was conducted with eight first-year Bachelor of Music students who had not undertaken any coursework in form or harmonic analysis. After a short training session on identifying primary and secondary themes in classical sonata expositions, participants completed an embedded pre-test without feedback to confirm they had the necessary listening strategy. Afterwards, they identified thematic boundaries in selected excerpts of increasing harmonic ambiguity before finally completing the same task with the twelve-tone recomposition. The findings offer insights about how thematic, textural, and registral contrasts can sustain perception of sonata form. This project also explores recomposition as a study of form and an engaging entry point for introducing twelve-tone music through familiar repertoire.

SESSION 6B | 2.15–4.00 pm | *McCusker Recital Hall*

EXPERIMENTAL PARADIGMS

Lindsay VICKERY
Edith Cowan University

The Emergence of the Audio Score

The term ‘audio score’ has recently been adopted to describe the use of recorded or transmitted sound to communicate and coordinate essential components of a musical composition, as opposed to visual systems such as common practice notation, graphic notation, and text scores. While the oral transmission of musical ideas is likely the oldest and remains the most widespread forms of musical communication, audio-based technologies introduced distinctive affordances; including repetition, synchronisation, precision, editability, and the ability to coordinate performers across time and space. This paper traces the development of requisite technologies such as headphones, portable tape recorders, and interruptible foldback systems, alongside their adoption in commercial coordinative practices such as motion picture click tracks, cueing systems, and studio communication networks. It explores how these practices crossed into art music through the necessity of coordinating live performers with fixed media and the ideological expansion of ‘music’ material to encompass all sound associated with Futurism, Musique Concrète, John Cage, and others. This paper proposes that these simultaneous developments enabled the creation of works that exploited communicative and coordinative capacities of audio transmission, including Stockhausen’s *Kontakte* (1960) and *Spiral* (1968), Tenney’s *Ergodos II* (1964), and Erickson’s *Pacific Sirens* (1968). It also led to the first unambiguous audio scores such as Bryars’s *1, 2, 1–2–3–4* (1971) and Lucier’s *Carbon Copies* (1989). These works were both the culmination of these evolutions and the antecedents of a new approach that reconfigured compositional authority from the visual score (back) to the medium of sound itself.

Victor ARUL
Harvard University

What Silence Withholds: Ma*, Modal Grounding, and the Problem of the Empty Base*

Aesthetic supervenience holds that aesthetic properties covary with a base of nonaesthetic ones (Levinson 1984; Kim 1993). Acoustic physicalism narrows that base to positive acoustic fact in the sounding object. The interval of *Ma* (間) ruptures such narrowing. Applied to a near silence, the acoustic bases tends toward a null set, which can support no distinct aesthetic property, yet musical practice hears one silence as differing from another in specific, audible ways (Takemitsu 1995; Pilgrim 1986). The determinacy of the interval is therefore misplaced. I reconstitute the base through Nishida Kitarō’s logic of *basho* (Nishida 1987), the field within which something is determined. A silence is determined within the temporal field its surrounding music opens. Covariance, however, explains nothing (Schaffer 2009; Fine 2012), and grounding has already been urged as the relation aesthetic properties need (Benovsky, 2012). I carry that demand into the negative case. The character of a *Ma* is grounded in the configured space of its non-occurring continuations, the structure musical expectation describes (Meyer 1956; Huron 2006), recast here as metaphysics rather than psychology. I call this apophatic grounding: an aesthetic property determined by the modal profile of what is withheld. Acoustic physicalism fails, since no positive acoustic fact carries such a profile. Negative aesthetic value is grounded in modal structure, and the interval is prior to the sounds it separates rather than left over once they cease.

James AYLWARD
Edith Cowan University

Higher, Faster, Stronger? Rethinking Virtuosity at the Limits of Control

Contemporary conservatorium training and professional audition cultures often privilege musical excellence grounded in technical precision, reproducibility, and control. How then might we understand forms of virtuosity that operate at the limits of control? This paper examines how such frameworks foreground technical mastery in ways that can be demonstrated, assessed, and compared, while rendering musical knowledge grounded in attention, perception, and embodied engagement less easily assessed within dominant evaluative models. Drawing on practice-led collaborations for bassoon with Aaron Cassidy and Dario Buccino, I examine performance situations in which instrumental technique is pushes towards thresholds of instability. Although their compositional approaches differ, both works construct conditions that challenge the performer’s capacity for control. Cassidy’s highly prescriptive scores generate complexity through dense simultaneous demands, while Buccino’s work cultivates discomfort and visceral intensity as a productive performance condition. In both cases, musical processes emerge through management of action, energy, and instability rather than the reproduction of predetermined technical outcomes. Through analysis of these collaborative processes, I argue that bodily negotiation, attentional strain, and

micro-physical awareness constitute central dimensions of musical expertise. Virtuosity therefore emerges as a practice of sustained attentiveness under conditions where control remains partial, fragile, or contested. By foregrounding forms of expertise that resist easy assessment or quantification, these practices reveal a shifting terrain of musical excellence and challenge dominant pedagogical models within conservatorium culture. The paper argues that such practices complicate dominant models of virtuosity and musical value, demonstrating how artistic research can contribute to musicological understandings of embodied knowledge and expertise.

SESSION 6C | 2.15–4.00 pm | *Derksen Studio*

MUSIC IN CONTEMPORARY CULTURE

Hank ZHANG
University of Auckland

Navigating the Terrain of Modernity: American-educated Students and the Reshaping of Modern Chinese Music Education (1920s–1940s)

In the early twentieth century, Chinese students returning from the United States played a pivotal role in bridging American progressive education with China's musical modernisation. While conventional historiography often frames this period as a passive adoption of Westernisation, this paper argues that it was a sophisticated process of cultural negotiation in which American-trained educators acted as active agents who selectively adapted foreign intellectual resources. Drawing on a triangulation of various sources, including Republican-era periodicals, American university archives, and oral memoirs, this study examines the thoughts and practices of key figures such as Tao Xingzhi, Li Baochen, and Wang Ruixian. It reveals that these educators did not transplant Western models wholesale but reconfigured American progressive educational ideals within China's socio-cultural context to address the tension between individual artistic growth and societal demands. Their efforts also transcended the binary of 'tradition' versus 'modernity,' demonstrating that modernising Chinese music was the result of reconciling local cultural continuity with a modern pedagogical framework. By applying transnational knowledge, these intellectuals redefined the pedagogical landscape of modern China. This research offers a new perspective on the international transmission of musical knowledge, exhibiting how different pedagogical ideas are reshaped as they cross cultural and ideological boundaries.

Joys CHEUNG
National Taiwan Normal University

Expressions of Pipa Modernity in Interwar Shanghai: Print Cultures from Self-Study Guidebooks to Conservatory Publications

Pipa, the four-stringed pear-shaped Chinese plucked lute, is both a solo and ensemble musical instrument. As a virtuosic solo instrument, its earliest block-print notation handbook is dated to 1819 (Hua), with hand-copied notations dated even earlier. The traditional repertoire and their performance practice have shaped the continued transmission of solo pipa as known in the present day. In the early twentieth century, as China was undergoing political and cultural movements, the semi-colonial metropolis of Shanghai attracted the migration of local musicians, the establishment of new musical organisations, and the rise of print media—including both popular and academic print cultures. Alongside the development of solo pipa, which existing scholarship has noted, diverse new expressions of pipa as a national musical instrument emerged during the interwar period (1920s to 1930s): both for the general music lovers, who could teach themselves through self-study guidebooks; and for professionals at the National Conservatory of Music (established in 1927), who recognised the musical sophistication of pipa within the context of a Western art music-based program. This paper examines such overlooked print documents. Self-study guidebooks introduced pipa as a common native instrument among others, featuring inclusive repertoire of vernacular genres (e.g. Shen 1923), or specific repertoire of the qin, the classical zither (Zhu 1924). The Conservatory journal *Yueyi* (Musical Arts, 1930–1931) recorded the original pipa compositions and fingering explanations of the solo pipa instructor Zhu Ying (1891–1961). Consulting a replica of Zhu's historical pipa, this paper explores the changing features of the instrument, referencing the graphic and textual information in the guidebooks.

Jenny WOLLERMAN
Victoria University of Wellington

Tonya LEMOH
Edith Cowan University

Twenty-First Century Art Song by Female Composers from Aotearoa New Zealand: A Consideration of the Commonalities and Divergence of Songs in the 21x21 Beneath the Trees *Commissioned Collection* [Lecture-Recital]

The art song collection *21x21 Beneath the Trees* comprises twenty-one songs by twenty-one female composers from Aotearoa New Zealand written in 2021. Each song is scored for voice and piano or solo voice, while the poems are all by female poets from Aotearoa written in the twentieth to twenty-first centuries. In this lecture-recital, I explore thematic and musical commonalities in the collection, placing them in the context of twenty-first century concerns, and reinterpreting them for an outsider's point of view as contemporaneous works within a global context. Secondly, I consider how they fit within the spectrum of musical styles now studied in tertiary education programmes and how they exemplify the musical evolution of art song as a form. Thirdly, I ask how the songs connect us with the reality of today's world and contemporaneous issues, considering my role as artist and researcher in presenting these works. Lastly, I consider how the various composers treat text, and how mood and atmosphere are generated. The selected songs to be performed (in full or as excerpts) are as follows: "Riven" by Eve de Castro-Robinson, "Listening to the Goldberg Variations" by Maria Grenfell, "He Wawata kia Māhorahora" by Tabea Squire, "Massacre" by Leila Adu-Gilmore, "With You, Without You" by Miriama Young and "Wild Light" by Leonie Holmes.

SESSION 6D | 2.15–4.00 pm | *Piano Salon* | Hybrid

PEDAGOGIES OF IMPROVISATION [HYBRID]

Joel DREEZER
Australian National University

Methodology for the Practical Applications of Multi-Octave Scales

While multi-octave scales have been documented in the musical languages of various cultures since the ninth century, their practical applications in composition and improvisation remain largely unexplored. Existing pedagogical literature often relegates these scales to footnotes, focusing primarily on pitch-class documentation and theoretical scale generation rather than practical utility. Furthermore, current jazz pedagogy relies heavily on standard chord-scale theory, which can lead to static improvisations that prioritise isolated vertical chords over broader linear harmonic progression. This presentation outlines a codified, five-step methodology designed to bridge the critical gap between abstract scale creation and practical embodiment. Rooted in Hazel Smith and Roger Dean's research-led practice model, the framework guides practitioners through a systematic process: scale selection, analysis, embodiment and experimentation, creation, and dissemination/improvisation. By applying this methodology, musicians can deliberately impose strict pitch restrictions to stimulate creativity and imagination. The system allows composers and improvisers to seamlessly cross the boundaries of functional harmony, ultimately facilitating a new harmonic language of multivalence. This approach empowers contemporary musicians to navigate the threshold between functional tonality and atonality within a unified, homogeneous framework, creating musical landscapes that are both familiar and entirely surprising.

Judith IDDISON
Edith Cowan University

Emerging from the Cocoon: Developing Improvisational Fluency as a Classically Trained Violinist

Training in classical music arguably creates impediments for musicians aspiring to expand beyond the traditional boundaries of score-reading to become fluent improvisers. This is particularly true on violin, an instrument with a limited tradition of improvisatory practice. Moreover, there is a paucity of literature addressing the dilemmas of classical musicians seeking to overcome improvisational hesitancies. To address these problems, the author's doctoral research developed two interconnected artistic research processes. First, the author undertook a practical apprenticeship with the Australian cross-genre improvising violinist and multi-instrumentalist Shenzo Gregorio. Second, the author embarked on a stimulating musical collaboration with the innovative string ensemble *Sign of Four*. The findings substantiate the efficacy of a range of pedagogical approaches targeted at overcoming improvisational hesitancy. Moreover, they suggest that collaboration within a harmonious ensemble of peers is a powerful strategy—one that is easily overlooked by trained musicians aspiring to develop improvisational fluency through self-directed study. The power of collaboration is illuminated via the concept of 'emergence' in which the band's collective creativity becomes greater than the sum of individual contributions. Supported by extensive video documentation, the research demonstrates how musical collaboration provides an invaluable platform to explore, apply, and refine improvisational strategies within a stimulating yet supportive environment. These findings make a significant contribution to the literature on violin improvisation pedagogy. They underscore key strategies for all classical musicians seeking to unlock improvisatory potential and suggest a useful framework for future practice-led research in improvisation.

David KING
Edith Cowan University

Reconstructing Spontaneity: Historically Informed Keyboard Improvisation

Until approximately 1860, improvisation was a central component of professional musical training and practice in Western art music. Keyboard players were not only trained in improvisation but were expected to demonstrate fluency across a wide range of forms and contexts. Improvisation functioned as a core musical competency, underpinning performance, composition, and pedagogy. In contrast, among today's classically trained pianists, improvisation has largely disappeared, both as a pedagogical practice and a performance skill. Its decline has coincided with a growing emphasis on score-based interpretation and technical precision within conservatoire training. Situated within the shifting terrain of musicological research, my doctoral research seeks to revive these practices by investigating the reconstruction of eighteenth and nineteenth-century keyboard improvisation through historically informed approaches. This paper presents preliminary findings from the project. After briefly outlining the work of leading scholar-practitioners, I will demonstrate through live performance how the acquisition and embodiment of partimento-schemata patterns can facilitate the spontaneous creation of keyboard improvisations in the stylistic language of the late eighteenth and early nineteenth centuries. In doing so, the presentation explores the potential of practice-led research to generate new insights into historical musicianship, pedagogy, and creativity.

4.00–4.45pm | *McCusker Foyer*

AFTERNOON TEA and BOOK LAUNCH

PUBLIC PLENARY ROUNDTABLE | 5.00–7.00 pm | *McCusker Recital Hall* | Hybrid

THE PAST, PRESENT, AND FUTURE OF MUSICOLOGY [HYBRID]

Alan MADDOX (Chair)
University of Sydney

John GRIFFITHS
University of Melbourne

Sarah COLLINS
University of Western Australia

John PHILLIPS
Independent Scholar

Linda BARWICK
University of Sydney

Anthea SKINNER
University of Melbourne

Denis COLLINS
University of Queensland

Rabiya PLUSH-NOAD
University of Western Australia

Jesse HODGETTS
University of Newcastle

Samantha OWENS
University of Queensland

The 50th anniversary of the MSA is a timely moment for us to reflect on where we, and music research more generally, have come from, where we are now, and where we might go in future. In this panel session, nine notable members of the Society bring their personal insights into the past, present and future of musicology. The participants range from senior scholars who were there at, or close to the founding of the MSA, to young scholars who are exploring new areas and making their mark. Between them they represent a range of disciplinary perspectives, local, national and international. The session promises stimulating inputs and some robust discussion about where we, and the discipline go from here.

Dr Alan MADDOX is Senior Lecturer in Musicology at the Sydney Conservatorium of Music, The University of Sydney, and President of the Musicological Society of Australia. His research focuses on Italian vocal music in the early eighteenth century, particularly that of Antonio Caldara (1670-1736), as well as on music and rhetoric, music in Australian colonial society, and music and the history of emotions. His edited volume Antonio Caldara and the Performance of Power was recently published by Hollitzer Verlag.

Professor John GRIFFITHS is a leading figure in the field of Renaissance instrumental music whose work traverses broad areas such as social and cultural history, musical style studies, notation, and early music printing. The principal focus of his career has been the music of Spain. He is Vice President of the International Musicological Society, a Professorial Fellow in Languages at the University of Melbourne, a research associate of the CESR in Tours and Editor of the *Journal of the Lute Society of America*. His most recent publication is an encyclopaedic volume *Tablature: Europe 1300-1750* (Brepols, 2026).

Professor Sarah COLLINS is a musicologist and cultural historian who has published widely on the relationship between culture, politics, technology, and broader intellectual and political currents of the nineteenth and twentieth centuries. She is the author of various books and articles on lateness, modernism, opera, automation, and aesthetic liberalism. Sarah is professor of musicology at the University of Western Australia. She is the 2024 recipient of the Dent Medal and is currently co-editor of the journal *Music & Letters.*

Dr John PHILLIPS is an Australian freelance musicologist specialising in Anton Bruckner and nineteenth-century music. He has contributed significant source research and editorial work to the Anton Bruckner Complete Edition (Vienna) and collaborated on reconstructing the finale of Bruckner's Ninth Symphony, performed and recorded internationally over 100 times. Phillips received his doctorate at the University of Adelaide and publishes in English and German. He has served the Musicological

Society of Australia for three decades, most notably as Awards Committee Chair, in 2019 receiving its D. J. Squire Award for voluntary service to Australian music research.

Linda BARWICK is an Australian ethnomusicologist and Emerita Professor at the Sydney Conservatorium of Music. Widely recognised for her discipline leadership, her research spans Aboriginal and immigrant music, community music, musical analysis, and digital archiving. Through fieldwork in Australia, Italy, and the Philippines, she has studied song traditions and performance in their cultural contexts. Barwick helped establish PARADISEC, the Pacific and Regional Archive for Digital Sources in Endangered Cultures, supporting preservation and community access to endangered cultural recordings.

Dr Anthea SKINNER is an ethnomusicologist specialising in disability music culture and organology. She is an Australia Research Council Early Career Industry Fellow and a Senior Lecturer in Disability Creative Arts at the University of Melbourne. Her research focuses on professional musicians with disability and adaptive musical instrument design. She is currently Coordinator of Melbourne Youth Orchestras' Adaptive Music Bridging Program and Melbourne Youth ParaOrchestra, providing instrumental music education to young people with disability. She is founding Director (People and Policy) of IncLab, The Inclusive Arts Design Lab, which is dedicated to bridging the gap between musical potential and disability.

Professor Denis COLLINS has published widely on the history of counterpoint, especially canon, from the late Middle Ages to the early eighteenth century. His research expertise also spans music and visual culture and digital musicology, and his current collaborative projects are on mathematics and musical symmetry and indigenising the musicology curriculum. His work has been supported by Australian Research Council Discovery Projects and by federal and state government grants in Australia. Denis is the current Editor of *Musicology Australia*. He is Professor of Music and Deputy Head of the School of Music at the University of Queensland.

7.30–9.30 pm | *Stories* | Ticketed

CONFERENCE DINNER

DETAILED PROGRAM for
MSA Conference 2026: *Shifting Terrain*
DAY THREE: 9TH DECEMBER

SESSION 7A | 9.00–11.00 am | *Paula Huston Auditorium*

NEW APPROACHES TO DRAMATIC AND LYRIC COMPOSITION

Kelly CURRAN
Edith Cowan University

Curvetting the Catalpa: A Case Study of Historical Adaptation in Musical Theatre

Within my doctoral practice-as-research project, I have produced a case study in historical adaptation, translating the *Catalpa* rescue story into a sung-through musical comprised of score, book and lyrics. At the heart of this project is the well-documented, but not widely known, historical account of the successful, fascinating, daring escape and rescue mission of six Irish Fenian prisoners from Fremantle Prison in 1876 aboard the *Catalpa*, an American whaling ship. Although a small number of musical works have been created in response to and to document the story of the *Catalpa* rescue, my research project aimed to amplify the voices of characters, particularly women, to whom history has made only passing references, as well as to incorporate and develop contemporary musical theatre techniques and concepts. As the physical journeys and backgrounds of the characters were of a global nature, it was important to me to represent this musically. One of the challenges here was to maintain a sense of musical cohesiveness within the variation and hybridity of styles employed. In the process of adapting this historical event to create a new musical, I examined and analysed musical, lyrical and narrative choices, and the impact of people and places with whom I connected. In this lecture-recital, examples of my choices will be explained and performed.

Holli SCOTT
Edith Cowan University

Lyric-driven Composition: Lyric as Primary Focus of the Composing Process in Improvised and Interactive Music [Lecture-Recital]

'Lyric-driven composition' is a term created specifically for this research; it refers to a process of composing that actively treats the lyric as the primary focus of musical decisions. This project utilises 'practice-led research' (or artistic research) to investigate how such a process influences creative outcomes in improvised interactive music. The research design combines qualitative research methods (such as interviews with key Jazz artists) with an iterative cycle of action and reflection involving endemic skills and knowledge (both embodied and noetic) connected to my artistic practice as a vocalist and composer. These methods inform the creation of original poems that are then used as song lyrics, inspiring the composition of new works for a small ensemble. In conjunction with an album recording, the project aims to deliver a framework for lyric-driven composition that can be used by other educators and composers within jazz—where no similar formal framework has yet been established. Given the gender imbalances in jazz composition (which is predominantly male) it is hoped that the project will embolden other female jazz musicians to compose their own songs. This presentation will include a live performance of selected works composed used the process so far, accompanied by a short discussion on each work and a summary of preliminary findings.

SESSION 7B | 9.00–11.00 am | *McCusker Recital Hall*

Lin ZHENG
University of Auckland

The Guzheng Performer-Composer as Cultural Intermediary in Collaboration with Percussion

In this paper, I examine my own practice-based composition cantered around the guzheng to explore how its traditional techniques interact with contemporary compositional techniques and Western percussion practice. The guzheng is a Chinese plucked instrument with a history dating back more than two thousand years. In its modern standard form, it has twenty-one strings strung over movable bridges, and the traditional performance practice involves pentatonic tuning, left-handed pitch bending, and glissandi. Using my composition *Formless* as a case study, I explore how the guzheng transitions from its traditional function to an intercultural contemporary chamber music context through non-standard tuning, extended timbral techniques, and collaboration with Western percussion. As a performer-composer, I pay attention not only to the completed work, but also to the process of shaping it. My research investigates how original ideas are modified by the performer's input, such as revising a technique after it has been tested on the instrument. Video documentation provides evidence of how performance practice contributes to creative change, since embodied techniques, resonance control, and timbral shaping cannot always be fully explained through notation or verbal descriptions. As a cultural intermediary, I also consider how cultural understanding and different musical backgrounds influence collaborations. Throughout this project, I propose a creative path that respects the guzheng's inherited traditions while exploring its contemporary sonic and intercultural possibilities.

Wei-Hua LIU
National Taiwan Normal University

Between Tradition and Innovation: Reconstructing and Performing the Pipa Tradition of Chu Ying [Lecture-Recital]

Grounded in a Practice-as-Research (PaR) framework, this lecture-recital explores how historical sound cultures may be investigated through archival research, replica instruments, and embodied performance. Focusing on the pipa tradition of Chu Ying (1889–1954), the first pipa professor at the National Conservatory of Music (1927–1929) and the National Music College (1929–1941), the project examines concert programs, examination repertoires, personal writings, compositions, and modernised titles documented in institutional publications and concert records. Central to the project is a research-oriented silk-string replica modelled on an instrument associated with Chu Ying. While not a complete reproduction of an historical instrument, it provides a valuable medium for investigating historical playing conditions. Its distinctive tension and acoustic response require performers to undergo a process of tactile recalibration, reshaping fingering, plucking techniques, tonal control, and bodily perception. The recital features excerpts from the Pinghu-school "Sai Shang Qu," representing inherited pipa traditions; Chu Ying's "Qiu Gong Yuan," reflecting emerging conservatory aesthetics; and a newly composed work based on the traditional *liushiba ban* framework that is informed by fingering concepts documented by Chu Ying. Together, these works trace a continuum from inherited tradition and early conservatory innovation to contemporary artistic response. By bringing together archival evidence, embodied practice, and creative experimentation, this lecture-recital contributes to ongoing dialogues in Historically Informed Performance (HIP), artistic research, and instrument reconstruction.

Gabriel MCMAHON
Edith Cowan University

Jet Kye CHONG
Independent Scholar

Feigning the Membrane: An Exploration of Timbral Homogeneity and Contrast between Flutes through Hocketing [Lecture-Recital]

A hocket is a compositional technique where a series of notes are played across multiple voices, with minimal or no notes occurring simultaneously. Hocket has been used within minimalist music such as that of Merideth Monk, Andreas Stahal, and Meara O'Reilly, where it helps emphasise distinct timbral qualities. This lecture-recital serves as an exploration of the timbral qualities of various woodwind instruments, presented within the context of three modern works that implement hocketing as a compositional technique. The instruments being used include the flute, Irish whistle, dízi [笛子] (a Chinese side-blown bamboo flute that features a membrane resonator), and *matusiflute*, a modified flute head joint that aims to emulate the timbral qualities of the dízi. Within the performances of these three works by Australian composers, different instrumentation and extended techniques (such as singing while-playing, and flutter tonguing) are implemented to create additional timbral variations. The timbral qualities will be analysed and presented using real-time spectrographic visualisation, which aims to realise an implied polyphony. This presentation builds upon the author's previous research exploring the extent to which the dízi can be emulated by the *matusiflute*.

SESSION 7C | 9.00–11.00 am | *Derksen Studio*

MUSIC AND VISUAL MEDIA

Liming WANG
University of Auckland

Aesthetic Negotiation in Chinese Wartime Film Music, 1930s–1940s: Between National Tradition and International Cinematic Practice

This paper examines how composers in 1930s–1940s Chinese sound cinema negotiated between local musical traditions and international film scoring conventions to create a distinctive auditory identity during a period of national crisis. In response to the conference theme of shifting musicological terrain, the paper considers wartime Chinese film music as a site where cultural memory, political urgency, and modern media practice intersected. Moving beyond the simplified divide between 'propaganda' and 'entertainment' film, the paper argues that film music functioned as a dynamic field of aesthetic and cultural negotiation. In state-aligned and leftist films such as *Children of Troubled Times* scores employed folk-derived melodies and collective singing to forge collective and patriotic sentiment. By contrast, Shanghai commercial productions such as *Street Angel* utilised Western harmonies and popular song forms to express individual subjectivity and cosmopolitan modernity. Rather than treating these practices as oppositional, the paper suggests that they were complementary responses to the changing cultural and cinematic conditions of wartime China. Together, they constituted an early cinematic auditory modernity that navigated cultural preservation, mass mobilisation, and engagement with global media forms. By reframing wartime film music not as a mere ideological vehicle, but as a historically situated mode of artistic mediation, this study contributes to broader discussions on how musicology can address transnational sound practices, cultural custodianship, and the changing relationship between music, cinema, and history.

Johanna SELLECK
University of Melbourne

Andriàn Pertout's Anaximander's Universe*: At the Vanguard of Twenty-First Century Composition*

Anaximander's Universe for string orchestra, electronics, and visuals by Dr Andriàn Pertout provides a unique lens to examine the creative act as a response to the rapid rate of change in contemporary society. As musicologists, the way we respond to the challenges of "shifting sands and changing terrain" (the theme of this conference) is largely determined by the way we respond to works like *Anaximander's Universe*. The piece is an extraordinary creative achievement. Through its multimodal, multidisciplinary, and fantastical collision of past, present, and future, the work demands a new approach on the part of musicologists and audiences who seek to understand and connect with it. Dr Pertout is an Australian-Chilean composer of renowned international standing with a prolific output of orchestral, chamber, and electroacoustic works. *Anaximander's Universe* pays tribute to pre-Socratic Greek

philosopher Anaximander who radically hypothesised the nature of the universe through rational thinking and observation. Pertout's composition utilizes 3D and AI modelling of an astronomical photograph alongside an interactive visual synthesiser that transforms AI-generated images in real time, creating a futuristic, dystopian atmosphere. AI also played a role in developing the narrative of the piece. Live electronics inject cyberpunk and other influences into a contemporary-classical idiom infused with microtonality and a calculated mathematical approach to tempered scales incorporating both pre-planned and 'ad lib' techniques. Pertout takes the listener on a journey through the cosmos in what he describes as a "Neo-Futurist Fusion," challenging us to face the future in uncertain times.

Sarah COSTELLO
University of Western Australia

Posthuman Plurality in HBOs Westworld; Musical Narrativizing of Humanoid Android Hosts Maeve and Delores in Season One

Season one of HBO's television series *Westworld* (2016) is set in a wild-west theme park populated by humanoid androids known as hosts. Guests pay to visit the park as cowboys, choosing white hats or black, and participating in scripted storylines with seemingly no consequences. Composer Ramin Djawadi and the *Westworld* sound production team have created an underscore for the series which offers a rich vein of narrative information. Hosts Maeve (Thandiwe Newton) and Delores (Evan Rachel Wood) are key characters that have been examined in philosophy and gender studies contexts, but not within musicology. Their underscore frames distinctions between the female lead characters, establishing a 'foil' dynamic. The musical dislocation of Delores through a lack of main theme and environmentally driven underscore reflects her lack of self-identity and inability to find a place where she belongs. Initially these themes are derived from a character theme for Dr Ford, her co-creator, emphasising her origin as a host. As she develops a sense of identity through her memory and disconnects from her environment, electronic elements increasingly signal her shift in identity perspective from place to primacy of internal experience. Maeve's underscore moves from sardonic and satirical to the theatrical, with heartfelt cello moments that reflect her inner emotional life. Larger and smaller orchestrations show Maeve as a performer, and as a victim, framing her experience in comedy and tragedy. Through scene analysis, I contrast Maeve and Delores's character development and illustrate music's fundamental role in characterising these posthuman robots.

Paul SMITH
University of New England

Battles on the Opera Stage: Video Games and the 'Opera Visit'

This presentation examines the relationship between opera and video games. It extends and contributes to the premise of the 'opera visit,' defined by Marcia Citron as where the characters in a film diegetically attend an opera performance and in doing so reveal fundamental thematic aspects of that film. Taking Citron's work as an invitation, I apply the concept to video games and examine the surprisingly frequent instances of when video game characters attend the opera. Opera is no stranger to representing battles, fights, and war; and video games, too, rely on music to conjure a fighting spirit. This unlikely overlap of music, battle, and the opera house stage reveals unique and varied aesthetic potential for opera as a mediated symbol. At times, the opera house is used to convey issues of class struggle, but it can also more abstractly be used as a proxy to indicate an individual's virtuosic abilities within the gaming context. Specifically, this presentation asks how does opera intersect with theories of ludology and what operatic commentary occurs when the characters of a video game, and therefore the player, attend the opera? I profile the unique mode of musical engagement that occurs where players are located within the narrative in a way that is different from a film's audience and argue that the player 'visits' the opera as well. In this way, video games offer a double type of opera attendance which is unique to gaming structures.

ECU Internal Information

Andrew WIERING
Tabor College

Beyond the Archive: Embodied Transmission and the Shifting Terrain of Musicological Evidence

Recent musicological scholarship has increasingly expanded beyond written sources to recognise performers, recordings, and embodied practice as significant forms of musical knowledge. This paper explores these issues through the solo percussion works of Iannis Xenakis, focusing on *Rebonds B* and the transmission of performance knowledge through pedagogical lineage. Central to the study are previously unpublished archival masterclass recordings between the author and Silvio Gualda—the percussionist to whom *Rebonds* was dedicated. These recordings document the transmission of interpretative approaches, technical solutions, and aesthetic priorities associated with a work that has become foundational to contemporary percussion performance. Through close examination of these materials, the paper investigates forms of musical knowledge that exist beyond notation and are often absent from traditional documentary archives. The paper argues that performer testimony, pedagogical exchange, and embodied practice constitute significant forms of musicological evidence, particularly in repertoire developed through close collaboration between composers and performers. The Xenakis-Gualda lineage provides a rare opportunity to examine how performance traditions are shaped, maintained, and communicated across generations of musicians. By positioning archival recordings and performer-centred documentation alongside more conventional musicological sources, the paper contributes to contemporary discussions surrounding artistic research, archival methodology, and the role of musicology as a custodian of musical knowledge. In doing so, it proposes a broader understanding of musical evidence suited to the shifting terrain of twenty-first century musicological practice.

Alexander HUNTER
Australian National University

Citizen Musicology and Hollow Knight: Fan-Led Knowledge Systems in Australian Game Music Studies

Australian game music has achieved global cultural significance whilst generating relatively limited institutional musicological scholarship. This paper examines 'citizen musicology' (systematic music research conducted by participants outside formal institutions) through *Hollow Knight* and *Hollow Knight: Silksong* (Team Cherry, Adelaide, 2017 and 2025), two games that have combined sales of more than 22 million copies globally. In 2019 *Hollow Knight* was selected for preservation by the National Film and Sound Archive of Australia, yet so far these soundtracks appear to have inspired only a small number of student theses and no substantial corpus of faculty-authored publications. Meanwhile, transnational fan communities have produced comprehensive musicological documentation: identifying composer Christopher Larkin's use of medieval Dies irae chant, transcribing complete soundtracks, analysing harmonic progressions, and teaching music theory through collaborative platforms. Recent performances in which Larkin's score was performed live alongside real-time gameplay testify to this music's cultural vitality and ongoing performance practice innovation. Drawing on digital ethnography, discourse analysis of fan communities, participatory culture theory (Jenkins), and citizen science frameworks (Bonney, Silvertown), I analyse how citizen musicology operates through distinct methodologies: rapid documentation, collaborative peer review, experiential expertise, and public accessibility. Situating this within musicology's historical relationship with music journalism, I explore how these knowledge systems have long coexisted productively. Music journalism's established legitimacy alongside academic research offers a precedent for understanding citizen musicology as a discursive practice with complementary strengths. I critically examine participation barriers, platform mediation, and labour dynamics whilst exploring what these parallel knowledge systems might teach institutional musicology.

Madlen POGUNTKE
Seoul National University

Beyond the Composer: From trouvères to gisaeng: Rewriting Musical Creativity between Korea and Germany

Recent scholarship has significantly expanded music historiography by recovering neglected women composers and reassessing their place in the canon. Yet the continued marginalisation of many musical practices suggests the problem extends beyond forgotten individuals. If concepts such as authorship, notation, and the autonomous work continue to determine who can be recognised as a creator, then the historiographical frameworks themselves require reconsideration. Drawing on an entangled perspective between Korea and Germany, this paper explores how notions of musical creativity have been historically constructed and unevenly applied. While the gradual inclusion of figures such as women composers and even the medieval trouvères demonstrates the adaptability of the canon, other forms of musical agency remain difficult to accommodate. Attention is given to Korean gisaeng and mudang, whose artistic practices occupied important cultural and social roles yet frequently existed beyond concepts of fixed works and individual authorship that have long shaped Western music historiography. As opposed to the simple extension of pre-existing categorisations, this paper questions the adequacy of the concept of the 'composer.' This is achieved through a discussion of German and Korean histories together to demonstrate the need for an inclusive notion of musical creation and agency that appreciates the various aspects of cultural production. The paper thus participates in current debates surrounding the decolonisation of music history, historiography, and musicology in the twenty-first century.

Karun DHA
RMIT University

How Can Musicology Study Production Practice? Mediation and the Shifting Terrain of Music Inquiry

Contemporary music production increasingly takes shape across distributed arrangements of creative, technical, organisational, collaborative, and platform-facing activity. While production is often associated with composing, arranging, recording, and mixing, these activities are now entangled with briefs, references, collaborators, DAWs, files, documents, release infrastructures, audiences and professional expectations. As roles blur and production work moves across tacit, distributed, and provisional arrangements, the terrain of musical practice becomes harder to locate within any single task, technology, artefact or professional identity. This presents a challenge for music research: much of what matters in production practice is not fully contained in the finished musical work, nor adequately captured through accounts of individual producers, studio technologies, or industry structures alone. This paper asks how musicology might study contemporary production practice under these shifting conditions. It argues that if the terrain of production has changed, then the object of inquiry also needs to shift. Mediation is proposed as a suitable object for examining contemporary production because it names the practical work through which different elements and demands are aligned, negotiated, and stabilised so that creative work can develop and continue. Approaching production through mediation shifts attention from production as a bounded set of tasks toward the arrangements through which music-making is enacted across creative, technical, collaborative, and professional settings. It allows musicology to ask not only what is made, who made it, or what technologies and industries are involved, but what is being mediated, by whom, through what arrangements, and with what consequences for creative practice. In doing so, the paper positions mediation as a productive object for musicological inquiry and as a way to reconsider the vocabularies, methods, and pedagogical frameworks through which changing musical practice is studied, taught, and understood.

SESSION 7E | 9.00–11.00 am | *Piano Salon* | Hybrid

PERFORMANCE TRADITIONS [HYBRID]

Jing GUO
Edith Cowan University

Understanding the Tárrega Style: A Case Study of "La Paloma" [Online]

Francisco Tárrega (1852-1909) is widely recognized as one of the most influential figures in the development of the modern classical guitar and was active as a composer in the late nineteenth and early twentieth centuries. However, it is only in recent times that there has been greater awareness of the idiosyncrasies of performance practices in this era. This paper explores romantic performance style through a case study of Tárrega's arrangement of "La Paloma,"

a popular song originally for voice and piano composer by Sebastián Iradier. The study combines score analysis with comparative analysis of recordings by tenor Joseph Schmidt (1904-1942), and guitarists Agustín Barrios (1885-1944), and Pepe Romero (b. 1944). Particular attention is given to expressive devices including portamento, rubato, vibrato, and timbre. The analyses demonstrate how Schmidt's singing demonstrates frequent portamento as a means of connecting melodic gestures, while Barrios's performance demonstrates swagger appropriate to habanera dance rhythms, as well as the imitation of orchestral timbres. Romero's interpretation is somewhat tempered by modernist restraint (with reduced portamento) yet still aligns closely with romantic sensibilities. These recordings are considered alongside fingering indications and an array of notated portamenti found within an original facsimile in the script of his pupil Miguel Llobet (1878-1938), which has recently been made available online. This paper examines how recordings and score evidence can contribute to our understanding of performance practices associated with the Tárrega tradition and how these observations may inform contemporary guitar performance.

Jordan PROCTOR
Edith Cowan University

Nineteenth Century Mozart Performance in England [Lecture-Recital]

Musicians throughout the nineteenth and early twentieth centuries were frequently involved with editing the music of previous generations. The resulting editions often exhibit substantial differences to the composer's original or early published editions, as changes were made to suit the prevailing taste and the pianos of the editor's time. But these need not be discarded as documents of a bygone era, directly opposed to the true intentions of the composer. On the contrary, there is much to learn from these interesting documents. This lecture recital will demonstrate the performance of a selection of piano works by Wolfgang Amadeus Mozart (1756–91) on an 1824 Broadwood grand piano played according to the editions of Cipriani Potter (1792–1871). Potter's metronome marks, dynamic indications, articulation markings etc. will be observed throughout, giving insight into a unique early nineteenth-century English view of Mozart's work. The programme will include the following works: Sonata in B-flat major (KV 333), Fantasia in C minor (KV 475), Piano Concerto in A major (KV 488—2. Andante) as arranged for solo piano by Cipriani Potter, and Andante in F major for Musical Clock (KV 616) arranged for solo piano.

Nicholas MICELI
Adelaide University

The Idiomatic Style of Eugène Ysaÿe: Sonata No. 4 for solo violin, Op. 27 [Lecture-Recital]

Eugène Ysaÿe (1858–1931), one of the most influential violinists of his generation, produced in his *Six Sonatas for violin solo, Op. 27,* a body of work that is essential to contemporary violin practice. This lecture-recital argues that *Sonata No. 4 in E minor* features a performer-informed idiomatic language in which compositional design is inseparable from embodied violin technique. Existing scholarship identifies the blend of stylistic influences within this sonata, notably through Ysaÿe's engagement with J. S. Bach, the dramatic rhetoric of his previous *Poème* works, as well as the compositional voice of the work's dedicatee Fritz Kreisler. This study advances a practice-led perspective, proposing that the physical logic of violin playing underpins these stylistic choices, resulting in a distinctively idiomatic compositional grammar. Practice-led analysis and deductive experimentation demonstrate how Ysaÿe's writing negotiates complex polyphonic and homophonic textures while remaining acutely responsive to the instrument's ergonomic constraints. Technical challenges are shown to function as generative devices to shape phrasing, articulation, and expressive possibilities. By foregrounding the performer's experiential knowledge, this lecture-recital offers an original account of applied idiomaticism that moves beyond stylistic description, positioning *Sonata No. 4* as a model of composition grounded in the physical and interpretative realities of performance.

11.00–11.30am | *McCusker Foyer*

MORNING TEA

KEYNOTE | 11.30am–1.00pm | *Paula Huston Auditorium*

MUSICOLOGY IN THE TOUT-MONDE: COALITIONAL PRACTICES FOR DISCIPLINARY SURVIVAL

Chris STOVER
Griffith University

The Martinican philosopher and poet Édouard Glissant suggests that nothing less than the future of humanity—indeed, of the world—is bound up in archipelagic thinking and doing. Discarding earlier postcolonial stagings of centres and margins, Glissant asks us to think and act in the productive space of the in-between, to think and act in motion and through a continuous process of de- and re-linking, producing what Catherine Walsh calls "the decolonial otherwise." This is a relational comportment towards institutions, traditions, and power that is not (necessarily) confrontational but, rather, one which is always asking what *else* can be produced in the cracks, folds, and tidalectical movements of (post)humanist aesthetic and activist practices. A nagging concern, even among its most staunch adherents, is that something called "global musicology" is an unachievable promise. The loss of depth of engagement, the limits of individual expertise, concerns about epistemic justice, the problem of conceptual translation, the sheer weight of the project: these and many other barriers appear to threaten the very possibility of a musicological *tout-monde*. Taking a lesson from Glissant, I instead wish to pose (or, perhaps, excavate) some affordances musicology—as a living practice of what Ben Boretz calls "musical thinking"—can offer for scrambling existing regimes of thought and mapping out differential coordinates for setting new ones in motion: errant thoughts, liminal thoughts, radically curious, rigorously inexact. Music has always been hybrid, accumulative, coalitional, archipelagic. Can musicology function likewise? Can such a musicology not only survive (for example, the ongoing onslaught of our institutions' techno-dystopian market logics) but thrive, imagining and enacting new forms of relational existence?



Chris Stover is an Associate Professor of Music Studies and Research at Queensland Conservatorium, Griffith University in Brisbane, Australia. The paperback edition of his 2025 book *Reimagining Music Theory: Contexts, Communities, Creativities* was recently published with Routledge, and his second book, *Timeline Spaces: Temporal-Relational Processes in African and Afro-diasporic Music*, will be coming out with Oxford University Press shortly after the new year. He is co-editor of two volumes: *Making Music Together: Analytical Perspectives on Musical Interaction* (Oxford) and *Rancière and Music* (Edinburgh). Along with Edward Campbell, he is co-series editor of Resonances: Critical Engagements with Music and Philosophy, published by Edinburgh University Press, and he serves as co-editor of *Perspectives of New Music*. Chris is also a composer and improvising trombonist.

1.00–1.45pm | *McCusker Foyer*

LUNCH and PERFORMANCE

WAAPA's dynamic percussion ensemble *Defying Gravity*, led by Tim White (Coordinator of Classical Music and Percussion) will perform dynamic works (ca. 15 minutes) in the lower foyer. Conference registrants are invited to take their food and sit on the bleaches/steps from around 1.25pm.

1.45–2.30 pm | *Paula Huston Auditorium*

AGM of the MUSICOLOGICAL SOCIETY OF AUSTRALIA

SESSION 8A | 2.30–4.00 pm | *Paula Huston Auditorium* | Hybrid

NEW AND OLD THINKING IN AUSTRALIAN ETHNOMUSICOLOGY

John GABRIEL
University of Melbourne

Untangling the "Mongolian-Javanese-Celtic-Nordic-Anglosaxon:" Racialism and Comparative Musicology in Percy Grainger's "A General Study of the Manifold Nature of Music"

Since John Blacking did so in a 1987 book, Percy Grainger has often been labelled an underappreciated pioneer of ethnomusicology. This claim mainly rests on two of Grainger's activities: First, his innovative approach to folk song collecting, and second, his 1932 New York University class "A General Study of the Manifold Nature of Music," one of the first university world music surveys. But while Grainger's methodology for folk song collection has attracted detailed examination (e.g., he was an early advocate of wax cylinder recording, and his transcriptions sought to capture microtonal variation and rhythmic nuance), his NYU class is more likely to be praised only for its inclusive approach to world music. His categorization in the class of the world's musics into two racial-ethnic categories, "Mongolian-Javanese-Celtic-Nordic-Anglosaxon" and "East Indian-Arab-Moorish," is generally dismissed as arbitrary and unscientific. In this paper, I argue that while Grainger's framework was indeed arbitrary, he nevertheless constructed it out of what he believed to be a methodologically rigorous combination of scholarship in comparative musicology with his substantial firsthand experience with traditional Asian and Pacific music and European folk music. I identify the comparative-musicological sources of Grainger's ideas, primarily the writings of Karl Bücher and Joseph Yasser, and analyze how Grainger adapted their arguments to present students with a racialized model of the world's musics across two semesters. In doing so, I broaden our understanding of the history of ethnomusicology, as well as the centrality of racialism to Grainger's thinking and his own compositions.

James HOWARD
University of Melbourne

Gikilangangu Wergaia: Initial Steps towards Wergaia Language and Song Revitalisation through Songwriting and Performance

This paper investigates a process of Indigenous language, song, and cultural revitalisation by examining the "Gikilangangu Wergaia" performance project as a case study. Wergaia is the shared language of the Wotjobaluk Nations (Wotjobaluk, Jaadwa, Jadawadjali, Wergaia, and Jupagulk Peoples) whose Country includes the Wimmera and Southern Mallee of Western Victoria. In recent years there has been a distinct community-led effort to revitalise the Wergaia language amongst community members through the delivery of online classes, and the integration of words and phrases into daily use. There is a significant gap in knowledge around song-making and performance that features the Wergaia language. "Gikilangangu Wergaia" (translated: "we always sing Wergaia") addresses this gap, drawing upon the intimate link between language, music, and Country in First Nations cultural practice. The aim of the project, led by composer and researcher James Howard (Jaadwa) in collaboration with singer-songwriter Alice Skye (Wergaia, Wemba Wemba), and drummer Michael Julian (Djab Wurrung), is to revitalise Wergaia storytelling and language through contemporary songwriting and performance. Using interdisciplinary, practice-led Indigenous

research methodologies, this paper examines processes, outcomes, and learnings of the project to date, contextualising it amongst other creative-led language revitalisation projects. It also outlines the potential for advancing pathways towards a revitalised community-held song repertoire, and proposes methodologies for undertaking such work.

Jesse HODGETTS
University of Newcastle

Georgia CURRAN
University of Sydney

Singing Across Country: Indigenous-Led Cultural Exchange and Ceremonial Sharing Between NSW Mayi and Yuendumu Warlpiri Communities

Across Aboriginal Australia, song and ceremony have facilitated relationships between peoples and Countries, sustaining knowledge, culture, and wellbeing for generations prior to British colonisation. While contemporary public performances and festivals of Aboriginal song provide important opportunities for Aboriginal communities to share and celebrate cultural traditions, they do not always enable the deeper forms of connection, reciprocity, and cultural transmission that have traditionally occurred through ceremony. This presentation shares collaborative research on Indigenous Australian song traditions involving two distinct Aboriginal communities: Mayi knowledge holders from across New South Wales and Warlpiri knowledge holders from Yuendumu in Central Australia. While separated by geography, language, and regional histories, these communities have come together through ongoing cultural exchange to reflect on the maintenance, revitalisation, and ongoing social importance of Aboriginal song and ceremony. Indigenous-led exchanges between Mayi and Warlpiri knowledge holders, conducted on their own homelands and within the context of their ancestral songlines, create culturally safe spaces in which communities can share appropriate cultural knowledge and experiences of maintaining song traditions in different regional contexts. These exchanges demonstrate that knowledge of song and ceremony emerges through relationships between people, Country, and culture, and is strengthened through reciprocal engagement and ongoing cultural exchange. By bringing together knowledge holders who share the same values of songs, culture, and Country, these gatherings create opportunities for mutual learning, reflection, and cultural renewal. In doing so, they highlight the continuing importance of Indigenous-led cultural exchange as a means of sustaining and revitalising Aboriginal song traditions in the contemporary era.

Chris VAN RHYN
North-West University, South Africa

An Autoethnographic Account of the Pedagogical Value and Pitfalls of Using Vibe Coding as a Teaching and Learning Tool in an Undergraduate Music Theory Class

The term 'vibe coding' was coined by OpenAI's co-founder, Andrej Karpathy, referring to "the art of making an app […] by describing it to artificial intelligence (AI) rather than by writing programming code manually" (BBC, 2025). Given the recent development of this practice, there are, unsurprisingly, relatively few published studies on the use of vibe coding in education. Existing sources largely focus on the role of vibe coding in IT education itself (e.g., Kusper & Szabo, 2025; Pradhan et al., 2025; Royal, 2026; and Chen et al., 2026). In this paper, I will give an autoethnographic account of my experience of using vibe coding as a teaching and learning tool in fourth-year undergraduate music theory modules at a South African university, including study units in set theory, tintinnabuli, debates in music analysis, and twelve-tone serialism. I will highlight the pedagogical advantages and pitfalls of the tools I developed, which include practise and assessment apps, and study companion chatbots. Although vibe-coding democratises app development, Fawzy et al. (2025) argue that the practice "creates a new class of vulnerable software developers" that delegates quality assurance (QA) matters back to AI code generation tools. I argue that such problems have pedagogical value, including the cognitive development processes that occur during natural-language prompting for debugging, and that study companion chatbots can assist especially non-native English speakers in preparing challenging academic texts for class and assessments.

Simon PERRY
University of Queensland

Online Undergraduate Music Theory Texts: The Good, the Bad, and the Unexpected

For as long as almost anyone can remember, textbooks for teaching undergraduate tonal music theory or musicianship subjects have been dominated by bulky and expensive textbooks for the North-American college market. How far these texts have been 'adopted' in music theory and musicianship curricula in Australian (and other Anglophone spheres) is, anecdotally, minimal. Most colleagues, depending on their particular situation, seem to rely on such texts at best as an occasional point of departure or source for a useful example or two. Otherwise, I think most of us generate our own teaching material. Even where a particular curriculum context was amenable for adopting such a text, the idea of mandating students to pay significant sums for it is unrealistic in current circumstances. The recent emergence of open-access online textbooks might seem to offer a solution to these problems. Not only are these books free, but their format provides a number of additional affordances (accessibility, sound examples, video clips, interactive elements and so on). For the 'local' context, however, these resources still reflect a North-American focus and still suffer from less-than-ideal implementation of some features. Over the past 18 months, I have been compiling an online music theory text on the Pressbooks platform, originating in an idea to address my own institutional needs for a text that is better fit to my immediate context and which implements certain approaches and concepts in different ways to other texts. This paper offers reflections on the processes and problems inherent in the task, and also takes up some broader thoughts on its inherent validity.

Joshua ROBINSON
Australian National University

Teaching Music Theory Through a Global Perspective: Lessons and Changes

This paper discusses the delivery of a new course at the Australian National University in semester two, 2026, titled "Music Theory through a Global Perspective." In this course, students were taught Javanese and Balinese gamelan alongside theory and aural lectures. Although many universities offer courses in Javanese or Balinese gamelan, this course is new in that it is taught within core theory classes, not performance, or an elective component of the degree structure. This paper discusses the process of designing and teaching the course and how it impacted students' learning of theory and aural concepts. The students in the class were surveyed at the beginning and end of semester, self-assessing their abilities in a variety of areas related to performance, composition, and general theory knowledge. The results from these surveys were analysed, interrogating whether the global perspective improved theory and aural knowledge and the extent to which students found it helpful when compared with common practice theory and aural courses. Suggestions for future versions of the course will also be discussed. As universities globally continue to search for ways to decolonise the curriculum, a music theory through global perspectives course may be one way to include non-Western theory and aural while still improving students' overall knowledge and abilities.

SESSION 8C | 2.30–4.00 pm | *1N.133* | Hybrid

VOCAL AND DRAMATIC MUSIC OF THE 18TH CENTURY

Allan BADLEY
University of Auckland

Antonio Salieri and the Coronation Masses for Leopold II and Franz II [Online]

Habsburg coronations were uniquely complex affairs and were celebrated with corresponding magnificence whether they were imperial coronations in Frankfurt or dynastic coronations in Prague (Praha/Prag), Pressburg (Preßburg, now Bratislava), or Buda (now part of Budapest). These events took place against a background of intense political manoeuvring and spectacular public celebration, with processions, balls, operas, fireworks and other activities. While the coronation itself represented the culmination of the process of succession, it was one of two ceremonies that were considered co-equal in status. Imperial coronations were proceeded by an election, the *Kaiserwahl*, and the dynastic coronations as kings of Hungary and Bohemia by an act of allegiance, the *Huldigung* or *Erbhuldigung*. At the heart of both elaborate ceremonies was the celebration of the mass. Of the two sets of Habsburg coronations that took place in the early 1790s, Leopold II's has attracted the greater interest from musicologists on account of the presence of Mozart in Frankfurt in 1790 and his commission to compose the coronation opera for Prague in 1791. Franz II's three coronations in 1792 have received rather less attention, and in both cases, the identification of the music performed at the *Erbhuldigungen* and coronations remains incomplete and little work has been done to establish why certain works may have been chosen and by whom. This paper argues that Antonio Salieri, as *Hofkapellmeister*, played a key role in this process and used the opportunities afforded by these two ceremonies to assert the cultural dominance of the Viennese court while the King-Emperor was forced into making political concessions.

Alan MADDOX
University of Sydney

Themes of Friendship in the Operas of Antonio Caldara (1670-1736)

Discussions of the subject matter and dramaturgy of baroque opera typically focus on the ubiquitous themes of the vicissitudes of love and politics, and in particular, the conflicting demands of love, honour, and duty. Much less attention has been given to the dramatic potential of friendship, yet some libretti turn as much on friendship as on erotic love or political conflict. Friendship adds an additional source of dramatic tension which intersects with or may even overshadow the primary conflict-of-love-and-duty around which the dramatic action is organised and provides different opportunities and challenges in setting the drama to music. There are notable instances of friendship in the libretti created by some of the most eminent poets of the early 18thC, including Pietro Pariati (1665-1733), Zeno (1668-1750) and Pietro Metastasio (1698-1782), who produced some of their finest work for the Imperial court in Vienna under emperor Charles VI (r. 1711-1740). Metastasio, in particular, used conflicts between friendship and honour as central devices in several of his libretti, including *La clemenza di Tito* ('The Clemency of Titus', later set by Mozart), and *L'olimpiade* ('The Olympics'). Many of these libretti were first set to music by Antonio Caldara (1670-1736), vice-Kapellmeister and favourite composer to Charles VI. This paper examines Caldara's approach to the musical expression of friendship in selected examples from his operas for the Imperial court.

Michael BURDEN
Oxford University

The Operatic Travails of a Country Philosopher: London Performances of Il filosofo di campagna

In the eighteenth-century opera house stagings, almost no work survived unchanged. Promoters changed the story, cut characters, and adapted the works to local conditions. Composers wrote, altered, and arranged their own and others' pieces; while singers moved, swapped and adjusted the arias, using works from their 'suitcases,' or indeed, any aria that came to hand. At its most intrusive, the resultant opera became a 'new' work, sometimes known as a *pasticcio*, generally despised, but in fact representative of 'the nature and quality' of eighteenth-century Italian opera as a fluid, vital, and commercially driven genre. As might be guessed, this also left behind a bibliographic shambles, with arias left floating free, different versions of works surviving only in long forgotten libretti, and certainly for London, few complete scores which relate to the surviving sources. However, there has recently been considerable scholarly activity, including a long-running project at the University of Warsaw, and a new catalogue of Italian arias for eighteenth-century London. Drawing on this research, this paper examines the performances at the King's Theatre of Goldoni's popular comic libretto *Il filosofo di campagna*set by Galuppi.

SESSION 8D | 2.30–4.00 pm | *Piano Salon*

MUSIC, MEANING, AND EXPRESSIVITY

Diana BLOM
Western Sydney University

Falling in Love with Richard Rodgers and Lorenz Hart: How Music Has Meaning in "Have You Met Miss Jones"

Whether deliberate or intuitive, songwriting requires a relationship between the lyrics and the music in which the message of the song lyrics is portrayed and augmented. For Paul Simon, the music part of songwriting is much more potent and powerful than the lyric part but harder to write about. To write about the hard part—how music has meaning—this paper draws on studies of music and meaning by John Sloboda (classical music), Susan McClary (madrigals), Nicholas Cook (TV commercials), Peter Burkholder (military and classical), David

Lewin and Yonatan Malin (Schubert lied), Byron and O'Regan (hooks), and Ezra Pound (melopoeia), across a range of musical styles and genres. It applies this thinking in an analysis of Richard Rogers and Lorenz Hart's song, "Have you met Miss Jones" from the musical *I'd Rather be Right* (1937). The song has many musical devices at strategic moments, and on strategic words, that heighten the act of 'falling in love.' Comparison is also made with other popular songs that don't use these devices.

Venetia EDWARDS
Edith Cowan University

A Multi-Approach Guide to Enhancing Emotional Singing

Utilising a practice-led approach to integrating academic literature, established music performance practices, and reflective practice in the development of a comprehensive framework for enhancing emotional portrayal in the performance of, Contemporary Commercial Music (CCM) style, vocal melodies. Defining effective emotional singing as how accurately and effectively an audience can identify or recognize the intended emotion portrayal through a combination of meaningful deviations from the score in addition to musical expression choices implemented in performance (Hakanpää et al., 2023; Sundberg, 1993), this study investigates methods in which emotional portrayal can be strengthened within vocal performance practice. It promotes practical implementation of emotional performance enhancing methods including the manipulation of dynamics, sound quality, tone/timbre, enunciation, lyric analyses, transcription (of un-annotatable features of performance), and cycles of critical self-reflection. Significantly grounded within Smith and Dean's (2009) Iterative Cyclic Web, facilitating the continual process of integrating research into practice and using practical exploration to generate and refine emergent insights, this research develops the Emotional Performance Mapping Guide (EPMG), a multi-approach, step-by-step framework designed to enhance emotional communication in vocal performance. The EPMG creates a framework of idea-generating steps integrated into cycles of critical self-reflection to guide vocal practitioners in the inclusion of music based expressive tools, academically supported expressive approaches, and transcription-based insights into their performance practice. Through cycles of ongoing application, critical reflection, and evaluation, interweaved with reflexive and reflective approaches, this guide will be refined with the aim of producing a practical resource for future CCM style vocal practitioners.

Nicholas WILLIAMS
Edith Cowan University

Charis POSTMUS
Independent Scholar

Exploring the Nineteenth-Century German Lieder Performing Tradition: Vocal Characterisation Through Expressive Performance Practices [Lecture-Recital]

In his classic memoir *Am I Too Loud?,* the English accompanist Gerald Moore (1899-1987) reported how, in the 1920s, many German singers who visited England held a condescending attitude towards English musicians. Germans "did not believe it possible" for the English to be able to understand and accompany lieder. While Moore tried to defend the sensibilities of his compatriots—schooled as they had been by the "frequent visits" of German singers such as Elena Gerhardt (1883-1961), Elisabeth Schumann (1888-1952), and Lotte Lehmann (1888-1976), the attitude encountered by Moore suggests that performing lieder required knowledge of a particular approach, common among Germans, that was not generally understood by foreigners. In other words, there existed a tradition related to performing lieder in Germany that could not be learnt by merely reading the score. Early recordings of lieder by singers who trained in Germany during the nineteenth century also suggest the existence of such a performing tradition. Frequently, these singers alter tempo and rhythm, colour their tone of voice, and employ various other un-notated practices. Singers such as Ernestine Schumann-Heink (1861-1936) demonstrate that in works that feature more than one character, like Schubert's *Erlkönig* or *Der Tod und das Mädchen*, these practices were applied in varied ways so as to give each character a different voice, such as one might do when reciting poetry or prose. This lecture-recital will present an exploration of how nineteenth-century German singers manifested vocal characterisation in lieder, concluding with a performance of lieder inspired by the research.

4.00–4.30pm | *McCusker Foyer*

AFTERNOON TEA and BOOK LAUNCH

SESSION 9A | 4.30–6.00 pm | *Paula Huston Auditorium* | Hybrid

TECHNOLOGY AND PEDAGOGICAL INNOVATION

Cen HUANG
Nanjing University of the Arts | Edith Cowan University

Generative AI and Interpretative Creativity in Piano Pedagogy: Toward an AI Interpretation Studio [online]

This paper investigates how generative artificial intelligence may reshape piano pedagogy by supporting rather than supplanting human interpretative creativity. Contemporary AI music systems, including MusicLM, MusicGen, and AudioLDM 2, have largely focused on generating new musical audio from textual or multimodal prompts, while engaging less directly with a central concern of performance pedagogy—the creation, comparison, and critical evaluation of multiple interpretations of a fixed musical score. Building on recent developments in expressive performance rendering, such as VirtuosoNet, Sketching the Expression, DExter, and RenderBox, this paper proposes a conceptual pedagogical framework termed the AI Interpretation Studio. The framework comprises five interrelated processes: score input, expressive rendering, parameter control, comparative listening, and reflective re-performance. Within this environment, students may generate contrasting renderings of a passage and examine differences in tempo, dynamics, articulation, pedalling, phrasing, expressive character, and stylistic orientation. The paper argues that such technologies should function not as substitutes for teachers, performers, or embodied musical judgement, but as pedagogical catalysts that make interpretative plurality more perceptible and open to critical discussion. It also acknowledges the risk that AI-generated suggestions may narrow creative diversity. Accordingly, the paper advocates an agency-centred model in which students use AI-generated alternatives to strengthen critical listening, question established interpretative conventions, and develop musically informed, independent, and responsible interpretative decisions

Matt ALLEN
Edith Cowan University

Insights into the Technique of R&B/Soul Belting from Global Pedagogues and Practitioners

This paper investigates the technique of the belt voice in rhythm and blues (R&B) and soul singing through qualitative analysis of in-depth interviews with international vocal pedagogues and practitioners. Drawing on perspectives from voice teachers, coaches, and professional performers, the study identifies key defining characteristics of belting within this genre. Respondents consistently describe R&B/soul belting as the controlled extension of chest-dominant production into higher pitches (commonly up to D–E♭5), creating a powerful, speech-like intensity often associated with calling or emotive projection, while maintaining vocal efficiency and safety. The findings illuminate both the technical demands and pedagogical challenges of sustainable belting. Interviewees emphasised the importance of coordinated breath management, efficient vocal fold closure, balanced resonance strategies, and whole-body alignment in achieving a healthy belt. Attention to these elements is framed as critical for avoiding vocal fatigue and pathology, particularly given the high-intensity nature of the style. A key contribution of the study is its exploration of stylistic distinctions between R&B/soul belting and related practices, such as musical theatre belting. Participants highlight the use of a relatively lower laryngeal position and enhanced pharyngeal space in R&B/soul, producing a tonal quality frequently described as a "fat" or "soulful" timbre. This aesthetic dimension is positioned as central to the genre's expressive identity. By synthesising insights from a globally diverse cohort of experts, the paper proposes a practitioner-informed conceptualisation of the R&B/soul belt voice. In doing so, it contributes to musicological and pedagogical discourse by articulating both the technical parameters and stylistic nuances of this vocal practice, and by establishing a foundation for future interdisciplinary research into contemporary commercial voice.

Jenny WOLLERMAN
Victoria University of Wellington

Revisiting "The Grain of the Voice" in the Age of AI: Authority, Power, and the Personalisation of Vocality in the Twenty-First Century

In this study I reconsider Roland Barthe's "Le Grain de la Voix" (*Musique en jeu*, 1972; *Image—Music—Text*, 1977) placing its assertions and implications into a contemporary context. I revisit, from a singer's perspective, what Barthe was pointing to in the texts in which he mused on voice and vocal performance. I suggest that an interpretation of this as simply "the body in the voice" cannot fully capture the complexity of the ideas considered. Barthe's preoccupation with language, coupled with the singing voice, leads to alternative conclusions about the significance of his concepts, especially when put into a contemporary context. With the rise of technological tools, including generative AI, will singers be enabled to draw closer to Barthe's espoused ideal? Can new approaches to the assimilation of text in multiple languages help with the development of expressive vocality, and what are the implications for the singer's authority and the personalisation of their vocality today? In this presentation, I consider cognitive processes involved in connecting language and music. This includes how the action of forming words in singing ties in with Barthe's concepts, with embodied cognition, and with speech learning models. I draw on theories of vocality, including signature vocality and the influence of the singer's voice through mediatisation, considering how these link to authority and power in a twenty-first century context.

SESSION 9B | 4.30–6.00 pm | *McCusker Recital Hall* | Hybrid

REDISCOVERING HISTORICAL WOODWIND MUSIC

Alison CATANACH
University of Melbourne

Flute Playing in Eighteenth-Century Britain: A Gentlemanly Pastime

Music historian Charles Burney describes the increasing popularity of amateur performance on the German flute in Britain during the 1720s: "The airs for Durastanti…long after they had done their duty at the opera-house, were favourites with all the performers of the German flute in the kingdom, which about this time superseded the common-flute, and became the fashionable gentleman's instrument." Despite some expressed ambivalence about the value of gentlemanly music-making, an interest in flute playing by fashionable British gentlemen is supported by contemporary commentary, archival documents, and iconography. This paper investigates reasons why the German flute was a favoured musical instrument for fashionable gentlemen and how this influenced attitudes to flute playing in Britain throughout the eighteenth century. Including evidence from documents and music in the Mackworth and Senhouse family archives, and drawing on the diaries of John Marsh, I give insight into the musical activities of a selection of British eighteenth-century amateur flute players. I demonstrate the importance of London as a centre of fashionable activity and how musical skills were nurtured through generations privileged to have experienced a liberal education. Finally, I explore how flute playing as a gentlemanly pastime was valued as an aspect of sociability and as an expression of social aspiration.

Yonna SUNDERLAND
Edith Cowan University

Baumgarten's Hoboy Potpourri [Lecture-Recital]

This lecture-recital examines a collection of chamber pieces composed in England by the German émigré composer Carl Friedrick Baumgarten (c1740-1824). The music comprises four chamber sestets and a three-movement concertante. This hitherto unstudied and unpublished music was likely written around 1779 for the Duke of Cumberland, to whom Baumgarten served as music director. The single source for these works is a set of manuscript parts at the British Library (GB-Lbl R.M.21.a.10 and GB-Lbl R.M.21.d.15). These sources were used as the basis to create a newly engraved urtext edition intended to facilitate modern performances. This presentation features excerpts from these multi-movement works; including the Sestet No.1 in E flat major, the Sestet No.3 in B major, the Sestet No.6 in A minor, the Sestet No.12 in G major, and the Concertante in C major. Exploration is made of the musical life in London during the last thirty years of the eighteenth century, spanning Baumgarten's working life as musician in both London and at Windsor. Of special interest are the hautboy players John and William Parke who were Baumgarten's close colleagues. Many of Baumgarten's chamber works for the duke feature the hautboy, shining a light on the talented Parke brothers as well as the English hautboy more generally. This project investigates the context of Baumgarten's music, his compositional style, and issues of performance practice associated with the galant style in England.

SESSION 9C | 4.30–6.00 pm | *1N.133* | Hybrid

THE THEORY OF AUDIOTACTILE MUSIC [THEMED PANEL]

The "Theory of Audiotactile Music" (TAM) developed by Italian researcher Vincenzo Caporaletti beginning in the 1990s focuses on defining modes of music production based on their formativity—that is, the operational attributes of their practice, particularly cognitive mediation. Thus, the written regime is characterized by visual mediation, whereas the oral and audiotactile regimes are based on audiotactile mediation—that is, grounded in aurality and

bodily internalization. It is the role of phonography that distinguishes the respective regimes of orality and audiotactility, which is the case for jazz, pop/rock, rap, etc. The first speaker will briefly present the main concepts of the TAM. The second speaker will demonstrate how the TAM offers new perspectives for addressing issues related to the institutionalization of jazz education and the gradual transition from informal transmission to formalized curricula. They will demonstrate how certain central concepts of the TAM can be applied from both historical and pedagogical perspectives to overcome certain dichotomies that have shaped discourses on jazz education across different eras: written/oral, formal/informal, and classical/popular. The third speaker will show how the TAM offers a framework for comprehending musical practices grounded in endosomatic knowledge and the formative role of sound recording, by identifying a family of practices, including jazz, rock, pop, rap, and world music, that are unified by their shared audiotactile epistemic foundation. Drawing on doctoral research into the history of contemporary jazz, the paper argues that jazz is characterized by a progressive intensification of abstraction from its origins through the late 1950s. This intensification is evidenced by two interrelated processes: objectification, or the gradual autonomization of musical parameters as discrete conceptual objects, and decontextualization, or the increasing mobility of these objects and their capacity to operate outside their original contexts.

Paul ALBENGE
Independent scholar, France

The first speaker will define the main concepts of the 'Theory of Audiotactile Music' (TAM), which are as follows:

- Formativity: this concept, developed by the Italian philosopher Luigi Pareyson, is defined as follows: "[...] 'formativity,' that is, a certain 'doing' that, while doing, invents the 'way of doing'—a production that is, at the same time and inseparably, invention."
- Audiotactile principle: cognitive mediation, characterized by aurality and bodily internalization, distinct from visual mediation.
- Neo-auratic codification: the process of phonographic recording insofar as it incorporates a greater number of parameters than the musical score. It plays a decisive role in the audiotactile regime, which distinguishes it from the oral regime.
- Extemporization: an intermediate operation between composition and improvisation.
- Conceptual schemes: characterize each regime of music production.
- Mediological subsumption: each of the three media is present in every regime, but one acts as the regulator and therefore takes precedence over the others.

Stéphane AUDARD
Institut de rescherche en musicologie

The second speaker will demonstrate how certain central concepts of the "Theory of Audiotactile Music" (TAM) can be applied from both historical and pedagogical perspectives to transcend certain dichotomies that have shaped discourses on jazz education across different eras: written/oral, formal/informal, and classical/popular. TAM allows us to analyze the interplay of teaching materials (written, oral, and phonographic), the gradual development of specific theoretical concepts (notably *chord scale theory*), and the canonization of certain repertoires and practices, primarily from the 1930s to the 1960s. On the one hand, it is possible to identify among teachers from different periods—even the earliest ones—the establishment of a pedagogy that can be described as audiotactile: examples include Mátyás Seiber at the Frankfurt Conservatory in the late 1920s and Teddy Wilson in the 1930s. On the other hand, the institutionalization of jazz education has led to a process of change in the formative nature of this music, which is gradually shifting toward a system based on written notation. The TAM thus allows us to examine the place of jazz in music education institutions today and our own pedagogical practice.

Laurent CUGNY
Sorbonne Université

The Theory of Audiotactile Music (TAM) offers a framework for comprehending musical practices grounded in endosomatic knowledge and the formative role of sound recording. By identifying a family of practices, including jazz, rock, pop, rap, and world music, that are unified by their shared audiotactile epistemic foundation, TAM provides a powerful analytical lens for contemporary musicology. As part of a panel exploring TAM's conceptual

scope and pedagogical implications, this contribution examines the extent to which abstraction distinguishes jazz practice within the broader audiotactile family. Drawing on doctoral research into the history of contemporary jazz, the paper argues that jazz is characterized by a progressive intensification of abstraction from its origins through the late 1950s. This intensification is evidenced by two interrelated processes: objectification, or the gradual autonomization of musical parameters as discrete conceptual objects, and decontextualization, or the increasing mobility of these objects and their capacity to operate outside their original contexts. This trajectory reaches a saturation point around 1960, at which the stylistic unity of jazz is fundamentally challenged: the practice can no longer be defined through shared stylistic features, but only through the cognitive and conceptual approaches that structure it. The response to this crisis takes three distinct forms of recontextualization: historical, cultural, and formal. Rather than contesting TAM's validity, this analysis proposes a refinement: by foregrounding abstraction as a fundamental ontological characteristic of jazz practice, TAM enables a rethinking of jazz identity beyond stylistic categories, revealing a distinctive mode of musical knowledge construction within the audiotactile field.

SESSION 9D | 4.30–6.00 pm | *Piano Salon*

READING BETWEEN THE SOURCES: CASE STUDIES OF RECEPTION, REPRESENTATION, AND RECONSTRUCTION

Kerry MURPHY
University of Melbourne

"The Tale of the Bleeding Nun is Truly Terrific" (Coleridge): Berlioz, Gounod, and La Nonne Sanglante

Matthew Gregory Lewis's extraordinarily successful gothic novel, *The Monk, A Romance* (1796), became extremely popular in nineteenth–century France, inspiring many theatrical works. This paper examines the two operatic settings by Berlioz and Gounod entitled *La Nonne Sanglante*, each with a libretto by Eugène Scribe based on a subplot from *The Monk*. Though Berlioz was first to request a libretto from Scribe, he never completed his setting. I examine the context for Berlioz's request. I also explore hints hidden in Berlioz's generous review of Gounod's operatic setting that suggest why Berlioz found it attractive, and also why he didn't finish setting it himself. Gounod's setting in 1854 had eleven performances at the Paris Opéra and though a critical and box office success, it was then removed from the repertoire and not revived until 2008. Looking closely at both the critical reception and issues relating to politics at the Opéra at this time, I attempt to address Andrew Gann's colourfully phrased question "Why did [Gounod's] *La Nonne Sanglante* haemorrhage and fall lifeless from the billboards?" (1993).

Sarah KIRBY
University of Melbourne

The "Golden Human Chrysanthemum": Music, Celebrity, and the Press Reception of Percy Grainger's Hair

"When it comes to the matter of thatches for domes," a reviewer in the *New York Dispatch* wrote in 1915, "Percy Grainger has it on Paderewski … [if] Paderewski's is leonine and Grainger's easily leo-ten." Throughout his career, Grainger's hair was often a subject of discussion, alongside his playing, in the press. Through the 1910s and 20s—and particularly following his move to the US in 1914—Grainger worked consistently and deliberately to cultivate a celebrity persona, working with agents, sympathetic journalists, and other significant musical figures to establish a 'brand' that would hold attention in the ever-expanding celebrity ecosystem of the media. Part of Grainger's strategy, I argue, was tied to his striking physical appearance, which he emphasised through growing his hair long, drawing comparisons with the almost mythical figure of the 'long haired virtuoso' propagated by other artists from Paderewski to Liszt. This paper explores the way descriptions, illustrations, and references to Grainger's hair in the press interacted with his reception as a 'celebrity' pianist and composer over the early twentieth century. With a particular emphasis on this process in the United States and Australia, I consider how the image of Grainger's hair interacted with received notions of pianistic artistry and sat alongside contemporary and national constructions of masculinity.

Shelley HOGAN
University of Melbourne

The Viennese Publishing House of Markus Krämer and Implications for Dating the Works of František [Franz] Simandl

In 1875 Markus Krämer registered his Viennese publishing house, a firm that would continue to carry his name until 1939—well beyond the founder's death in 1893. Based in Wieden, the Imperial capital's fourth district at changing addresses along *Margaretenstraße*, Krämer began as a sole proprietor who built an impressively large music catalogue dominated by specialist Viennese music and was one of numerous similar small-scale enterprises founded in the later decades of nineteenth-century Austria. Like many of these enterprises, Krämer's business model was diverse and tailored to changing markets. Unlike many, his publishing house was not acquired by a competitor, and its activities have been largely lost to history. Drawing on archival materials of catalogues, press, and surviving music, this paper advances the reconstruction of Krämer's catalogue, demonstrating two distinct plate number sequences that were each chronological. Additionally, imprint and address changes are established which together provide valuable evidence towards narrowing the dating of undated published music beyond current understanding. An example of works by František [Franz] Simandl is presented that demonstrates how the *terminus post quem* of internationally important pedagogical music first published by Krämer requires revision. Furthermore, Krämer's activities provide a broader case study of a small publisher during turbulent times of empire, politics, economics, and copyright law. They cast light on the sustained entrepreneurship and complex interactions Krämer maintained with numerous composers and music figures in the shifting terrain of *fin de siècle* Vienna.

6.00–6.30 pm | *Paula Huston Auditorium*

CLOSING CEREMONY