

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

NB: the schedule is subject to change

Please consult the conference website

<https://msa.org.au/conferences/45th-msa-conference-melbourne-2022/>

for the most current version

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

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

45th National Conference of the Musicological Society of Australia 2022

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

correct 28/11/2022 (subject to change)

SCHEDULE

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

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| DAY 1 | MSA Room A | MSA Room B | MSA Room C | MSA Room D |
|-------|---|---|--|---|
| 11.30 | in Room A 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 |

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|-------|---|---|--|--|--------------------|
| 8.45 | FRIDAY 2 DECEMBER (Day 2) | | | | Zoom meeting opens |
| 9.00 | SESSION 2.1 | | | | |
| | Room A | Room B (MSA/ICTM) | Room C | Room D | |
| | The Influence of Visiting Celebrity Musicians on Australian Music and Cultural Identity, 1850–1880 Chair: Paul Watt | Music and Connection * Chair: Anthea Skinner | Zoömusicology: The Music of Nature and the Nature of Music Chair: Michael Hooper | Inter-war European Modernism Chair: John Gabriel | |
| | Graeme Skinner Tourists, nation building, and the musical economy of 1850s colonial Australia | Fred Kiernan and Jane Davidson Music as an adaptive technology for coping with social isolation: Insights from the COVID-19 pandemic in Australia | Hollis Taylor Zoömusicological field recordings as invitation and transportation | Owen Hansen The ‘new’ Englishmen: Boulton, Vaughan Williams, Butterworth, and the 1918 Queen’s Hall concerts | |
| | John Phillips and 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

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

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| DAY 2 | Room A | Room B (MSA/ICTM) | Room C | Room D |
|-------|--|---|--|--|
| 14.00 | SESSION 2.3 | | | |
| | Musical Instruments as a Source of Information Chair: Tsan-Huang Tsai | Music, Health and Wellbeing: Diverse Approaches to Research Designs for Diverse Contexts * Chair: Fred Kiernan | The Livelihood of Musicians in Times of Uncertainty: A View from Early Modern Germany Chair: Alan Maddox | Science and Spirituality at the End of the Nineteenth Century Chair: Richard Kurth |
| | Markos Koumoulas Yidaki 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 | | | |

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| DAY 2 | Room A | Room B (MSA/ICTM) | Room C | Room D |
|-------|--|---|--|--|
| 16.30 | SESSION 2.4 | | | |
| | Music and Identity Chair: Charles Fairchild | Lifelong Participation * Chair: Anthea Skinner | Medieval and Early Modern Sources Chair: Jason Stoessel | Gendered Performances Chair: Linda Kouvaras |
| | Michelle Stead Neoliberalism and the construction of musical selfhood in the Eurovision Song Contest | Alex Hedt Placing voices: Locating abledness in Melbourne's choral societies | Kathleen Nelson Exploring and re-exploring an early modern <i>cantoral</i> | Louis Nicoll 'Conjugal fidelity': Liszt, <i>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 | |

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|-------|--|---|---|--|--------------------|
| 8.45 | SATURDAY 3 DECEMBER (Day 3) | | | | Zoom meeting opens |
| 9.00 | SESSION 3.1 | | | | |
| | Room A | Room B (MSA/ICTM) | Room C | Room D | |
| | Music and the Cinematic Chair: Gregory Camp | Creative Wellbeing in Melbourne Music Contexts * Chair: Stephanie Rocke | Patronage and Taste in the Long Eighteenth Century Chair: Michael Burden | Music and Politics Chair: Nick Tochka | |
| | Lucy Li Women performing Chopin in golden-age cinema and issues of gender, sentimentality and psychosis | Jane Davidson and Amanda Krause Micro and macro experiences of performers, audiences, and the Melbourne Recital Centre | Alison Catanach Flute playing in eighteenth-century England: professionals and patronage | Padraig Parkhurst Outward-oriented protest song: ‘Solidarität’ and the aesthetics of state-sponsored activism in Cold War East Germany, c. 1970s | |
| | 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 | | | | |

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

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