



45TH ANNUAL CONFERENCE OF THE MUSICOLOGICAL SOCIETY OF AUSTRALIA

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

HOSTED BY

THE NATIONAL EXECUTIVE OF THE
MUSICOLOGICAL SOCIETY OF AUSTRALIA

30 November (ICTM only)
1-3 December



#msa2022

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CONFERENCE LINKS

45th National Conference of the Musicological Society of Australia 1–3 December 2022

NB: the schedule is subject to change.
Please consult the Conference Website for the current version.

Zoom Link to join the conference:

<https://go.unimelb.edu.au/49me>

Conference Website:

<https://go.unimelb.edu.au/m7me>

Registration (Eventbrite):

<https://go.unimelb.edu.au/r9me>

MSA AGM (separate Zoom meeting):

<https://go.unimelb.edu.au/2vme>

Inaugural ICTM Symposium on Indigenous Music and Dance, and 21st NRPIPA Symposium on Indigenous Music and Dance 30 November–3 December

For **Wednesday 30 November webinar**, (incorporating the 2022 Indigenous Knowledge Institute Intersections Symposium), register here:
<https://indigenousknowledge.unimelb.edu.au/events/iki-intersections-symposium>

For **1-3 December sessions**, register for main MSA conference (Eventbrite)

<https://go.unimelb.edu.au/r9me>

Download the full ICTM/NRPIPA program here:

<https://go.unimelb.edu.au/z6te>

COMMITTEES AND STAFF

MSA

Host:

MSA National Executive

Conference Convenor:

Liz Kertesz

Conference Organiser:

Andrew Callaghan

Organising Committee

Michael Hooper

Liz Kertesz

Fred Kiernan

Andrew Callaghan

Program Committee:

Liz Kertesz (chair)

Helen English

John Gabriel

Michael Hooper

Fred Kiernan

Simon Perry

Carolyn Philpott

Jason Stoessel

Cecilia Sun

Tsan-Huang Tsai

ICTM / NRPIPA

Host:

Indigenous Knowledge Institute,
The University of Melbourne

Conference Convenor:

Aaron Corn

Organising Committee:

Yuh-Fen Tseng

Muriel Swijghuisen Reigersberg

Anthea Skinner

Victoria Levine

Shuo Niki Yang

Xinjie Chen

Brittany Carter

Samuel Curkpatrick

Marcia Langton

WELCOME

from the MSA President

Welcome to the 45th National Conference of the Musicological Society of Australia. This conference also marks the 21st Symposium on Indigenous Music and Dance, and the Inaugural ICTM Symposium on Indigenous Music and Dance. This year's conference is hosted by the MSA Executive, convened by Liz Kertesz, and assisted by Andrew Callaghan. My many thanks to all those who have contributed to the conference's organization.

As has become typical for our conferences, the diversity of papers that will be presented this year shows the incredible breadth of scholarship undertaken within the Society. The conference is nominally without a theme, though the work of the program committee has grouped papers into sessions that nevertheless show rich connections between scholars, and I am sure that the conference's groupings will also enable new conversations between researchers and topics of research. The conjunction of the MSA conference with the ICTM/NRPIPA Symposium also provided the opportunity for several sessions focused on music and disability, and these sessions have brought several scholars to an MSA conference for the first time. I want especially to welcome all those who are making their first presentation at an MSA conference.

We are fortunate to have the current IMS President Kate van Orden as a keynote speaker, and her presence, as well as her paper's topic, is a reminder that the MSA is a Society that is connected to international research, and a Society constituted by researchers whose work is of significance beyond the national scale. Much of the research about Australian music at this year's conference is also research about travel, cosmopolitanism, and international relationships.

This year's conference is the third online conference that the MSA has hosted in the past three years. This medium has enabled greater accessibility for researchers, and it has facilitated some additional flexibility throughout the conference's planning, including a program committee distributed nationally. Next year's conference will be hosted by the University of Adelaide, and I hope that it will also be an opportunity to see many of you face to face.

Michael Hooper

from the Conference Convenor

Thank you for joining us online for the MSA's 2022 conference. I'm delighted by the diversity of papers that emerged in response to our call, and excited to welcome presenters from all around Australia and beyond. The past few years have reinforced the value of online scholarly communities, and we are fortunate that we can gather together from our respective institutions and disciplinary areas in an organisation like the MSA.

This event would not have been possible without the untiring efforts of the Organising Committee, with the MSA executive represented by Michael Hooper and Fred Kiernan, and the expert collaboration of Andrew Callaghan as conference organiser. We are also grateful for the enthusiasm and creativity of a wonderful Program Committee, the partnership with Aaron Corn and Anthea Skinner from the ICTM/NRPIPA, and the help of volunteers at the conference itself, including Sophie Marcheff, Nathan Sinclair, Xinjie Chen and Shuo Niki Yang.

The support, generosity and good humour of all concerned have made convening MSA22 a real pleasure. Whether you are speaking or listening, a very warm welcome to you, and I hope you enjoy the stimulating and collegial environment, sharing in the fascination of new research and the friendly exchange of ideas.

Liz Kertesz

ACKNOWLEDGEMENT OF COUNTRY

The Musicological Society of Australia wishes to acknowledge the traditional owners of the unceded Australian lands upon which many members of the Musicological Society of Australia live and work. We pay our respects to the elders of Australia's Indigenous and First Nations communities, past and present. As the conference is online, we also encourage all presenters and attendees to acknowledge and pay respects to the traditional custodians of the lands from which they are joining the conference.

For the **Welcome to Country** on Wednesday 30 November at 10.30am (AEST), please register at <https://indigenouknowledge.unimelb.edu.au/events/iki-intersections-symposium>, where it opens the 2022 Indigenous Knowledge Institute Intersections Symposium, as part of the ICTM/NRPIPA program.

THANKS

We thank the Faculty of Fine Arts and Music at the University of Melbourne for their support (Research Development Grant) of the captioning and Auslan interpreters.

Many thanks to Rachel Orzech and John Phillips for organising the student prizes and the Don & Joan Squire Award.

The MSA would like to thank Linda Barcan, Anita Hustas, Nathan Juriansz, Richard Kurth, Melanie Plesch, Rosemary Richards and Kate van Orden for their generous donations in support of this conference.

We are also grateful to Aaron Corn and Anthea Skinner and the organising committee for their collaboration in the presentation of joint sessions with the Inaugural Symposium of the ICTM Study Group on Indigenous Music and Dance and the 21st NRPIPA Symposium on Indigenous Music and Dance, hosted by the Indigenous Knowledge Institute of the University of Melbourne.

IMAGE CREDIT (front and back pages)

Percy Grainger, detail from 'Blind Eye Score (Hill-Song II)'; undated, watercolour and crayon on paper; 39.3 x 61.2 cm, large format music score used by Grainger as a visual aid whilst conducting. Grainger Museum Collection, University of Melbourne.

Reproduced by courtesy of the Estate of George Percy Grainger and the Grainger Museum.

Faced with deteriorating eyesight in his later years, Percy Grainger devised what he called "blind-eye scores", which he described as "very large hand-written scores to conduct from". Grainger greatly reduced the information included in a typical conductors' score and ensured that he could read these notes easily by using exaggerated melodic shapes, vivid colour-coding for instrumental entries, and emphatic dynamic markings and performance notes.

Sarah Kirby

PARTICIPATING IN THE CONFERENCE

1. Join the conference's zoom meeting

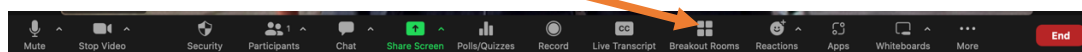
PLEASE DO NOT POST ZOOM LINKS ANYWHERE ONLINE OR SHARE THEM WITH OTHERS

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

2. Join a breakout room session

Each session will be labelled A, B, C, D etc in the conference program. Once you join the zoom meeting, you can choose to join breakout room A, B, C, D etc to attend your preferred session; all papers will be given in one of these breakout rooms. Additional breakout rooms may be available for socialising (further details at the conference).

- Click on the 'Breakout Rooms' icon at the bottom of your zoom screen



- If the 'Breakout Rooms' icon is not immediately visible, it can be found via the 'More' icon [...] on the bottom-right of the zoom window
- Hover your mouse over the session you wish to join, then click 'Join'
- It is possible to move from one breakout room to another

3. Question Time

- Presenters should unshare their screens for questions
- Use the 'raise hand' function during question time if you want to speak, or type a question into the meeting chat

4. Zoom Etiquette

- Mute your audio when you are not speaking
- Turn your camera on, if possible, to help everyone better engage with the presentation. However, if for any reason you can't do this, that is OK
- Please use your full name as your Zoom screen name. You are, of course, still welcome to add your pronouns, preferred name, or other information
- Use headphones if they are available to you; these help us to avoid problems with feedback and echo, and it will improve your own listening experience

For a longer version of the technical guides, consult the conference website <https://msa.org.au/conferences/45th-msa-conference-melbourne-2022/>

45th National Conference of the Musicological Society of Australia 2022

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

SCHEDULE

correct as of 28 November 2022

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

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

DAY 1	MSA Room A	MSA Room B	MSA Room C	MSA Room D
11.30	KEYNOTE 1 SARAH KIRBY Inventing Percy Grainger on page, stage, and screen			Chair: Anne-Marie Forbes
12.30	LUNCH		STUDY GROUPS	
			Opera Studies	Music Cultural Collections
13.30	SESSION 1.2			ICTM sessions in Room E
	Australian Women and Modernism Chair: Sarah Kirby	Music and Mediation Chair: Alexander Hunter	Violin Cultures Chair: David Larkin	Spanish Music, Flamenco and the Guitar Chair: Elizabeth Kertesz
	Jeanell Carrigan Beyond the salon: The Salon Trio's role in developing a chamber music tradition in Sydney, 1911-1915	Diana Blom, John Encarnacao, Noel Burgess Sequencing a CD of works by various composers: 3 rationales	Julia Russoniello A history in blue pencil: Cyril Monk's performance annotations and a bygone musical style	Michael Christoforidis The primitivisation of flamenco in belle-epoque Paris
	Johanna Selleck Mona McBurney and Women of a New Dawn: Pathways to success for women composers, 1880–1930	Matthew Barnes Delta Technique: Progressing the repertoire of microphone technique for recording engineers	Nazrin Rashidova Exploring Émile Sauret's 24 <i>Études Caprices</i> , op. 64 through the making of a first recording	Alessio Olivieri 'More than a pasodoble.' Flamenquismo, realism, and verismo in Penella's <i>El gato montés</i>
	Kerry Murphy Louise Hanson-Dyer: Australian representative at the ISCM 1928-1950	Topic Theory Chair: Simon Perry	Shane Lestideau Scots on the Rocks: Scottish music on Sydney's stages, 1900-1945	Nathan Sinclair Processes of restoration, transcription, and adaptation in the revision of Joaquín Rodrigo's <i>Zarabanda Lejana</i> (1926) and <i>Toccata para guitarra</i> (1933)
		Ji Yeon Lee Topic theory in a global context: An analytical approach to Isang Yun		
	Aidan McGartland Uncovering classical forms in Margaret Sutherland's Concerto for Violin and Orchestra	Melanie Plesch Topical abstraction and the limits of interpretation: Disambiguating Alberto Ginastera's 'Pequeña danza', from <i>Estancia</i> op. 8	Vanessa Tammetta Something old, something new: Musical self-borrowing in Korngold's Violin Concerto	Gerard Mapstone Nuevo Flamenco Guitar: The light and shade of Paco de Lucía

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

8.45	FRIDAY 2 DECEMBER (Day 2)				Zoom meeting opens
9.00	SESSION 2.1				
	Room A	Room B (MSA/ICTM)	Room C	Room D	
	The Influence of Visiting Celebrity Musicians on Australian Music and Cultural Identity, 1850–1880 Chair: Paul Watt	Music and Connection * Chair: Anthea Skinner	Zoömusicology: The Music of Nature and the Nature of Music Chair: Michael Hooper	Inter-war European Modernism Chair: John Gabriel	
	Graeme Skinner Tourists, nation building, and the musical economy of 1850s colonial Australia	Fred Kiernan and Jane Davidson Music as an adaptive technology for coping with social isolation: Insights from the COVID-19 pandemic in Australia	Hollis Taylor Zoömusicological field recordings as invitation and transportation	Owen Hansen The ‘new’ Englishmen: Boulton, Vaughan Williams, Butterworth, and the 1918 Queen’s Hall concerts	
	John Phillips and Sarahlouise Owens ‘Anna the Indomitable’: revisiting Anna Bishop in the Australian colonies	Bernhard Bleibinger and Jonathan Ncozana The constructive and connecting side of indigenous music in Africa	Solomon Frank Canine-human music: Dogs entangled in the twenty-first-century musical fray	Elizabeth Kertesz and Michael Christoforidis Hearing Greece in Ethel Smyth’s writings and music	
	Ross Chapman The illustrious Turk: Ali Ben Sou Allé in Australia, 1852–1855	Anne-Marie Forbes Developing resilience through youth orchestra participation	Santiago Renteria The silence of avian archives: A practice-led study of machine listening	Cameron McCormick Neo-Thomistic modernism: The influence of Jacques Maritain on the work of T.S. Eliot and Igor Stravinsky	
	Kerry Murphy Coming and going: Touring musicians in nineteenth-century Australia	Taki Peeke [Te Anga Pāua Kapa Haka Festival: An inclusive festival of Māori performing arts] (30 minutes + discussion)	Eleanor Brimblecombe Bugs rock: The musicality of insects	Robert Stove ‘It is extremely interesting here’: Hindemith’s Turkish sojourns, 1935–1937	
11.00	MORNING TEA				

* session captioned and Auslan interpreted

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

* session captioned and Auslan interpreted

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

* session captioned and Auslan interpreted

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

* session captioned and Auslan interpreted

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

* session captioned and Auslan interpreted

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

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

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

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Cultural and Music Collections

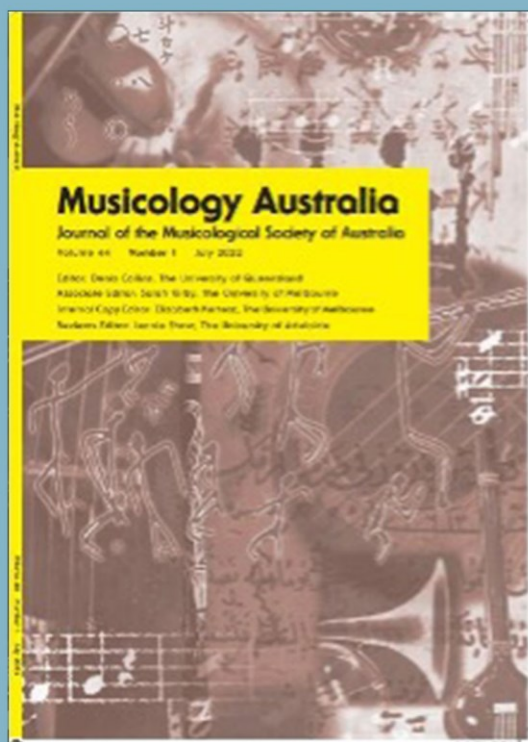
This meeting is intended to discuss the formation of a Study Group for Australian Music Cultural Collections, outlining the challenges and possibilities of the sector and the potential benefits of establishing a collaborative network to draw together ideas and expertise in this field. Topics to be discussed broadly include, but are not limited to, archive activation, financial sustainability, platform technology/digital preservation and dealing with ethically problematic content. This meeting is open to all with an interest in cultural collections, but particularly those who work in the care and curation of, or research using, these materials.

Convenors: Sarah Kirby (kirby.c@unimelb.edu.au) and Sarah Collins (sarah.collins@uwa.edu.au)

Opera Studies

If you're interested in opera, come to the MSA Opera Study Group meeting to connect with like-minded colleagues, discuss current research interests and plan activities. It is also our opportunity to choose a convenor and/or other primary organisers to coordinate the Study Group in the coming year. Everyone interested in opera is welcome to attend and to join the Study Group, whether or not you are a member of the MSA.

Convenor: Alan Maddox (alan.maddox@sydney.edu.au)



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JOSEPH WILLIAMS

England's Folk Revival and the Problem of Identity in Traditional Music
(Routledge, 2022)

to be launched by Sally Macarthur and Paul Watt

England's Folk Revival and the Problem of Identity in Traditional Music responds to contemporary problems surrounding emphases on cultural identity in the way traditional music is understood and valued.

I locate the roots of contemporary definitions of traditional music, including UNESCO-designated intangible cultural heritage, in the theory of English folk music developed in 1907 by Cecil Sharp. Employing Deleuzian philosophical concepts in an historical revision of England's Victorian/Edwardian folk revival, I argue that identity is a restrictive ideology at odds with the material production of music traditions. I reimagine Sharp's appropriation of Darwinian evolutionary concepts, asking what it would mean today to say that traditional music 'evolves', given recent developments in evolutionary theory. I entertain the possibility of thinking traditional music without recourse to identity as an ontological, epistemological and axiological principle.

Joseph Williams is an early-career researcher, sessional lecturer in musicology at Western Sydney University and Adjunct Lecturer in the Elder Conservatorium of Music, The University of Adelaide. His research interests include traditional music revivals and street music. He is the author of the monograph *England's Folk Revival and the Problem of Identity in Traditional Music* (Routledge, 2022). His research has been published in the *Journal of Musicological Research* and in *Music's Immanent Future: The Deleuzian Turn in Music Studies* (Routledge, 2016, edited by Sally Macarthur, Judy Lochhead and Jennifer Shaw).

joseph.williams@adelaide.edu.au

Sally Macarthur is Adjunct Associate Professor of Music at the University of Adelaide and at Western Sydney University. Her research draws on Deleuzian, feminist and new materialist philosophies to investigate twentieth and twenty-first century music.

s.macarthur@westernsydney.edu.au

Paul Watt is Professor of Musicology at the Australian Guild of Music, Melbourne and Adjunct Professor of Music in the University of Adelaide. His research crosses a range of fields including nineteenth-century music, musical biography and criticism, popular music, intellectual history and religious and literary studies.

paul.watt@adelaide.edu.au



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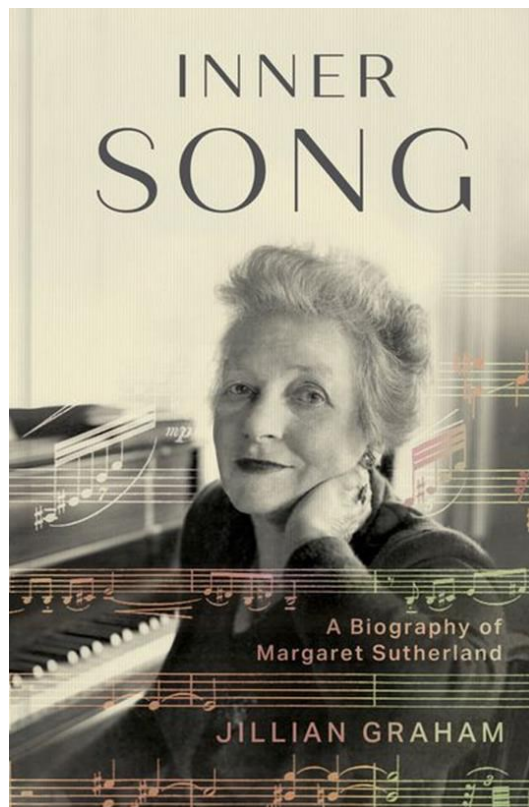
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KATE VAN ORDEN

Dwight P. Robinson Jr. Professor of Music, Harvard University
President of the International Musicological Society, 2022–2027

SONGS IN UNEXPECTED PLACES: LANGUAGE AND MOBILITY

My title is a riff on Alastair Pennycook's *Language and Mobility: Unexpected Places* (2012), a study that questions why language, peoples, and cultures seem to turn up in "unexpected places." In brief, the problem lies with expectations themselves and their origins in nationalistic ideologies of language, place, and belonging that depend on beliefs in the rootedness of culture.

Pennycook is a sociolinguist and his research concerns present-day global Englishes in polyglot places like Sydney and Tokyo, but his postcolonial critique resonates strongly with my work on sixteenth-century vernacular songs. In music, "national" designations are commonplace components of generic definitions (French chanson, Italian madrigal, German Lied), and the segregated categories they establish have been reinforced by historiographies that exclude, minoritize, and even exoticize songs that travel beyond the linguistic borders of proto nation-states. Despite substantial evidence that vernacular songs circulated widely, expectations about where people and songs belong in our histories have foreclosed studies that might instead embrace these musical migrants as precious evidence of human and cultural mobility.

In this talk, I discuss cases from my own research (Turkish songs printed in Paris, French songs copied in Florence, polyglot songs printed in Venice), the linguistic expectations that have silenced minority repertoires in music histories, and the ways that concepts such as "metrolingualism" being generated by Pennycook and Emi Otsuji can offer alternative critical tools and new intellectual grounding for musicologists and literary historians concerned with questions of cultural mobility.

Kate van Orden specializes in the cultural history of early modern France, Italy, and the Mediterranean, popular music (mostly sixteenth-century, but also in the 1960s), and cultural mobility. With Kay Kaufman Shelemay, she co-edits *Musics in Motion*, a book series devoted to music and migration in all times and places.

Her latest project is *Seachanges: Music in the Mediterranean and Colonial Worlds, 1550–1800* (I Tatti Studies), an edited volume of connected music histories working at the expanded scale of seas and oceans. Her prize-winning publications include *Materialities: Books, Readers, and the Chanson in Sixteenth-century Europe* (Oxford, 2015), *Music, Discipline, and Arms in Early Modern France* (Chicago, 2005), and articles in *Renaissance Quarterly* and *Early Music History*. Among her recent distinctions are a Senior Fellowship at the Stanford Humanities Center (2017–18) and a French Medaille d'Honneur for her outstanding contributions to our understanding of the Renaissance.

van Orden is the newly-elected President of the International Musicological Society (2022–27) and serves as Editor-in-Chief of *Oxford Bibliographies in Music*. She grew up playing bassoon on a sheep farm in Iowa and studied music in The Netherlands, where she began her career; you can hear her in concerts with period instrument bands and in recordings on Sony, Virgin Classics, and Harmonia Mundi.

vanorden@fas.harvard.edu

SARAH KIRBY
University of Melbourne
State Library of New South Wales

INVENTING PERCY GRAINGER ON PAGE, STAGE, AND SCREEN

Percy Grainger has long been both a source of fascination and a challenge to biographers. His unique autobiographical museum and collection left a vast assortment of materials for future study, illustrating the most intimate details of his musical and personal life. Yet these objects were carefully curated to an unusual extent, with the museum forming another ‘stage’ on which Grainger could perform his own biography.

The sheer volume of information preserved in the Museum allows for multiple, often contradictory narratives to be drawn from the same material. In reflecting on the challenges of working with this collection—and the body of scholarly literature that now accompanies it—this paper attempts to untangle the multiple ways that Grainger, both person and composer, has been constructed, presented or even re-invented across the decades since his death in 1961. It takes as its case studies (semi)fictionalised representations of Grainger through the work of other artists, directors, playwrights, and filmmakers (including *Passion: The Extraordinary Life of Percy Grainger*, 1999, directed by Peter Duncan, and Thérèse Radic’s 1982 *A Whip-Round for Percy Grainger*) to argue that the tensions and dialogue between creative representations of Grainger and his own self-conscious self-depiction can reveal new understandings of our relationship with both the man and his music. This is particularly the case in the contemporary Australian context, and in relation to the largely expatriate Grainger’s own artificial construction of an ‘Australian’ compositional voice.

Analysing these interpretations of Grainger’s life and music, this paper considers questions of identity, meaning and representation. What attracts creators to Grainger’s story, and what do changing depictions of his life tell us about our relationship with Grainger the person, his music, the Grainger Collection, and Australian social, cultural and political history overall? This re-evaluation will offer new understandings of the role of the Grainger Museum in the contemporary Australian context and how both the academy and Australian society might engage with Grainger, his music, and his complex legacy in the twenty-first century.

Sarah Kirby is the Grainger Fellow in the Museums & Collections department of the University of Melbourne. She is a recent doctoral graduate of the University of Melbourne, where her thesis explored music at international exhibitions in the British Empire throughout the 1880s. Her PhD was funded by an Endeavour Research Fellowship, which allowed her to undertake part of her studies at the University of Bristol. Sarah has published widely on music in Britain and Australia, colonialism, women in music, and music in museums. Her first monograph, *Exhibitions, Music and the British Empire*, is out now with Boydell & Brewer. She has, for many years, tutored and lectured in undergraduate music history at the Melbourne Conservatorium, and more recently at the University of New England. She is also currently the 2022 Nancy Keesing Fellow at the State Library of NSW, where she is working on a project about the British Music Society in Australia and interwar musical internationalism. She is the associate editor of *Musicology Australia* and membership secretary of the MSA.

kirby.c@unimelb.edu.au

BEYOND IDPwD: LIVING DISABILITY IN MUSIC RESEARCH

MODERATOR:	Alex Hedt	University of Melbourne
PANELLISTS:	Anthea Skinner	University of Melbourne
	Vik Squires	University of Melbourne
	Grace Thompson	University of Melbourne

Since 1992, the International Day of People with Disabilities (IDPwD) on December 3 each year has served as an opportunity to put disability in the spotlight. We celebrate disability pride, acknowledge the lived experiences of disabled people and highlight important issues about access, inclusion and human rights. But this day is not without controversy in the disability community: some view it as a tokenistic exercise which makes good PR fodder for service providers and other organisations. Amongst this conference's IDPwD-themed proceedings, we intend this session to function as an antidote to such criticism.

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

Alex Hedt**University of Melbourne**

Alex Hedt is a PhD candidate in ethnomusicology at the Melbourne Conservatorium of Music, The University of Melbourne. Her doctoral research examines how participants in Melbourne's choral societies understand and perform abledness by negotiating sets of musical and social norms, and situates these practices within the wider historical and contemporary discourse surrounding choral singing in Australia. She was awarded the Ormond Exhibitions Scholarship (2019) and the John Hodgson Scholarship (Music) (2020) for her Master of Music research on music in Australia's d/Deaf communities. Alex's work in disability studies is informed by her own experiences as a disabled and hard-of-hearing musician.

alex.hedt@unimelb.edu.au

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Anthea Skinner**University of Melbourne**

Anthea Skinner has a PhD in musicology and is a McKenzie Fellow at the University of Melbourne where she works on inclusive music education and technology for people with disability. She has lived experience of disability and is well-known in Australia's disability community through her work as a musician in the all-disabled band the Bearbrass Asylum Orchestra and as a journalist working for many of the nation's leading disability publications including *Link Disability Magazine* and the ABC's *Ramp Up*. Anthea is also a registered archivist and won the Australian Society of Archivists 2021 Margaret Jennings Award.

anthea.skinner@unimelb.edu.au

Vik Squires**University of Melbourne**

Vik J. Squires (they/them/theirs) is currently a PhD candidate (Musicology/Ethnomusicology) at the Melbourne Conservatorium of Music, The University of Melbourne. Their PhD thesis is centralised on an Interpretative Phenomenological Analysis of the lived experiences of queer women in the Australian Metal music scene, with the aim to generate further awareness and accessibility for gender diversity within metal. Additionally, they are focused on bringing their lived experience as an autistic and disabled individual to the realm of autism research to break down the stigma surrounding neurodivergence and provide nuance to the understanding of autistics and their interactions with music.

v.squiresdonelly@unimelb.edu.au

Grace Thompson**University of Melbourne**

Grace Thompson is a registered music therapist and Associate Professor in Music Therapy at the University of Melbourne. Grace has lived experience of disability, and has worked with disabled children, young people and families for over twenty years within the early childhood and special education sectors. Her research focuses on understanding how accessible music making can foster relationships and social connection. Grace is past president of the Australian Music Therapy Association and co-editor of the book *Music Therapy with Families: Therapeutic Approaches and Theoretical Perspectives*. She is currently Co-Editor-in-Chief of the *Nordic Journal of Music Therapy*.

graceat@unimelb.edu.au

Jointly presented with ICTM Study Group on Indigenous Music and Dance

REFLECTION ON THE INTANGIBLE CULTURAL HERITAGE INSCRIPTION IN TAIWAN FROM THE PERSPECTIVE OF SOCIAL INCLUSION

Moderator: Yuh-Fen Tseng (National Chiayi University, Taiwan) lavie827@gmail.com

Since the promulgation of the “Convention for the Safeguarding of Intangible Cultural Heritage” of UNESCO in 2003, Taiwanese authorities have responded to the growing awareness of Intangible Cultural Heritage (ICH) preservation through various efforts. The most significant among these has been the establishment of an ICH list in Taiwan. By 2021, there have been 563 items of intangible cultural heritage specified and proclaimed by the Bureau of Cultural Heritage (BOCH) of Taiwan on the website of National Cultural Heritage Database Management System (<https://nchdb.boch.gov.tw/assets/overview>). Among the 563 items inscribed, 69 items are valorized as the “National and Important” level, while the rest of 494 items as “County, City, Municipality and Ordinary” level.

The discussion will focus on four “National and Important” indigenous ICH items. The cultural bearers, including the art masters and transmitters, of these four ICH items will be invited to share their feelings, the thoughts and the difficulties they are facing. There will also be a conversation between the cultural bearers and the Vice Director General of BOCH, who is the head of ICH inscription affairs in Taiwan.

DISCUSSANTS:

Watan Tanga (Ming-fu Lin) and his son, **Tasaw Watan**, the cultural bearers of *Lmuhuw*, an ancient epic chanting relating Atayal people’s immigration

Chu-Yin Culture and Arts Troupe, the transmitting group of Polyphonic Song circulated around *pan-Falangaw* area in Taitung and **Shu-Chuan Kao**, the organizer of this troupe

Gilegilau Pavalius (Shui-Neng Xie), the Cultural Bearer of Paiwan Round-hole Double-pipe Nose Flute *Lalingdan* and Mouth Flute *Pakulalu*

Bunun Cultural Association in Xinyi Township of Nantou County, the cultural bearers of *pasibutbut*, an ancient genre of Bunun polyphonic singing

Hua-Zong Wu, Vice Director General of Bureau of Cultural Heritage, Taiwan

CREATIVE WELLBEING IN MELBOURNE MUSIC CONTEXTS

Session Organiser: **Stephanie Rocke**stephanie.rocke@unimelb.edu.au**JANE DAVIDSON (presenter)****University of Melbourne****AMANDA KRAUSE (co-author)****James Cook University****Micro and Macro Experiences of Performers, Audiences,
and the Melbourne Recital Centre**

In Australia, opportunities for musicians to earn income from chamber music performances are limited yet require musicians to develop skills in communication well beyond the art of performing music. Drawing on case study data collected from chamber musicians performing at the Melbourne Recital Centre, the micro (interpersonal) and macro (organizational/cultural) experiences between professional chamber musicians, venues and audiences are explored in terms of a series of transactions. Both specific and subtle transactions shape the motivations, planning and execution of ensemble performances. While stakeholders have different and varied experiences, their transactions contribute to the virtuous cycle of the embedded environmental, social, cultural, material and technological factors and the actions afforded that constitutes chamber music performance. The 'art of ensemble performance' seems to be a distributed process, dependent on critical interdependent transactions amongst all stakeholders.

Jane Davidson is Professor of Creative and Performing Arts, Faculty of Fine Arts and Music at the University of Melbourne and Chair of the interdisciplinary Creativity and Wellbeing Hallmark Initiative. Jane's core research interests include artistic development, arts and health across the lifespan, performance practices, and emotion and expression in performance. Publishing and presenting prolifically in each of these areas, Jane has also been the recipient of substantial research grants, both within Australia and internationally. She was President of the MSA from 2009 to 2011.

j.davidson@unimelb.edu.au

Co author, **Amanda Krause** is a Lecturer (Psychology) in the College of Healthcare Sciences at James Cook University. She is interested in the social and applied psychology of music, and her research examines everyday music interactions, with an emphasis on considering how everyday music experiences influence well-being. Her current research projects concern how everyday music and the radio influence people's well-being.

amanda.krause1@jcu.edu.au

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Community Radio: Restarting the Beating Heart of Melbourne's Music Scene

In an age of downloads and streaming, the medium of radio still plays a crucial role in supporting the community. In addition to supporting a diverse group of listeners, community radio also provides support for musicians, performers, technicians, live venues, recording studios, and other ancillary services across the metropolitan area and beyond. This paper presents the findings of a project involving Melbourne community radio stations, notable for their ongoing support of local music-making. It presents a model for assessing the contribution community radio makes to the economic, cultural, and social vitality of Melbourne as we emerge from the pandemic. This will include an estimate of "social welfare multiplier" that can also be used to assess the contribution to wellbeing of similar community projects.

Graham Sewell is Professor of Management at the University of Melbourne. Previously he was a professor at Imperial College, London and Manchester University. He has also held visiting appointments at Universitat Pompeu Fabra, UC Berkeley, and UC Santa Cruz. His research has appeared in leading journals such as the *Academy of Management Review*, the *Administrative Science Quarterly*, and *Organization Studies*. His latest book, *Surveillance: A Key Idea for Business and Society*, was published by Routledge in May 2021. Graham also has a "side hustle" as a community radio and nightclub deejay, specializing in African-American and Jamaican music from 1945–79.

gsewell@unimelb.edu.au

CHRISTHINA CANDIDO (presenter)

IVA DURAKOVIC (co-author)

SAMIN MARZBAN (co-author)

University of Melbourne

University of New South Wales

University of Wollongong

The Post-COVID Workplace:**What is the Role of the In-office Experience in Supporting Musicians?**

With people having become accustomed to working away from their offices during lockdowns, preliminary evidence indicates many are finding it difficult to revert to pre-COVID working arrangements. Studies show that eight in ten workers would like to have access to flexible ways of working for at least 1 day per week, with seven in ten workers preferring to work from home 2–3 days a week. With no past experience to guide them, managers are grappling with the need to find creative solutions that reconcile worker preferences with various organisational and cultural aspects of workplaces. Presenting the findings of a study conducted at the Southbank Arts Precinct and the wider University of Melbourne community, this paper identifies when, where and how work is performed at the office and elsewhere during the current 'living with COVID' stage. It then quantifies the negative and positive impacts on workers' productivity and perceived health from the adoption of hybrid work practices. In understanding the role of in-office experiences and preferences of those who support others and in communicating this widely to all stakeholders, the potential for flow on benefits that improve workers' wellbeing is substantial.

Christhina Candido is an Associate Professor in the Melbourne School of Design at the University of Melbourne. Her research interests include investigating the design, experience and performance of spaces from a wellbeing perspective. Christhina has funding from the Creativity and Wellbeing Hallmark Institute at the University of Melbourne for an interdisciplinary investigation into the post-COVID in-office experiences and preferences of those who support musicians and other artists in the Southbank Arts Precinct. Her team of coinvestigators include **Iva Durakovic**, Associate Lecturer in the Interior Architecture program at the University of New South Wales whose research focuses on tertiary education workplace contexts, and **Samin Marzban**, lecturer in Architectural Engineering at the University of Wollongong whose research investigates design aspects of workspace well-being.

christhina.candido@unimelb.edu.au; i.durakovic@unsw.edu.au; samin_marzban@uow.edu.au

STEPHANIE ROCKE (presenter)

JANE DAVIDSON (co-author)

AMANDA KRAUSE (co-author)

University of Melbourne

University of Melbourne

James Cook University

Chamber Music and Wellbeing: Melbourne Recital Centre Salon Audience and Musician Responses

Chamber music ensemble members typically have protean careers that intersperse performance opportunities with other activities. Musicians involved in a study investigating the Melbourne Recital Centre's (MRC) Local Heroes Series (LHS) of chamber music concerts across two seasons in 2019 advised that balancing competing priorities can be stressful. In contrast, recent research has shown that musicians engaged in fulltime classical music performance report higher wellbeing levels than the general public, with the most significant source of wellbeing coming from meaningful experiences. When thematically analysing data from the LHS study, which involved 199 audience members, 14 classical musicians and 6 MRC staff, and included researcher observations of 16 concerts, a wealth of wellbeing-related data emerged. While wellbeing in the arts is a burgeoning field, little attention has been paid to wellbeing in chamber music contexts; thus, the emergent data invited closer scrutiny. In presenting the results of analysis of the data, this paper aims to provide classical music performers with knowledge that will inspire them to reimagine what chamber musicking might be in ways that increase wellbeing for themselves and the audience.

Stephanie Rocke is a Research Fellow in the Faculty of Fine Arts and Music at the University of Melbourne and the Academic Convenor of the Creativity and Wellbeing Hallmark Research Institute. Completing her PhD on the origins and politicisation of the concert mass in 2015 and publishing books on the topic in 2020 and 2022, Stephanie has an ongoing interest in religious and cultural diversity as it is manifested in musical forms and musical activities across time. Recent publications reflect an expansion into the fields of music and emotion, the history of emotion, Australian music and creativity for wellbeing.

stephanie.rocke@unimelb.edu.au

Co-authors: Jane Davidson and Amanda Krause – see first paper

THE INFLUENCE OF VISITING CELEBRITY MUSICIANS ON AUSTRALIAN MUSIC AND CULTURAL IDENTITY, 1850–1880

Session Organiser: John A. Phillips

japhillips1896@gmail.com

The period 1850–1880 saw significant expansion of the population and economy of colonial Australia, the populations of Sydney and Melbourne more than doubling during the 1850s alone. The impact of the Gold Rush on living standards and immigration was accompanied by an increase in available sea routes and more reliable travel on the newer steam ships; touring singers and musicians were among the first to exploit the possibilities for profit and fame that this easier access and greater affluence made possible. Music could affirm cultural values, regardless of location or built environment, and with remarkably high rates of household piano ownership, Australian colonists shared musical traditions which at this time were far less divided along the lines of class or “popular/classical”; concerts by visiting artists could hence be of correspondingly broad appeal. The period also saw the construction of larger purpose-built theatres and the emergence of resident operatic companies; by the mid 1850s both Sydney and Melbourne boasted of theatres the size of London’s Covent Garden or Drury Lane. The enormous enthusiasm that greeted the packed concerts of celebrity vocalists such as Catherine Hayes and Anna Bishop underscored both Australian colonists’ claim to the status of living in their own civilised, cosmopolitan society as well as the wider connections of that society with Europe and empire.

This themed session proposes, firstly, to develop a historical overview of the touring singers and musicians during this period and their contributions to an emergent Australian musical economy, proceeds to examine two complementary case studies, that of singer Anna Bishop and French saxophone virtuoso Ali-Ben Sou-Allé, and concludes by drawing more detailed inferences about the impacts such visits made on the internationalisation of culture and practical music making in colonial Australia—followed by some doubtless lively discussion.

GRAEME SKINNER

University of Sydney

Tourists, Nation Building, and the Musical Economy of 1850s Colonial Australia

From the first Californian arrivals in 1849–50, theatrical and musical tourists from the Americas, Britain, and continental Europe helped transform the perceptions—and self-perceptions—of their professional colonial colleagues and audiences. The promise of riches from the gold rushes and quicker steam-powered sea passages aided the visitors’ *Wanderlust*, and took Catherine Hayes, Anna Bishop, Ali-Ben-Sou-Allé, Emile Coulon, Miska Hauser, Robert Farquharson, Henry and Celestine Herwyn, Veit Rahm, the Haimbergers, the Nelson family, Rainer’s Serenaders, and their touring parties of local collaborators, on adventurous circuits of colonial capitals—Hobart, Melbourne, Sydney, and Adelaide—and regional centres—Beechworth, Ballarat, Bendigo, Maitland, Goulburn, Bathurst, and Brisbane (still then in NSW). Though many already had their own lively musical economies of residents, for the first time audiences and professional colleagues in these widely separated places enjoyed the shared revelation of star visitors’ talents and attentions, and in the process began to recognise themselves collectively not merely as musical colonists, but as musical Australians. Meanwhile, many others who also originally imagined themselves musical tourists, stayed on and settled.

Graeme Skinner (University of Sydney) is Senior Research Associate, Sydney Conservatorium of Music, on the ARC project 'Hearing the music of early New South Wales, 1788–1860', author of the biography *Peter Sculthorpe: the making of an Australian composer* (UNSW Press, 2007/2015), and curator of the Australian colonial music online resource [Australharmony](#).

graeme.skinner@sydney.edu.au

JOHN A PHILLIPS

with soprano SARAHLOUISE OWENS

freelance, Sydney

Canberra

'Anna the Indomitable': Revisiting Anna Bishop in the Australian Colonies

The three extensive Australian tours undertaken between 1855 and 1876 by English operatic soprano Anna Bishop (1810–1884)—doubtless the most widely travelled soprano of the nineteenth century—represent the perfect case study for the impact of touring celebrity singers on Australian colonial music. Bishop's celebrity status brought people to concerts who otherwise might never have thought to attend them, helped sell the sheet music of colonial publishers and stimulated the musical life of towns and the careers of associate musicians and singers. The Anna Bishop Project, an initiative of Canberra soprano Sarahlouise Owens and musicologist John Phillips, intends to revisit the life and music-making of this remarkable performer for modern Australian audiences. Coupling a recital-length musical play (re-enacting a rehearsal that would have taken place at the School of Arts in Sydney, in October 1868) with releases of Anna Bishop's now largely forgotten repertoire, the approach seeks to bypass the highbrow/lowbrow dichotomy inherent within her repertoire (ballads vs. bel canto arias), a dichotomy that only later became entrenched in concert programming, enabling modern audiences to reflect upon what the lives of travelling artists and concertising in 1860s Australia would have been like. Including short excerpts from the play, this paper raises issues surrounding historical re-enactment and research, the character of Anna Bishop, the nature of her touring career, repertoire, and impact on the emergence of a more specifically "Australian" vocal musical culture.

John Phillips holds a PhD in historical musicology. A freelance music researcher and composer he also teaches voice, piano and composition in Sydney. He is a contributing editor of the *Anton Bruckner Gesamtausgabe* (Vienna), his completion of the Ninth Symphony of Anton Bruckner has been performed by orchestras around the world, the 2012 recording of which by the Berlin Philharmonic was voted best orchestral release of 2013. John has been extensively involved with the Musicological Society of Australia for over 20 years and Awards Chair for the last 12, in 2019 receiving the MSA's DJ Squire Award for his contributions to Australian music research. A graduate of ANU (Canberra) and RNCM (Manchester).

japhillips1896@gmail.com

Sarahlouise Owens is a classically trained singer/actor/performer who performs in multiple genres and styles. She has worked with noted singers, teachers and conductors and for several years sang with the ensemble of the Bayreuth Summer Festival, WDR Cologne Radio, and at the theatres of Hannover, Paris Chatelet, Brussels Monnaie, Frankfurt and Hagen. Since returning to Australia she has established herself as a concert artist and teacher. Through her business Canta Viva she created a "Traviata in a Nutshell" for reduced ensemble, and at Canowindra's Early Music Festival in 2019, with her group "Les musettes", revived works by Gillier, a recently unearthed composer of the Court of Louis XIV.

sarahlouowens@gmail.com

The Illustrious Turk: Ali Ben Sou Allé in Australia, 1852–1855

It is not widely known that the saxophone, an instrument so readily identified with the United States, made its debut in Australia before it was first heard in America. Just as notable, however, is the character who brought it to these shores: the musical celebrity *par excellence* Charles Jean Baptiste Soualle, better known by his Ottoman-inspired title Ali Ben Sou Allé. Sou Allé was a travelling virtuoso of the highest order, touring extensively throughout southeast Asia and delighting audiences across Victoria, New South Wales, and Van Diemen's Land over a nearly three-year stay. Sou Allé's musical skill on the saxophone was but one part of his fame: he is said to have sought his fortune on the goldfields, and played on the fears and favours of his audiences as the Crimean War challenged a young Australia's view of itself and its place in the world. This paper will chart Sou Allé's career in Australia, contextualised within larger discourses of orientalism, and illustrate how the saxophone's ability to attract strong emotive responses from audiences long predates the Jazz Age.

Ross is a saxophonist, educator, and researcher completing the Doctor of Philosophy (Fine Arts and Music) at the Melbourne Conservatorium of Music, supervised by Dr. Michael Christoforidis and Dr. Elizabeth Kertesz. His thesis investigates the early history of the saxophone in Australia, building on earlier research on the instrument's cultural trajectory and findings from the 2014 SAX200 conference in Brussels. Ross has served with the Australian Army Band since 2009, conducted the Clarinet and Saxophone Society of Victoria's Saxophone Ensemble since 2014, and never fails to marvel at the saxophone's knack of offering insights into music and culture beyond its station.

rchapmanmusic@gmail.com

Coming and Going: Touring Musicians in Nineteenth-century Australia

This paper raises some of the issues that arise out of an examination of the comings and goings, the musical practices, and the touring routes of musicians visiting Australia in the late nineteenth century. How did the visiting artists interact with local audiences and performers, was there a two-way cultural exchange? What impact did such travellers have upon the cultural life of Australia? Was this impact limited to capital cities or did it extend to the regional towns and cities where so many performed? Was there any difference between repertoire performed in the different countries, and within Australia, between the large cities and the regional areas? Was the repertoire they brought different from that which they performed "at home"? How was it received, and how did its reception compare with that in Europe? And how were the tours managed in an age before professional agents and managers?

A small body of literature is growing on the impact of visiting artists in other settler societies, particularly the United States. Australians need also to investigate the important role played by touring musicians, in particular their contribution to the internationalisation of culture and practical music making. Musical life in nineteenth-century Australia was more cosmopolitan than

is often assumed and this cosmopolitanism must have had an impact on the evolving Australian cultural identity.

Kerry Murphy is Professor of Musicology at the Melbourne Conservatorium of Music at the University of Melbourne. Her research interests focus chiefly on opera, nineteenth-century French music and music criticism and colonial Australian music history and she has published widely in these areas. She is currently researching the impact of travelling virtuosi and opera troupes to Australia and the Australian music publisher and patron, Louise Hanson-Dyer. She is a founding member and on the steering committee of the International network, *France: Musiques, Cultures* and a member of the Australian Academy of Humanities and the Victoria Green Room Awards Opera Panel.

kerryrm@unimelb.edu.au

THE LIVELIHOOD OF MUSICIANS IN TIMES OF UNCERTAINTY: A VIEW FROM EARLY MODERN GERMANY

Session Organiser: Janice Stockigt

j.stockigt@unimelb.edu.au

The recent global pandemic event has demonstrated the fragility of professional musicians' livelihoods in troubled times. This is not a new phenomenon. Writing of his time employed at the court of Sorau (now Żary, Poland) during the early 1700s, for example, Georg Philipp Telemann commented: 'On two occasions the court was largely discharged, and even the favourites were swept away with it; I, however, remained.' Elsewhere, Telemann reported that he later quit court life 'to take up a quieter one,' since he had heard it said that 'Whoever wishes to have lifelong security must settle in a republic.'

In this themed session, four case studies demonstrate the historical plight of musicians (performers, composers, music directors, copyists) and their dependents living and working in the German-speaking lands of the Holy Roman Empire during the first half of the eighteenth century. The lives of selected musicians from the courts of Dresden, Württemberg, and Zerbst have been examined to reveal the stress encountered when their livelihoods were severely disrupted by war, illness, crop failures, personal circumstances, and the changing tastes (and whims) of patrons.

SHELLEY HOGAN

University of Melbourne

"Until Our Affairs and Incomes...Arrive at a Calm and Reliable State": Retrenchment and its Legacy in the Dresden *Hofkapelle*, 1700–1750

Self-proclaimed as "one of the oldest orchestras in the world", the Dresden Staatskapelle is soon to celebrate its 475th anniversary. The level of profound disruption experienced by the orchestra during the current COVID-19 pandemic cannot, however, be described as unprecedented.

This paper examines the particular plight of musicians during the early eighteenth century who were members of this German orchestra as it was then known, the Dresden *Hofkapelle*. The outbreak on 12 February 1700 of the lengthy Great Northern War (1700–21) began a chain of events that saw the Dresden *Hofkapelle*'s patron Saxon Elector and King of Poland August the Strong (1670–1733) diverting his attention and finances away from court life. August the Strong's military campaigns ultimately led to an extended political and financial crisis and a collapse of cultural life at court. Musicians suffered in many ways, including retrenchment, forced displacement, unpaid wages, and casualisation of permanent employment. This paper draws on personnel and financial archives and also individual testaments to reconstruct the experiences of Dresden court musicians, with particular emphasis on the mass retrenchment of 1707 that caused the disbanding of the *Hofkapelle* for over two years. The paper further considers how musicians—many of whom held lifelong association with the Dresden court—perceived and responded to adversity and hiatus of employment at the time and subsequently through the first half of the eighteenth century.

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Shelley Hogan is a Teaching Associate at the Conservatorium of Music, Faculty of Fine Arts and Music, The University of Melbourne. Her research is centred around the musical life at the royal court of Dresden in Saxony in the first half of the eighteenth century. Her doctoral thesis and more recent publications have examined aspects of early eighteenth-century orchestral bass practices in the Dresden Hofkapelle.

hogans@unimelb.edu.au

BARBARA REUL

Luther College, University of Regina, Canada

**“The Daily Distress of Impecuniousness”:
Kapellmeister J. F. Fasch in Zerbst (1752–1757)**

Johann Friedrich Fasch (1688–1758) served as director of music at the court of Anhalt-Zerbst from September 1722 to his death in December 1758 at the age of 70. According to his son Carl Friedrich Christian (the future founder of the *Sing-Akademie zu Berlin*, born in Zerbst in 1736), *Kapellmeister* Fasch was a helicopter parent of sorts with workaholic tendencies. In 1750, he sent Carl away for one year to study with the composer, harpsichordist, and violinist Johann Wilhelm Hertel (1727–1789) in Strelitz. By July 1752, Fasch owed a total of 300 *Reichsthaler* or 75 per cent of his annual *Kapellmeister* salary.

To reduce this huge debt, Fasch—who had struggled with finances ever since his student days in Leipzig—applied for several loans with the Zerbst Consistory. Twelve autograph letters that date from 1752 to 1757 chronicle his ongoing distress (‘Bekümmernis’) about a continuous lack of funds, his eagerness to restore his dire economic circumstances, and his desperate efforts to postpone payment due dates. By offering an intriguing variety of rationales for his impecuniousness, the *Kapellmeister* of Anhalt-Zerbst provides rare glimpses into his private life and personal circumstances as a high-ranking public servant. In the end, it was not Carl Fasch but his spinster sister, Johanna Friedericka, who settled their late father’s accounts.

Barbara Reul is a Professor of Musicology at Luther College, University of Regina, Canada, whose research focuses on musical life at the court of Anhalt-Zerbst. As the 2005 recipient of the Fasch Prize, she has served as the president of the International Fasch Society (2008–11) and vice-president (2015–19). She has edited multiple volumes of the *Fasch-Studien* series, most recently vol. 15, *Music in Anhalt-Zerbst* (Ortus, 2019). She co-edits, with Ruth Tatlow, the multi-media journal *Discussing Bach*; vol. 3 (October 2021) contains her article ‘It was impossible for me to leave—Johann Friedrich Fasch and the *Thomaskantorat*’.

Barbara.Reul@uregina.ca

SAMANTHA OWENS

Victoria University of Wellington – Te Herenga Waka

**‘A Most Princely Musical Establishment with Eight Musicians’?
Retrenchments and Reductions within the Württemberg *Hofkapelle*, 1700–1750**

Financial troubles caused by lengthy COVID-19 lockdowns have led to sizeable numbers of forced redundancies and wage reductions for professional musicians across the globe, resulting in significant economic hardship and poor mental health (see, for example, Brunt and Nelligan,

2020). During the first half of the eighteenth century, the musicians employed at the ducal court of Württemberg (based in Stuttgart) were also forced to endure a series of substantial retrenchments that featured both staff layoffs and salary cuts. These so-called ‘reductions’ were largely brought about by Duke Eberhard Ludwig’s chronic overspending—above all on military campaigns and extravagant building projects—and were to have a major impact on the standards of musical performance at the court, as well as on the physical and emotional well-being of the directly affected personnel and their dependents. Drawing upon first-hand archival sources (including both administrative documents and personal accounts), this paper will provide a detailed examination of the Württemberg court retrenchments of 1709, 1717, and 1731, considering also the consequences of these processes from the perspective of the individual court musicians involved.

Samantha Owens FAHA is Professor of Musicology at Victoria University of Wellington, New Zealand, where her research focuses on early modern German and Irish court music, and the reception of German music and musicians in Australasia, 1850–1950. She has held visiting fellowships at the Herzog August Bibliothek, Wolfenbüttel; Clare Hall, University of Cambridge; and (as an Alexander von Humboldt Foundation Research Fellow) at the Martin-Luther-Universität Halle-Wittenberg and the Bach-Archiv Leipzig. Recent publications have included a monograph, *The Well-Travelled Musician: John Sigismond Cousser and Musical Exchange in Baroque Europe* (2017) and a book chapter on the ballerina Barbarina Campanini (2020).

samantha.owens@vuw.ac.nz

JANICE STOCKIGT

University of Melbourne

‘A piedi di Vostra Maesta imploro’:

Petitions from Dresden Court Musicians at a Time of Change (1733–1734)

When the Saxon Elector and King of Poland August II (‘der Störke’) died in Warsaw on 1 February 1733, major financial and organizational questions challenged his son and heir, Elector Friedrich August II (August III, as King of Poland). This also was a time when musicians could hope for improved incomes, back payment of salaries, and clarification, upgrading, or protection of their roles. But was this the right moment for a request to be made?

This contribution considers a series of petitions held in the Saxon State Archives, Dresden, to the new elector-king that were deposited in 1733–34. The entreaties written in German, French, and Italian are from singers and instrumentalists of the Dresden *Hofkapelle*, from members of the court’s company of French actors, musicians, and dancers, the Italian *commedia dell’arte*, the *Bock-pfeiffer* ensemble, and widows of royal musicians. Among those seeking royal protection and an improved position were the church composers Johann Sebastian Bach in Leipzig and Jan Dismas Zelenka in Dresden. Although reward was rapid for the occasional musician (Johann Joachim Quantz, for example), most petitioners were forced to wait for an answer when the royal response ‘Soll sich gedulden’ (Should be patient) was given. This historic documentation illustrates the financial plight of many musicians, while others exhibit fear of an uncertain future in an era when employment and protection depended on capricious royal patronage and taste.

Janice Stockigt FAHA is Honorary Associate Professor and Fellow at the Conservatorium of Music, Faculty of Fine Arts and Music, The University of Melbourne. Her research is centred on the sacred Catholic music collection of Dresden c1720–1765, musicians of the Dresden court, Czech music, and local topics. Upcoming publications include two chapters on the Australian career of ‘Madame Boema’, the Czech soprano Gabriella Roubalová (forthcoming; 2022), and another on the eighteenth century migration of Czech musicians for *A History of Music of the Czech Lands* (2024).

j.stockigt@unimelb.edu.au

**MUSIC, HEALTH AND WELLBEING:
DIVERSE APPROACHES TO RESEARCH DESIGNS FOR DIVERSE CONTEXTS**

Session Organiser: Helen English

helen.english@newcastle.edu.au

This session presents some distinct research methodologies and methods developed by the speakers to address their research foci. In this session all presenters are in the development stage of research. There will be an emphasis on their approaches and how they each meet the challenges their projects present in terms of designing an ethical and inclusive research project, collecting and analysing data. Two of the presentations will also include some early findings. The focus of each presenter is on a distinct group, ranging from professional musicians; through children with autism; frontline health workers; to older adults. Each distinct group calls for a distinct approach and these approaches include mind-body practices for performance; music interventions for speech development; engagement with music to mitigate stress in hospital settings; and using technology to widen participation in music making for older adults.

HELEN ENGLISH

University of Newcastle

**Mapping Music Activities in Australia for Older Adults:
The Affordances of the Time-Layered Space Map**

Engagement with music, whether listening or musicking, has been shown to have significant benefits for older adults. Making music, whether learning an instrument; joining a music group or choir; improvising or composing can be transformative, bringing purpose, empowerment and new perspectives in life. In Australia there are many activities aimed at older adults organised by the University of 3rd Age (U3A), including music ones. Beyond these U3A activities, there are numerous informal music groups across Australia, usually centred around one or more dedicated community music leaders. However, access to these music activities for older adults is by no means uniform, with barriers including lack of accessibility, approachability and appropriateness, and lack of visibility of informal music groups. The lack of accessibility, approachability and appropriateness will be the subject of research in the future stages of a fellowship focused on creative ageing. The current first stage addresses the lack of visibility of music groups, using a mapping software developed in Australia to identify current music groups, formal and informal. This paper explores the affordances of the map software itself when creating an interactive map, and the affordances of the representation of data by the map for further research; communication of research; and as a portal to interact with end-users.

Helen English is Associate Professor in Music at the University of Newcastle, Australia and Assistant Dean, Equity, Diversity and Inclusion for the College of Human and Social Futures. She is currently an ARC Early Career Research Fellow investigating creative ageing. Her primary research focus is on music's affordances for quality of life across the lifespan, and equity of access to music for both young people and older adults. She now leads a multidisciplinary creative ageing research group, which is positioned within the Healthy Minds research centre at the Hunter Medical Research Institute. This research group investigates the mechanisms and key aspects of creative activities that convey wellbeing benefits to older adults.

helen.english@newcastle.edu.au

**Bringing Music to the Frontline:
Designing a Music Intervention Study for Healthcare Workers**

Working within the health care system is a high stress occupation, and healthcare workers exhibit alarmingly high rates of occupational burn-out with significantly detrimental effects on their wellbeing. Unsurprisingly, occupational stress, burnout and trauma in the healthcare setting are reported to have significantly increased since the COVID-19 pandemic. Currently, there are no measures in place to mitigate the harmful effects of stress on healthcare workers, compounding the negative effect on wellbeing and quality-of-care received by patients worldwide. Given the well-established positive wellbeing effects that music has exhibited across a multitude of demographics, the future objective will be to examine the impact of music on the individual experience of subjective wellbeing in the healthcare worker population. This paper discusses an intended novel mixed method approach, designed to examine participants' experiences when engaging in a series of music interventions. There are inherent challenges in designing this study, including inbuilt barriers in a clinical environment and potential reluctance to participate due to shift work and fatigue. A degree of flexibility towards an already strained demographic requires consideration in the research design. The form of music interventions also calls for accommodation of the significant diversity of the intended participant population, chosen to represent an array of occupational disciplines, socio-economic and cultural backgrounds, consistent with a major metropolitan hospital in NSW. This poses several challenges but also unique opportunities for investigation. Creating music interventions that consider these differing personal backgrounds, pre-existing music skills and contexts will require an approach integrated with evidence-based music intervention research.

Aimee Corderoy is a PhD student at the University of Newcastle. Her current research aims to examine the impact of music on wellbeing in the healthcare industry. This area of interest has stemmed from her completion of Masters in Intensive Care Nursing and her experience as a Clinical Nurse Educator in ICU alongside her work as a performing musician. With a particular interest in jazz and funk, she is a drummer and percussionist active on the central coast.

aimee.corderoy@uon.edu.au

**Proposed Research Design for Examining Mind-Body Perspectives in
Music Preparation and Performance**

The importance of mind-body perspectives in elite-level performance is gaining increasing advocacy in recent literature. Notions of embodiment are well established in high-level performance areas such as dance and sports but have received less attention in music. The incorporation of mind-body techniques as part of effective practice and performance into music performance holds much potential. With respect to clarinet performance, the majority of literature and resources provide advice in terms of specific technical goals only. Deborah de Graaff, however, found that the player's "passion" plays a critical role in elite-level music performance and practice, which is a phenomenon beyond extreme technical proficiency. My

presentation discusses the design of an ongoing PhD thesis which examines the incorporation of mind-body techniques in clarinet preparation and performance. A practice-led approach is being used within a phenomenological framework and includes auto-ethnography and mixed-methods. Select musical pieces are practised and performed by the author, incorporating either traditional advice or mind-body techniques from interviews and lessons with professional musicians, which is then self-journalled. A novel approach to analysis will see quantitative data paired with qualitative data, which will allow for both subjective and objective perspectives. It is anticipated that findings will provide insight into traditional and mind-body approaches to orchestral preparation and performance to benefit musicians, as well as having broader applications.

Zachary is a passionate clarinettist studying his PhD in Music at the University of Newcastle. Specifically, his research interest is the phenomena of music performance. He is also a research assistant in a multidisciplinary study on songwriting for wellbeing in older adults. Zachary holds a Bachelor of Music with Distinction and First-class Honours, receiving faculty medals for both. He has studied clarinet with Andy Firth, Frank Celata, David Rowden, David Griffiths, Philip Arkinstall, José Franch-Ballester, Andrew Marriner, Giovanni Punzi, and Dimitri Ashkenazy. In 2017, Zachary was featured in Sally Walker's *Twilight Musical Dialogues* performing with Elena Kats-Chernin. He has performed as soloist with the New South Wales Youth Orchestra and performed in "The Orchestra Project" several times with professionals from Australia's major orchestras.

zachary.donoghoe@newcastle.edu.au

BABETTE RAE

University of Newcastle

A Musical Intervention to Improve Speech Prosody for Individuals with an Autism Spectrum Disorder Diagnosis

Speech prosody consists of the meaning in speech that exists beyond the words and sentences of language and is conveyed by elements such as rhythm, stress, intonation, rate, pitch, and intensity. Atypical speech prosody is a clinical marker for Autism Spectrum Disorder (ASD), which can cause difficulty with both receptive and expressive communication, potentially leading to negative effects on social, academic, and vocational pursuits. However, there is wide heterogeneity in the presentation of atypical speech prosody within those diagnosed with ASD, from having extreme barriers to communication to having speech similar to their neurotypical counterparts. Our research group, consisting of researchers from the School of Psychological Sciences at the University of Newcastle along with experienced speech pathologists from private practice, will establish a musical intervention to target atypical speech prosody in primary school aged children that focuses on explicitly teaching the elements of music, such as rhythm, dynamics, melody, and timbre, and how they directly relate to speech prosody. This paper will focus on the development of such an intervention, with particular emphasis given to accommodating the range of atypical prosodic presentations that are observed within those children with a diagnosis of ASD.

Babette Rae has completed undergraduate degrees in both music and psychology, as well as a PhD in Cognitive Science. To date, Babette's research has focused on cognitive processes including pitch perception. She is currently involved with the Creative Ageing Research Group in

examining the effects of creative interventions on older adults' wellbeing and protection against cognitive decline. Babette has a strong interest in teaching, having contributed to 18 undergraduate and postgraduate courses over the past 11 years in the School of Psychological Sciences at the University of Newcastle. She has also taught the piano for more than 25 years.
babette.rae@newcastle.edu.au

NEW APPROACHES TO FIFTEENTH- AND SIXTEENTH-CENTURY COUNTERPOINT

Session Organiser: Denis Collins

denis.collins@uq.edu.au

This themed session will explore connections between studies of fifteenth- and sixteenth-century counterpoint and research from music psychology and Digital Humanities. We will consider a major gap in knowledge about the deep connections between contrapuntal norms and cognitive principles in fifteenth- and sixteenth-century music. We examine how the results of research on auditory scene analysis and preference rules can contribute to a theoretical framework for understanding auditory perceptual principles underlying the composition of fifteenth- and sixteenth-century music, which were captured in part by theories of counterpoint from this period. The session draws upon early music scholarship that uses computer-assisted techniques for analyses of compositional corpora. We show how computational models can efficiently evaluate contrapuntal patterns, with results providing insights into the interplay of cognitive and music-theoretical (contrapuntal) schemata.

TIM DALY

University of Melbourne

In Their Well-Formed Ranks: Generative Analysis of the Early *L'homme armé* Corpus

Tinctoris's *De arte contrapuncti* (1477) provides a rigorous definition of counterpoint that enables a generative analysis of contemporary composition, such as the early *L'homme armé* Masses. Voice-pair examples from this repertoire show how using Tinctoris's teaching as definition of grammatical well-formedness connects theory, composition and cognition in ways that are mutually reinforcing and enlightening. This study further extends two-voice contrapuntal grammar to analyse four-voice examples from the *L'homme armé* corpus, leading to a general theory of four-voice cantus firmus structure based on the same generative principles applied in two voices. This four-voice approach creates fresh opportunities for empirical analysis of cantus firmus polyphony.

After many years as both a solo and ensemble singer, **Tim Daly** recently completed his doctoral research at The University of Melbourne. This combined recent research into medieval musical training and compositional process with fifteenth-century counterpoint treatises with an innovative use of computer-assisted analysis to develop an analytical framework for four-voice cantus firmus polyphony. His current research works both to expand this analytical framework to apply to a broader range of fifteenth-century repertoire and to explore further techniques of digitally-assisted early musicology.

daly.t@unimelb.edu.au

JASON STOESSEL

University of New England

Towards an Automated Classification of Dissonance Handling Schemata in Sixteenth-century Music

Medieval and early modern musical counterpoint was taught first and foremost as the art of combining two or more melodic parts to form a sequence of perfect and imperfect consonant intervals. Only after learning these precepts (often through practice) could a musician proceed to create florid counterpoint and to pepper their music with well-handled dissonances. Compared

to surviving examples of dissonance handling in notated polyphony, sixteenth-century music theorists codified only a handful of ways for handling dissonances in florid counterpoint. One of the challenges for a computer-assisted analysis of real examples of sixteenth-century florid polyphony is to reconstruct an underlying scaffold of consonant counterpoint. This paper presents the results of an automated (computer-assisted) classification of dissonance handling schemata in two-part examples of florid counterpoint from Zarlino's *Le institutioni harmoniche* (1558). Although Zarlino's written rules are insufficient for classifying all ways of handling dissonance in the music of his time, he amply demonstrates different dissonance handling schemata in his musical examples. Indeed, his carefully chosen examples can mediate between theory and practice for the purpose of classifying dissonance schemata in sixteenth-century music. This information can in turn be used to reconstruct an underlying contrapuntal scaffold for two-part music of Zarlino's contemporaries, especially those of his teacher, Adrian Willaert.

Jason Stoessel is Associate Professor of Musicology and Digital Humanities at the University of New England, Australia. Some of his most recent research on the music of the Middle Ages and Early Modern Period has appeared in journal articles published in *Music Analysis* and *Music Perception*, and in chapters in *Uncovering Music of Early European Women (1150–1750)* (Routledge, 2020) and *Polyphonic Voices* (SISMEL, 2021). His research with Denis Collins has been funded by two Australian Research Council Discovery Projects (2015–2021) to examine canonic techniques in late medieval and early modern music.

jason.stoessel@une.edu.au

DENIS COLLINS

University of Queensland

Zarlino, Counterpoint, and Preference Rules

A voice leading preference rule is a statement of advice that “identifies a recommended action or course of conduct” for combining voices and their individual behaviours with respect to one another (Huron 2017: 87). Huron pioneered the approach to establishing voice leading preference rules in eighteenth-century music; however, we lack a corresponding set of rules for earlier repertoires. The current study addresses this gap by assessing the challenges and steps required for constructing a theoretical model of voice leading preference rules for sixteenth-century music. The approach here involves examination of part III of Zarlino's *Le institutioni harmoniche*. The results provide a foundation for comparison with computational analyses of compositions of the period and signal points of difference with preference rules established for later repertoires.

Denis Collins is Associate Professor of Musicology and Deputy Head of School at the University of Queensland, Brisbane, Australia. His research interests lie in the history of counterpoint, most especially canon, in late medieval and early modern music. He was Lead Chief Investigator for two Australian Research Council Discovery Projects (2015–21), both held with Jason Stoessel. Recent publications include articles in *Acta Musicologica*, *Music Theory Online*, and *Journal of the Alamire Foundation*, as well as several chapters in edited volumes. He was co-editor of *J.S. Bach in Australia: Studies in Reception and Performance* (Lyrebird Press, 2018). He is the current Editor of *Musicology Australia*.

denis.collins@uq.edu.au

ZOÖMUSICOLOGY: THE MUSIC OF NATURE AND THE NATURE OF MUSIC

Session Organiser: Hollis Taylor

Hollis.Taylor@sydney.edu.au

As the study of music in animal culture, zoömusicology recognises that animals can have meaningful, and musical, lives. In shifting the scrutiny of musicality to a cross-species enterprise, zoömusicology draws together scholars at the frontiers of adjacent and more distant disciplines. This session responds to the paucity of musicological research on animal songs and other sounds. Eschewing outdated understandings of human music and animal capacities, the panel registers a diverse range of species, approaches, methods, and entanglements to move us beyond human exceptionalism and the hegemony of Western culture. We detail how listening to, recording, analysing, and performing animals' sonic constructs (including sounding *with* animals) figure in our scholarly research and creative practice. Our various pursuits focus on the musicality of Australian insects; on human-canine co-created musical practices; on machine listening's capacity to illuminate a digital sound archive of the Australian magpie; and on field recordings' potential to generate narratives of enchantment and connection with our planet. Ultimately, how we imagine and interpret animals has relevance to how we understand ourselves and our music.

HOLLIS TAYLOR

University of Sydney

Zoömusicological Field Recordings as Invitation and Transportation

I am immersed in the sound world of another species. Towards that end, for months each year I head out to record pied butcherbird's nocturnal vocalizations. Pied butcherbird concerts, recordings, and radiophonic works play a compelling role in disseminating my zoömusicological findings to a broader public. Since birdsong drives the compositional decisions, many pieces are unembellished transcriptions. The solo songs of mature pied butcherbirds all differ one from another and transform annually. Birds do not vocalise in a sound vacuum—a dynamic soundscape is unfolding. So, although the basis of my (re)compositions is a bird's song played or sung by a human musician, equally significant is the field recording with which they are performed. I consider them full musical partners. These field recordings take in birds, insects, frogs, and mammals; outback fences and gates; a livestock auctioneer; a helicopter taking off on an Arnhemland airstrip; the intrusion of traffic—whatever I encounter on my fieldtrips. I make no attempt to create a pastoral character that romanticizes nature; the intent is rather to underline compelling aspects (including eco-political ones) of places where I have recorded and, in the process, to spark new ways to mediate human-animal relationships. Field recordings extend an invitation to listeners to build narratives of enchantment and connection with our planet and all those who make their lives here.

Violinist/composer, zoömusicologist, and ornithologist **Hollis Taylor** is an ARC Future Fellow at the Sydney Conservatorium of Music and a member of the Sydney Environment Institute. Previous research fellowships include the Institute for Advanced Study (Berlin), Museum of Natural History (Paris), University of Technology Sydney, and Macquarie University. The Australia Council for the Arts supported her birdsong concerto for recorder virtuoso Genevieve Lacey, performed by the Adelaide Symphony, London Sinfonia, and Melbourne Symphony. In addition to her CD, *Absolute Bird*, and monograph, *Is Birdsong Music?*, her practice takes in sound and radiophonic arts, all celebrating the aesthetic achievements of animals.

Canine-Human Music: Dogs Entangled in the Twenty-first-century Musical Fray

In connecting the dots between the fields of environmental humanities, more-than-human geography and the emerging field of zoömusicology, my research examines instances of apparent human-canine co-created musical practices. Whilst zoömusicology's principal investigations have focussed on musical culture in birds and whales, the field stands to profit from the study of domesticated dogs and their seemingly musical collaborations with people. Canine-human musical undertakings (as observed through social media and my own experiences playing clarinet with the dog, Mia) introduce novel musical and technological stimuli into more-than-human worlds, revealing complex, individualised and co-created practices that highlight the potentially promising role of music as a socially cohesive agent in interspecies relationships. In this paper, I draw on musicological and behavioural analyses of dog-human music sourced on YouTube to create a typology of these varied practices in order to catalogue and analyse the prevalent trends within the genre. Additionally, through a focus on music and technology, I argue that the uniqueness of this phenomenon might be understood as a twenty-first-century meeting point of human-canine co-evolution. As such, this research serves as a vehicle to critique human exceptionalist tendencies, demonstrating modes of inquiry that trouble human-nonhuman boundaries.

Solomon Frank is a performer, composer, clarinettist and researcher living and working on Cammeraygal land, whose interdisciplinary practice straddles cross-species musical collaboration, vacuum cleaners and time travel. Solomon receives emails from the future including music and musical instructions written by future humans and entities for Frank to perform and carry out in the present. These fictional conceits provide a frame for listening, a way of situating art music and making audiences aware of their cultured ears. His academic research explores canine-human musical collaboration as a mechanism to question the human uniqueness of music.

solly.frank@hotmail.com

The Silence of Avian Archives: A Practice-led Study of Machine Listening

In this paper, I describe a creative practice at the crossroads of machine listening and avian sounds. Machine listening is the automation of aural skills such as genre and sound event recognition through a diverse range of signal processing algorithms. A large part of these computational techniques emerged from research in speech processing and music pattern recognition during the last century. Despite being prevalent in music informatics, their scientific use in bioacoustics and artistic repurposing in the sound arts are recent phenomena. In general, machine listening has not been as widely applied to the musicking with avian vocalisations as to the human compositional domain, let alone theorised in post-human terms.

More concretely, in my practice I explore the poetic possibilities of the Fluid Corpus Manipulation Project, a set of bespoke software modules designed to compose music with machine listening instruments. I apply these techniques to a unique Western Australian Magpie digital sound archive collected by behavioural ecologists for the study of avian vocal learning. In the aesthetic

sphere, I engage with the technicity of machine listening, the meanings of silence, and the relation of the two to sensory extinction: can silence reveal what the cold ear of the machine ‘listens to’ by streaming algorithmically processed absences into the void? I argue that insofar as listening implies a subjectivity, machines do not listen, hence the need for an artistic engagement with the phenomenological gap between the interpretive capacities of human subjects and the obscure technicality of machine listening systems.

Santiago Renteria’s research is concerned with how Machine Listening has shaped the sonic (re)production of birds in arts and sciences. He is a recipient of the PhD studentship, awarded under the Australian Research Council Discovery Project ‘A Cultural and Intellectual History of Automated Labour’. During his masters he developed a “Shazam” for birdsong based on a machine learning technique capable of recognizing birds’ complex melodic sequences. He has showcased his work at multiple venues including SymbioticA, in Australia, and Laboratorio de Arte Alameda, Centro Cultural Universitario Tlatelolco, Carnaval de Bahidora and Tecnológico de Monterrey, in Mexico.

santiago.renteriaaguilar@research.uwa.edu.au

ELEANOR BRIMBLECOMBE

University of Sydney

Bugs Rock—The Musicality of Insects

The lives of invertebrates have long attracted the attention of humans. However, their sounds tend to be undervalued as sources of musical inspiration. Insect sounds range from loud chorusing to quiet, low-frequency solos. In this paper, I review human interpretations of insect musicality as well as our speculations on insect intention. In this, the topics of human exceptionalism, creativity, and sound versus music are particularly germane. I detail how my research, including immersive fieldwork, has prompted a musical portfolio that builds on the complexity, synchrony, phasing, and atmospheric elements of Australian insect sounds. In particular, minimalist musical styles lend themselves to promoting insects’ acoustic constructs. Repetition, emphasis on rhythm and pulses, limited melodic material, simplistic harmony, and a continuous form are shared structures between minimalist music and many insect sounds. The amalgam of these human and insect musics has resulted in the creation of effective and intricate sound-worlds that engage with and celebrate the rich diversity of Australia’s natural sonic environments.

Australian composer **Eleanor Brimblecombe** has been writing instrumental music since she was fourteen. With a focus on wind band and chamber ensembles, Brimblecombe seeks to engage audiences with the world around them through music. She is influenced by minimalistic and postmodern musical genres, and takes inspiration from wildlife, anecdotes, and histories. Her music has an international reach, with performances in Finland, the USA, Australia, and Canada. She received first place in the 2017 University of Queensland Percy Brier Composition Prize, and second place in the University of Queensland ‘Not If, When’ Campaign Composition Competition and in the 2019 Australian Women’s Wind Band Composition Award.

eleagle.b@gmail.com

ALLAN BADLEY

University of Auckland

Old Songs in New Guises: Pleyel, Thomson and Scottish Tradition

Unlike the English antiquarian and song collector Joseph Ritson, who was fiercely critical of arrangements and adaptations of traditional Scots airs, George Thomson's object in publishing *A Select Collection of Original Scottish Airs for the Voice* was to present the music of his native Scotland in way that would appeal to a broad and discerning audience. The key to this lay in its presentation in which Thomson sought "to furnish a correct, select, and elegant Collection of Airs,—united with the most eligible Harmony; and with the addition of Introductory and Concluding Symphonies to each Air...".

Ignaz Pleyel, whom Thomson presumably met in London in 1792, was engaged to arrange 100 airs and, as an additional sweetener, to compose a series of twelve accompanied sonatas incorporating traditional Scots melodies. While no contract or correspondence between Thomson and Pleyel survive, his successor in the project, Leopold Koželuh, received detailed instructions from Thomson which presumably replicated those he had given Pleyel several years earlier. These instructions, annotations on Pleyel's autograph scores of the arrangements and the musical structures and style of the accompanied sonatas, provide a unique insight into the genesis of the works he composed for Thomson.

Allan Badley is Associate Professor in Musicology at the University of Auckland, New Zealand. A specialist in late eighteenth-century Viennese music, Allan's publications include several hundred editions of works by contemporaries of Haydn, Mozart and Beethoven. He co-founded the now Hong Kong-based publishing house Artaria Editions in 1995, a leading specialist publisher of eighteenth-century music, and his own editions have featured on over fifty critically acclaimed recordings on the Naxos label. Recent publications include 'His Master's Voice? Ries, Reputation and the String Quartet', *The String Quartet in Beethoven's Europe* (Brookline:2022) and 'Viable Texts or Reliable Texts? The Earliest Editions of Pleyel's String Quintets' (*Fontes Artis Musicae* Vol 69/2, 2022) and editions of Joseph Bologne, Chevalier de Saint Georges, Violin Concertos, opp.2 and 7, String Quartets, op. 1 and Symphonies Concertantes, opp.6 and 13 (Hong Kong: 2022). A critical edition of 'Ferdinand Ries's Three String Quartets, op.150' (*A-R Editions Recent Researches—The String Quartet in Beethoven's Europe*) is forthcoming.

abad001@uoa.auckland.ac.nz

**Delta Technique: Progressing the Repertoire of
Microphone Technique for Recording Engineers**

Technical development of mono and stereophonic recording practice has been slowly overwhelmed by scholarly discourse around immersive audio. Yet these fundamental recording techniques both have room for nuance and remain those underpinning today's workflows irrespective of transducer dissemination. I suggest by using a combination of dual output microphones and dynamic processing we can simulate a microphone's polar pattern changing shape over time. In addition, I offer a novel revision to the classic Blumlein recording technique, thereby increasing its useable recording angle.

Using the technique, I conduct multiple recording sessions which engage a variety of source material and spaces. In addition to reflecting on my own practice, this allows me to populate and conduct listening tests based on the processual recommendation ITU-R BS.1534-3 used widely throughout the Audio Engineering Society's research.

Delta technique allows control over the relationship between on vs off axis audio in service of, or in sympathy to, a musical performance. This is useful for revealing detail in the absence of frequency masking or conversely, exaggerating acoustic decay within a given environment. Using a key input to remotely control polar pattern behaviour is explored and analysed through practice-based autoethnography, listening tests and phonomusicology.

The technique could have creative implications on all existing mono or stereo recording techniques as a subtle but useful variation or be exaggerated for aesthetic effect.

Matt Barnes is a Canberra-based recording engineer working at the Australian National University. Specializing in the recording of acoustic instruments, Matt is a member of the Audio Engineering Society and successful ArtsACT funding recipient. Having attended a week-long "Mix with the Masters" seminar in France, Matt has engineered for artists in Nashville, London and New York. Matt is currently working towards a growing body of research in the field of Audio Engineering.

Matthew.Barnes@anu.edu.au

Music Mediating Me and My Instrument: A Phenomenological Exploration

The piano I am sitting at can appear to me as warm and inviting, or at other times harder and colder; at times capable of darkness and beauty, or supple, songful and open, or energetic, dissonant, modern and full of colour—depending on the piece I am playing on it. In other words, the music I am performing seems to mediate my relationship with the piano.

Normally (Western) musical instruments are seen as mediating between us and the music we make. I explore, through phenomenological reflection and analysis, some of the moments in my experience of playing the piano when this relationship of mediation turns upside down, and “the music” seems to come between myself and the instrument.

I then ask two questions: firstly, at such moments, what kind of phenomenon is “the music”—what kind of phenomenological presence is it for me? Secondly, there is the question of the “body”: for instrumental musicians, the experiential boundary between body and instrument can become nonexistent during performance, as testified in interviews I have conducted with professional musicians. But when the music comes between me and the instrument, is the body on “this side” of the music, with me, or on the “other side”, with the instrument?

By approaching the concept of mediation in music from a phenomenological perspective, I wish to complement the work on musical mediation coming from a more sociological standpoint, as well as the musicological scholarship drawing on phenomenology that engages with the relationship between body and instrument.

Alisa Yuko Bernhard is a pianist and researcher based in Sydney. She completed her Bachelor and Master of Music in piano performance at the Sydney Conservatorium of Music, where she was a student of the late Bulgarian pianist Nikolay Evrov; her Masters dissertation explores the musical work’s ontological status through an analysis of pianists’ use of rubato. She is currently a PhD candidate at the Sydney Conservatorium, researching the phenomenology of musicking from the perspective of performing musicians and dancers.

aber8156@uni.sydney.edu.au

The Right Time and Place for a Moody Musical Maverick? Reconstructing the Musical Life of Christopher Tye

Dr. Tye was a peevish and humoursome man, especially in his latter dayes, and sometimes playing on ye organ in ye chap.[el] of qu. Elizab. wh.[ich] contained much musick but little delight to the ear. [Anthony Wood, *Fasti Oxon.* 1691]

Since 1691 when Anthony Wood published this scathing, but unevidenced, description of Christopher Tye, opinions of Tye's musical accomplishments have been polarised. Although generally accepted as the 'Father of the English Anthem' few scholars have recognised Tye's contribution to the emergence of English chamber music.

This paper reinterprets Tye's biography and examines the nature of music education at Cambridge and Oxford universities during the early sixteenth century. The findings are then correlated with the recruitment of foreign musicians to the Tudor Court.

Despite gaps in the historical records, Tye was likely associated with the Tudor Court from 1537 to beyond 1561. His reputation for musical scholarship survived the antithetical political positions of four Tudor monarchs. When other English musicians were struggling to simply preserve their personal liberty, Tye was creating a body of complex, abstract instrumental music, rich in emotional expression.

It was fortuitous that there just happened to be a group of virtuosi instrumentalists at Court who actually had the ability, and the instruments, to play music that would previously only have had theoretical scholarly value. How significant was it that 'a peevish and humoursome man' was in the right time and place to lay the foundations of a uniquely English chamber music?

Chrissie Berryman is a mature-aged student who has completed her Honours degree in musicology at the University of Tasmania in June 2022. Chrissie's research interests are in the emergence and function of abstract instrumental music in Renaissance England, and she expects to commence her PhD program before the end of 2022. In 2021, Chrissie won the MSA Tasmania student research prize for her research paper on instrumental music in the Court of Henry VIII. In addition to her research interests in sixteenth- and seventeenth-century, English instrumental music, Chrissie plays cello and bass viola da gamba. She is a member of the Australian Viola da Gamba Society and performs regularly on the gamba as a founding member of Ensemble Antiqua and Friends and on the cello as a tutti member the Hobart Chamber Orchestra.

cb6@utas.edu.au

Anne-Marie Forbes has published widely on British and Australian music of the twentieth century, sacred music and on issues of performativity. She co-edited *Joseph Holbrooke: Composer, Critic, and Musical Patriot* (2015) with Paul Watt, and *Heart's Ease: Spirituality in the Music of John Tavener* (2020) with June Boyce-Tillman. She is completing a book with Peter Tregear on English composer Fritz Hart, and engaged in several interdisciplinary projects concerned with use of the arts to improve health and wellbeing. She leads the discipline of Creative Arts and Health at the University of Tasmania.

a.forbes@utas.edu.au

Circuit Dreaming: Childhood Imagination and Making Music with Robots

In 2019 and again in 2022, a range of exploratory STEAM workshops were held at the University of Newcastle, Conservatorium of Music. This paper reflects on the development of a Music and Robotics program aimed at children from early childhood (3–4 years) to high school. Through the 2019 workshops, students showcased creativity, innovation, and teamwork in making and collaborating with robots to perform and compose music. During the workshops, Lego robots, solenoid drumming machines and musical gloves were employed as physical tools through which music-making students interacted with each other and built attributes of creative engagement. These attributes were measured via the Six C's established by Bers comprising: (1) Collaboration; (2) Community Building; (3) Communication; (4) Content Creation; (5) Creativity; and (6) Choices of Conduct. This report suggests the integration of robots can also enrich the musicianship of students, building upon their traditional music training.

Amelia Besseny is a musician, researcher and music educator, working with students from early childhood music to tertiary studies. She has published in areas of music streaming, music and robotics and digital technology in folk music practices. Besseny has presented at conferences in Aberdeen, Scotland and Wellington, New Zealand, as well as Melbourne and Sydney. The focus of her PhD research was on aspects of control and community in Music Streaming. The research investigated navigation tools in music streaming website interface design and their viability for inclusivity, diversity and community making for music makers and audiences. In her musical practice, Amelia records and performs with the experimental duo, Troth, with Cooper Bowman. Together they have completed a residency in Mt Wilson and perform both nationally and internationally.

amelia.bessenyei@newcastle.edu.au

Adam Manning was born on Awabakal Country and has Kamilaroi kinship. He is a musician, artist, producer/ researcher, educator, and the Conservatorium Coordinator at the University of Newcastle, NSW. He has published research papers with Claremont University, USA, and has presented Indigenous narrative yarning techniques and their transfer to artistic collaboration at Monash University, Melbourne.

adam.manning@newcastle.edu.au

Jon Drummond is an academic, composer and sound artist whose work explores interactive electroacoustics, robotics, sonification of natural phenomena, acoustic ecology, and real-time interactive performance systems for acoustic instruments. His works have been presented at many festivals and conferences, including the Adelaide Festival, the International Symposium of Electronic Arts (ISEA), the International Computer Music Conferences (ICMC), New Interfaces for Musical Expression (NIME), and the World Forum for Acoustic Ecology (WFAE). His research interests include human-computer interaction design, new interfaces for musical expression, gesture analysis, improvisation, sound spatialisation and data sonification.

Jon.Drummond@newcastle.edu.au

**Making the French-Horn Australian:
The History of the Horn in Australia from British Settlement to World War I**

The French horn has been present in Australia almost since Captain Cook first “discovered” Australia in 1770. From the earliest days in the colony it was played here in military bands and as a signalling instrument, yet almost as soon as Australia came to have the population and maturity to host classical music concerts for entertainment the horn was present as a solo and chamber instrument. It has featured in compositions by Australian composers since the late nineteenth century, and yet no study has been undertaken either of the history of the instrument in this country, nor of the repertoire written for it by Australian composers. In tracing this musical history, I am also tracing the history of the horn as a material object, which starts as a musical tool of imperial expansion and develops into an orchestral and chamber instrument of Western Art Music. It will be shown that right from the first horn notes in Australia through to the outbreak of World War the strongest influences have been German and Austro-Hungarian, and not French, and that we are in fact talking of making the *Waldhorn* Australian.

Carla Blackwood is Lecturer in French Horn Performance at the Melbourne Conservatorium of Music and Horn Faculty at the Australian National Academy of Music. She enjoys a diverse career performing as a soloist, chamber and orchestral musician around Australia and internationally. On historical horns she is principal horn of both the Orchestra of the Antipodes (Pinchgut Opera) and the Australian Haydn Ensemble. On modern horn she performs regularly with numerous chamber ensembles and orchestras around Australia, and is passionate about championing new, forgotten and Australian repertoire. Carla is a current PhD candidate at the University of Melbourne.

cblackwood@unimelb.edu.au

Dancing With Bach

Bach's Unaccompanied Cello Suites are crucially important works within cello repertoire. The context of his missing original autograph has resulted in the tradition of a cohort of cellists (and musicians alike) using the scarce evidence of surviving transcripts to analyse and interpret what Bach's Original Thoughts might have specifically been.

This thesis is based around Suite VI having been written not for a cello with four strings (on which the suite is usually played), but for a five-stringed instrument (with an additional upper E string). Because of this, the four-string cellist uses their left hand completely differently to what Bach intended for this Suite, therefore neglecting an important dimension of his intentions. This study investigates: What are the tactile differences of the left hand between Bach's Suite VI on the five-string cello, and Suite VI on the four-string cello?

Underpinning this question is an understanding of music performance as a tactile experience, which cannot be reflected by standard-notation scores. The physicality of playing the cello comes from micro-movements of the left hand, that are dictated by the direction of the score. Strung together, these create a micro-choreography.

Through the data collection of Suite VI in these two distinct physical forms, I generate a compositional realisation from the basis of the left-hand micro-choreography Bach intended. Through this, I seek to answer the research question: Can I access a new dimension to Bach's Original Thoughts regarding his Suite VI, from a tactile perspective?

Eleanor Bladon (BMus) is a 21 year-old cellist and composer. Having grown up in Melbourne, and having studied cello for most of her life and composition for half of it, she moved to Canberra at the age of 18 to study at the only institution that would allow her to undertake both performance and composition within a Bachelor of Music (the Australian National University). She is currently undertaking an honours thesis inspired by her years of study of cello repertoire. Eleanor Bladon performs, collaborates, writes, and teaches on a regular basis.

u6951762@anu.edu.au

BERNHARD BLEIBINGER

Institución Milà y Fontanals de investigación en Humanidades, CSIC, Barcelona

JONATHAN NCOZANA

University of Fort Hare, South Africa

The Constructive and Connecting Side of Indigenous Music in Africa

“Indigenous” is commonly defined as originating, growing, or produced in a certain place or region or as somebody of the original inhabitants of a specific place (the synonym “native” pays attention to this fact as well), and it refers to characteristics of those inhabitants and their tangible and intangible cultural heritage (ICH), such as music. “Indigenous”, therefore, may easily be perceived as a verbal marker highlighting what belongs to the natives, but not to the others, the exogenous. Yet in reality the case is more complicated, as everything indigenous is transtemporal and indigenous people from different places may nowadays meet in transcultural spaces and discover affinities in each other. The paper will therefore specifically focus on the constructive and connecting side of indigenous music using examples from the field and from workshops. Among these are samples from field research in the Eastern Cape Province in South Africa, from musical bow workshops conducted by Jonathan Ncozana with school children from Zimbabwe, Uganda and South Africa which aimed at uniting and integrating people and inserting social skills, and instrument making workshops offered by Bernhard Bleibinger. Indigenous music used as interactive tool may, as the samples will show, not only facilitate performers to transmit and generate knowledge, but even connect the indigenous with the exogenous or new people at a certain place. By (re-)producing historical knowledge, behavioural rules and social skills it may even help to establish and to maintain healthy communities or react to modern challenges.

Bernhard Bleibinger has studied at the Ludwig-Maximilians University in Munich (Germany) and the University of California Los Angeles (USA), and taught and conducted research at the Escola Superior de Música de Catalunya and the Consejo Superior de Investigaciones Científicas in Barcelona (Spain). He was HoD (until 2015) and professor at the Music Department of the University of Fort Hare (South Africa) where he also conducted field research in connection with the Indigenous Music and Oral History Project (IMOHP) and is currently *investigador científico* at the Institución Milà y Fontanals de investigación en Humanidades (IMF-CSIC) in Barcelona (Departamento de Arqueología y Antropología Institución Milà y Fontanals de investigación en Humanidades (IMF-CSIC) C/ Egipcíacues 15, 08001 Barcelona, Spain.

bbleibinger@imf.csic.es; bleibei@hotmail.com

jncozana@ufh.ac.za

Sequencing a CD of Works by Various Composers: Three Rationales

This paper investigates the sonic thinking behind the sequencing of a CD album of newly-composed classical music. The album is called *Short Tracks* and is comprised of 36 short pieces by various composers for various instruments (though many of the pieces are for piano). Three colleagues at Western Sydney University (the authors) each made their own sequence of the tracks, recordings of compositions written, performed and recorded by Australian, USA, UK and Italian musicians with Blom as de facto executive producer of the project.

Through this paper we hope to contribute to the literature on sequencing, or track-listing albums for commercial release. There is some literature adjacent to this area, but little about it specifically. Lacasse (2018) provides some crucial terminology with which to begin by customising Genette's work on intertextuality. Lacasse cowrites with Bennett (2018) to consider mix tapes as phonographic anthologies, drawing attention to the difference between "a paradigmatic reading (when each song is taken for itself) and the syntagmatic reading (when songs are considered side by side" (316). Blom and Bennett (2018), Letts (2005) and Elicker (2001) are among those that contribute to literature about the concept album, but the focus of these analyses tends more towards the corraling of material towards a unified artistic utterance than the more detailed matter of track sequencing.

Blom, Encarnacao and Burgess each come from specific musical backgrounds that include classical, electronic, rock and improvised music, as well as a variety of experiences with respect to recording and mastering works. Through a comparative study of the three authors' rationales for their track-listing, we hope, through this paper, to begin to understand how specific musical pedigrees impact upon the sequencing of an album.

Diana Blom, composer/keyboard player, **John Encarnacao**, musician/recording artist, and **Noel Burgess** composer/producer/mastering engineer work at Western Sydney University in the Music Area. Diana's current research is on tertiary music performance, music and meaning, CD sequencing. John is author of *Punk Aesthetics and New Folk* (2013, Routledge) plus essays on popular music figures, and co-editor (with Diana Blom) of *Teaching and Evaluating Music Performance at University* (2020, Routledge), and Noel's pioneering electronic music production has received three ARIA nominations and a No. 1 spot on the USA Billboard dance charts.

D.Blom@westernsydney.edu.au

noel.burgess@westernsydney.edu.au

J.Encarnacao@westernsydney.edu.au

NOEL BURGESS**Western Sydney University****Joint paper, see above**

Representing the Meter Through Ski-hill Graph Pedagogy: A Psychoacoustic Approach

This paper presents the observations and experiences of a teacher-researcher who has taught, researched, and analysed modern meter theory (Cohn, 2020) through the visualisations of the Ski-hill graph since 2015. Conventional meter theories define the meter in ways which limit the capacity of musicologists and music teachers to accurately represent the meter of the world's music. Music is complex to analyse and teach, and diversity and inclusion is critical in a democratic and creative world. The paper presents a three-step psychoacoustic approach to teach and analyse the meter through the Ski-hill, circle, and linear graph for inclusive education. Listening to music evokes responses through cognitive and motor processes humans use to understand and quantify patterns, used for survival and daily living. Music is temporal and requires suitable instruments through which to examine, teach, and represent patterns ethically and accurately. The spectral analysis of the meter through computational and statistical analysis is problematic because it relies on the quantification and processing of physical sound signals through acoustics. Humans on the other hand experience the same acoustics, only in more complex processes and as temporal, imagined, and quantified data. Humans report many more pulses and meters than computers are capable that carries critical cultural heritage DNA essential for accurate representation of the meter. The paper discusses the benefits and implications of teaching and analysis of the meter through Ski-hill pedagogy.

Andrea M. Calilhanna is an Independent Researcher; Contract Academic; Director, Cherrybrook Music Studio; Member of the Management Committee of Music Teachers' Association of NSW; Visiting Fellow, MARCS Institute (2019), and a member of the Acoustical Society of America and Australian Acoustical Society. Andrea researches the fundamentals of teaching the meter with respect to Ski-hill Graph Pedagogy, mathematical music theory, and psychoacoustics. In 2019, she collaborated with Nigerian scholars on traditional Igbo music. Andrea was a Keynote Speaker for CIVAE the 4th Interdisciplinary and Virtual Conference on Arts in Education, May 2022, Madrid; Panel member of 35th World Conference of the International Society for Music Education Conference July 2022. See <https://www.linkedin.com/in/andrea-calilhanna-20391955>

a.calilhanna@gmail.com

Anwar Loved to Dance: Musical Truth-Claims and *The Act of Killing*

Joshua Oppenheimer's 2012 documentary *The Act of Killing* provides an overlooked opportunity to explore the complex relationship between music and documentary form. This film broke standard conventions of documentary and narrative genres by offering its subjects, the perpetrators of mass killings in the 1960s, the opportunity to depict the atrocities that took place in 'whatever way they liked'. The process created a hybrid documentary in which the constructed film-genre tableaux chosen by the subjects are placed alongside observational documentation of the filmmaking process and its immediate consequences.

While there is a lot of analysis, both celebratory and critical, of the film's narrative content, very little attention has been given to the film's use of music. This paper argues that music reinforces the perceived realism of the observational mode in this film by a number of devices. Music recorded at the time of filming has been attached to concepts of truthfulness and transparency for decades, from *vérité* documentaries to the vow of chastity in the Dogme 95 manifesto, creating a binary against non-diegetic scoring as a truthful medium; this binary is used alongside metalepsis to reinforce the divide between the 'real' and the 'ideal' in this film, while the observational mode draws on the truth-claim of indexicality by employing source music. A structural analysis of music placement against the film's edit comparing key scenes in the two major releases of the film reveals that source music provides a number of other functions that ultimately alters the way these scenes are perceived.

Andrew Callaghan currently lectures in musicology and music technology at the Melbourne Conservatorium of Music. His research investigates the relationships between music and truth claims in audiovisual media. He recently completed a PhD at the University of Melbourne investigating the scores for a series of Hollywood-based docudramas that received mainstream releases. Andrew also has a varied and internationally award-winning practice as a musician, composer, sound designer, and producer. He has scored productions for film, TV, podcasts and albums, as well as for theatre, live events, and installations.

andrew.callaghan@unimelb.edu.au

Pastiche, Metadiscourse, and the Disney Channel Original Musical

With the premiere of *High School Musical* in 2006, the humble Disney Channel Original Movie (DCOM) entered a new central position in the mediasphere, in no small part because of the care taken over the music and its role in the film's storytelling. The cycle of Disney television musicals that *High School Musical* spawned in the first two decades of the twenty-first century responded creatively to the classic musical genre, while also innovating within that genre. On the surface, the DCOMs exhibit the old-fashioned utopianism of the genre as described by Richard Dyer and the creation of the couple as theorised by Rick Altman: threats exist only to be allayed through song, and the couple that sings together stays together. Yet the DCOMs are not merely unqualified rehashes of earlier films. The *High School Musical* series updates and knowingly questions the tropes set up by *Grease*; the *Teen Beach Movie* series interrogates the 1960s 'Beach Party' musical cycle; and the *Descendants* franchise problematises the pat good-vs-evil resolutions of Disney's animated musicals. These narrative modes of pastiche and metadiscourse culminate in the recent Disney+ series *High School Musical: The Musical: The Series*, which deploys the mockumentary genre to pastiche the pastiche in a fascinating example of recombinant meta-televisuality. Just as recent adult TV programmes have responded to developments from film music while also innovating musically on their own terms, by comprehensively pastiching the musical genre these DCOMs introduce young television viewers to the innovative structures of the 'peak TV' era.

Gregory Camp is Senior Lecturer in Music Studies at the University of Auckland, where he teaches a variety of courses in musicology, music theory, and opera. His research focuses on Disney music and on film music of the 1950s. He has presented at international conferences and published on musicalising the South Pacific in Disney theme parks and on folksong in Disney's 1950s texts. On 1950s film he has recently published two monographs, both with Routledge: *Howard Hawks: Music as Communication in Film* (2020) and *Scoring the Hollywood Actor in the 1950s* (2021).

g.camp@auckland.ac.nz

**‘Australia Must Be Put on the Cultural Map Abroad’:
John Antill’s *Corroboree* as Cultural Diplomacy**

John Antill’s *Corroboree* received wide international dissemination and media coverage in the years after Eugene Goossens premiered it in Sydney in 1946. This was partly a result of processes of cultural diplomacy and international exchange. Recordings, scores, performances, and reporting about *Corroboree* were used as forms of cultural diplomacy by the BBC, the ABC, the Australian News and Information Bureau, the Australian Department of Information, the Australasian Performing Right Association, and individual actors such as Goossens.

Usually, studies of cultural diplomacy focus on initiatives involving multiple performers, performances, and cultural texts. Charting the uses of this single work as a medium of diplomacy and exchange reveals, instead, a different kind of insight. It is notable that *Corroboree* was utilized to serve multiple agendas by a range of institutions in contrasting political contexts. This paper sets out case studies of *Corroboree*’s role in cultural diplomacy initiatives by the BBC and the Australian News and Information Bureau to show that this single cultural text could be deployed in the service of quite different politics.

Rachel Campbell is a Lecturer in Musicology at the Sydney Conservatorium of Music, University of Sydney. She has published articles in journals such as *Musical Quarterly*, *Journal of Musicology*, and *Musicology Australia* on the music of John Antill and Peter Sculthorpe. She is writing a book about musical primitivism and Antill’s *Corroboree*.

rachel.campbell@sydney.edu.au

“These Strangers, Where Are They Going?”**The Arts and National Character: Is there a Plausible Australian Place for Music?**

Recently, Selwood's *Anatomy of a Nation: A History of British Identity in 50 Documents* and Meyrick's *Australia in 50 Plays* have examined the rôles of documents and plays in the representation of national characteristics but have, essentially, left music unmentioned. They prompt the question: is there is a comparable rôle for music?

This paper's focus will be on Australia, principally because of its author's conviction that the primary intellectual responsibility for local musicologists is the study and teaching of *Australian* music and its history, not ephemera of European monasteries and minor Royal houses.

The initial example must be *The Rogue's March*, the first music (after *God save the King*) to have been played here. That was in February 1788, only two days after the official proclamation of the colony, as an appropriate musical signature to that punitive venture. Others must include O'Keeffe and Shield's ballad-opera, *The poor soldier* (the first such theatrical piece to be performed in Sydney [1796]); the elusive Dr Lhotsky's pioneering transcription, *Song of the Women of the Menero Tribe* [1834]; Nathan's *The southern Euphrosyne* [c. 1849]; Casey and Sutherland's *The Young Kabbarli* [1965], despite its seemingly dated attitudes; McAuley and Connolly's *Hymns for the Year of Grace* [1963]; Connolly's "There's a bear in there" [1966], the theme of *Play School* (the ABC-TV program); Humphries and Butterley's *First-day Covers* [1972]; White, Malouf and Meale's *Voss* [1986]; and Skinner's biography of Peter Sculthorpe [2007].

The presentation will discuss the criteria for the inclusion of these and other candidates.

John Carmody, a former academic in medical science at UNSW and Sydney University, has done research in medical science and music for many years in Australia and Germany. He has attended and written about concerts and operas in many parts of the world. He succeeded David Malouf at the *National Times* as its writer on concert music and opera, he has been active as a professional music critic, contributing to *Opera* (London) and *Opernwelt* (Berlin) as well as to almost every significant Australian newspaper and to the ABC.

jicarmody@gmail.com

**Beyond the Salon: The Role Played by the Salon Trio
in Developing a Chamber Music Tradition in Sydney, 1911–1915**

In the early part of the twentieth century, Sydney's chamber music scene was very limited and women's participation in music-making was largely confined to the private sphere. The Salon Trio established in 1911 was an exception, showcasing women as performers as well as composers and introducing concert goers to an important genre in classical repertoire. The ensemble premiered some of the earliest piano trios by Australian composers and was regarded as one of the most significant groups of their generation. This paper will discuss the contribution made by the Salon Trio to a chamber music tradition in Sydney, the changing personnel over four years, the critical reception to their concerts and to the original works they performed. It will provide a brief stylistic discussion of the piano trios written by the three pianists of the ensemble and other piano trios written by Australian composers at a similar time.

Jeanell Carrigan AM is an Associate Professor in Collaborative Piano at the Sydney Conservatorium of Music, University of Sydney. She has published widely on Australian solo piano repertoire and, more recently, the piano music composed by early 20th-century Australian women composers. Her publications include several books: *Composing Against the Tide* (2016), *A Musical Missionary. The Life and Music of Dulcie Holland* (2020), (co-authored with Dr. Rita Crews OAM), *Australian Piano Music 1850–1950. A Guide to the Composers and Repertoire* (2021), *The Music of Meta Overman. Queen of Colour and Fantasy* (2021) and *Breaking the Drought. Roy Agnew: Composer, Performer, Teacher*. (2022) (co-authored with Dr. Rita Crews OAM).

jeanell.carrigan@sydney.edu.au

Flute Playing in Eighteenth-century England: Professionals and Patronage

Described as an 'earthly paradise' for musicians, London's musical activity attracted European professionals throughout the eighteenth century. Prestigious opera performances, public concerts, and patronage by the wealthy elite created opportunities for skilled and enterprising musicians. Immigrant wind-instrument players exploited the increasing popularity of the German flute as a fashionable choice for English amateur players, developing teaching and performing initiatives. Drawing on contemporary newspaper advertisements, journals, and court records, I explore the musical circumstances of both foreign and English flute players. I demonstrate the importance of patronage, professional networks, and persistence in the creation of a successful career as a flute player in eighteenth-century England.

Alison Catanach is a Melbourne flautist who specialises in performance on historical flutes. After completing a MMus (performance) at the University of Melbourne, Alison studied traverso with Wilbert Hazelzet at the Royal Conservatorium in the Hague, the Netherlands. She is a frequent performer with Melbourne chamber groups and orchestras. Alison is currently studying for a PhD in performance and musicology at the University of Melbourne. Her doctoral studies explore amateur and professional flute playing in eighteenth-century Britain.

alison.catanach@gmail.com

Intercultural Engagement and Aural Skills Acquisition: An Exploration of East Asian Music Theory

We present findings from an aural skills pilot program that centres student mobility and positions traditional East Asian musical knowledge alongside typical Western pedagogies. Despite the increased mobility of students, teachers, and researchers across the higher education sector, music colleges and conservatories in the West remain firmly rooted in a narrow understanding of music informed by Western European traditions. As Philip Ewell claims, the modern-day teaching of music theory is essentially informed by assumptions of white superiority (Ewell, 2021). Many progressive pedagogues have sought to correct this cultural bias with the conscientious diversification of their curricula (Hess, 2019; Walker, 2020). Beyond mere prescriptive diversification, evidence suggests that collectivist activities, which draw on students' backgrounds and encourage "we-mode" thinking (Bradley, 2021), facilitate more authentic forms of cultural exchange.

At the Sydney Conservatorium of Music, one in six of our students was born in East Asia before travelling to Australia—either in childhood or specifically for tertiary study—and many others are destined to pursue future opportunities within the wider Asia Pacific region. In response to this, we have designed and tested a series of educational activities in which the origin cultures of our students are better represented while a broader set of practical skills are developed. Drawing on interview data and intercultural music engagement research, we explore our program's multifaceted impact on both students and staff. We then propose methods for embracing student mobility and directing its benefits into preparing graduates for mobile careers in the music profession.

Alex Chilvers is Academic Fellow (Aural Perception) at the Sydney Conservatorium of Music, the University of Sydney. He has published musicological research exploring the music of Polish composers Karol Szymanowski and Henryk Górecki, and critiquing political interpretations of their folkloric compositions. He is an Honorary Postdoctoral Fellow in the Department of Psychological Sciences at Macquarie University, where he is involved in projects investigating the social benefits of intercultural music engagement. He is an active composer within the Australian new music scene, and collaborates regularly with period instrument specialists.

alex.chilvers@sydney.edu.au

Lu Liu 刘璐 (also known as Lulu Liu) is a China-trained *pipa* performer and Australia-trained scholar who received her PhD from the University of Sydney in 2019 for a thesis entitled 'The Chinese *pipa* and its music, from conservatory to concert hall and beyond: Case studies of pedagogues, popularisers and promoters.' She has several publications based on her doctoral research, and frequently performs new *pipa* works by contemporary composers. She is a Lecturer at the Sydney Conservatorium of Music, where she directs the Chinese Music Ensemble, as well as teaching *pipa* principal to study undergraduate and postgraduate students and acting as SCM's senior advisor for Chinese music strategy.

lu.liu@sydney.edu.au

The Primitivisation of Flamenco in Belle-Epoque Paris

The 1889 Exposition Universelle in Paris was a catalyst for the heightened association of primitivist ideas and quasi-ethnographic commentary in relation to performances of Spanish music and dance. This tendency was especially marked in relation to the flamenco styles, which in the French imagination became more closely associated with the gypsies imported from the caves of the Sacromonte on the outskirts of Granada. This paper will explore the evolving primitivization and increasingly sensualized presentation of Spanish dance and flamenco on the popular stages of Paris, from the spectacles associated with the 1889 exposition through to the opening of the first flamenco café in the 1912. It will also trace the impact of primitivism on the modernist representation of flamenco in art music, focusing on works from this period by Manuel de Falla. The roots of Falla's mature ideas on flamenco can be traced back to his years in Paris (1907–14). His thoughts on the origins and practices of flamenco, and their possible evocation in piano and orchestral scores, drew heavily on the constructions of musical primitivism explored by his Parisian contemporaries, including artists associated with Les Apaches and the Ballets Russes, in particular Igor Stravinsky.

Michael Christoforidis is a Professor in Musicology at the Melbourne Conservatorium of Music, University of Melbourne. He has published extensively on nineteenth- and twentieth-century Spanish music and dance, and its impact on Western culture. Other research interests include the impact of the visual arts upon musical modernism, issues of national identity and exoticism in music, and the history of the acoustic guitar. He has published two monographs: *Manuel de Falla and Visions of Spanish Music* (Routledge, 2017) and *Carmen and the Staging of Spain* (with Elizabeth Kertesz, Oxford University Press, 2018).

mchri@unimelb.edu.au

A Tale of Two Antiphonals

Australian public libraries and universities are host to a significant number of medieval music manuscripts brought across from Europe. Distant in time, place, and meaning from their medieval origins, these manuscripts now narrate a story of remarkable change in Australian engagements with the Middle Ages over the past one hundred years. This paper examines the reception history of two music manuscripts: the *Poissy Antiphonal* held at the State Library Victoria, and the *Rimini Antiphonal* held at the State Library of New South Wales. Using the concept of the “itinerary of things,” the research traces their journey from medieval curios in antipodean isolation to musicological resources active on the international stage. This transition is charted against changes in Australian national policies of identity, culture, and arts and education funding, as well as the early music movement, to deliver a musical perspective on the evolution of Australian medievalism. With their journey ongoing, the two antiphonals tell cultural stories about the past while reaching towards the technological forefront of early music research.

Rachel Collyer is a doctoral candidate in music at the University of New England. Her research interest lies in modern relationships with the music of the European Middle Ages. In 2020, she completed a Bachelor of Music with Honours (1st Class, UNE) undertaking novel quantitative research into attitudes to musical medievalism in computer games. Her doctoral research project is examining Australian engagements with medieval music in the twentieth century, with particular focus on the nation’s collections of medieval music manuscripts, the early music revival, and the place of medieval music within modern Australian identity. She is a committed performing musician and instrumental tutor.

rcollier@internode.on.net

Re-imagining Schumann: The Suitability of the Modern Boehm Flute and Technique for Schumann's Artistic Ideals

Since at least the nineteenth century, there has been an established tradition of transcribing for the flute solo works originally written for other instruments. In part, this is because of the paucity of solo repertoire of significant aesthetic weight from this period for the flute. Notwithstanding this, there have been very few transcriptions of Robert Schumann's works for the flute.

One reason for this is a belief that the flute of Schumann's day was unsuited to his musical ideals. However, current research has not adequately considered advances in flute technique that developed as a result of the invention of the modern Boehm flute.

In this paper, I consider the capabilities of the flutes of Schumann's time and compare them with the capabilities of the modern Boehm flute. Analysis and comparison of nineteenth-century flute methods including Tulou's *Méthode de flute*, Hugot and Wunderlich's *Méthode de flûte* and Fuerstenaus's *Kunst des Flötenspiels*, and those of the Modern French School of Taffanel, Gaubert and Marcel Moyse are used to understand the capabilities of the flutes of Schumann's time and determine their suitability for Schumann's expressive ideals in comparison to the technique of the Modern French School.

I argue that a flautist using the modern technique is able to express Schumann's performance ideals in transcriptions of his works and that the modern flute is, therefore, a suitable vehicle for the performance of transcriptions of Schumann's music.

Marlene Verwey Cooper was born in South Africa and obtained a Masters degree from Carnegie Mellon University in Pittsburgh, USA, and an Artist Diploma from the Royal College of Music in London. She has won numerous awards as a flautist, including the 2012 Sir James Galway Rising Star Award and the third prize in the International de Lorenzo Competition. She was a member of the Southbank Sinfonia, the World Youth Orchestra, and worked as a freelance orchestral flutist with various orchestras worldwide. Marlene is currently studying towards a Doctor of Musical Arts degree at the University of Canterbury, New Zealand.

marleneverwey@gmail.com

Adapting Techniques from the Music of *Arcane* to Write Narratively Driven Video Game Music

Film music is known for its ability to enhance storytelling, heightening our emotions and shaping how we interpret what we see on screen. Video game music is capable of achieving the same outcomes. However, video game composers must grapple with a unique challenge: the highly interactive and variable nature of video games. Through my research, I seek to understand how I can use film music techniques to create video game scores that are both emotive, narratively driven, and adaptive.

This paper will present practice-based research, exploring my experimentation with and integration of techniques from the music of *Arcane* (2021), an animated Netflix series produced by Fortiche, into a video game music composition context. First, through engaging with both the orchestral score and popular music elements of *Arcane*, I will dissect how music is used throughout the series as a storytelling device, and how it colours the viewer's perception of characters and events, highlighting key themes and moments. Then, I will discuss how I have incorporated different elements of *Arcane's* music into my own practise, rescoring captured gameplay from a story-focused adventure game, *Night in the Woods* (2017), and translating these techniques from a fixed context (locked to picture) to a dynamic one (video game gameplay). By repurposing and adapting film music techniques used in *Arcane* such as leitmotifs, textural motifs, and integration of popular music, I will present video game music that supports and enriches the narrative of each game that I rescore.

Emily Coper-Jones is an honours candidate at the ANU School of Music with a background writing music for screen and live theatre. She has specialised in ludomusicology as it represents an intersection between several of her research interests: music, storytelling, and affect; dynamic music; multimedia collaboration; and a general love of video games. She hopes to develop her skills as both a composer and researcher by continuing to examine and work in these areas. She has previously composed original music for productions of Caryl Churchill's *Love and Information*, Tom Stoppard's *Arcadia*, and Shakespeare's *Twelfth Night*.

u1018290@anu.edu.au

**Isaac Nathan: Musical Fusions and the
Neapolitan Porpora Tradition in Australia (1841–64)**

Isaac Nathan (1792–1864) may be considered a pivotal figure in Australian music. Before immigrating to Sydney in 1841, Nathan inherited and documented the Neapolitan *bel canto* tradition of Nicolo Porpora via Italian maestro Domenico Corri in London. As such, Nathan may be linked to a celebrated school of composers including Rossini, Beethoven, and Haydn; and singers Farinelli, Cafarelli and Ansani. While Nathan did not reach the technical heights of the others, his generalist skill set made him an influential teacher. Nathan tailored his compositions to support the vocal development of his students. In Sydney, his *Australian Musical Academy* included Elizabeth Bushelle, Marie Carandini, and Lucy “The Australian Nightingale” Chambers. Chambers and Carandini later taught Dame Nellie Melba. Nathan composed *Merry Freaks in Troub’lous Times* and *Don John of Austria* which have competing claims to be Australia’s first opera. He also composed two important song cycles, *The Hebrew Melodies* and *The Australian Melodies*. In these works, Nathan pushed the boundaries of western musical frameworks by representing and experimenting with Jewish melodies and Aboriginal songlines. He often juxtaposed the text with historically informed musical conventions creating rhetorical inversions while engaging with humanist, populist and enlightenment themes. Nathan’s works were intended to represent and engage with the society he lived in at the time and are often layered with ambiguity, contradiction and satire. Nathan’s intellectual approach and fusion style of populist composition subsequently inspired Peter Sculthorpe. In this presentation, I propose that Nathan drew upon the Porpora tradition he inherited and energetically invested in music education in Sydney.

David Crowden is a casual lecturer in the School of Music at the University of Queensland and is currently approaching the end of his PhD on Isaac Nathan (1792–1864) and emerging musical identity in late nineteenth century Australia under the supervision of Associate Professor Denis Collins. David has published two journal articles on Isaac Nathan’s biography, and a master’s thesis at the University of Sydney on the Venetian Trumpet aria genre. As a teacher, David has worked in Aboriginal communities of Tennant Creek and Galiwin’ku and Hanoi, Vietnam.

d.crowden@uq.edu.au

Coronavirus! The Musical: Theatre as Therapy in a Global Pandemic

During the darkest days of the COVID-19 pandemic, when regional lockdowns and border lockouts seemed eternal and the hope of a vaccine was barely glimmering on the horizon, musicians around the world, from novices to professionals, combined talent with technology to create works that spoke to the realities of life in Pandemia. New genres that flourished under these challenging circumstances included instructional hand-washing routines that (somewhat ironically) became viral dance hits; massed cyber-choirs that sang harmony only in the hands of a skilled editor; endless COVID-themed parodies of popular songs; and variations on the theme of “Coronavirus: The Musical” crafted on at least three continents.

Mini-musicals published online in 2020–21 that thematized the trials and tribulations of life in a pandemic can be understood as an offshoot of the “everything is a musical” meme, and more broadly may be regarded as a subgenre of the postmodern small-screen musicals that have proliferated on television and the internet over the past fifteen years. But while Coronavirus Musicals are generally humorous and often satirise the absurdly anti-realist conventions of musical theatre, the more successful works also use those same conventions to express deeper truths about life, love, and the human condition in extremis. Drawing on a range of pandemic-themed musicals hosted on YouTube, this paper will outline key features of the Coronavirus Musical genre and explore its capacity to function as a therapeutic voice during a time of profound disconnection.

Angharad Davis received her/their PhD in music history from Yale University, where she/they were subsequently employed as a lecturer in the department of music, designing and teaching courses on Music and Morality, Music and Revolution in the Americas, and The Musical on Screen, among others. She has/they have presented research at national and international conferences on topics ranging from borrowing networks in the music of G.F. Handel to Machine Age theories of the Fourth Dimension and racism and misogyny in Primitivist modernism. She/they currently teach at the Sydney Conservatorium of Music.

angharad.davis@gmail.com

Lifting the Curtain: Nikos Skalkottas' Legacy and the Cultural Cold War

Enacting and exemplifying Cold War cultural and political antagonisms, Nikos Skalkottas' works were, much like with his contemporary Béla Bartók, partitioned into two primary categories after his death in 1949: tonal and folkloristic works on the one hand, and twelve-tone and atonal works on the other. Challenging this partitioning, I emphasise the requirement to populate the pervasive narratives on the composer with historical and biographical details which suggest new links between his music and writings and the social, cultural and political context in which they were created. As a starting point in this direction, I introduce a potential connection between the impact of Socialist Realism in Greece and Skalkottas' 'turn to tonalism' towards the end of his life. In so doing I extend the purview of the scholarly engagement with Socialist Realism in Greece beyond the association with nationalism, considering it instead as it was promoted by the Greek cultural left: as a suitable means of responding to reality, speaking to the masses and fostering participation in the midst of crucial political development. As such I seek to give due credit to Skalkottas' intensifying engagement with the social and political dynamics of his era which comprises the political turmoil of the Metaxas dictatorship, the Italian invasion, the Nazi occupation and the subsequent period of Civil War.

Eirini Diamantouli is a Greek-Australian doctoral candidate in the Faculty of Music at the University of Cambridge, and a graduate of the University of Oxford and King's College London. Her musicological research reflects her interest in the post-Revolutionary musical landscape in Russia and the resonance of Russian Revolutionary theory and practice abroad. Eirini's present research centres on the influence of the October Revolution on Greek musical culture in the first half of the twentieth century.

ed479@cam.ac.uk

Re-examining the Mind-Body-Instrument Model of Improvisation

Research exploring improvisational process in music has produced what I provisionally term the Mind-Body-Instrument model of improvisation. This model, in the simplest of terms, suggests that improvised musical content originates in the musician's mind, before being translated into bodily movements, and finally into musical outputs. This model provides the basis for many standard theories of musical performance. In this paper, I contrast the Mind-Body-Instrument model with several concepts found at the intersection of phenomenology and cognitive science. Drawing on a selection of key texts, I tease out a series of fundamental observations and findings which challenge the tenability of the Mind-Body-Instrument model. This paper highlights a need for further research in this space and proposes a phenomenological methodology for addressing this gap.

Samuel Dobson is a Sydney-based double bassist, improviser, and composer. He has completed both Honours and Master of Jazz Performance through the Sydney Conservatorium of Music. Samuel is currently a PhD candidate at the University of Sydney and his current research interests include skill acquisition, improvisation, phenomenology, and creative process in performance.

Samuel.dobson@sydney.edu.au

Did Jane Austen Like Music?

It is not uncommon for commentators to lift passing remarks from the letters and novels of Jane Austen (1775–1817) and quote them as evidence, for example, that she either loved or hated music. Making sense of these contradictory statements is only possible by reading them in the context of the whole of her correspondence, of the surviving memoirs of her relatives, of her novels and other writings, and, above all, of her music collection. The collection leaves no doubt that Austen was a reasonably accomplished pianist and singer, and, along with other sources, suggests that she sustained her musical practice throughout her life.

In this paper I will look at these sources and at the broader context of social and theatrical music in England during Austen's lifetime in an attempt to build up a picture of Austen the musician and musical connoisseur, modest about her own abilities but far from uncritical about the music she heard, both in the homes of her friends and relations and in public theatres and concerts.

Gillian Dooley is an Honorary Senior Research Fellow at Flinders University, South Australia. She has published widely on various literary and historical topics, including Jane Austen, often with an emphasis on music. From 2017–20 she created detailed catalogue records for the 526 playable items in the Austen music collections for Southampton University Library.

gillian.dooley@flinders.edu.au

Practical Applications of Bi-Chordal and Tetra-Chordal Synthetic Scales for Improvisation over Jazz Standards

This research project aims to provide insight into my method of creating new jazz language material using synthetic scales for the purpose of improvisation. My process involves advancing an established tetra-chordal synthetic scale creation method (Persichetti 1961) with permutations and proposing a new type of synthetic scale called the “bi-chordal synthetic scale”.

Synthetic scales have been a part of the twentieth-century composers’ toolbox and have been used by jazz improvisers such as John Coltrane and Eric Dolphy. However, the pedagogical material on their method of using synthetic scales has been lacking due to the nonexistence of records of the artists’ methods of scale creation. I believe that synthetic scales, although underrepresented in analysis and music theory, can be used to traverse complex non-functional or pan-modal harmonic progressions, and be applied as a different way of expression of superimpositions over singular chords.

In this project, I will demonstrate synthetic scales with examples of improvisations over jazz standards such as *Body and Soul* by Jonny Green and *Satellite* by John Coltrane. I will also provide written exercises and études using both models of synthetic scales, which I have been using to embody the scales into my own practice.

Flautist, saxophonist, and composer **Joel Dreezer** is a Bachelor of Music Honours student at the Australian National University in Canberra where he is majoring in Jazz Performance, studying with John Mackay and Dr Sally Walker. He is a part of multiple performing bands including the Dub-Reggae group *Shadow Ministers* and his own project *The Joel Dreezer Quartet* which won the People’s Choice award for the 2022 Friends of the School of Music Ensemble Prize. His research focuses on improvisation and composition using synthetic scales to explore textures which are otherwise impossible using common chord scale theory.

joel.dreezer@gmail.com

**Soundscape of *Wuxia* Films:
The Musical Choices That Define the Works of King Hu**

King Hu (1932–97) was a martial arts filmmaker, based out of Hong Kong and Taiwan during his most active years, whose filmmaking legacy centres on his revival of the *Wuxia* genre. Previous research into Hu's films has focused primarily on his use of traditional Chinese music, however this paper looks to focus on blending of music traditions by analysing the films *Come Drink With Me* (1966), *Dragon Inn* (1967), and *A Touch of Zen* (1971). Hu and the composers make musical choices that developed rapidly over the short period these three films were produced, which would come to define both his filmmaking style and the genre of *wuxia* film.

The methodology for this research has centred around the use of video editing software for sound mapping of musical themes in order to focus on instrumentation, cultural origins, and use within the narrative.

Hu's films also rely on the use of blending existing Chinese repertoire (literature, folk and art songs, various opera styles), new compositions in traditional Chinese style, and contemporary Western composition, and experimental textures through the mix of synthesis within ensembles. The juxtaposition and blend of the different stylistic origins and orchestrations is used heavily in these films.

This paper looks to explore how the blending of traditional and contemporary styles of Chinese and Western origins defined the sound of King Hu's films, and the cinematic language of the *wuxia* genre as a whole.

Tim Edwards is a musician, music technologist and honours student who recently completed his Bachelor degree in Sonic Arts at the Elder Conservatorium, the University of Adelaide, where he is currently studying his Honours degree. He is particularly interested in generative ambient soundscapes, internet-based music subcultures, and Minimalist composition.

a1777677@adelaide.edu.au

JOHN ENCARNACAO

Western Sydney University

Joint paper, see DIANA BLOM

Developing Resilience Through Youth Orchestra Participation

Resilience is a key capacity for coping with challenges and adversities and with increased reporting of anxiety and depression among young people in Australia, finding effective strategies to help bolster resilience is an imperative. Social sciences and educational psychology researchers have explored a range of coping and adaptive strategies that people employ when faced with change, risk, hardship or trauma, but have also identified that there are some protective factors that appear to increase resilience. These include having good social supports, a positive sense of self, and well-developed skills in planning, problem-solving, emotional regulation and communication.

Researchers at the University of Tasmania have been exploring the role that participation in music ensembles can play in developing those qualities that can contribute to resilience in young people. Data was gathered from Tasmanian Youth Orchestra (TYO) players, managers and conductors to examine perceptions of the learning context and the experiences of music making in the ensembles. This paper reports on those findings, discussing characteristics of the TYO learning environment that may offer a 'social wraparound' (James, 2018). In the context of both technical and emotional engagement with the music, the data showed a number of factors such as shared goals, positive modelling of ways to solve problems and manage stress, with low stake risk-taking, that practise skills associated with resilient behaviours. While engagement with music is widely acknowledged as conferring benefits to wellbeing, this research identifies additional benefits from participation in youth orchestras that can foster key life skills.

Anne-Marie Forbes has published widely on British and Australian music of the twentieth century, sacred music and on issues of performativity. She co-edited *Joseph Holbrooke: Composer, Critic, and Musical Patriot* (2015) with Paul Watt, and *Heart's Ease: Spirituality in the Music of John Tavener* (2020) with June Boyce-Tillman. She is completing a book with Peter Tregear on English composer Fritz Hart, and engaged in several interdisciplinary projects concerned with use of the arts to improve health and wellbeing. She leads the discipline of Creative Arts and Health at the University of Tasmania.

a.forbes@utas.edu.au

Rhythmic Organisation in Meshuggah's composition "Do Not Look Down"

The analysis of rhythmic complexity in progressive metal is a developing analytical area, particularly the interpretation of time spans as hierarchically organised rhythmic units (Pieslak 2007, Charupakorn 2012, Capuzzo 2018, Calder 2018, Lucas 2018, Hannan 2020). This paper adds to this developing site by considering the relationships between the concepts of tactus, metric imposition, polymeter and rhythmic parallax in the Meshuggah composition "Do Not Look Down". By establishing an architectonic framework of rhythm, considered as the controlling organisation mechanism in the composition, I structurally explored relationships between distinct rhythmic hierarchical layers. The interaction between different strata in the rhythmic framework with melody (riffs) and form reveals an ambiguity in "Do Not Look Down" hierarchical structural alignment. By understanding how Meshuggah's manipulations of rhythmic complexities deliberately blur structural boundaries and create misalignments in a flat approach to temporal partitioning (Nieto 2014), I explain how these subjective spaces characterise not only Meshuggah but the genre of Djent.

Nick Freer is a guitarist/composer and PhD graduate of the Melbourne Conservatorium of Music. As a musician, Nick has toured extensively throughout Australia and performed internationally in 13 countries and presented at national and international conferences. In 2022, he received the Conservatorium Director's Award for Exceptional Doctoral Research for his thesis titled "Allan Holdsworth: Principles of Harmonic Organisation in Selected Compositions".

nfreer@student.unimelb.edu.au

**Earthquakes, Zombies, and the Rending of Tonal Space:
Nostalgia and Return in Mahler's *Revelge***

The music of Gustav Mahler has become deeply connected with the expression of nostalgia. Scholars, however, have focused their investigations more on stylistic features than on harmonic structures. Indeed, how can the tonal layout of a piece express nostalgia? Drawing on both neo-Riemannian and cultural theory, I answer this question with a new reading of Mahler's 1899 song *Revelge* in which I trace the departure of the song's protagonist and harmonies through one configuration of tonal space, and their return through another.

The song's text tells the story of a military drummer who is killed, resurrected, and then marches past his old home and sweetheart. Read through the theories of Svetlana Boym, nostalgia is expressed in the fact that the soldier cannot truly return. He is no longer himself, but a reanimated corpse. Using neo-Riemannian models of tonal space, I examine how the impossibility of the soldier's return is reflected in the harmonic plan of the song, which moves away from and returns to its original key. The drummer's death and resurrection shatter both the fictional and harmonic landscapes so that neither the soldier nor the music may return by the same path; a modulation tears apart the tonal universe constructed by the first section of the piece, forcing return not just by a different series of keys, but through an entirely different configuration of tonal space. Drawing on cultural-historical studies of nostalgia, I then show how this analysis enriches earlier interpretations of Mahler's use of military and nostalgic tropes.

John Gabriel is Lecturer in Musicology at the University of Melbourne. His research focuses on German and Czech speaking Central Europe from the *fin-de-siècle* to the early Cold War and explores issues related to music and politics, modernism studies, and reception history. Recent publications explore musical representations of China and radio music theater in Weimar Republic Germany, and he is currently completing a book on New Objectivity music theatre. This paper, however, draws on one of his secondary interests: Nineteenth-century musical representations of the supernatural.

john.gabriel@unimelb.edu.au

Silence and Himpathy: Shaping Forces of Women's Engagement in the Australian Classical Music Industry

Australia's musical women want to believe in equity and equality. They hope that, by working hard and being professional, they will succeed in finding their place within the musical world. However, recent research demonstrates that women's positions in musical spaces are often tenuous, mired by gender-based discrimination and inequality.

Based on twenty in-depth interviews with female musicians conducted last year as part of my PhD research, these women's accounts of gendered workplace discrimination and sexual harassment reveal the culture that they work within and the shaping forces behind that culture. Exploring themes of privilege, power, and gender, their experiences cover the breadth of a career: from emerging musicians through to retirement, and the reasons for remaining in the industry or leaving early.

Their stories illustrate how they attempt to thrive within this musical culture, demonstrating narratives of self-silence and himpathy where the consequences of speaking up or remaining silent shapes their futures in the industry. Thanks to their honesty and support, this presentation will introduce you to the voices that are so often silenced, revealing not only the extent of the problems facing the classical music industry, but point to more equitable futures.

Cassandra (she/her) is a final year PhD candidate at Monash University. In 2015 she completed her bachelor of secondary teaching (music) through the University of Canberra and returned to university in 2017 to continue her study of performance in Victoria. Cassandra has since completed her honours in music performance at Monash University (2019) and received her LMusA with distinction (2018). Her passions (feminism and music) are now being combined in her PhD research where she is exploring how gender is portrayed and how female musicians navigate gender-based injustice within Australia's classical music industry.

Cassandra.Gibson@monash.edu

**Sparring with the ABC:
Margaret Sutherland (1897–1984) and the National Broadcaster**

The establishment of the Australian Broadcasting Commission (ABC) in 1932 and its subsequent formation in 1936 of radio orchestras in each state capital helped bring Australia out of the Depression doldrums. International conductors and soloists were brought to Australia, and the general standard of music-making and audience discernment increased. Most importantly for Margaret Sutherland, the ABC created opportunities for Australian composers, including women.

In its first year, the ABC provided encouragement to composers through competitions, offering £450 in prizes. Women were encouraged to apply, and in the 1933 Composer Competitions, a third of the placings went to them. Sutherland was among them, winning at least thirteen awards in various categories between 1933 and 1936. The ABC's programme of competitions provided the incentive Sutherland needed at a time when she was still finding her feet as a serious composer in Australia.

While Sutherland was genuinely appreciative of the role played by the ABC in the dissemination of her own music and that of other Australian composers, she was often critical of their conservative programming, their attitude towards Australian music, and their preference for overseas talent. In exchanges with the ABC over several decades, she made her views clear, advocating strongly for music of quality by Australian composers, including hers.

This paper sheds light on these interactions, revealing Sutherland's tenaciousness in advocating for Australian music, and her fearlessness in standing up for her ideals.

Jillian Graham is a freelance writer and editor in Melbourne. Her University of Melbourne PhD (2009) is entitled *Composing Biographies of Four Australian Women: Feminism, Motherhood and Music*. She has written a biography of Australian composer and music activist Dr Margaret Sutherland, for which she was awarded the Redmond Barry Fellowship (2018) and twice shortlisted for the Hazel Rowley Literary Fellowship. The biography is to be published by Melbourne University Publishing in early 2023.

jillianfgraham@bigpond.com

Soloists, Spaces and Performance in the Sixteenth Century

Research into solo instrumental music of past eras, specifically the sixteenth century, has focussed principally on the study of surviving sources and musical style. Performance practice research has mainly explored the mechanics of playing the instruments and embellishing the music. Little research has been conducted into the spaces, places and occasions where music was performed, and has not investigated deeper questions concerning the nature of musical performance itself. Compared to other contemporary repertoires performed as part of ecclesiastical or courtly rituals in specific locations and contexts, the times and places where solo instruments were used are much more difficult to define and trace. Such study also requires consideration of a broader range of social settings (courtly, ecclesiastical, urban, civic, domestic), as well as the physical environments (including both indoor and outdoor settings), socio-economic situations of performers and listeners, the number of listeners, and the social activities into which musical participation was integrated. These questions are seldom addressed and our knowledge is almost non-existent. Moreover, whether unconsciously or not, modern scholars, commentators and performers tend to evaluate the music of other eras on the basis of their own experience of performance, especially the modern concert or recital, a social phenomenon that was largely unknown at the time. This paper provides an initial investigation of some these questions through the prism of the Spanish vihuela in the sixteenth century and the amassed computerised data that facilitates comprehensive exploration of documentary and iconographic sources.

John Griffiths is a specialist in early Spanish music and renaissance instrumental music. His work encompasses a broad range of music-historical areas including organology, music printing, urban music, analysis and criticism. His recent work includes an encyclopaedia of tablature (in press), a new edition of the music of Luis de Narváez and a CD of the music of Valderrábano. He is currently Editor of the *Journal of the Lute Society of America* and a Directorium member of the IMS and holds honorary positions at the University of Melbourne and the CESR (Tours).

jagrif@unimelb.edu.au

**‘Words, words, words’: The libretti of Thomas Adés’ *The Tempest*, and
Brett Dean’s *Hamlet***

Operatic adaptation of Shakespeare in English has proven to be problematic for a variety of reasons. Until the twenty-first century, only Benjamin Britten’s adaptation of *A Midsummer Night’s Dream* held its own with Verdi’s three masterpieces and a few other Shakespeare operas in the repertoire. However, Thomas Adés’s *The Tempest* (2004), and Brett Dean’s *Hamlet* (2017) have joined Britten’s opera as works in English that have enjoyed multiple productions and are part of the contemporary repertoire. One of the most significant reasons for this success lies in their respective libretti. In *The Tempest*, Australian playwright Meredith Oakes has retained Shakespeare’s structure but refracted his text through a contemporary demotic. Echoes of Shakespeare are contained within the text but the libretto is a new, original text in rhyming couplets. In contrast, Canadian theatre and opera director, Matthew Jocelyn, has jettisoned roughly 80% of the more than 4000 lines from the various versions of *Hamlet*, but includes text from the First Quarto, which effectively estranges many of the most celebrated and well-known passages. Text is also assigned to characters in startlingly original ways. Both these operas are the most significant Shakespeare adaptations of the twenty-first century, and they can be seen as an original and creative response to Shakespeare, rather than merely a musical setting: they remain true to the spirit of the originals but establish their own existence and resonances.

Michael Halliwell studied at the University of the Witwatersrand in Johannesburg, the London Opera Centre, and with Tito Gobbi in Florence. He was principal baritone with the Netherlands Opera, the Nürnberg Municipal Opera, and the Hamburg State Opera, singing over fifty major operatic roles. His publications include *Opera and the Novel; the case of Henry James* (Rodopi); and *National Identity on Contemporary Australian Opera: myths reconsidered* (Routledge). On the staff of the Sydney Conservatorium, he is Vice President of the International Association for Word and Music Studies. Recent CDs include *When the Empire Calls; O for a Muse of Fire: Australian Shakespeare Settings; Amy Woodforde-Finden: The Oriental Song-Cycles; That Bloody Game; Australian WWI Songs*.

michael.halliwell@sydney.edu.au

Quirino Colombani: A Cellist/composer of Early Eighteenth-century Rome

The name of Quirino Colombani occurs infrequently in Roman cantata manuscripts of the early eighteenth century, and his entry occupies only five lines in a biographical compilation (1775) of notable writers from Correggio, the north Italian town of his birth. His surviving works suggest that Colombani played a part in expanding the role of the cello in vocal music in early eighteenth-century Rome. Contemporary with cellist-composers such as Domenico Gabrielli, Giovanni Bononcini, and Giovanni Lulier ('Giovan del Violone'), his activity as a player of the 'violone' in Rome is documented in the service of Cardinal Pietro Ottoboni from 1692, and from 1696 the Chiesa Nuova. Here he occupied the role of Coadjutor to the ageing Giovanni Bicilli until 1703, when the position was taken by Alessandro Scarlatti. Among Colombani's compositions are a number of oratorios and cantatas 'con violoncello obligato'. I will report on some distinctive examples of Colombani's obligato violoncello writing, including two cantatas held in the Royal Academy, London, and the oratorio *Santa Cecilia* (1701), with its arias for one and two solo cellos at points of dramatic intensity. In arias with orchestral accompaniment too, the cello part receives attention with unusual doublings in *Santa Cecilia*.

Rosalind Halton has been active for many years as a researcher of Italian baroque vocal music, providing access through editions and recordings to previously unedited cantatas and serenatas of the late seventeenth–early eighteenth centuries. Alessandro Scarlatti has been the focus of her work. Recordings include a set of three Scarlatti CDs for the ABC. Her editions include two volumes for A-R, digital editions for the Web Library of Seventeenth-Century Music (WLSM), and recently published editions of cantatas by Quirino Colombani. She has presented and published many papers on her research mainly in Italian and Australian conferences.

rosalindhlt@gmail.com

**The 'New' Englishmen: Boult, Vaughan Williams, Butterworth,
and the 1918 Queen's Hall Concerts**

The early years of the twentieth century saw the rapid development of new English works done by native composers who wished to establish a musical identity that represented their homeland. Composers such as Vaughan Williams, Butterworth, Elgar, Bax, and Holst took up this challenge and created many memorable works that captured this sense of Englishness (Kennedy, 1980; Frogley, 2003; Saylor, 2008; Murphy, 2012). But it would fall to the conductors and concert organizers to bring these musical compositions to life for audiences. That is what Adrian Boult wanted to attempt with his London conducting debut in 1918 when he held four concerts at the Queen's Hall featuring multiple works by these 'new' Englishmen (Kennedy, 1987). Boult mixed his concert program with established canonic works alongside new compositions by this collection of English composers. The series helped to launch Boult's career as one of England's leading conductors and to highlight the music of several composers not well-known to English audiences. This paper will focus on the 1918 concert series and the relationship Boult had with two composers who were close acquaintances of his: Butterworth and Vaughan Williams. By discussing Boult's relationship with Butterworth and Vaughan Williams, the circumstances surrounding the 1918 concert series and selection of the works by Boult, and the reaction critics and musicians had about the concerts will help to elaborate on Boult's role in supporting English music in wartime Britain and assisting in promotion of Vaughan Williams and Butterworth's music at home and later abroad.

Owen Hansen is a PhD doctoral candidate at the University of Kansas pursuing a PhD in Musicology. Mr. Hansen has received a BME in Vocal Music from Nebraska Wesleyan University and a Master of Music from the University of South Dakota. He has presented at conferences in the US, UK, Canada, and Belgium. He is working on his dissertation concerning the friendship and collaboration between English composers Ralph Vaughan Williams and George Butterworth during the 1910s.

owen.hansen21@gmail.com

Placing Voices: Locating Aabledness in Melbourne's Choral Societies

Reminiscing about their choral journeys, many Melbourne choristers recount joining their local suburban society before “stepping up” to sing with a large, central symphonic choir. But why is this a step up? Is locality a factor? Although Melbourne's choral societies (large SATB choirs performing oratorio and symphonic works) are all unpaid amateur groups, some are popularly viewed as better or “more professional” than others for reasons beyond their musical output. Informed by critical disability theory, I interpret the norms connoting quality, prestige or professionalism within classical choral communities as productions of ableism, the belief system which idealises aabledness of mind and body and compels us to aspire to these ideals by default (McRuer 2006, Campbell 2009). Within this system, the places we assign value to also can connote aabledness. In this paper, I draw on preliminary findings from an ethnographic study of Melbourne's choral societies to examine how participants use place and space to define and perform aabledness. First, how and why have participants made claims for particular locales—and indeed, Melbourne itself—as “capitals” for choral singing over the past 150 years? And second, how do the spatial and sonic characteristics of rehearsal venues play into how directors and choristers conceive of their musical abilities? By considering how place functions in the production of aabledness, this research illustrates the interplay between ability and other vectors of social difference like race and socio-economic status. In doing so, it sets the scene for critically examining “default” values in other musical institutions.

Alex Hedt is a PhD candidate in ethnomusicology at the Melbourne Conservatorium of Music, The University of Melbourne. Her doctoral research examines how participants in Melbourne's choral societies understand and perform aabledness by negotiating sets of musical and social norms, and situates these practices within the wider historical and contemporary discourse surrounding choral singing in Australia. She was awarded the Ormond Exhibitions Scholarship (2019) and the John Hodgson Scholarship (Music) (2020) for her Master of Music research on music in Australia's d/Deaf communities. Alex's work in disability studies is informed by her own experiences as a disabled and hard-of-hearing musician.

alex.hedt@unimelb.edu.au

Jon Hassell and The Fourth World: Imitation and the Borrowing of Sound in Contemporary Trumpet Performance

The role of imitation and borrowing in developing an auditory vocabulary on the trumpet is a subject that is frequently discussed in mainstream trumpet study, yet it is something that is generally poorly understood.

Most examples of observation and imitation that are practiced over the course of a trumpeter's study and career are limited to those of other trumpeters, and this is something that is reflected in their respective bodies of work.

Trumpeter, composer, and musicologist Jon Hassell (1937–2021) is a unique and compelling example of a trumpeter whose study and body of work were proportionally diverse. Through the course of my research, I will examine Hassell's music, his diverse sources of inspiration and imitation, how they are applied to contemporary trumpet performance, and what the broader impact of Hassell's comprehensive and diverse study of sound may be.

Nick Hewett is an Australian trumpet player based in California. During the last two decades, he has worked with major symphony orchestras, chamber ensembles, big bands, small group jazz ensembles, and as a soloist.

Nick has long maintained an interest in contemporary and experimental music, and has collaborated with visual artists in interdisciplinary performances, and has given the premières of several new works, including Michael Hannan's *Sounding Basho* for trumpet, percussion and Japanese ink artist, commissioned by Nick, and performed with artist Junko Azukawa and percussionist Peter Neville in 2018.

Nick holds a Bachelor of Music from the Sydney Conservatorium, a Master of Music from Indiana University, and is currently a PhD candidate at the University of Melbourne.

nhewett@student.unimelb.edu.au

Music Senses: Connecting and Fostering Music Collaboration and Participation for Musicians Across the Hearing Spectrum

This paper provides an overview of the impacts and outcomes of a four-day residency designed to connect musicians across the hearing spectrum including; hearing, d/Deaf and hard of hearing. The program aimed to foster collaboration, musical experimentation and new ways to create music. The fourteen residency participants had an opportunity to explore complementary artforms including music, lighting, electronic music, multisensory devices, wearables, vibration devices, triggers and other technologies. The study draws on qualitative data via a pre-residency questionnaire and post-residency semi-structured interviews to analyse the outcomes of the residency.

The paper will discuss the main themes and issues that emerged through the residency, along with the challenges and future directions for research and creative practice for musicians across the hearing spectrum.

Donna Hewitt is a vocalist, electronic music composer and instrument designer. Donna's research explores mediatized performance environments and new ways of interfacing the voice with electronic media. She is the inventor of the eMic, a sensor enhanced microphone stand for electronic music performance and more recently has been creating wearable electronics for controlling both sound and lighting in performance. Donna has held academic positions at the Sydney Conservatorium of Music and Queensland University of Technology and is currently the Head of Department of Creative Arts and Communication at the University of New England.

dhewitt4@une.edu.au

A Study of Musical Instrument Pictographs on Zuojiang Huashan Rock Arts

The Huashan Rock Arts are representative of the rock pictographs in the Zuojiang River Basin. It records the unique sacrificial scenes by Luoyue people from 5th century BC to 2nd century AD. Historical materials, unearthed cultural relics and existing folk customs all prove that the distinguishable musical instrument pictographs on the rock arts include bronze drums, sheep-horn knob bells, ling (small bells with a clapper), etc. All of these also explain why these musical instruments appear on those pictographs, further emphasizing the importance attributed to them on dividing the history of the rock arts into periods. This study has found that after the Western Han Dynasty, the sheep-horn knob bells gradually lost the function of ceremonial and musical instruments due to the destruction of the rite system, thus withdrawing from the historical arena. On the other, the craftsmanship of bronze drums has become more and more exquisite, highlighting its three-fold use for rites, rituals and musical instruments. The drums also continue to occupy a significant part of the music history of the Luoyue ethnic group. Through an in-depth study of the musical instrument pictographs, the music history of the Luoyue ethnic group is further clarified and understood.

Yuhuang comes from China. She is a 2021 doctoral student in the Sabah. She is currently studying in the Department of Music, Faculty of Arts and Creative Technology, with Prof. Dr. Jacqueline Pugh-Kitingan and Dr. Ian Stephen Baxter. Her main field of study is ceremonial music. She is interested in Nationalities of China music.

113729058@qq.com

Open-Form Music Composition for Synchronised and Coordinated Action

This research project utilises electronic touch-screen instruments in a multi-channel performance space to explore a formal language for describing open-ended musical composition. Our system encodes concepts of coordination, opposition, synchronisation, communication, bandwidth and delay. Our software system allows representation of formally specified compositions which can enable musical performances or data sonifications that explore these concepts.

Open-form composition allows for a spectrum of engagement from fully specified to almost completely improvised performance. Our work is novel in that we capture concepts of adversarial action within a shared musical score mediated by a computer system and that we explore reduction and time-shifting of shared information to represent bandwidth and delay. Shared open-form compositions with computer displays have been previously explored (eg, the work of Lindsay Vickery and Decibel more generally), but our work extends this concept to implement a formal language for generating these scores and software for mediating communication during performance.

We explore the properties of these generated scores through live test performances with human and artificial performers with computer-generated sounds. These experiences allow the quality of our system to be measured in terms of the breadth of synchronised and coordinated experiences that can be represented and explored through our compositional language. Our system could also support non-musicians exploring open-form music through game-like performances to learn about collaboration and synchronisation in real-time.

Alexander Hunter is a Lecturer at the ANU School of Music where he convenes the Composition Major and Honours Degree. His research focuses on improvised and other “open” musical forms in terms of both notation and performer/composer interaction. These artistic and academic practices develop and explore dynamic systems of interaction and communication between players using novel approaches to music notation and ensemble organisation. His works range in scale from duo improvisations to small ensemble works to pieces for full orchestra.

Alexander.Hunter@anu.edu.au

Charles Martin is a Senior Lecturer in the ANU School of Computing. Charles is an expert in music technology, human-computer interaction, and creative applications of AI/ML. Charles’ expertise covers the development of musical apps such as MicroJam and PhaseRings, and creation of novel intelligent musical instruments where a machine-learning model is embedded within a physical musical device. Charles’ recent experiences have included developing ensembles of self-playing synchronised embedded musical systems, researching in ML and evolutionary robotics, and performing music on percussion and computer.

Charles.Martin@anu.edu.au

Patterns of Culture, Baroque Ornamentation, and Bach's *Italian Concerto*

Johann Sebastian Bach, in the spirit of Baroque practices, did not leave many written instructions to performers. However, in his second part of the *Clavierübung*, he felt compelled to elucidate that his Concerto, for a harpsichord with two manuals, is written after the Italian taste (nach italienischem Gusto), while the Overture takes after the French manner. This peculiar annotation is evidence that Bach acknowledged the existence of two distinctive styles, French and Italian. It is plausible to assume that in doing so, Bach guides all music lovers to execute each composition according to its cultural identity. And yet, instead of rejoicing this universality many performers and scholars limit themselves to uniformity through the definition of French ornamentation as an exclusive choice in the music of Bach. This approach disregards the kinship between culture and art, since it fails to view the interpretation of Baroque ornamentation in relation to the particular society within which it was expressed. Therefore, the aim of this paper is to explore the interpretation of Baroque ornamentation in terms of cultural identity, and as a reflection of what cultural theorist Raymond Williams refers to as the general state of intellectual development in a society, and the whole way of life.

Inna Kabrovski graduated with Bachelor of Music Theory from the Faculty of Theory, Composition, Conducting, and Musical Education (2005, Israel). In 2019 achieved BA (Honours) in Musicology (Monash University). Currently a PhD student at Monash University, studying Baroque performance practices (harpsichord with Elizabeth Anderson) with a special emphasis on Baroque ornamentation in the music of Johann Sebastian Bach.

Inna.Kabrovski@monash.edu

Hearing Greece in Ethel Smyth's Writings and Music

The English composer Ethel Smyth (1858–1944) was not granted the traditional classical education accorded to boys of her class, but she nonetheless developed an enduring love of the Classics and archaeology. Her interest was deepened by the cultural Philhellenism of the German circles she entered from the late 1870s. Her intimate friendship and creative partnership with the expatriate American philosopher and poet Henry B. Brewster fostered her interest in Greek philosophy, while her association with the elite Parisian group around the writer Anna de Noailles in the early 1900s fuelled the obsession with ancient Greece, reflected most clearly in her *Four Songs* (1908).

In this paper we consider what is arguably the culmination of Smyth's engagement with Greece in the 1920s, commencing with her memoir *A Three-legged Tour in Greece* (1927). This "travel guide" for intrepid middle-class women recounts Smyth's journey in the spring of 1925, when Greece was still dealing with the so-called "disaster" of 1922 and the ensuing refugee crisis. Her musical impressions feature what we might describe as the "diegetic" encounters with actual musical performance, and the "underscore" of the music of Smyth's memory and imagination, evoked by landscape and classical allusion, particularly in relation to the sea. We argue that this trip was a major impetus behind Smyth's composition of her final major work, *The Prison* (1930), which set texts by Brewster, and included references to recently-discovered fragments of ancient Greek music.

Elizabeth Kertesz is a Senior Research Fellow at the Melbourne Conservatorium of Music, University of Melbourne. She has written extensively on the English composer Ethel Smyth, focusing on the critical reception of her operas in Germany and England. Her current research interests include Spanish-themed music, entertainment and film from the Belle Epoque into the first half of the twentieth century. In 2018 she published a monograph entitled *Carmen and the Staging of Spain* (Oxford University Press), co-authored with Michael Christoforidis.

ekertesz@unimelb.edu.au

Michael Christoforidis is a Professor in Musicology at the Melbourne Conservatorium of Music, University of Melbourne. He has published extensively on nineteenth- and twentieth-century Spanish music and dance, and its impact on Western culture, including the monograph *Manuel de Falla and Visions of Spanish Music* (Routledge, 2017). Other research interests include the impact of the visual arts upon musical modernism, issues of national identity and exoticism in music, and the history of the acoustic guitar.

mchri@unimelb.edu.au

**Music as an Adaptive Technology for Coping with Social Isolation:
Insights from the COVID-19 Pandemic in Australia**

Social isolation (an objective measure of one's levels of social contact) and loneliness (a subjective experience of those levels) have become serious public health concerns. Music engagement can strengthen social connections and reduce loneliness in some contexts, although how this occurs is not well understood; music's capacity to manipulate perceptions of time and space seems to play a role. The COVID-19 lockdowns in Australia provided an opportunity to examine how music can be used to adapt to conditions of social isolation, which may be of benefit to socially isolated people more generally. This study adopted a qualitative perspective to examine how residents of Victoria used music to adapt to conditions of restricted social contact during the lockdowns of 2020. 11 semi-structured interviews explored participants' lived musical experiences while giving focus to perceptions of time and space (for example, how music helped restructure home and work spaces in response to lockdown regulations, or punctuate time where older routines were no longer viable). Interpretative Phenomenological Analysis of the interview transcripts identified 5 themes representing the key findings: 1) Control; 2) Dynamic connection; 3) Identity; 4) Mobility; 5) Presence. Each theme describes one generalised aspect of the way music engagement shaped participants' perceptions of time and space during lockdown and supported their processes of adaptation to increased social isolation. The authors conclude that these results may provide a useful guide to shaping music interventions and practices aimed at reducing loneliness in everyday life in Australia.

Frederic Kiernan is an early career researcher whose work examines the relationship between music, creativity, emotion and wellbeing, both presently and in the past. Over the period 2022–2025 he is working on a Melbourne Postdoctoral Fellowship project at the University of Melbourne titled “Musical Value in a Loneliness Epidemic”, which will use an interdisciplinary approach to examine how notions of musical value may mediate and enhance experiences of social connection. He is also co-host with Myf Warhurst of the podcast *We Are Lonely* (on Spotify and Apple Music). He is also the Secretary of the Musicological Society of Australia.

kiernanf@unimelb.edu.au

Jane Davidson is Professor of Creative and Performing Arts, Faculty of Fine Arts and Music at the University of Melbourne and Chair of the interdisciplinary Creativity and Wellbeing Hallmark Initiative. Jane's core research interests include artistic development, arts and health across the lifespan, performance practices, and emotion and expression in performance. Publishing and presenting prolifically in each of these areas, Jane has also been the recipient of substantial research grants, both within Australia and internationally. She was President of the MSA from 2009 to 2011.

j.davidson@unimelb.edu.au

**A Tipping Point of Breaking Down Versus Inheriting Orientalist Opera:
In Case of Heartbeat Opera's *Butterfly* (2017)**

Heartbeat Opera is one of the most recent “indie opera” companies in the US. Heartbeat Opera (hereafter “Heartbeat”) adapts existing operas by masters, such as Bizet’s *Carmen* (2017), Puccini’s *Madama Butterfly* (2017), and Verdi’s *Macbeth* (2020), through “revelatory adaptations, radical rearrangements, and ingenious design.” Asserting that “we break down traditional barriers to reimagine opera for artists and audiences of the twenty-first century,” Heartbeat’s production mandate emphasizes new interpretations of existing works and a new opera in the twenty-first century.

Butterfly (2017), an adaptation of Puccini’s *Madama Butterfly* (1904), cannot be free from orientalism and still causes a debate over its portrayal of a female lead. Puccini’s *Madama Butterfly* is a portrait of a Japanese geisha, Cio-Cio-San, who waits for her husband and eventually commits suicide in an act of supreme love for her child. This depiction of Asian women as devoted and passive reflects Puccini’s stereotyping of Asian women, in service of his critique of imperialism. According to Russell Platt, “the best way to critique such an opera, of course, will be, simply, not to perform it.” From this perspective, how has Heartbeat’s new staging in the twenty-first century critiqued Puccini’s *Madama Butterfly*? How does Heartbeat’s *Butterfly* attempt to challenge existing orientalist operas, like Verdi’s *Aida* (1871) and Puccini’s *Turandot* (1926)?

In this paper, I argue that the ways in which Heartbeat’s *Butterfly* challenges its source material are an example of “indie opera” in the twenty-first century. In the process, I will outline how Heartbeat challenges Puccini’s *Madama Butterfly* with a small indie opera, focusing on the ways in which the characters, such as Pinkerton and Cio-Cio-San, symbolize their respective cultures and scrutinizing the way *Butterfly* wavers between breaking down traditional opera and inheriting its orientalist roots. This research will contribute to understanding the tendency and the possibility of new opera productions.

Seokyoung Kim is a PhD student in musicology at the University of Texas at Austin. She received her bachelor’s (2017) and master’s (2019) degrees in musicology at Seoul National University. Kim’s research interests include cultural hybridity in contemporary music, the use of eastern materials in American experimentalism, and opera studies. She has published on Tan Dun’s *The First Emperor* in *The Journal of the Musicological Society of Korea* (2019). Kim has presented her research on Tan Dun, contemporary opera, and the use of Korean traditional instruments in new music in various institutions, including the International Congress of Aesthetics (2019), the Princess Galyani Vadhana Institute of Music (2020), and Seoul National University (2020).

seokyoung.kim@utexas.edu

**Infinite Play: Innovative Approaches to Performance Practice
Inspired by the Art of Eighteenth-century Improvisation**

How can classical musicians interact between the realm of the written score and the improvisatory aspects of eighteenth-century repertoire in their contemporary performance practice?

Until the second half of the nineteenth-century the success of a performance rested less on convincingly realising the composer's vision than on the improvisation skills of the performer. Indeed, the latter were far more significant for guaranteeing an audience (Baragwanath 2012). Musicians tended to work within a lingua franca and were able to improvise fluently upon a range of opening, connecting and closing formulas belonging to this common musical language.

My presentation investigates the principal areas of improvisational eighteenth-century methods including melodic improvisation in the Solfeggio tradition (Baragwanath, 2020), the art of partimento (Sanguinetti, 2012) and Gjerdingen's schema theory in order to explore new modes of performance practices.

By truly understanding the syntax and musical grammar these historical methods were designed to teach, I propose to compose our own partimenti based on eighteenth-century keyboard repertoire. This way we can see the function of partimento at a more advanced stage on the way towards historically informed performances and improvisation. Domenico Scarlatti's keyboard sonatas, known for their innovation and the manifold ways in which they would depart from convention, serve as my case studies, through which performance practice becomes a means of (re)enacting the creative improvisational act.

Contemporary performance practice could then more closely model the free interaction between the written score and improvisatory expression that characterised eighteenth-century practice, creating a fluid continuum between past and presence.

Premanjali Kirchner is a pianist, improviser and artistic researcher. Her practice-based research focuses on the art of eighteenth-century musical improvisation, including the Solfeggio tradition, partimento and schema theory, in order to explore new modes of performance practice. Central to her research is an innovative approach to developing an improvisational language based on close study of Italian composer Domenico's Scarlatti's keyboard works. She is currently a Doctor of Musical Arts candidate at the Queensland Conservatorium, Griffith University. Premanjali grew up in Vienna, Austria and holds a Master of Music and Bachelor of Music degree, majoring in piano performance.

premanjali.kirchner@griffithuni.edu.au

Yidaki Waja and the Influence of Yolŋu Matha among the Japanese Didjeridu Community

Established in 1994, the Japan Didgeridoo Association (JADA) has been a major source of didjeridu knowledge and resources in Japan (Suzuki 2022). JADA quarterly newsletters typically included articles and information regarding didjeridu workshops, concerts, album reviews, and lessons. Of notable interest were discussions dedicated to Aboriginal culture and language—more specifically, the relationship between Yolŋu languages and traditional playing styles (Karaki 2007). As such, the Japanese didjeridu community continues to be unique in their dedication to learning the yidaki from Yolŋu People in Arnhem Land. Consequently, more Japanese didjeridu players have visited northeast Arnhem Land than any other nationality (Graves 2006; Tourism NT 2019). Discourse surrounding language and its influence on didjeridu playing has since become a recurring theme among Japanese didjeridu enthusiasts. Current discussions have shifted to online forums such as community-led websites, Facebook groups, and podcasts via YouTube where members discuss, among other topics, the didjeridu's connection to Yolŋu languages, and demonstrate traditional didjeridu playing techniques (Hayashi et al. 2021). Using materials collected and shared by Japanese didjeridu community members, this paper will explore how the Japanese didjeridu community began, developed, and continues to be a significant source with respect to didjeridu knowledge and traditional didjeridu techniques. Further analysis will highlight how the experiences of Japanese speakers learning a traditional Aboriginal didjeridu playing style provide insight into how language influences performance. Through audio and video examples, the broader implications concerning the challenges for non-native speakers of Aboriginal languages learning traditional didjeridu playing styles will also be discussed.

Markos Koumoulas is a PhD student in Ethnomusicology at the Sydney Conservatorium of Music. In collaboration with David Bindi Hudson and the Ewamian Aboriginal People of Far North Queensland, Markos' doctoral research is focused on developing a didjeridu notation crafted from Ewamian vocabulary and cultural symbology to help facilitate the teaching and preservation of Ewamian music and language. Outside of academia, Markos is an award-winning composer and musician with the Toronto Chinese Orchestra.

mkou6709@uni.sydney.edu.au

Laughing Matters: The Physiognomy of Laughter in Wagner

Although Wagner was of the belief that music ‘smiles on us, but never makes us laugh’, laughter permeates his operas and music dramas far more frequently than his reputation for the serious and tragic would seem to allow. In the final chapter of *Unsung voices* Carolyn Abbate offers a virtuoso analysis of the significance of Brünnhilde’s laughter near the end of *Götterdämmerung*, an outburst not witnessed by the audience. By contrast, in this paper I will examine places in Wagner’s oeuvre where characters are not merely reported as laughing, but actually laugh in front of us.

While Wagner’s stage directions frequently require a character to laugh as part of dramatic business, I will focus particularly on those moments where laughter is musicalized. The sheer number of these is enormous, ranging from the teasing of the spinning girls in *Der fliegende Holländer* (1842) to the wild cackling of Kundry in *Parsifal* (1882). ‘Sung laughter’ can be classed with nonsense vocables and screams as a type of non-verbal delivery, and indeed overlaps with both of these categories of utterance. Wagner employs a wide range of different techniques to create musical giggles, chortles and shrieks appropriate to different characters.

What is especially striking is how often such bouts of laughter are not related to comedic purposes. Building on the writings of Morreall, Parvulescu and others, I analyse Wagner’s laughing characters in terms of existing theories of humour. Instances such as Alberich’s demonic guffaws over the hapless Nibelungs in *Das Rheingold* (1854) conform to older notions of laughter as an indicator of superiority or scorn. Moreover, *how* laughter functions is very much linked to the question of *who* is laughing. As such, this paper will shed new light on the well-worn topic of how race and gender are represented in Wagner’s operas.

David Larkin is a Senior Lecturer in Musicology at the Sydney Conservatorium of Music, University of Sydney. He specialises in nineteenth-century German music, particularly that of Wagner, Liszt and Richard Strauss. Recent publications have appeared in *Nineteenth-Century Music Review*, *RMA Research Chronicle*, and three Cambridge University Press ‘Composer in Context’ volumes. His current projects include research into *The Merry Widow* ballet, Viennese critics in the mid-nineteenth century, and C.S. Lewis’s early Wagner obsession. Besides his scholarly activities he is also active as pre-concert speaker and as a reviewer.

david.larkin@sydney.edu.au

Topic Theory in a Global Context: An Analytical Approach to Isang Yun's Music

Pioneered by Leonard Ratner, Wye Allanbrook, Kofi Agawu, and Raymond Monelle, “topic theory” in music analysis addresses the extramusical connotations carried or evoked by a composition’s musical figures (rhythmic, harmonic, or melodic patterns). Topics, which range from dance rhythms to technical styles to atmospheric effects perceivable on the musical surface, create musical narratives through their disposition and interaction. Although originally devised for the examination of Classic Era music, topic theorists have broadened their analytical scope to embrace works by Romantic and twentieth-century composers such as Schoenberg and Ligeti.

In this paper, I aim to contribute to the diversification of topic theory by applying it to the works of Isang Yun (1917–95), a Korean-German composer known for his integration of elements from Korean music into Western compositional language. I analyse three pieces written early in his European career: *Garak* for flute and piano (1963), *Gasa* for violin and piano (1963), and *Nore* for cello and piano (1964). These compositions prominently use the twelve-tone technique, central-tone technique (*Haupttontechnik*, Yun’s Korean-influenced compositional method), and more readily apparent elements of Korean traditional music (eg gestures and rhythmic patterns). My analyses treat these compositional methods and musical features as theoretically-approachable topics. By examining how these topics interact and interrelate, I illuminate how the continuity, rupture, conjunction or disjunction of topics representing distinct musical cultures produce musical-narrative flow.

Ji Yeon Lee is an assistant professor of music theory at the University of Houston, USA. She studied at Seoul National University and the University of Munich, and received her PhD from the City University of New York, Graduate Center. Her primary research focus is analysis of opera from the Romantic to the present era and East Asian composers.

jiyeonlee.music@gmail.com

**Multifaceted Manifestations of “Ode to the Fatherland”:
Listening to China’s Political Transformation through Patriotic Song**

On October 18th 2019, “Ode to the Fatherland” (*Gechang Zuguo*), a popular version of patriotic song during the Cold War, was performed in the opening ceremony of the 7th CISM Military World Games in Wuhan. China has launched a different path under President Xi Jinping’s leadership, from geopolitical relations of “China’s Belt and Road initiative” to political economic strategies of “Made in China 2025” and “China Standards 2035” and the recent “common prosperity” policy.

“Ode to the Fatherland”, originally composed by Wang Xin (1918–2007) in 1950, was written as a celebration of New China. Since then, it is an important song for the Chinese Communist Party, and has been performed in all important national and diplomatic activities in China. In 1968, “Ode to the Fatherland” was requested by Jiang Qing (Chairman Mao Zedong’s wife) to revise the lyrics and entitled “Ode to the Socialist Fatherland” during the Cultural Revolution. Under the former President Hu Jintao’s soft power diplomacy, the Chinese government was aware of the Western views of “Chinese threat” and the “rise of China”, and was anxious to be perceived as influential in a peaceful and cultural way. Therefore, “Ode to the Fatherland” was reconstructed again for the opening ceremony of Beijing 2008 Olympics Games. This paper aims to analyze the multifaceted manifestations of the Chinese patriotic song “Ode to the Fatherland” and addresses its historical and ideological meaning, and provides another perspective to understand political transformation in contemporary China.

Ya-Chen Lee is currently an Assistant Professor at the Nanhua University, Taiwan. Her research interests include twentieth- and twenty-first-century music, Chinese music, music and politics, music and cultural studies. Her research papers were regularly presented at Taiwan Musicology Forum, British Forum of Ethnomusicology, Association for Asian Studies, AAS in Asia, Asia Pacific Traditional Arts Festival, European Foundation for Chinese Music Research, and International Council for Traditional Music.

ycllee@nhu.edu.tw

Scots on the Rocks: Scottish Music on Sydney's Stages, 1900–1945

The influence of the Australian colony's Scottish, Irish and Welsh 'musical sub-cultures' was consistently represented in Sydney's concert programs of the nineteenth and early twentieth centuries. This paper explores how Scottish music, in particular, maintained its popular status during the first decades of the twentieth century due to its unique appeal to both folk and classical music circles. Scholarly research on historical Scottish music within Australia has often focused its attention on concerts associated with Highland Games, Burns Clubs and Caledonian Society gatherings. My own studies have uncovered a number of significant performers during the 1920s and 1930s who brought Scottish music into the homes of the Sydney elite, as well as celebrated composer-performers who played and arranged Scottish music as part of their classical programming.

References to these performances can be found in digitised newspaper articles and individual publications. By bringing together these disparate sources, my paper provides new insight into the role Scottish music played in post-Federation Sydney with particular attention given to programming choices and the evolving attitudes of critics during the interwar years.

Cyril Monk, John Lemmone, Alfred Hill and James Brash are just a few of the musicians who performed their Scottish Fantasies and arrangements of Scottish airs in classical programs at venues such as Sydney's Town Hall. The Gillespie family 'Clan' enjoyed fame as exponents of 'authentic' Scottish music and dance, paving the way for 'Madame Scotia' who toured Sydney in the 1930s. These fascinating performers help illustrate how 'British regional repertoire' of the nineteenth century evolved during these decades into a distinct Scottish voice, capable of appealing to a diverse Australian public.

Shane Lestideau is an Australian violinist with a passion for historical music and instruments. Renowned for her talents as a baroque and classical violinist, she is also a sought-after artistic director, teacher and music researcher. Shane studied modern violin at the Sydney Conservatorium of Music, baroque violin at the Conservatoire de Boulogne-Billancourt, and is currently completing a Musicology PhD at the University of Melbourne on nineteenth-century Scottish-Australian performance practices. Currently a tutor in Music History and Baroque Ensemble studies at the University of Melbourne, Shane is regularly invited to participate in music conferences, workshops and masterclasses in conservatoriums and schools worldwide.

shane.lestideau@yahoo.com.au

**Chinese Music in New Zealand:
Chinese Cultural Identity Construction in New Zealand**

The history of Chinese immigrants in New Zealand can be traced back to the nineteenth century. The number of Chinese immigrants had a significant surge from the 1990s. At the same time, Chinese traditional music became more visible in the Chinese community and broader New Zealand society. There are presently many active Chinese community music performances showcased at various festivals, concerts, activities, and so on. Chinese as a diaspora community in New Zealand plays an important role in constructing a multicultural society through Chinese traditional music. In doing so, they gain a sense of belonging, construct cultural identity, and disseminate their music to others.

This presentation outlines the history and current situation of overseas Chinese music in New Zealand, focusing on the performance on traditional Chinese instruments. Through investigating Chinese instrumental performances in New Zealand's main urban centres: Auckland, Wellington, Christchurch, and Dunedin, I propose three types of overseas Chinese communities: private, semi-private/open, and open communities, in which overseas Chinese use music to construct cultural identity. Furthermore, the overseas Chinese community is non-territorial and psychological, presenting a sense of community and belonging, thereby constructing the identity in the community. Therefore, diverse cultural identities of overseas Chinese are constructed and influenced by the performance on traditional Chinese instruments in different communities in New Zealand.

Keran Li is a PhD candidate in ethnomusicology at the University of Otago. Her research focuses on overseas Chinese instrument performance in contemporary New Zealand. The emphasis is on how Chinese music influences the cultural identity construction of overseas Chinese in New Zealand. Keran is also an expert in performing art, Chinese instrument *yangqin* (dulcimer). She demonstrated *yangqin* performance in many musical events and presentations in New Zealand.

keran1017@126.com

Women Performing Chopin in Golden-Age Cinema and Issues of Gender, Sentimentality and Psychosis

While classical music was often used in Golden Age film scores, the music of Frédéric Chopin occupies a meaningful place during the 1940s and 1950s. Several films of this period feature a female pianist playing pieces by Chopin. Scenes of piano performance are a common occurrence in many filmic works from this period and at times reflect the ways in which mental illness, women's sexuality and temperament were viewed. Performances of Chopin, in particular, are imbued with hermeneutic significance: they are often implicit of gendered, sentimental meanings, or indicative of psychosis. Scenes of women performing Chopin feature most prominently in melodramas, psychological thrillers and horror films. The act of playing the piano subverts conventional ideas of femininity. In many of these films, pianism is not only used in subversive ways but also intrinsically linked to Chopin's historically-framed identity, such as the critically-ascribed aura of his otherworldliness.

The theme of fantasy versus reality is popularly used in films of this period to illustrate female psychosis, or hyper-reality. This is the case in two of the films discussed in this paper. In Compton Bennett's *The Seventh Veil* (1945, screenplay by Muriel and Sydney Box), the heroine is hypnotised into remembering her musical career while playing Chopin. The heroine in Muriel Box's *The Passionate Stranger* (1957, screenplay by Muriel and Sydney Box) is also a female concert-pianist who performs Chopin during fictionalised scenes made up by the protagonist, who fantasises about an alternate reality. The filmic texts share the commonality of featuring women pianists performing Chopin from a woman's directorial gaze; but the frequency of these occurrences does not reinforce its gendered conception. Rather, they problematize ideas we have about the representation of women pianists, and of Chopin, on screen.

Lucy is currently studying towards a Doctor of Philosophy in Musicology at the University of Melbourne, with an interdisciplinary focus on film musicology and the music of Frédéric Chopin. Her primary area of research is Golden-Age cinema between the mid-1930s to the 1950s, focusing on the socio-cultural aesthetics, meaning, and performance aspects of music in films from a variety of genres. Her other scholarly interests include the belle-époque, ballet, and modernism. Lucy also plays in a piano trio (Trio Calcifer) and teaches the piano in her spare time.

lucy2@student.unimelb.edu.au

joint paper, see ALEX CHILVERS

Shattering Vocal Boundaries in Contemporary Opera: An Artist's Analysis

Operatic writing for the voice has become more challenging over the past century, rendering the contemporary operatic singer an artistic triathlete of sorts. In this lecture, I will clarify what is entailed for its exponents by defining how the boundaries of operatic vocal writing significantly shifted, to incorporate not only extended vocal techniques but other unprecedented demands, with an emphasis on music drama at the core of this study. These dissolved boundaries are explored through an historical lens, through the voices of leading artists, through score and performance analysis, and through autoethnography. The results evince an overview of the challenges presented by operatic writing between 1925 and 2020, and how artists cope with these increased vocal expectations in the preparation and execution of such repertoire. The natural added outcome of these results is a quantification of attributes required to render artists more fit to purpose for this repertoire.

Simon Lobelson is a graduate of the Royal College of Music, Helpmann Award nominee, extensive soloist on four continents in over 85 roles and champion of new music. Has appeared as principal artist with Covent Garden, English National Opera, London Mozart Players, Opera Australia, Sydney Symphony Orchestra, Sydney Philharmonia Choirs, English Chamber Orchestra, ASKO-Schönberg Ensemble, Israel Camerata & Lucerne Festival under Boulez, Reuss, De Leeuw, McCreesh, Dutoit and Bonynghe. Can be heard on Chandos, Toccata and ABC Classics. Lecturer in Voice and Opera at Sydney Conservatorium of Music, having recently gained his doctorate on contemporary opera, and invited to present at 10th International Congress of Voice Teachers 2022 in Vienna.

simon.lobelson@sydney.edu.au

Individual Differences in Musically-evoked Chills

Recent research into individual differences and music listening has unveiled associations between personality traits and music preferences. However, the link between individual differences, including personality traits and cognitive styles, and musically-evoked chills (MECs) is yet to be established. This study therefore investigates the relationship between individual differences and the experience of chills in music listening. A literature review on current research investigating personality traits, cognitive styles, and the experience of MECs was conducted. In tandem, a review of key music listening apps and algorithms that are employed to suggest personalised music on streaming platforms such as Spotify was undertaken. The findings of the literature review reveal positive associations between openness to experience, empathy, the music-empathising cognitive style, and MECs. This presentation will also provide an overview and discussion of current algorithms and music listening apps. Based on the key findings of this study, a theoretical model is proposed that speculates the interplay between individual differences and MECs. Future research is encouraged into real-world applications such as improved algorithms for creating personalised playlists to target the pleasurable chill response and subsequent dopamine hit. By improving algorithms to account for differing personality traits and cognitive styles, music listening's potential to positively impact subjective wellbeing may be enhanced.

Graduating with a Bachelor of Music from the University of Melbourne in 2021, **Xanthe Lowe-Brown** is now an Honours student at the University of Melbourne, pursuing her passion for Music Psychology research. During her degree, she has enjoyed working with Dr Amanda Krause as a Research Assistant and now has two published papers under her belt. She is currently working on her dissertation under the supervision of Dr Solange Glasser. Xanthe aspires to continue pursuing Music Psychology research, discovering more about the ways music can enhance our health and wellbeing. In the male-dominated field of guitar, Xanthe is a passionate advocate for female guitarists and aspires to pave the way for future females in the field.

xlowebrown@student.unimelb.edu.au

Implications of Dynamic Music on Compositional Processes and Outcomes

Dynamic Music—music that can change—challenges the traditional notion of music as a temporally linear artform and expands music to become more malleable. With the growth of non-linear musical forms within interactive media, there is an opportunity to explore how this concept of dynamic music expands creative opportunities purely in terms of music composition. This research investigates the creative implications of composing music as a collection of individual events that can be recombined in how they are layered or sequenced over time. By composing and producing music as a set of separate audio events it is possible to formulate non-linear and interactive musical structures in which a user/listener may freely dictate how a composition progresses. Creating music in this way expands the creative limitations of music making by virtue of allowing composers agency to create musical works that can be seamlessly reconstructed in form and arrangement in real time. Furthering knowledge in this area will aid in the evolution of dynamic music, encourage innovation in digital music making, support additional pathways for creative expression, and lead towards a means of democratising music composition in which others have agency to dictate how a piece of music is arranged.

Samuel Lynch is undergoing his PhD in music composition at the University of Newcastle. Specialising in new forms of composition inspired by the adaptive and interactive nature of videogame music, Samuel is developing multi-linear compositional works that are everchanging, interactive, and dynamic as a means of arriving at new understandings of non-linear musical forms and their impact on the creative compositional process and the outcomes of such processes.

Samuel.Lynch@uon.edu.au

Affective Rhetoric in Antonio Caldara's Operatic Recitatives

In studies of early eighteenth-century opera, most attention is usually given to the arias, yet some of the most dramatic and affectively powerful scenes are those delivered in recitative. Where arias allow multiple repetitions of densely rhetorical text to allow comprehension and to create opportunities for music to intensify the affect in the most concentrated way, recitatives must allow the poetry to be clear and dramatically effective on a single hearing; music serves to heighten dramatic delivery but must do so without obscuring the poetry. Recitative thus cannot be studied purely as a musical phenomenon, precisely because it is a dramatic medium suspended between speech and song. The notation of recitative does not in itself convey enough information to make the connection between the poet's affective intention and its musical expression, however; a singer/actor must embody the connection between words, music and the expression of the passions in the act of delivery, through expressive use of the voice and gesture. Drawing on insights from studies of rhetoric and the history of emotions, this paper offers an analysis of selected recitative settings by Antonio Caldara (1670–1736), taking into account the necessary contribution of the singer.

Alan Maddox is Program Leader of Musicology at the Sydney Conservatorium of Music, University of Sydney. Initially trained as a singer, he has published on Italian vocal music in the early eighteenth century, music in colonial Australia, music and the history of emotions, and music and intellectual history. His current work focuses in particular on Italian composer Antonio Caldara (1670–1736). He is University of Sydney Node Leader of the Australian Research Council's Centre of Excellence for the History of Emotions and consultant musicologist to the Australian Brandenburg Orchestra.

alan.maddox@sydney.edu.au

joint paper, see AMELIA BESSENY

Nuevo Flamenco Guitar: The Light and Shade of Paco de Lucía

Flamenco guitarist Paco de Lucía (1947-2014) was one of the greatest Spanish composers and performing artists of the past century. His artistry crossed film, studio and live performance arenas, bringing flamenco to all corners of the world. Paco's music and technical mastery had the ability to express the deepest of human emotions, and especially the elements of flamenco dance, voice, and guitar, influencing entire generations of modern flamenco guitarists.

This study into the music of Paco de Lucía pinpoints his studio recording of *Rio de la Miel* from the album *Luzia* (1998). It signifies an extraordinary time for Paco, and culmination of his vision for solo flamenco guitar playing. This study will observe the various points of departure that define the genre of flamenco, and move into Paco's way of re-telling his stylistic approaches to harmony and rhythm. From the areas of genre and style, this study will provide a window into the creative practices of Paco de Lucía, that hope to engage us to view flamenco as a creative expression that is both traditional, and forward-learning.

Gerard Mapstone, musicologist-guitarist, composer, and guitar teacher at The University of Melbourne. Studied at Queensland Conservatorium of Music, Griffith University (2003). After several years performing in Europe and the UK he returned to Australia, completing his Master of Music (2016), and is currently completing his PhD at The University of Melbourne.

He has recorded and produced numerous albums including *Despertares* (2018), *The Last Reel* (2014), *Cravin Misbehavin* (2011), *Bride in a red dress* (2009), *La Cathedral* (2008), *Vuelta al Mundo* (2008), *Tomorrow*, *Preference* (2006), *Wish Hill*, *All Jigged Out* (2004), and *To Sleep* with Lee Westwood (2004). He has performed in the UK, Spain, Mexico, New Zealand, and Australia. Artistic director of Dale Caña Flamenco Company, founder at the Melbourne Flamenco Guitar Studio, and guitarist for Opera Australia, the Victorian Orchestra, and Queensland Chamber Orchestra. In popular music he has also supported the Buena Vista Social Club, Tomatito, Cyndi Lauper, Estrella Morente, The Gypsy Queens and Kings, and Fanfair Ciocarlia.

gmapstone@student.unimelb.edu.au

Meeting Point: Egberto Gismonti's 1970s Modernist Guitar Works

Egberto Gismonti (1947–) is acclaimed as a composer, pianist and recording artist and has achieved global success, particularly through his recorded output on ECM. His engagement with the guitar and its function in his music as a meeting point between the popular and art music worlds is less well documented. As a composer, Gismonti's blending of modern classical techniques and traditional Brazilian musical elements forms part of a tradition which can be traced back to the preeminent Brazilian composer, Heitor Villa-Lobos.

Gismonti's music crosses between jazz, avant-garde and folk styles. His recordings exemplify his work as a pianist, guitarist, flautist and improviser, while his published scores are less well known. In this paper I will discuss three published guitar works from the early 1970s which exemplify his unique synthesis of musical influences: *Variations for solo guitar* (1970), *Central guitar* (1973) and *Danças pour deux guitars* (1974). The guitar music of Villa-Lobos, Leo Brouwer and the serial approach of Anton Webern, alongside other pioneers of the Brazilian guitar, provide important context for an analysis of Gismonti's scores. This analysis reveals Gismonti as a unique figure in Brazilian guitar music who has made a singular contribution to the literature of the guitar.

Sophie Marcheff is a guitarist, researcher and teacher currently undertaking a Master of Music (Research) in guitar at the Melbourne Conservatorium of Music. Sophie's current research explores modernism and guitar culture in Brazil through the works of Heitor Villa-Lobos, Egberto Gismonti and Arthur Kampela. She has performed with Rubiks Collective, Melbourne Symphony Orchestra, and most recently she has become a member of Melbourne Guitar Quartet.

sophiemarcheff@gmail.com

The Global *Cavaquinho*: Java-Brazil Crossover

The *cavaquinho*, and closely related instruments, spread across the globe along routes of migration and this paper will focus on two key traditions, those of Brazil and Indonesia. Through the fusion of Javanese *kroncong* and Brazil styles, which I refer to as Java-Brazil crossover, this paper explore aspects of the rhythmic interlocking of the *cak-cuk*, and how these rhythmic patterns blend with typical regional Brazilian rhythms including *maxixe*, *baião* and *choro*. *Kroncong* and *choro* are examples of two musical traditions that are evolving through the application of contemporary practices.

I will also present my unique collaboration with Indonesian musicians which provided the opportunity to explore the transferability of the Brazilian *cavaquinho* and its techniques to ensemble settings and repertoires performed in regions outside of Brazil. The results display the musical flexibility of the *cavaquinho*, at the same time blending with the texture of the *kroncong* ensemble while retaining its unique sonic character.

There is little known, or written about, the centuries-old connection between the *cavaquinho* and the Javanese *kroncong*-lute, and I will present links through analysis of historical and performance contexts.

Adam May is a Melbourne based musician with a PhD (Music Performance) from The University of Melbourne. A Brazilian music expert, Adam specialises in playing the Brazilian seven-string guitar and *cavaquinho* (Brazilian soprano guitar).

From 2006 to 2008, Adam lived and travelled throughout Brazil researching and performing national and regional styles of music. He has performed alongside prominent Brazilian musicians Roberta Valente, Marcio Bahia and Rogerio Caetano.

While undertaking his PhD Adam performed in Lisbon and recorded in Madeira, Portugal, recorded in Yogyakarta, Indonesia with prominent local *kroncong* musicians, and collaborated with renowned musicians throughout Brazil.

adammayguitar@gmail.com

Neo-Thomistic Modernism: The Influence of Jacques Maritain on the Work of T.S. Eliot and Igor Stravinsky

In 1930 a curious thing happened, T.S. Eliot and Igor Stravinsky both produced the first major religious work of their mature lives. This strange biographical alignment was, however, not an isolated incident, but rather the most recent in a series of uncanny parallels in their lives and work, which could be traced back at least twenty years. Indeed, in 1927 T.S. Eliot converted to Anglo-Catholicism little more than a year after Stravinsky had returned to communion in the Russian Orthodox Church. However, the religious conversions of these erstwhile modernists cannot be considered in isolation, and form part of a larger sphere of religious, and more specifically neo-Thomistic, revival occurring throughout the 1920s. Perhaps the key figure in this revival was Jacques Maritain, a religious philosopher who through his private study groups at Meudon would come to exert an immense influence on innumerable modernist artists, writers and composers. This paper will trace both the personal and theoretical influence Maritain and his philosophy had on both Stravinsky and Eliot's aesthetic evolution.

Cameron studied undergraduate piano at The University of Melbourne with Ian Holtham, before completing Honours in musicology where his dissertation analysing aesthetic similarities in the works of Igor Stravinsky, Pablo Picasso and T.S. Eliot between 1910 and 1925 was awarded First Class Honours. He has since completed a Master of Teaching and works variously in Secondary Education, Piano Teaching and Theatre Production alongside his musicological work. His current research concerns further comparative interdisciplinary analysis.

cammmc712@hotmail.com

Uncovering Classical Forms in Margaret Sutherland's Concerto for Violin and Orchestra

Hailed as “an absolute ripper” by conductor Benjamin Northey, Margaret Sutherland's Concerto for Violin and Orchestra (1960) is a seemingly historically significant yet underperformed work of the Australian orchestral canon. At first glance Sutherland's Concerto appears to be in the form of a traditional concerto. However, there are many modernist compositional devices employed that develop, deviate from and even deform these classical norms. Furthermore, the extended-tonal harmonies obscure tonality and cadences. Sutherland emphasises the lyricism of the work, writing that the form comes “not from symphonic form, but from the aria.” With these ideas in mind, the central question remains how are the modernist elements of the *Concerto* in dialogue with traditional classical forms? To answer this question, I analyse the form and voice leading in the work, drawing on key *Formenlehre* literature, including James Hepokoski's and Warren Darcy's *Elements of Sonata Theory* (2006), as well as literature on neoclassical tonality and voice leading, such as Daniel Harrison's *Pieces of Tradition* (2016) and Joseph Straus' *Introduction to Post-Tonal Analysis* (rev. 2016). Additionally, I apply analytical concepts from Paul Hindemith's *The Craft of Musical Composition* (1937), Hindemith being a contemporary of and a musical influence on Sutherland. After Sutherland's Concerto premiered, one critic compared it with Igor Stravinsky's *L'histoire du soldat* (1918), which emphasises Sutherland's acquaintance with Stravinsky from her sojourn in interwar Paris. Perhaps Sutherland, like Stravinsky, was seeking to reimagine the past and to create a distinctly new style of ‘retrospective modernism’ or ‘neoclassicism.’

Aidan McGartland is a music theory doctoral candidate at McGill University, where he studies the music of Elisabeth Lutyens under the tutelage of Christoph Neidhöfer. He received his Bachelor of Music (Honours) from the Melbourne Conservatorium of Music studying with Elliott Gyger in 2021 and completed his Masters in musicology from the University of Oxford with Sebastian Wedler in 2022. He has previously presented at the Society for Music Analysis annual conference. Aidan has wide-ranging interests in the discipline of music theory and analysis, with a focus on twentieth-century composers, including Elisabeth Lutyens, Igor Stravinsky and Margaret Sutherland.

aidan.mcgartland@mail.mcgill.ca

Economics of Visibility: The Gendered Body on the Orchestral Podium

Orchestral conducting has historically been—and arguably remains—an overwhelmingly male-dominated profession. However, since 2017 the industry has taken a turn towards diversity and has welcomed a new wave of elite women to the podium, celebrated as empowered feminist icons and seen as heralding the end of gender discrimination. The hyper-visibility of the role mediates performances not only of music, but also of womanhood, despite many conductors' best efforts to dissociate gender from their professional activity.

This new era has been ushered in by the significant transformation of feminist rhetoric around the world; the empowered woman is now seen as popular, desirable, and—crucially—as a marketable icon. Women enjoy a new visibility in the public sphere, where previously there has been a struggle for representation. Scholars in the field of media theory have critiqued this phenomenon, noting that whilst visibility is important it should not be seen as an endpoint in and of itself, lest it inhibit deeper structural and institutional changes for gender equality.

This paper explores the mechanisms by which women become seen in this profession, calling for a reformed vocabulary for gender and visibility in classical music. Specifically, this paper identifies the body—as the site for both musical performance and gender expression—as the semiotic epicentre in an Economics of Visibility. The research consists of a critical analysis of discourse in advertising, as well as a series of semi-structured interviews with elite practising conductors.

Kate Milligan is a Perth-born composer, conductor, and researcher. She is a recent graduate of the University of Western Australia, having completed a BA(Hons) in composition with James Ledger and Dr Chris Tonkin, and an MMus in musicology under the supervision of Drs Sarah Collins and Cecilia Sun.

As a conductor, Kate is a regular guest with the Perth Symphony Orchestra, having been appointed as the inaugural Conducting Fellow for 2020–21. As a composer, she has written for The ANAM Set, the Summers Night Project, and Decibel New Music Ensemble, amongst others, and in 2022 is the Schenberg Music Fellowship recipient.

kate@milligan.net.au

A Case of Mistaken Identity? Tuning Pitch of Alto Recorders at the Turn of the Eighteenth Century

Recorder players and researchers today commonly believe that, across the course of the seventeenth century, alto recorders transitioned from a nominal pitch of g' tuned at a high pitch standard (ca. $a'=466\text{Hz}$) to a nominal pitch of f' at a low pitch standard (between ca. $a'=392\text{Hz}$ and ca. $a'=420\text{Hz}$)—a cumulative pitch drop of four to five semitones. As a result, there is a general consensus that low-pitched altos in f' were used exclusively by the time the eighteenth century began. This belief informs HIP performances of eighteenth-century works today, in which performers consistently use low-pitched recorders as part of their interpretation.

However, extant instruments contradict this narrative. A number of alto recorders survive from the first two decades of the eighteenth century that could be considered G-altos at a low pitch standard or F-altos at a high one.

In this paper, I trace the changes in the F-alto's tuning pitch that occurred from the second half of the seventeenth century into the early eighteenth. Using organological and historical evidence, I make the case for high-pitched F-altos, showing that they were likely used further into the eighteenth century than first thought, especially in domestic settings. I also examine the way in which low-pitched F-altos grew in popularity as the century progressed. Finally, I explore the impact that higher tuning has on timbre and expression, drawing information from historical sources and my own practical experiments conducted as part of my doctoral studies.

Recorder player **Imogen Morris** is an instrumental teacher at the University of Auckland, where she is also completing doctoral study. She is active both as a soloist and in a variety of ensemble settings, and has performed in Germany, Austria, and South Korea as well as her native New Zealand. She is regularly involved in both early and contemporary music projects and is particularly passionate about performing and commissioning works by New Zealand composers. Imogen completed a Master of Music in recorder at the Hochschule für Musik und Theater Hamburg in 2017, studying with Prof. Peter Holtslag.

imogen.morris@auckland.ac.nz

‘Dein Vater war Kapellmeister’: Exploring the Role of the *Kapellmeister* Within the Central-European Opera Hierarchy

Over several centuries, the term *Kapellmeister* has acquired different shades of meaning, between the environments of the Church, the State and the opera house. In the world of opera, the *Kapellmeister* was traditionally seated at a keyboard instrument, with a view of the stage and orchestra, leading the performance. The extent to which the *Kapellmeister* (who was often also the composer) actually played during the performance, and how much they led by visual means (‘conducting’) transformed, particularly during the course of the nineteenth century, as the continuo function became obsolete in operatic practice, and the conductor gradually took on the modern function of a ‘silent’ leader. This transition occurred independently in the main operatic centres—Italy, Germany, Paris and London.

During the later nineteenth century, German theatres began to develop the very stratified structure that they maintain today, as the roles of *répétiteur*, *Kapellmeister*, *Musikdirektor* and the prompter (*Souffleusse*), became formalised into a pyramidal structure that supports skill acquisition from *Korrepetitor* to *Musikdirektor*. The *Kapellmeister*, previously a formidable figure, gradually became derided. Within the theatre hierarchy, this position sat awkwardly between the junior coach and the presiding *Musikdirektor*—with the *Kapellmeister* conducting regularly, but not yet a fully ‘arrived’ conductor, still a journeyman. This perception continues today and has obscured the significance of the *Kapellmeister*, a term that not only refers to a position within the opera house, but also a mode of music-making which is often misunderstood. This paper will demystify the function and the art of the *Kapellmeister*.

Stephen Mould is a Sydney-based conductor, writer and opera coach. He is currently Senior Lecturer in Operatic Studies, Repetiteurship and Conducting at the Sydney Conservatorium of Music. He has worked extensively as a conductor in Europe, Australia, New Zealand and Asia, and made his American debut with the Baltimore Opera in 2008. He is the author of *Curating Opera: Reinventing the Past Through Museums of Opera and Art* (Routledge, 2021), and co-author of *The Marks of a Maestro: Annotating Mozart’s Jupiter Symphony* (Cambridge University Press, 2021).
stephen.mould@sydney.edu.au

The Sonic Flesh: A Radical Phenomenology of Sound

As a sound artist, I have long reflected on the difference between sound and music. It seems to me that sound, when taken of its own accord, presents us with unique epistemological challenges. Indeed, if music is supposedly content to be understood in relation to its own formal structure, sound provides us with no easy point of analysis. For instance, sound is not tonality, rhythm, harmony, or so on, but what escapes such designations. This research hence responds to my need to understand my own creative practice. I have wanted to answer: What is sound as such? What is the 'phenomenological material,' if you will, of sound; ie, what is the 'stuff' that sound is made of? This has led me to contemplate the nature of my own perception. Consequently, it is within the French philosopher Michel Henry's 'radical phenomenology of life' that I have found a model of perception that attests to my own experience. This research is thus my attempt to develop Henry's phenomenology in regard to a theory of sound. Moreover, it is my hope to see if sound offers us a privileged point of departure for developing and understanding Henry's remarkable philosophy.

Nicholas Moynihan is a PhD student at the ANU, School of Music. His research investigates sound in regard to the French philosopher Michel Henry's 'radical phenomenology of life.' He has previously studied an MFA at RMIT, where he specialised in sound art; and a BA at Deakin University with majors in philosophy and religious studies. He is also a composer and sound artist. His reductionist compositions explore silence, stasis, timelessness and the act of listening.

Nicholas.Moynihan@anu.edu.au

Louise Hanson-Dyer: Australian Representative at the ISCM 1928–1950

Louise Hanson-Dyer was intensely involved in international causes and institutions between the wars and believed fervently in music's power as an agent of cultural internationalism. She became the ISCM's Australian representative in 1928 with a vision to promote "modern music of all nationalities" as contributing to a "better understanding of various people of various races".

However, Dyer's aspirations for Australia's involvement at the ISCM were frustrated as it became increasingly difficult to fill the quota of eight works to submit each year for possible performance. Australian composers, who were already hesitant to compete against already well-established composers, were also aware of the considerable problems due to the "tyranny of distance".

In her report to the 1947 congress Dyer proposed that a special category be established for music from "new countries" including, as starters, Australia, Iceland, China and Canada. She also claimed to have organised for 1947 a special concert of music by women composers whose works over the years had been submitted but not finally accepted. However, nothing came of either recommendation.

Although letters to the ISCM Secretary in 1947 suggest that the Victorian branch of the ISCM wished to resign, Dyer was still representing Australia in 1950 when she proposed that Australia host the 1956 ISCM to coincide with the Olympics. This did not happen either and after this date her name does not reappear. This paper analyses Dyer's involvement with the ISCM and situates it within the broader picture of her internationalist idealism.

Kerry Murphy is Professor of Musicology at the Melbourne Conservatorium of Music at the University of Melbourne. Her research interests focus chiefly on opera, nineteenth-century French music and music criticism and colonial Australian music history and she has published widely in these areas. She is currently researching the impact of travelling virtuosi and opera troupes to Australia and the Australian music publisher and patron, Louise Hanson-Dyer. She is a founding member and on the steering committee of the International network, *France: Musiques, Cultures* and a member of the Australian Academy of Humanities and the Victorian Green Room Awards Opera Panel.

kerryrm@unimelb.edu.au

Choro de la Alhambra: New Thoughts on Classic Guitar Manuscripts from the Museu de la Música in Barcelona

The Museu de la Música in Barcelona is home to significant collections of music by Catalan composers including guitarists Miguel Llobet (1878–1938) and Francisco Tárrega (1852–1909). Amongst the many manuscripts, sketches and concert programs housed within the collection are two gems: a handwritten copy of Heitor Villa Lobos' (1887–1959) *Choro No. 1*, sent by the composer to Miguel Llobet in 1928, and an early version of Tarrega's *Recuerdos de la Alhambra*. These pieces are amongst the most popular classical guitar works of the past century and these manuscripts provide valuable insights into the origins and performance traditions of these two pieces.

Choro No. 1 is a prime example of Villa Lobos' engagement with Brazilian popular music and the handwritten manuscript he dedicated to Llobet contains additions and alternatives not included in the published version. These changes reflect the common usage of variations and improvisation in choro music and suggest viable alternatives for variation for performers.

Recuerdos de la Alhambra is an iconic tremolo piece and in this early version of the work Tárrega gives the title "Improvisación, A Granada! Cantiga Arabe." There are small but significant differences between this sketch and the published version of this work which will be discussed alongside the historical context of the work.

Ken Murray is a Melbourne based guitarist who has championed and recorded Spanish music from the early twentieth century, worked extensively with contemporary composers and has been active as a performer of Brazilian and South American musical styles. As a composer he has written a variety of works for guitar in solo and ensemble settings. Murray graduated PhD from the University of Melbourne, where he is Associate Professor and Head of Guitar at the Melbourne Conservatorium of Music.

kenjm@unimelb.edu.au

Exploring and Re-exploring an Early Modern *Cantoral*

In 2017 the University of Sydney's RB Add. Ms 413 arrived in Australia. A large manuscript antiphoner from the Spanish-speaking world of about 1600, this chant book or cantoral came with scant evidence of its provenance and history. Having spent some time studying this large transplanted book, it was possible to publish a detailed inventory of the main layer of its content (2019), and an article (2020) examining the book's features and proposing context and history. Nevertheless, puzzles and challenges remained and invite further consideration and investigation. In this paper, I will outline some of the issues arising when working with a source such as this, and present observations resulting from continuing attempts to build and refine understanding of RB Add. Ms 413 in regard to its contents. The discussion will focus particularly on the many small fragments (mainly recycled bits of parchment) which are attached to its pages.

Kathleen Nelson's research focusses principally on liturgical chant in medieval and early modern Iberian manuscript sources. Current projects include studies of medieval manuscript fragments; early modern *cantorales* now located in Sydney; and chant for the *Exultet* prayer in medieval Iberian sources. Nelson is a contributor to the Portuguese Early Music Database, Cantus Database and Cantus Index, and is affiliated with the University of Sydney's Sydney Conservatorium of Music.

kathleen.nelson@sydney.edu.au

'Conjugal Fidelity': Liszt, *Erkönig*, and Gender

Franz Liszt was one of the nineteenth century's most famous musicians, seen as a cultural icon and even sex symbol; little research has considered these personas of Liszt from a perspective informed by contemporary gender studies. Liszt was also one of the century's most prolific transcribers for solo piano, and his comment that transcription necessitated 'conjugal fidelity' alluded to a common gendered concept of the medium; that the transcriber was feminine 'other' to the masculine composer. I will consider how these gender issues arise in Liszt's transcription of Schubert's *Erkönig*, one of the works he most frequently performed. Liszt's transcription utilises diverse pianistic techniques to realise different gendered aspects of the characters. By depicting and 'performing' different genders, Liszt embodies them, enacting a virtuosic crossing of gender boundaries, as Richard Leppert has observed. This gender-crossing can itself be seen as masculine, and formulated as part of Liszt's attempt to 'elevate' the art of transcription, often construed as feminine, into a central musical practice with the masculine prestige usually afforded to composition. Liszt's projection of masculinity and dispelling of femininity through performance can be explained from the perspective of contemporary gender studies. This research will offer new perspectives on the historical transcriber/composer relationship, as well as on Liszt's compositions and performing style.

Louis Nicoll is a classical pianist and musicologist completing a Masters of Music Performance at Sydney Conservatorium. His research interests include gender studies and nineteenth-century repertoire.

lnicoll100@gmail.com

**“More than a *pasodoble*.” *Flamenquismo*, Realism, and Verismo
in Manuel Penella’s *El Gato Montés***

This paper analyzes Manuel Penella’s opera *El gato montés* (1917) within the general discourse on Spanish national opera at the crossroads of the nineteenth and twentieth centuries and as one of many cases in which alleged issues of authenticity re-emerge in relation to Spanish musical folklore. Did Penella trade authenticity for marketability? Was the opera an *españolada*? Why did Penella decide to deviate from light operetta (*zarzuela chica*) by composing such a unique work?

The conflicting reviews of Penella’s opera, especially by Catalan critics, confirm a widespread sentiment of *antiflamenquismo* that, despite not hindering the work’s success, reinforced the idea of a “popular” opera, loosely associated with the *género chico*. Paradoxically, reviewers still accepted *flamenquismo* when it was employed as *couleur locale* in the fashionable *zarzuelas*—further evidence of a perpetually controversial narrative on an “alleged” form of Spanish national musical theater, ie, *ópera española*.

Indeed, Penella strove to create an authentic Spanish opera. He chose to set to music a verismo story imbued with Spanish folklore, and he extensively used leitmotifs. Moreover, he wrote the libretto himself, employing an Andalusian idiom.

A re-assessment of the reception of *El gato montés*, together with a fresh approach to its dramatic and musical properties, provides new perspectives on a work that breaks the boundaries of both the zarzuela and the hybrid zarzuela-opera, while concurrently confirming a new model of realist opera in Spain, one that a handful of composers experimented with in the 1890s and that strongly resonated with Italian verismo.

A native of Italy, **Alessio Olivieri** is an Assistant Professor in Musicology at the Glenn-Korff School of Music, University of Nebraska – Lincoln. His research focuses on realism and verismo in Spanish musical theater, with particular emphasis on Spanish operas informed by Italian verismo. As a guitarist, he has performed internationally as both a soloist and with his wife, soprano Elisa Ramon. He holds a PhD in Musicology from the University of California Riverside, an MM in guitar from Manhattan School of Music, and an MM in Music Publishing, a Diploma in Guitar, and a BM in Musicology, all from the Cesare Pollini Conservatory (Padua, Italy).

alessio.olivieri@unl.edu

AKAWYAN PAKAWYAN
YUH-FEN TSENG

Cultural Bearer of Pinuyumayan ethnic group, Taiwan
National Chiayi University, Taiwan

On the Way to Rejuvenation: The Story of Akawyan and Her Brother Isaw

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

To let him listen to music from different indigenous groups, produce his own music, and put them into the Troupe's performance was a way to give him the courage to live. Because of his physical condition, it was hard for him to know what had been happening in the outside world. The real strength for him to survive was his music. In our performance, he would play his own music through MIDI devices on the stage while we were performing. Of course, we could sing without any musical accompaniment, but I really wanted to support him and give him hope. I always wanted him to live like everybody else. When his music was being widely played, he would feel that he was being alive in this world, so that he would have the goal to keep on going. Isaw passed away many years ago. The more I missed him, the more I stick to our common goal, walking on the way to the rejuvenation of our culture.

Akawyan Pakawyan is from the Puyuma village of Taiwanese indigenous ethnic group, Pinuyumayan. Born in 1938, Akawyan has had a long and distinguished career as a teacher and choreographer, and has worked with various Indigenous peoples in Taiwan to maintain their unique music and dance traditions. In 1980, she established the Taiwan High-Mountain Dance, Theatre, Culture and Art Service Troupe to strengthen the performance traditions of her own people, and has since received many national honours in recognition of her work, including the Golden Perseverance Award. She has also been Artistic Director of the Puyuma Chapter of the Taiwanese National Theater's Indigenous Music and Dance Series.

Yuh-Fen Tseng received her Ph.D. from Taipei National University of the Arts (majoring in Ethno-Musicology), and the Master of Arts degree from New York University (majoring in piano Performance). She is currently the professor at the music department of National Chiayi University in Taiwan.

Knowing the indigenous cultural heritages are vanishing quickly, she has been long devoting herself to the preservation of Taiwanese indigenous music and dance. Her representative works include *Legend of White-Stone Mountain: Video Recording on the Oral Music Traditions of Seediq People and Truku People*; *An Improvisational Study on the Vocal Music of Seediq & Truku*; *Songs, Music and Life of Bunun: An Analysis and Interpretation of Bunun Musical Actions Based on a General Survey*.

In recent years, she also engaged in the creation & performance on the ground of Taiwanese Indigenous music, such as cross-domain music theatre works "*Seediq Balay, Let's Dance Together!*" (2018), "*Crossing Ridges—Appreciating the Music Story of Bunun*" (2019, 2020)

lavie827@gmail.com

How We Write Songs: In Search of a Common Ground

How do songs come into being? How do songwriters seemingly pluck songs out of the air? As with many creative processes, the act of songwriting remains largely mysterious, and is an underdeveloped field of academic study. While this art form has been an informal discipline underlying the Western popular music industry for decades, many songwriters continue to be unaware of their process. Discussions and analyses of many aspects of popular music exist both in scholarly and popular literature. However, the creation of song remains under-examined.

This presentation is based on a doctorate research project which focused on the creative process of songwriters. This practice-oriented project sought to address the gap in the current literature by utilising a combination of auto-ethnography and interpretive case studies. As part of this project, fourteen professional Australian songwriters with extensive industry experience were asked a series of guided, open-ended questions to gain insight into their songwriting process and practice. The results of the interviews were reviewed and compared for common conceptual themes. While the process differs from person to person and song to song, there appear to be common phases which are experienced by most of the interviewed songwriters. Based on the research, a tentative framework for the songwriting creative process was able to be constructed.

By shedding new light and opening up the conversation about songwriting and its creative process, it is hoped that this study will inform the practice, research and teaching of songwriting in the future.

Mia Palencia is a songwriter and educator at the Conservatorium of Music, University of Tasmania, where she co-ordinates the songwriting programme. Born in Malaysia, she has written, recorded and released seven albums in jazz and popular music genres, and has toured extensively throughout Asia and Australia. She also composes music for film and theatre. Mia is passionate about songwriting education, creative process as well as collaborative music that celebrates the old and new. This presentation is based on her doctoral thesis.

mia.palencia@utas.edu.au

Outward-Oriented Protest Song: 'Solidarität' and the Aesthetics of State-sponsored Activism in Cold War East Germany, c. 1970s

East Germany's planned economy facilitated a near total vertical integration of its policy of 'Solidarität': internationally focused charity and awareness campaigns that sought to reinforce its foundational myth of an anti-fascist, anti-imperialist state. This 'solidarity' with global left-wing causes encompassed everything from substantial foreign aid programs and the hosting of civil rights leaders to films, benefit concerts, world music festivals featuring foreign protest singers, and themed albums of political songs. This paper proposes that the tension between East German support for international 'political song' and its restrictive domestic censorship created a genre peculiar to East Germany, the 'outward-oriented protest song', characterised by the passionate protest by artists against events anywhere but their home nation. While scholars have long noted the contrast between East Germany's censorship and support of 'political song', the actual original songs produced have never been analysed as a singular corpus. Nor have scholars explored the extent to which this format permitted artists a more visceral form of expression than they were usually allowed, given that the usual restrictions regarding pessimism and vulgarity were lifted in this circumstance. This essay argues that the genre provided an important creative outlet for the artists involved while also containing legitimate political commentary, despite state restrictions. This is done by examining the broader political context and analysing the lyrics and music from several prominent singles, the themed album *Die Rose von Chile*, and the series of accompanying albums to the *Rock für den Frieden* festival.

Padraig Parkhurst is a PhD candidate at the University of Melbourne studying the popular music of the Honecker-era GDR aided by a full Research Training Program Scholarship from the University of Melbourne and the Australian government. He graduated with High Distinction from his MMusRsch at QCGU where he researched the field of classical melodrama and studied classical guitar and composition under some of the world's top performers. His classical compositions have been performed on three continents, while his three albums of contemporary music published under the name Anarchosophist have had tens of thousands of listeners in 94 different countries.

pparkhurst@student.unimelb.edu.au

TAKI PEEKE
Idea Services, New Zealand

**Te Anga Pāua Kapa Haka Festival:
An Inclusive Festival of Māori Performing Arts**

Kapa Haka refers to Māori performing arts, **kapa** means to form a line or group, and **haka** means war dance. Kapa Haka originated around the first world war. Kapa Haka has increased in popularity since the creation of *The New Zealand Polynesian Cultural Festival* in 1972, and today known as Te Matatini, the largest event on the Māori calendar attracting over 1,200 performers and over 40 thousand spectators. Te Matatini is the nationally recognised Maori performing arts organisation that is responsible for the largest cultural festival and competition for all Kapa Haka enthusiasts and performers alike from across Aotearoa, Australia, and the world.

Core Māori values **support Inclusion**. Incorporating these values into education and disability services will not only result in more culturally appropriate provisions for Māori but will also contribute to the greater inclusion of all disabled people whatever their ethnicity. IDEA Services is New Zealand's largest provider of services for people with intellectual disabilities and their families. Our core values are: Empowerment, Inclusion, Responsiveness and Support. In 2014 we formed a program, called Te Anga Pāua o Aotearoa, to support people with intellectual disability to participate in Kapa Haka. The purpose of our group is to respond to the cultural needs of Māori within Idea Services. By 2018 we launched the first ever national kapa haka festival for people with intellectual disabilities in Aotearoa New Zealand.

With the over whelming popularity of **Kapa Haka** within mainstream Māori media and communities, disabled people and especially those with learning and sensory disabilities have been unintentionally excluded. The *Te Anga Pāua kapa Haka festival* was established as a vehicle and platform to provide a bridge to one day see performers with intellectual disabilities at Te Matatini.

Taki Peeke works as a Māori Advisor at Idea Services, the largest provider of services to people with intellectual disability and their families (whānau) in Aotearoa (New Zealand). He is also an advisor to the Te Ao Mārama o Aotearoa Trust and a Community Voice advisor to the Whaikaha Ministry of Disabled People. Taki's tribal affiliations are to the Ngāti Pāoa, Ngāti Tamatera, Ngāti Hako, Ngāti Tara, Tokonui, Tāwhaki and Te Māhurehure. He is a passionate composer, choreographer, performer, and Tutor of Kapa Haka Māori performing Arts.

taki.peeke@IDEA.ORG.NZ

Traversing the Trailer:

Exploring the Composition, Orchestration and Processes of Trailer Music post-2000

The film trailer has become a popular media format in its own right. With some gaining millions of views, they introduce a film's visuals but may not contain music from the movie score. Instead, third-party content may be used to produce music specifically for trailers. Trailer music uses specific structures, instruments, sound sources and technique to fulfil their function. Unique composition techniques and orchestration methods have been developed, creating a distinct style of music and a recognisable sound to favour its purpose. Music may be chosen from a selection of pieces to match the mood and themes of the visuals. The catalogue of music can be classed as library music.

My practice-based research examines the techniques, concepts and production of library and trailer music through the creation of new works, analysis, self-reflection and technical production. It interrogates the inner workings of existing compositions and translates the methods to a new context. Self-analysis of my works adds additional critique and enabled correlation to several compositions by established composers. The forms of these styles are one of the most valuable techniques used by composers affording the flexibility needed to work with film producers. The development of "epic hybrid orchestral music" has now become a feature of trailer music, led by sampled audio from sound libraries.

Ryan Peters is a guitarist, composer, mix engineer and educator who has been teaching at various schools and private studios and performing at various events and corporate functions for the past eight years. His compositional experiences range in a variety of styles, forms and genres, from jazz, rock, fusion, and classical styles and now focuses on a hybrid orchestral approach. He holds an AMEB Grade for classical guitar performance, Bachelor of Music in guitar performance, Master of teaching majoring in music education, and is currently completing his Bachelor in Creative Industries - Music (Honours).

Ryan.peters@uon.edu.au

Jon Drummond is an academic, composer and sound artist whose work explores interactive electroacoustics, robotics, sonification of natural phenomena, acoustic ecology, and real-time interactive performance systems for acoustic instruments. His works have been presented at many festivals and conferences, including The Adelaide Festival, the International Symposium of Electronic Arts (ISEA), the International Computer Music Conferences (ICMC), New Interfaces for Musical Expression (NIME), and the World Forum for Acoustic Ecology (WFAE). His research interests include human-computer interaction design, new interfaces for musical expression, gesture analysis, improvisation, sound spatialisation and data sonification.

Jon.Drummond@newcastle.edu.au

Nathan Scott is a lecturer in the School of Humanities, Creative Industries and Social Sciences at the University of Newcastle. He has interdisciplinary research interests that span the creative arts, technology, science, health and education. Nathan Scott's research and use of digital technology aims to make rehabilitation quicker and easier for stroke survivors. Nathan is working on a project that is bringing rehabilitation services to stroke patients in their own homes.

nathan.scott@newcastle.edu.au

The Musical Lives of Mawson's Men

When Douglas Mawson and the men of the Australasian Antarctic Expedition (1911–14) were preparing for their epic journey to the far south, they not only packed essential food supplies and scientific equipment, but also a surprisingly diverse array of musical instruments. These included a mandolin, various wind instruments, a gramophone with numerous records, and a portable pump organ, which is now housed at the Mawson's Huts Replica Museum in Hobart, Tasmania. With cramped conditions aboard the *Aurora* and limited space in the prefabricated huts they planned to erect on the ice, the decision to take these items suggests that the men anticipated music playing an important role in their lives during the AAE. The many references to composing, performing and listening to music in the men's diaries and in published accounts of the expedition provide ample evidence that this proved to be the case: they enjoyed music at regular intervals through their days and nights in Antarctica, as well as called on it in both times of hardship and of celebration.

Drawing on historical records—including surviving diaries, musical items and the AAE's 'newspaper,' the *Adelie Blizzard*—this paper will explore the role of music in the expeditioners' lives in and between Australia and Antarctica. In doing so, it will cast new light on the day-to-day lives of the AAE's men and simultaneously highlight the capacity of music to record experiences, provoke memories, entertain, console, and connect people—with one another, and with places near and far.

Carolyn Philpott is a Senior Lecturer in Musicology at the University of Tasmania's Conservatorium of Music and an Adjunct Senior Researcher at the Institute for Marine and Antarctic Studies. She has published widely in journals and books in the fields of musicology and Antarctic studies, including in *The Musical Quarterly*, *Musicology Australia*, *Popular Music*, *Organised Sound*, *The Polar Journal* and *Polar Record*. She has published a monograph on the music of Malcolm Williamson (Lyrebird Press, 2018) and a co-edited collection titled *Performing Ice* (Palgrave Macmillan, 2020). She currently holds two Australian Research Council grants for Antarctic-related projects.

carolyn.philpott@utas.edu.au

**Gustav Mahler's Music and Environmental Thinking:
Relations and Correspondences**

As is well-known, nature is an important inspiration in Gustav Mahler's music. The literature indicates that this aspect of Mahler's inspiration also draws on his acquaintance with ideas from natural philosophy and science that, in the second half of the nineteenth century, put in crisis the anthropocentric beliefs of the premodern world and established the intellectual roots of today's environmental thought. As in another trend noted in Mahlerian literature, the composer is often considered a prophet of the present postmodern human condition, in an interpretative key that many scholars view as the main reason for Mahler's high reputation today.

With this understanding, I ask in this paper what the composer's engaged focus on nature can teach us about environmental issues. Specifically, I ask if the non-anthropocentric roots of current ecological sensitivity can also be detected in Mahler's music, as the ideas of the philosophers and scientists who inspired Mahler have also informed today's environmental thought. I will address this question by combining two planes of investigation: seeking these ideas in Mahler's music with the hermeneutic of the musical text in the third movement of the third symphony and comparing them with the non-anthropocentric and post-human theories at the intellectual core of today's environmental thinking. As a result of my investigation in the movement I see an allegory of the difficult integration between human beings and nonhuman otherness, but also a heartfelt appeal to find a balance between these two worlds by respecting the unstoppable course of nature.

Angelo Pinto graduated from the Alma Mater Studiorum University of Bologna (Italy) and gained a PhD at The Open University (UK). He has been a DAAD fellow at the University of Tübingen (Germany). His peer review articles appeared in academic journals published in Italy, Austria, and the USA, and he has been invited to conferences and academic seminars in the UK, Austria, Italy, the USA, Germany, and Ireland. Currently, he is an Associate Scholar at the Gustav Mahler Research Centre created in 2021 by cooperation between the Institute of Musicology, University of Innsbruck (AT), and the Culture Center of Dobbiaco/Toblach. Within this research centre he chairs the 'Music and Nature' study group.

angelo.pinto.open@gmail.com

**Topical Abstraction and the Limits of Interpretation:
Disambiguating Alberto Ginastera's 'Pequeña danza' from *Estancia* op. 8.**

Alberto Ginastera's rousing 'Pequeña danza' is the third number in Scene I of his ballet *Estancia* op.8 (1941); it is heard again in Scene V, now called 'Danza final', and preceding the dazzling 'Malambo' that closes the work. 'Pequeña danza' is also well known as part of the orchestral suite extracted from the ballet (op. 8a) and through the composer's arrangement for solo piano.

What dance is this 'little dance'? Dance topics are identified by characteristic musical features such as rhythmic patterns, melodic gestures, and harmonic sequences, among others. An extreme case of topical abstraction, 'Pequeña danza' confronts us with the limits of interpretation in topical analysis. Written in 6/8 metre and featuring a hemiolic pattern throughout, this work could point to any one of many Argentine vernacular dances.

In this paper I advance a potential disambiguation of the topic underlying 'Pequeña danza' through a study of the composer's handling of vernacular references in his early works. Combining historical musicology, ethnohistory and topic theory, my analysis identifies an idiosyncratic *dispositio* of topics used by Ginastera that connects references to the dances *gato* and *malambo* with an 'ominous' figure specific to the composer. It also considers the history of the topicalization of vernacular dances in Argentine art music before Ginastera and his engagement with the topical universe he inherited.

The disambiguation process followed contemplates the empirical evidence as well as the cultural references and expressive connotations of the potential topics. This methodology, it is hoped, could be extrapolated to comparable cases.

Melanie Plesch is a Professor of Music (Musicology) at the University of Melbourne. She studied music and musicology in Argentina, where she obtained degrees in Music Performance, Musicology and Music Education. She obtained her PhD from the University of Melbourne in 1998. Her research focuses on the construction of meaning in Argentine art music. Her publications include monographs, edited books, book chapters and scholarly articles in international journals such as *The Musical Quarterly*, *Acta Musicologica*, and *Patterns of Prejudice*, among others. She was elected a corresponding fellow of the National Academy of the Arts (Argentina) in 2019.

mplesch@unimelb.edu.au

The Social Affordances of Military Music in Sydney, 1788 to 1840

Regimental bands were the main colonist musical groups in Sydney up to about 1835. The bands performed at social occasions, in the parks, in the churches, and at the theatres. Their music has mainly been viewed from the perspective of who did what, with whom. Only limited consideration has been given to the uses of military music, in the sense of what the music afforded, to the administration and the participants, in terms of social rewards. Newspaper reports, official documents, and other archival and pictorial sources will be used to argue that military music afforded opportunities for moral examples, patriotic displays, reinforcement of class boundaries, and individual social improvement in colonial Sydney. Bandsmen were able to improve their social positions and three examples will be given. Military music, and its bands, were vital components of the musical beginnings of Sydney, and show how the administration and the colonists attempted to mould a colonial society modelled on England.

Cliff Powys is a PhD (Music) student at the University of Newcastle. The proposed title of her thesis is, *Separately Amused: Social Aspects of Musical Entertainment in NSW from 1820 to 1840*. She has been informally researching the musical activity of the period for twelve years.

amelia.powys@uon.edu.au

JACQUELINE PUGH-KITINGAN

**Borneo Institute for Indigenous Studies,
Universiti Malaysia Sabah**

joint paper, see JINKY JANE SIMEON

Still We Rise: Racial Discriminatory Resilience and Black American Musicians

“What does it mean for descendants of enslaved people to create a music embraced by the world and still be treated as second-class citizens, exploited, dehumanised, and subject to premature death?” thus asked author Robin Kelley. According to Chou et al, Black Americans are exposed to more racial discrimination than any other ethno-racial group (Chou et al., 2012). Although racial discrimination plagues the lives of many Black Americans in the United States, the experiences of resilient Black Americans, especially in the music industry, are very much understudied (Barbarin, 1993). Primary research has linked music performance with an increase in resilience across many clinical and community settings (Fraser, 2015; Schafer et al., 2013). While historical research has proven music to be a major tool in the liberation of Black America and in building community resilience, examinations of the racial experiences of resilient Black American musicians are sparse. Musicologist Sherrie Tucker of the University of Kansas states, “Moments of justice for Black American musicians and their communities are few and far between.” This study examines the effects of racial discrimination on Black American musicians. This paper begins to fill the gap in research regarding resilient Black American musicians and provides data for future research in similar areas including, but not limited to, higher education, the music industry, and mental health. Method: Four participants were assessed via semi-structured interviews to determine the impact of racial discrimination on their lives as Black American musicians. Data were analysed using IPA. Results and Conclusion: The impacts of racial discrimination on Black American musicians accounted for four themes including: (1) *compromised cultural inclusive formal education*, (2) *obscured and marginalised cultural identity*, (3) *abbreviated success due to cultural appropriation*, (themes 2 and 3 account for an overarching theme of *racial capitalism*), and (4) *compulsory resilience*.

Clarke Randolph, MSc, Royal College of Music 2019, BM Howard University 2015, is a researcher, violinist, entrepreneur and educator. She currently teaches at Howard University in Washington, DC. Additionally, she teaches violin privately, and serves as a violinist in the Randolph String Quartet. Her primary research interests involve documenting the experiences of Black American musicians from ethnomusicological, psychological, sociological, and performance science perspectives.

clarkerandolph@gmail.com

Exploring Émile Sauret's 24 Études Caprices, op. 64 through the Making of a First Recording

The violin virtuoso, composer and pedagogue, Émile Sauret carved himself an enviable reputation during his lifetime. Sometimes described as a successor to Paganini, he was acclaimed by some of the greatest musicians of his era, including Brahms, Liszt, Tchaikovsky and Sarasate. Today, however, Sauret's work seems very little known, and he is predominantly remembered by violinists for the fiendishly difficult cadenza he composed to Paganini's Violin Concerto no. 1.

During his twelve-year professorial tenure at the Royal Academy of Music between 1891 and 1903, Sauret produced in 1902 his last major pedagogical publication: the 24 *Études Caprices*, op.64, published by Simrock. These works are a testament to his technical finesse and are dedicated to his student, the English virtuoso Marjorie Hayward. The *Études Caprices* are inundated with specific dynamic, fingered, bowed indications and infused with an extraordinary density of variations, only rarely used for show, rather drawing the ear away from the repetition at the core of an étude. For the player, this unending variety, and the resultant length of the series, is an invocation to draw every resource of expressiveness from the instrument.

This presentation reveals some of the artistic and critical discoveries and challenges encountered in the process of making the first recording series for Naxos.

Violin virtuoso, **Nazrin Rashidova** made her solo début at the age of three in Baku, and was awarded a Gold Medal by the Cairo Opera House for an exceptional violin recital three years later. She established FeMusa in 2008, Britain's first female chamber orchestra in 70 years. She has broadcast internationally, played for royalty, and also performed in the USA, Japan, Europe and the Middle East. Nazrin's discography on Naxos and FHR Records comprises works by Godowsky, Moszkowski, Sauret and has been hailed by *The Strad*, *Ritmo*, *Neue Musikzeitung*, *Fanfare* and *American Record Guide* magazines. [PhD RAM: <https://www.nazrin.co.uk/research.html>; <https://www.ram.ac.uk/people/nazrin-rashidova>]

rashidovan@gmail.com

The Tabor: Original Morris Instrument?

The tabor pipe and drum are a pair of instruments that became known as the iconic, accompanying sounds for morris dancing in the early modern period. Morris groups often still use these instruments today, thinking they are preserving the ‘original’ sound of the dance form when they are played. When the comic actor and musician, William Kemp famously quit Shakespeare’s playing company in 1599, he printed a book about his morris dance from London to Norwich alongside his taborer. This immortalised the connection between morris dancing and tabor playing, with an image of them performing together on the frontispiece. Likewise in court records of the prosecutions at Wells in 1608, Thomas Wingood the taborer was held accountable for gathering a large crowd in the churchyard for a morris dance in violation of the sabbath. The shrill sounds of the pipe and the loud beating of the drum became associated with morris dancing in the public records from 1580, but was the tabor always a morris instrument? This paper explores the relationship between the tabor and the morris in sixteenth-century records to understand how instrumentation developed for morris dancing, from when it appeared on the streets of London in 1505 through to its heyday as a form of festival entertainment in the seventeenth century.

Kathryn is a performance researcher and musician, currently researching the music of early modern morris dancing on a Marie Skłodowska-Curie Fellowship at Newcastle University in the UK. Kathryn completed her PhD in 2020 at The University of Sydney. Her project was funded by the ARC Centre of Excellence for the History of Emotions and explored music and festival culture in Shakespeare’s comedies. In 2014, Kathryn studied a Masters in Shakespeare Studies at King’s College London and Shakespeare’s Globe Theatre on a John Monash Scholarship. Kathryn has worked as a dramaturg for ABC Radio National and is a founder of Matriark Theatre in Sydney.

Kathryn.Roberts-Parker@newcastle.ac.uk

A Bi-Musical Approach to Composition: Explorations of Immersion in Balinese Musical Culture

The increased access to worldwide musical cultures through globalisation brings an increased need for ethical conduct from the contemporary composer, one that addresses issues of appropriation. This talk examines how composers can effectively and respectfully write for cultures unfamiliar to them, using my lived experience as an Australian practitioner working within a Balinese musical space. Collaborating is becoming more common due to globalisation processes, such as the rise of pre-recorded sample libraries which bring traditional instruments to the MIDI keyboard and exoticist practices in mainstream film scoring which extract from musical traditions in an individualist approach to novelty. This research directly examines methods and approaches of writing and making music through a process of immersion and bi-musicality. Expanding Geoffroy Colson's methodology of compositional ethnomusicology (2016), I aim to demonstrate the impact of immersion through ethnomusicological techniques such as participant observation on creative practice outputs. I discuss a portfolio of seven works which begin within my own familiar culture, before moving into a hybrid space that demonstrates the results of my reflexive practice. This research illustrates how immersion can lead to compositions that are both appropriate and respectful, benefiting both composer and community as the composer is able to write works specifically for the community's ability and context.

Joshua Robinson is a Canberra-based composer who focusses on writing music for a variety of contexts; in particular, film, television, and theatre. His work explores pure musical concepts with a view of further exploring cultural contexts. He has played in the Canberra gamelan group *Sekar Langit* since 2020 and has a particular interest in the respectful representation of musical traditions within the popular culture space. In 2018, he was a participant of the Fusion Film Scoring Workshops held in Thessaloniki, Greece, and later that year he was invited to the International Film Festival held in Thessaloniki.

Joshua.Robinson@anu.edu.au

**A History in Blue Pencil:
Cyril Monk's Performance Annotations and a Bygone Musical Style**

Australian violinist Cyril Monk (1882–1970) was described in the 25 July 1920 edition of Sydney's *Sun* newspaper as 'one of the best-known violinists in the Commonwealth.' Although he is an unfamiliar name today, Cyril Monk was a prolific recitalist, chamber musician, orchestral leader, and lecturer, as well as a pioneer in the presentation of Australian music. Monk's teaching career in Sydney spanned from 1907 through to 1955, in which time he published an extensive collection of musical arrangements and transcriptions. Due to the scarcity of recordings of Australian artists pre-1940, how Cyril Monk and violinists of his generation sounded is a mystery today.

This paper builds on scholarship which seeks to reconstruct past performance styles through historical recordings, editions, and performance annotations. Cyril Monk's published editions as well as recently discovered annotated performance parts are explored to document aspects of a string performance style which has been all but forgotten. From Monk's markings, we can determine the fingerings, bowings, expressive effects, and tempi he used and make inferences about the auditory implications of these performance directions. Monk's individual playing style further offers a perspective on the performing traditions of Sydney in the early twentieth century.

Julia Russoniello is a historical performance researcher and creative practitioner of nineteenth and early twentieth-century repertoires. A current PhD student at the University of Sydney, Julia holds a Postgraduate Research Scholarship in Music History and Creative Practice and is a recent recipient of the National Archives of Australia Postgraduate Scholarship. Julia has performed with many of Australia's leading historical performance ensembles including the Australian Romantic & Classical Orchestra, Australian Haydn Ensemble, Bach Akademie Australia, Australian Brandenburg Orchestra, Muffat Collective and Orchestra of the Antipodes. An article from Julia's current research into Australian historical performing practices is forthcoming in *Musicology Australia*.

julia.russoniello@sydney.edu.au

**Mona McBurney and Women of a New Dawn:
Pathways to Success for Women Composers, 1880–1930**

In 1896, sixteen years after the first women had been admitted to the University of Melbourne and one year after the opening of the Conservatorium of Music, Mona McBurney (1862–1932) became the first woman to be awarded a Bachelor of Music at an Australian University. McBurney went on to a distinguished career as a performer and composer, with her opera *The Dalmatian* the first opera by a female composer to be performed in Australia (in 1926). Her life and achievements provide a unique case study covering notable milestones including the momentous Women's Work Exhibition of 1907.

At the turn of the century, the pathways to a professional career as a musician connected with many others with similar underlying aims, including the suffrage movement, which culminated in Australian women gaining the vote federally in 1902. A proliferation of women-only societies also provided vehicles for self-education and creative development, and throughout her life, McBurney had close involvement with numerous music and literary groups including the Austral Salon, the Catalysts, and the Musical Society of Victoria. The important role of these groups is arguably underestimated. This paper examines how these informal avenues worked in tandem with a formal university education to enable creative women like McBurney to succeed and thrive. Research on the University of Melbourne (Richard Selleck) and women's societies (Jennifer Donovan) provide a starting point for the discussion, and this is contextualized within the broader fields of feminism (Katie Spearritt) and theories of creativity (Vera John-Steiner).

Johanna Selleck is a musicologist, composer, and flautist. She holds a PhD from the University of Melbourne, where she is an honorary fellow. Her compositions have been performed by internationally renowned artists including in Australia, Europe, and the USA. Her research interests include Australian cultural history, multimodal theory, creativity theory, and semiotics. Her work is published by Cambridge Scholars Press and Lexington Books with upcoming publications by Palgrave Macmillan (London) and Hollizer Verlag (Vienna). Publishers of her music include Lyrebird Press and the Australian Music Centre and her recordings appear on labels including Move Records and Albany Records (USA).

johannas@unimelb.edu.au

Introducing Post-Traumatic Growth Theory (PTG) to Pop Song Analysis

The concept of trauma can reveal something new about history, and it comes as no surprise that the field of trauma studies has received a lot of interest from music researchers. The numerous psychological theories at disposal offer various methodological lenses to utilise in musical analyses. In this light, my paper introduces the theory of post-traumatic growth (PTG), first proposed by positive psychology researchers in 1994 and described as an experience of positive growth and transformation after trauma.

In my paper, I argue that PTG reveals something more about pop songs than mere lyrics and music analyses ever could. PTG can also demonstrate how pop musicians are able to narrate through their music a positive transformation from personal and/or collective trauma. As unfolded by my research, I demonstrate the value of PTG by analysing five songs by three celebrity pop musicians—Delta Goodrem’s ‘This Is Not Me’, ‘Running Away’ and ‘Innocent Eyes’; Billie Eilish’s ‘Happier than Ever’; and Lil Nas X’s ‘Industry Baby’. Together, the songs demonstrate two types of growth from three types of trauma. Goodrem’s songs demonstrate PTG’s career specific area of ‘Self-Identity’ from traumatic illness, while Eilish and Lil Nas X’ songs demonstrate PTG’s more general areas of ‘Relationships with Others’, ‘Appreciation of Life’, ‘New Possibilities in Life’, and ‘Personal Strength’ from everyday traumas like relational breakup and emotional rejection. My paper hence introduces PTG as a new theoretical concept to musicology and contributes to our understanding of how pop musicians employ music to make sense of trauma.

Christine Sharp is a graduate researcher in musicology at the University of Melbourne. Her research utilises interdisciplinary perspectives to better understand contemporary uses of mainstream music.

csharp1@student.unimelb.edu.au

Musical (New) Nationalism? Revisiting Australian ‘International Modernist’ Composition in the Whitlam Years

In 1968, Donald Horne coined the term “New Nationalism” to describe the nationalist outlook of Prime Minister John Gorton. Four years later, newly-elected Labor Prime Minister Gough Whitlam recycled the term to convey his own brand of nationalism. A self-professed “man of arts”, Whitlam’s leadership sparked a ‘cultural renaissance’ centred around the establishment of national arts institutions and statutory arts funding. However, Whitlam’s new nationalism was paradoxically internationalist in outlook and was less concerned with defining a distinctively Australian identity—signalling not only a new nationalism, but a new *type* of nationalism.

This paper examines the nationalist implications of ‘international modernist’ composition through the lens of the ‘new nationalism’ in Whitlam-era Australia. Building upon existing analyses of Australian musical nationalism, I aim to highlight the presence of parallel strands of nationalist composition during this period. Through their international-minded ideology and practice, certain composers from this era positioned themselves against nationalism; however, their artistic and aesthetic ideals nonetheless aligned with the intellectual ethos of new nationalism that constellated around Whitlam. Indeed, during this fleeting new nationalist movement, the more overt (though still transnational), ‘distinctively Australian’ musical nationalism can be considered less representative of contemporary nationalist sentiment. Grounded in mediation theory, my approach draws upon existing archives of correspondence, oral history, and policy papers to examine how international modernist compositions were imbricated in contemporary political and institutional developments. In doing so, this paper proposes a reconsideration and expansion of existing conceptions of twentieth-century Australian musical (new) nationalism.

Stephanie Shon is completing a DPhil in Music at the University of Oxford and is a current Ramsay Postgraduate Scholar. Working under the supervision of Professor Samantha Dieckmann, Stephanie’s research examines the cultural politics of Australian art-music composition after 1960.

stephanie.shon@music.ox.ac.uk

Musical Analysis of the Rungus *Longoi Tanganak* (Children's Songs) of Sabah, Malaysia

The Rungus are one of the indigenous Dusunic ethnic groups of Sabah, the northernmost region of Malaysia on Borneo Island. Most Rungus people reside in the administrative Districts of Kudat and Pitas of northern Sabah. In Rungus culture, many different genres of intangible cultural heritage, including traditional secular folk songs, have been passed down orally over generations. An important category of folk songs is *longoi tanganak* or children's songs. This paper presents the findings from a detailed study that aimed to (a) document and transcribe the particular Rungus children's songs from the field that are recalled by the elderly Rungus, and (b) analyse the musical characteristics of the collected children's song. This research employed ethnographic field techniques including participant observation, in-depth and focus group interviews, as well as audio and video recording. The musical transcriptions of selected songs were then analysed using the Kodály Folk Song Analysis. This study suggests that more indigenous folk songs from other ethnic groups in Sabah should be collected, documented, and introduced to the public, as it will build cultural awareness among different ethnicities in Malaysia.

Jinky Jane C Simeon is a PhD candidate in Music Education at Universiti Malaysia Sabah (UMS). She graduated BA (Hons) in Music and served as a tutor in the then UMS School of Arts Studies in 2008, and subsequently obtained her Master of Arts (Music) in 2011. She is a winner of four PEREKA gold medals, two ITEX gold medals, one MTE gold medal, and was named as "Woman Inventor of the Year" in 2013. In 2014 at the Seoul International Invention Fair (SIIF), her project "The Tuniring" under the category of Teaching Research and Pedagogical Items won the gold medal and special awards from Taiwan Invention Association. Her research interests include early childhood music education, multicultural music education, Borneo music and dance. She is currently a music lecturer of the Academy of Arts and Creative Technology, Universiti Malaysia Sabah.

jinkysoo@ums.edu.my

Jacqueline Pugh-Kitingan is Professor of Ethnomusicology in the Faculty of Social Sciences and Humanities, and Head of the Indigenous Culture and Heritage Cluster of the Borneo Institute for Indigenous Studies, at Universiti Malaysia Sabah, where she previously held the Kadazandusun Chair (2003–2016). She graduated BA Honours (Class I) from Monash University (1976) and PhD from University of Queensland (1982) with theses on the music of the Huli of Papua New Guinea. She first came to Sabah in 1977, having married a member of the Kadazan Dusun, Sabah's largest indigenous group, in 1976, and has conducted ethnomusicological research among many of Sabah's cultures. Winner of two PEREKA gold medals, her research interests include music and language, music, dance and ritual processes, organology, ethnographic mapping, the sociolinguistic review of *Ethnologue*® descriptions of languages in Sabah, the megalithic culture of Tambunan, the Sabah Native Courts and customary law, and indigenous ritual responses to the COVID-19 pandemic. She is a Fellow of the Borneo Research Council, a member of the ICTM Study Group on Performing Arts in Southeast Asia, sits on expert committees of *Jabatan Warisan Negara Malaysia*, was Adjunct Research Fellow of Anthropology in the School of Political and Social Enquiry, Monash University (2009–2010), and is also currently Adjunct Professor in the School of Arts, Humanities and Social Science of Asia e University.

jacquie@ums.edu.my

**Processes of Restoration, Transcription, and Adaptation in the Revision of
Joaquín Rodrigo's *Zarabanda Lejana* (1926) and *Toccata para guitarra* (1933)**

Joaquín Rodrigo's early guitar works, the *Zarabanda Lejana* (1926) and *Toccata para guitarra* (1933), present the modern-day guitarist with many technical challenges in their performance. Since these works also exist in later incarnations for piano, violin, and orchestra, one could ponder whether indeed these pieces are truly 'guitar' compositions or rather guitar reductions that are ultimately more successful in their expanded, re-orchestrated forms. This paper will argue that whilst this conclusion could be made due to Rodrigo's apparently un-idiomatic style of guitar writing, it is the published performer-based editions dating from the 1920s onwards, that have perpetuated such a narrative. Comparing the original autograph scores to their commercially available counterparts reveals how these widely circulated performer-biased editions have in many ways served to negatively enforce notions of unplayability and unnecessary technical difficulty in Rodrigo's guitar music. After addressing the problems of restoring the guitar score to the composer's original vision, this paper discusses to what degree we as performer-scholars might apply further processes of transcription, arrangement, and adaptation in an effort to fully transmit the aesthetic of these works in a performance setting.

Nathan Sinclair commenced his PhD Performance studies at the University of Melbourne in July 2021, specialising in the performance practice of guitar works by Joaquín Rodrigo and twentieth-century Spanish composers. Nathan is a former winner and finalist of the Australian International Guitar Competition (2004), Concurso Internacional Joaquín Rodrigo (2006), Singapore Guitar Competition, and Tokyo International Guitar Competition. He has performed with the Singapore Symphony Orchestra, the Queensland Symphony Orchestra, and contemporary artists such as Sting. In 2022, Nathan commenced work tutoring in twentieth-century music history under the direction of Dr. Nicholas Tochka at the University of Melbourne.

nhsinclair@student.unimelb.edu.au

**The Geography of Contingency:
An Analysis of a Work by Prepared Instrument Ensemble, Dans les Arbres**

For more than thirty years there has been a movement in improvised music towards a more reduced, considered, sound-focused, expression. Examples can be heard in the work of individuals, collectives, organisations, and loose associations such as The New London Silence, Onkyō in Japan, Echtzeitmusik in Berlin, and the Splinter Orchestra in Australia. While careful in their approach, the protagonists nevertheless actively and often intentionally engage with the accidents and by-products of sonic interaction. This reflects the aesthetic and practice of earlier pioneers such as Morton Feldman, David Tudor, AMM, and La Monte Young's Theatre of Eternal Music, and situates these recent expressions as contemporary examples of Experimental Music.

This paper investigates the work of Norwegian/French prepared instrument quartet Dans les Arbres. The rationale and processes of the ensemble's sonically ambiguous practice are outlined. Using a spectrograph, and by musical transcription, one piece—'La Fumée'—is analysed. The results illuminate the affordances of the ensemble's collective interactive approach, and the novel sound combinations and perceptions that are enabled, demonstrating the effects of contingency, chance, and indeterminism within and due to the work. The outcomes are considered with respect to Spence's Experimental Composition Improvisation Continua model ('ECIC': 2018, 2021), which provides a means to reflect on different perspectives related to intention, musical outcome, and perception.

Alister Spence is an internationally-recognised pianist, composer, and performer of jazz and improvised music. He holds a PhD in Creative Practice (Music Composition) from the University of New South Wales, and a Diploma in Teaching from the University of Technology Sydney. Spence's academic research investigates contingency in music composition and improvisation. This field of research is directly linked to his creative practice. His academic writing has been published by Bloomsbury Academic (2020), and *Frontiers in Psychology* (2021). Spence is Lecturer in Music, School of Arts and Media, Faculty of Arts Design and Architecture, at the University of New South Wales.

Alister.Spence@unsw.edu.au

Neoliberalism and the Construction of Musical Selfhood in the Eurovision Song Contest

Audiences are well versed in the Eurovision song as a pastiche of popular song styles that are paired with exaggerated and kitschy live performances. It is commonplace for performers to pretend to play their instruments on stage, backup singers are allowed to lip sync and songs are pre-rehearsed (it is a requirement of entry that all performances are identical across dress rehearsals and live performances) such that there are little-to-no expectations of musical authenticity. This presents a paradox given the prevailing neoliberal episteme is heavily invested in conceptions of selfhood and expressions of authenticity.

This paper therefore seeks to examine how it is that authenticity is negotiated within a space that deliberately eschews the authentic. I draw on examples to demonstrate that many of the performances rely upon conceptions of selfhood that draw on neoliberal discourses of uniqueness and exceptionalism.

Michelle is a musicologist and lecturer in music at Western Sydney University where she is the co-recipient of funding to convene two student-focused undergraduate musicology conferences and a journal publication. Her published chapter in the book *Music's Immanent Future: The Deleuzian Turn in Music Studies* (2016) dealt with the implications of a constructed visual bias in music history. Michelle's ongoing research critically explores the relationship of digital media to popular music focusing on the ways that they mediate music and shape listening experiences.

Michelle.Stead@westernsydney.edu.au

**Performing Song Number 21 ... Australia:
A Comparison of the Representations of “Australianness” in Australia’s Contestants
and their Songs for the Eurovision Song Contest from 2015 to 2022**

The Eurovision Song Contest is a great platform for countries all over Europe and Australia to positively represent their music and their people in a fun uplifting environment. Australia has been part of this competition since 2015 and has had the same opportunity in representing our country on the world stage. Existing studies show that our “Australianness” is what makes our country special and that has shone through in our Eurovision entries. Using newspaper reports, social media platforms, and in-depth analysis of Eurovision media this research will explore, firstly the stereotypical, predictability of “Australianness” and how it is unique to Australia. Secondly, Australia’s contestants and their songs will be analysed to establish the characteristics of “Australianness” shown within Eurovision. Finally, the paper will explore the way in which these songs reflect on Australia as a country. Although Australia and its involvement in Eurovision has been academically researched in previous years, there is a lack in the specifics of “Australianness” and also keeping this research up to date as the years progress. This research furthers knowledge of Australia in the Eurovision Song Contest and finds that distinctive “Australianness” that Australian contestants portray in their music which differentiates them from European contestants at Eurovision. The “Australianness” found through these songs is established through, our distinctive multiculturalism as well as musical properties within our Eurovision songs which are uniquely Australian.

After finishing a Bachelor of Music (Advanced) in Research Musicology at The University of Adelaide, **Charlotte Sterenberg** has embarked on an honours year in 2022. Having a passion for the promotion of specifically Australian contemporary and popular music to a wider community, she has brought these themes into focus throughout her research projects while at university. She has a keen interest in Australian music being played on radio, having researched both within community and commercial radio, in areas like meeting local music quotas and genre variety. This current project takes on a new spin looking at Australian music at Eurovision.

charlotte.sterenberg@student.adelaide.edu.au

“It is Extremely Interesting Here”: Hindemith’s Turkish Sojourns, 1935–1937

In 1935 Cevat Bey, secretary of the Turkish education department, extended to Paul Hindemith—Germany’s chief living composer of the generation after Richard Strauss—an invitation to visit Turkey, with a view to establishing a new school for the propagation of Western art music. Hindemith eagerly accepted the offer. Sharpening his eagerness was his increasingly awkward position *vis-à-vis* the National Socialist regime at home. At this stage he still had supporters within the Nazi hierarchy, yet he feared for the safety of his Jewish wife, and Goebbels demonstrated increasing hostility towards him. Altogether Hindemith visited Turkey four times, and felt gratitude for the political security as well as the cultural attractions which the country offered, though his dealings with fellow German expatriates and with local officials had their problems. How Western art music had won a marked following in Turkey even before 1922; how Hindemith interacted with Turkish musicians; how his aesthetic philosophy accorded with that of his hosts; and what he said in his two official reports to the Ankara administration during Atatürk’s final years: these are the chief topics of this paper.

Robert James Stove, born in Sydney but since 2001 resident in Melbourne, is the author of *César Franck: His Life and Times* (Scarecrow Press, Lanham, Maryland, USA, 2012). In addition to having frequently been a church and recital organist over the last two decades, he can also be heard playing the organ on four CDs (see his website www.arsorgani.com), including the 2022 release *Undertones of War: British Organ and Vocal Music After 1918*. From mid-2011 to mid-2013 he edited the quarterly magazine *Organ Australia*, and in 2021 he was a Tutor in Music History at the Sydney Conservatorium, which last December awarded him a PhD in musicology. He devoted his doctoral thesis to Sir Charles Villiers Stanford’s organ output. Since 2012 he has been an Adjunct Research Associate at the Sir Zelman Cowen School of Music, Monash University.

stoverobertjames@gmail.com

**In Between Baroque and Galant Styles, Aesthetics of Rhymes:
Studying Rhyming in Italian, English and German in Handel's Opera *Giulio Cesare***

Handel's expression was largely going towards lighter approach Galant, not totally against the traditional beginning of the eighteenth-century Baroque music making, but rather furthering into some fresher fields by connecting tastefully European styles. This is reflected for example in the opera *Giulio Cesare*'s dancelike captivating arias, set in da capo model as tripartite. The first part is repeated decoratively in the end by the soloist. The middle section is varying and contrasting by texture, rhythm, musical key and mood. So the listener's attention is caught by "shading" and contemplating, producing the elaborate emotional content of the text, seeking personal emotions and sensitivity. Accordingly, the message is furthered through an emotion encouraged to be reflected via textual poetical verse. The meaningful words are being emphasized elaborately by endings with corresponding sounds.

Regardless of the language, the basic meaning stays in the intermediary dualism between the principal themes, the affects of love and revenge which are set as bipartite counterforcible / reactional embodiments created by the characters of the opera which owe to Aristotle's four elements and Plato's atomism theories and can be described by Greimassian and Tarastian semiotic modal models (1992/2012).

Marjo Suominen, MA, PhD Candidate (in final stage of finishing my doctoral thesis), at the University of Helsinki, Department of Philosophy, History, Culture and Art Studies, Doctoral programme for philosophy, arts and society, Institute of musicology. My main research (theoretical) disciplines: Handel's *Giulio Cesare* as seen by its musical performance practices from the view of aesthetics / philosophy of arts, musical semiotics, musical rhetoric, musical analysis and musical performance analysis and present musical project (in practice): playing by flute selected soprano arias of Handel's opera *Giulio Cesare in Egitto*.

marjo.suominen@helsinki.fi

**Something Old, Something New:
Musical Self-Borrowing in Korngold's Violin Concerto**

Erich Wolfgang Korngold's oft-quoted maxim "Music is music, whether it is for the stage, rostrum or cinema" reflects an oeuvre characterised not only by its range of musical genres, but also by the prolific practice of self-borrowing. This is never more clearly displayed than in his Concerto in D Major for Violin and Orchestra, op. 35 (1945), whose themes are drawn from no fewer than four of his film scores (*Another Dawn*, *Juarez*, *Anthony Adverse* and *The Prince and the Pauper*). Preliminary work by Robbert van der Lek and Ji in Yang has identified where concerto themes are found in the films, but the purpose and aesthetic impact of such borrowings have yet to be scrutinised.

This paper considers how genre influenced Korngold's manipulation and contextualisation of his thematic material: most obviously, the deployment of filmic cues follows a different logic to the requirements of symphonic form. But the differences are not just structural: in the first movement, for example, the bringing together of materials from two separate films opens up a new range of semantic possibilities. In fact, the film scores could serve as pseudo-paratexts to aid a hermeneutic reading of the concerto. I will draw on recent research in film music studies that has sought to build a shared topical vocabulary between art and film music, so as to shed new light on one of the twentieth century's most popular violin concertos.

Vanessa Tammetta is a violinist, composer and arranger from Sydney, who recently completed a Master of Music (Musicology) at the Sydney Conservatorium of Music. The diversity of her professional activities is mirrored in her research interests, which span classical, film and popular music genres. Her thesis explored Erich Korngold's Violin Concerto, hitherto largely overlooked in scholarship. Earlier in 2022 she presented papers on the multi-layered score of HBO's *Westworld* at the Music and the Moving Image conference (NYU) and the IMS Quinquennial Conference in Athens. Vanessa currently tutors at the Conservatorium as part of the musicology division.

vanessa.tammetta@sydney.edu.au

Charles Manson and his 'Beatle Addicts':**Rock Music as Conspiracy Theory in American Political Discourse, c. 1966 to 1972**

An alleged relationship between the Beatles and Charles Manson dominates most retrospective accounts of him and his so-called Family. And for good reason. Before their murder trials commenced, prosecutors began drawing together evidence to support an unlikely motive for the August 1969 Tate-LaBianca killings: the "Helter Skelter" theory. A ragtag, drug-addled group of "Beatle addicts," as one contemporary account described Manson and his followers, had spun a dark Family mythos centered on secret messages divined from rock songs. Their (mis)reading of song lyrics inspired the killings, which Manson hoped would launch an apocalyptic race war.

As recent research has shown, this explanation is at best a gross simplification, and at worst an outright fabrication. But how did the "Helter Skelter" explanation come to displace more ordinary (and more likely) theories? And what does the success of this conspiratorial explanation reveal about American political discourse? Drawing on contemporary accounts in both the mainstream and countercultural press, this paper traces the genesis and development of the "Helter Skelter" theory, showing how it came to replace alternative theories about drug trafficking, money laundering and failed recording contracts. I argue that the success of this narrative demonstrates how popular culture fed what historian Richard Hofstadter had then recently identified as "the paranoid style" in American political discourse. Recast as merely one conspiracy theory among many on the dangerous "power" of rock music, this episode reveals how fringe conservative ideas not only became mainstream, but also helped invent "the Sixties."

Nicholas Tochka is Head of Musicology and Ethnomusicology at the Melbourne Conservatorium of Music at the University of Melbourne. His work examines the politics of popular music in Eastern Europe and the United States since 1945. His forthcoming book, *Rocking in the Free World: Popular Music and the Politics of Freedom in Postwar America* (Oxford University Press, 2023) critically examines how Americans came to hear rock music as a source for personal and social liberation; he is currently working on a short book examining cultural citizenship in postwar Albania, and a cultural history of the Manson Family trial.

nicholas.tochka@unimelb.edu.au

Musicology and the Work Ethic

Tertiary music departments across the Anglosphere are commonly described as being ‘in crisis’, and now only more so in the wake of the COVID-19 pandemic. That crisis is typically framed in terms of growing financial pressures, but it is also arguably one of epistemology. When Professor Paul Harper-Scott resigned from Royal Holloway University of London, one of the reasons his resignation attracted widespread attention was his claim that the academic study of music was increasingly dismissive of the idea that ‘what actually transpires in the music itself’ might still have a determinative role to play in how we might choose to evaluate it. Rather, an alternative view, that the contexts in which we encounter music trump any need to consider issues of musical content had, be believed, become a kind of dogma, couching no criticism.

In our self-identifying ‘post-truth world’, where we are already prone to assuming that all knowledge is merely distilled power relations lacking intrinsic rhetorical force or integrity, should part of our defence of tertiary music education be therefore grounded in the value of studying musical texts in and of themselves? As Roland Barthes’ famous essay *La mort de l’auteur* (1967) argued in relation to literature, a musical work surely does hold meanings for us that are separate from the circumstances of, or purpose for, its creation. Indeed music can even suggest modes of critique of, or forms of resistance to, of its own history and function, if we’re only able and prepared to hear it.

This paper posits that there is a foundational relationship between the idea of the musical work and the principal of ‘disinterested reason’ which has traditionally underpinned modern scholarship. As part of our defence of tertiary-level music education should we therefore be returning the musical work to the heart of the work we, as educators and teachers, do?

Peter Tregear is a Principal Fellow of Melbourne Conservatorium of Music and Director of Little Hall. A graduate of the Universities of Melbourne and Cambridge, he was subsequently a Fellow and Director of Music at Fitzwilliam College, Cambridge and Professor and Head of the School of Music at the Australian National University. Tregear’s scholarly and performing work centres on early twentieth century European musical culture. He is the author of *Ernst Krenek and the Politics of Musical Style* (2013) and *Enlightenment or Entitlement: Rethinking Tertiary Music Education* (2014), and also writes regularly for *The Australian Book Review* and *The Conversation*.

peter.tregear@gmail.com

YUH-FEN TSENG**National Chiayi University, Taiwan****joint paper, see AKAWYAN PAKAWYAN**

Individualism in the American reception of Brahms in the early 1930s

In an advertisement for a 1930 performance of selected Brahms choral compositions by the Paulist Choir of New York, an anonymous writer declared that ‘if [Brahms] were alive in modern times, he would be known as a self-made man.’ A wider examination of press sources in the early 1930s shows that American critics of varying backgrounds and tastes wrote about Brahms in the language of individualism. In this paper, I consider these portrayals of Brahms as individualist in both economic and social terms. In economic terms, critics drew on an influential, though now discredited, fin-de-siècle narrative claiming that Brahms grew up in a poverty-stricken Hamburg slum, describing how he attained financial mobility and success through work ethic. In social terms, writers reflected on Brahms’s ambivalent reception in the late nineteenth century, framing Brahms’s acceptance by the 1930s as the victory of a stubborn idealist over unjust critics. When read together, it becomes clear that these redemptive narratives of Brahms as a ‘self-made man’ not only helped to instrumentalise his position in America’s classical music canon, but reflected broader ideas in early twentieth-century American concert culture, such as an emphasis on individual agency and self-cultivation. I draw on previously unused newspaper sources and engage with scholarly conversations on American cultural and intellectual history to contextualise these writings in the zeitgeist of Depression-era America.

Adam Weitzer is a Masters candidate in Historical Musicology at the Melbourne Conservatorium of Music, University of Melbourne. His thesis explores aspects of the critical reception of Brahms in America around the Brahms centenary in 1933. Adam has presented at conferences abroad including the Society for American Music and the Society for Musicology in Ireland, and has worked as a tutor and research assistant in Music History at the Melbourne Conservatorium. Before commencing graduate studies, he attained First Class Honours at Monash University and was named Global Winner in the 2020 Global Undergraduate Awards.

weitzeradam@gmail.com

Busking Cultures and Policies in Regional Australia, c.1980-present

Since legal ambiguities around busking began to garner attention, in some parts of Australia, during the late 1970s, regional street music cultures have waxed and waned according to shifting local economies, cultures and policies. A growing literature has, since the mid 2010s, illuminated busking cultures in the central business districts (CBDs) of Australia's most populous cities, commending policies that simultaneously encourage and control busking. However, this literature is ill-equipped to inform policy development in Australia's regional centres, where the interests and motivations of buskers are much more varied than in the most professionalised CBD sites, and where the obstacles to promoting vibrant and harmonious street music cultures are often markedly different to those that arise in the metropolis. In this paper, I present documentary evidence that illustrates thematic stories, challenges and opportunities that have emerged in regional Australia, as buskers and authorities have variously courted, tolerated and affronted one another. In some cases, regional centres have actively sought to attract and support buskers, while in others, street music and street musicians have become flashpoints amid divergent stakeholder interests. Conversely, attempts at regulating busking, as well as approaches to on-the-ground enforcement of regulations, have occasionally catalysed localised busker-solidarity movements. The complexity of busking cultures in regional Australia, and the importance of understanding them as distinct from those in Sydney, Melbourne and Brisbane CBDs, is underscored by an appreciation that Australia's regional towns and cities are as different to each other as they are to the capitals.

Joseph is an early-career researcher, sessional lecturer in musicology at Western Sydney University and Adjunct Lecturer in the Elder Conservatorium of Music, The University of Adelaide. His research interests include traditional music revivals and street music. He is the author of the monograph *England's Folk Revival and the Problem of Identity in Traditional Music* (Routledge, 2022). His research has been published in the *Journal of Musicological Research* and in *Music's Immanent Future: The Deleuzian Turn in Music Studies* (Routledge, 2016, edited by Sally Macarthur, Judy Lochhead and Jennifer Shaw).

joseph.williams@adelaide.edu.au

A Dialogue on Vocational Musicology

The increasing pressure on university music departments to provide vocationally relevant degrees may rightly be interpreted as concomitant with the neoliberalisation of academic institutions. While this might be regarded as an intrusion into the spaces of 'genuine' scholarship, recent literature mapping the structures of musicians' careers has highlighted the urgency of vocational teaching in universities and revealed contemporary Australian music-work as a complex and in many ways problematic field of inquiry. In this paper, we contend that musicology has a unique and pivotal role to play in effective, critical, vocationally-oriented higher education, and, furthermore, that musicologists have a responsibility to think with their students about the challenges and complexities of the students' future careers. As sessional staff teaching the third-year undergraduate subject Music Careers Research, at Western Sydney University, we and our students have confronted challenges that called for critique of ontological, epistemological and axiological assumptions; of the structures and ideologies framing consumer experiences with music; and of the ongoing historical processes that shape music production, consumption and learning—all areas where musicologists (specifically, among other academic music disciplines) are equipped to respond. We take an autoethnographic approach, reflecting on the experience of confronting vocationality with the resources and methods of musicology. Far from being an imposition on the proper work of critical musicology, vocationally-oriented higher education ought to be recognised among its most pressing objects.

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joseph.williams@adelaide.edu.au

Michelle is a musicologist and lecturer in music at Western Sydney University where she is the co-recipient of funding to convene two student-focused undergraduate musicology conferences and a journal publication. Her published chapter in the book *Music's Immanent Future: The Deleuzian Turn in Music Studies* (2016) dealt with the implications of a constructed visual bias in music history. Michelle's ongoing research critically explores the relationship of digital media to popular music focusing on the ways that they mediate music and shape listening experiences.

Michelle.Stead@westernsydney.edu.au

John Zorn's Paracinematic Music

Cinema studies has recently started to explore its own liminal boundaries, delving into the realms of precinema, expanded cinema, post-cinema, and cinematicity to account for cinema-like products that defy film's normal media constraints. One important term that has developed from this inquiry is 'paracinema'—employed to trace cinema's de- and rematerialisation in avant-garde intermedia experiments. Paracinematic artworks are often labelled as cinema but are not necessarily embodied in the medium's regular materials: film, camera, projector, and screen. Instead, they instigate a dematerialisation of cinema, its extraction as a concept from film's material body, and, often, the rematerialisation of this concept in some other form.

This paper considers composer John Zorn's involvement with the paracinema movement of late twentieth-century New York, outlining his participation in this milieu and focusing in particular on his soundtrack collaboration with filmmaker Ken Jacobs (who originated the term paracinema). This historical context helps ground my claim that much of Zorn's non-soundtrack music is also paracinematic. I consider how it is that one medium (cinema) can be rematerialized as what is normally considered one of its component parts (music or sound). I end by considering a number of expanded cinema works that have taken Zorn's music as their basis, including Tessa Hughes-Freeland and Ela Troyano's performance adaptations of Zorn's homage compositions *Godard* and *Elegy*, as well as filmmaker Henry Hills and dance choreographer Sally Silvers collaboration *Little Lieutenant*.

Maurice Windleburn holds a PhD in Musicology from the University of Melbourne. His research interests include music and philosophy, avant-garde music, and ekphrastic relations between music and other artforms. He has published his work in various musicological and interdisciplinary journals, including *Organised Sound*, *Tempo*, *Musurgia*, *The Polish Journal of Aesthetics*, *The Journal of Comparative Literature and Aesthetics*, and *SoundEffects*. He is currently preparing a book, *John Zorn's File Card Works: Hypertextual Creativity in Composition and Analysis*, to be published with Routledge.

mwindleburn@gmail.com

String Matters: A Comparative Investigation of Silk and Metal Strings on Chinese Two-stringed Fiddle *Huqin* from a Performer's Point of View

The Chinese two-stringed fiddle or *huqin*, is one of the most iconic and representative instruments in China's rich traditional musical history. Many regard the *huqin* to be "traditional" in its current form, but the performance technique of *huqin* playing has had a rapid shift alongside the tumultuous socio-political changes in twentieth-century China. Significant shifts since the 1920s towards increased dramatic-ism, virtuosity, tempo changes, and extended playing techniques departing from previous traditional practices can be primarily attributed to the adoption of metal strings and abandonment of silk strings. The transition to metal strings began in the 1930s and was widely adopted by major performers by the 1950s due to their increased projection, pitch stability and control. These changes have been well documented by scholars, but the field lacks an in-depth performance-based study accounting the effects of both string materials on *huqin*'s performers and compositions. This paper contextualises these differences for a performer and its audiences through a direct comparison of the same repertoire performed on both silk and metal strings: *Yanjun Hua's* "The Moon's Reflection on the Second Spring" (1949). Both the piece and its composer present an important link to the past that precedes the transition to metal strings. The author's findings include silk string's increased fundamentals and warmth, disparity in inner and outer string tensions and how it affects vibrato and accuracy, and the overall effect on interpretations of works from earlier compositional eras, shown by audio and video examples.

Lester graduated with First Class Honours in Violin performance from the Elder Conservatorium of Music and is the recipient of multiple Conservatorium prizes. He is currently pursuing his doctoral research under full scholarship at the University of Adelaide investigating the cultural and performance intersection between the violin and *erhu*.

As an *erhu* player, he is a First Prize winner at the Singapore National Chinese music competition and studied with renowned *erhu* player Zhang Yu Ming. He is also a founding member of the Silk Strings ensemble, a *huqin* ensemble based in Adelaide.

He has led the orchestra on multiple national tours with Co-Opera and the State Opera of South Australia, and has performed in major Chamber music festivals around Australia. In 2017, he was invited to present at an international workshop in New York as part of the *Double Dialogue Arts* journal.

hong.wong@adelaide.edu.au

How Performers Can Approach the Piano Music of Igor Stravinsky?

This presentation focuses on the piano work from neoclassical period of Igor Stravinsky. As a typical example of his neoclassical music, it can be seen as an important step in the creative process of Stravinsky's compositional career. The aims are to provide an informed approach to his neoclassical works, which are generally considered difficult and challenging pieces to perform convincingly, and also help performers fully understand this period styles. It also explores aspects of freedom in interpreting the piece and how to approach the notated scores. The interviewees are carefully selected professional pianists who are considered experts in their field and authorities on Stravinsky's piano works. The findings show that the informants tend to offer differing and subtle approaches to their interpretations of Stravinsky's piano music. A number of new themes have emerged from the data analysis as well as the identification of certain aspects of Stravinsky's works which do not appear in the current literature on his piano music. The researcher has been able to obtain interesting perspectives related to pertinent aspects of freedom in regard to interpreting his piano music.

Mengjiao is a Research Associate at Shanghai Conservatory of Music (China), her particular interest is in twentieth-century Russian piano music and music performance theory. As a pianist, she graduated from the Royal College of Music (UK) in 2015, then commenced her doctoral research on Igor Stravinsky's piano works in the Music Department of Sheffield University (UK) under the supervision of Prof. George Nicholson. During her studies, she continued to have piano lessons with concert pianist Benjamin Firth. Her book on Stravinsky's piano music and translation on "The Art of Performance" will be published this year.

mengjiao@me.com

Cultural Diplomacy: The Performance of Chinese Cultural Delegations in the Soviet Union between 1949 and 1959

In the early years of the People's Republic of China (PRC), under Chairman Mao's "propaganda, friendship, and learning" and Zhou Enlai's "seeking friendship, peace, and knowledge" and other cultural instructions, Chinese cultural delegations visited the Soviet Union on a number of occasions to give musical performances. These music groups included the Chinese Lvda Song and Dance Troupe in 1956, and the Chinese Youth Art Troupe in 1957. These performances involved a variety of musical forms, included folk music, folk instrumental music and folk Chinese opera, and left a deep impression on the Soviet people with their rich and superb performances and profound cultural connotations. In this paper, I want to research the performance of three Chinese cultural delegations in the Soviet Union between 1949 and 1959, my research perspective included the performance of the scheduling and process, the performing programs and styles. And I want to explore the cultural exchange between China and the Soviet Union through the musical activities during that period, to research the expectation and outcome of these musical exchanges and cultural diplomacy between China and Soviet Union. I hope that through the experience of international musical exchange activities between 1949 and 1959, we can provide some enlightenment and reference for the cultural exchange between China and the United States, Russia and other great powers in this new era, and promote the development of music art, but also make it better serve social development and national construction.

Qinyu Yu is a PhD candidate in ethnomusicology, Sydney Conservatorium of Music, University of Sydney. She received her bachelor's and master's degrees from the Nanjing University of the Arts (Nanjing, China). And she is also a teacher in the School of International Education, Zhongnan University of Economics and Law (Wuhan, China). Her research interest is Chinese traditional music, Monitory music, Applied Ethnomusicology and Historical Ethnomusicology. She has published some academic papers in Chinese Journals, participated in four important research projects of the Ministry of Culture of China, and gave some key speeches in Chinese and international conferences.

qiyu8034@uni.sydney.edu.au

**The Analysis of Pitch Contour and Musical Narrative in
Yao Chen's *Sifan* (for Pipa & Erhu, 1999)**

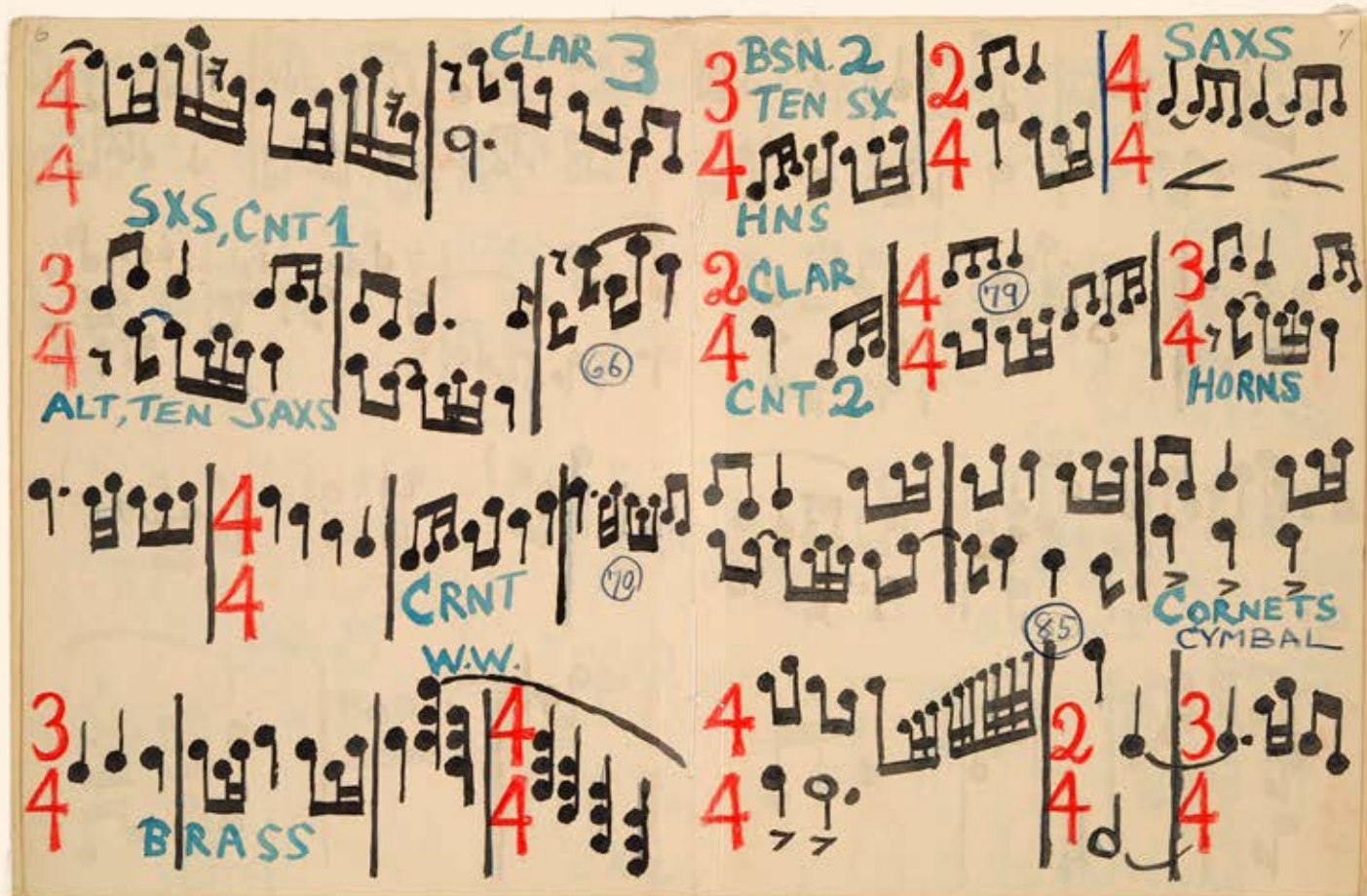
Musical contour has been proven as an essential compositional material in post-tonal music (Morris 1987, Quinn 1999, Wu 2019). Composers utilize contours to articulate various contextual and structural settings (like form, harmony, and melody). This project contributes to this field of study by examining how Chinese contemporary composer Yao Chen uses contour as a medium for his artistic expression in his chamber duet *Sifan*.

The musical narrative of this piece is based on a Chinese Buddhist story *Sifan*—a nun, yearning for a secularized life, escapes from the nunnery in order to search for her true love. The two Chinese instruments create drastically distinct tone colors throughout the piece. While the erhu—the Chinese violin—portrays long, stretching melodic lines, the plucked instrument pipa sculpts a pointillistic texture woven by notes like rain falling from different clouds. Despite different tone colors, the two instruments cohesively stream together to create a continuous large-scale linear motion unifying the whole piece.

My analysis examines Yao's linear motion by comparing the contours shaped by pitch, rhythm, dynamics, and harmonic density. I apply Marvin/Laprade's *contour segment class* (*cseg-class*, 1987) to analyze the contours, and find that *cseg-class* 3-2 constantly recurs in different parts of the form, cementing the linkage among the melodic fragments defined by various musical elements crossing different formal sections. The developments and transformations of *cseg-class* 3-2 outline a progression towards and then away from musical tension, which can be interpreted as *Sifan*'s adventurous journey to the secularized world.

Wenjun Zhao is currently an MA student in music theory at Soochow University School of Music (Suzhou, China). Her research interests include musical contours, form, and hermeneutics in contemporary musics written by Chinese young composers. Before joining the theory program, she was a guitar major student at Soochow University.

18955339907@163.com



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