Contents

2 Welcome from the Convenors
3 2015 Conference Team
4 Keynote Speakers
7 Special Events
9 Sydney Conservatorium of Music Research Unit
10 Other Performances
11 Information for Delegates
11 Information for Presenters
12 MSA Conference 2016 – Advance Notice
13 Abstracts
14 Panel Sessions
Welcome from the Convenors

Welcome to the Sydney Conservatorium of Music and the University of Sydney

We wish to acknowledge and pay respect to the traditional owners of the land on which we meet – the Gadigal people of the Eora Nation. It is upon their ancestral lands that the University of Sydney is built. As we share our own knowledge, teaching, learning and research practices within this University may we also pay respect to the knowledge embedded forever within the Aboriginal Custodianship of Country.

The year 2015 marks one hundred years since the founding of this music school. We are delighted and honoured to celebrate this milestone together with the wider musical community during the 38th National Conference of the Musicological Society of Australia. The theme of this year’s conference – ‘Musical Dialogues’ – asked us to consider how the notion of ‘dialogue’ might be relevant to our own musical interests. But it also speaks to the diversity of expertise that will go on display over the next few days. As a professional society, the MSA’s strength has always rested on its ability to unite in discourse researchers working on a wide variety of topics. This interdisciplinary bent has allowed members at National Conferences to encounter subject areas well beyond their own and has encouraged dialogues that bring new insights into the fields in which members are expert. It is our hope that the diversity of this year’s program will work to facilitate similar experiences and ongoing discussions.

As convenors, we wish to thank the leadership and staff of the Sydney Conservatorium of Music for their support and enthusiasm in hosting this conference. In turn, we would like to thank all members of the planning and program committees, the team of student volunteers, and all others both within and outside the Conservatorium who have been involved in the organisation of this event. Within the Conservatorium, particular thanks are due to Kate Drain, Catherine Ingram, Christa Jacenyik-Trawoger, Guy McEwan, Anna Reid, Adrienne Sach, Jarrad Salmon and Jacqui Smith. Finally, a special thank you to Stephanie Rocke, National Secretary of the MSA for her advice and assistance and to Lee Deveraux, from the University’s Events Team.

We warmly welcome you to Sydney and to the Sydney Conservatorium of Music during the year of our centenary. Best wishes for an enjoyable and stimulating conference.

Christopher Coady
Kathleen Nelson
2015 MSA National Conference Convenors
2015 Conference Team

Conference Convenors
Christopher Coady
Kathleen Nelson

Planning Committee
Linda Barwick
Christopher Coady
David Larkin
Alan Maddox
Kathleen Nelson

Program Committee
Linda Barwick
Christopher Coady (Chair)
Michael Hooper (University of NSW)
David Larkin
Alan Maddox
Helen Mitchell
XIAO Mei

Xiao Mei is professor of musicology at the Shanghai Conservatory of Music, Director of the Research Institute of Ritual Music in China, Vice President and Secretary General of the Institute for Traditional Music in China, Executive Board member of the International Council of Traditional Music (ICTM), and Chair of ICTM’s China National Committee. She has been collecting, coordinating and studying traditional, folk and ritual music of China’s Han and other ethnic groups – such as Mongolian, Onionchun, Naxi, Miao and Zhuang peoples – for several decades. Her numerous articles and books include *Echoes in the Field: Notes on the Anthropology of Music* (2001), *The Musical Arts of Ancient China* (2004), *Ethnomusicological Fieldwork in Mainland China (1900–1966)* (2007), and *Music and Trance of Popular Belief in China* (2014).

Education and research on Chinese traditional music within a dialogue of civilizations and cultures

Since the modern (Western) education system was introduced into China in the early 20th century, music education in China has faced great challenges in the integration of traditional and contemporary practices. There are three relationships that have been particularly significant in the recent development of traditional music and music education in China: relations between the past and the present; relations between mainstream (or upper-class) culture and folk culture; and relations between domestic and Western/foreign influences. How did these three relationships act on Chinese traditional music in the 20th century, and how do they inform the new challenges that Chinese traditional music is faced with in the crossover of globalization and localization (namely, glocalization) in the early 21st century? Moreover, in the academic circle of musicology, what has been the role of Chinese ethnomusicologists within this process?

This presentation will focus on these questions in relation to the recent history of Chinese traditional music. Examples of the activities of ethnomusicologists in mainland China over the past century will be used to discuss how Chinese researchers both in the past and today have promoted traditional music, and how they have drawn (or are drawing) on China’s processes of national and ethnic identification to solve the problems that have appeared concerning China’s traditional music in each historical era. The presentation considers whether Western academic thoughts, concepts and methods cast a shadow over Chinese scholars, or whether there has been scholarly dialogue between China and the western world over the past century. And if there is or was a dialogue, what is the contribution of Chinese scholars to the world?
Neal Peres Da Costa

A graduate of the University of Sydney, the Guildhall School of Music and Drama (London), the City University (London) and the University of Leeds (UK), Neal Peres Da Costa is a world-renowned performing scholar and educator. He is Associate Professor and Chair of Historical Performance at the Sydney Conservatorium of Music, University of Sydney. His monograph *Off the Record: Performing Practices in Romantic Piano Playing* (OUP, 2012) has received critical acclaim and is recognised as an indispensable scholarly text for serious pianists. An ARIA winning artist, Neal has an extensive discography and regularly performs, and gives lectures and master classes around the world. Recent performances include Bach’s Goldberg Variations, Beethoven’s first three Piano Concertos with the Australian Haydn Ensemble, and Brahms’ Op. 25 Piano Quartet and Op. 34 Piano Quintet with Ironwood – the Australian-based ensemble with which he is undertaking cutting-edge practice-led research which has led to performances and recordings of late-Romantic chamber repertoire in period style. 2015 has seen the publication for Bärenreiter Verlag of an urtext/performing edition with extensive performing practice commentary of Brahms’s complete Duo Sonatas for which Neal has been a chief editor.

‘There [on my Streicher] I always know exactly what I write and why I write one way or another’: Brahms and his Viennese-action piano

In 1873 the celebrated Viennese piano making firm J.B. Streicher & Sohn presented Johannes Brahms with one of its magnificent grand pianos no. 6713 constructed in 1868. Brahms adored this instrument and kept it in his apartment in Vienna for the rest of his life and used it to compose and to play on in private. Brahms knew Streicher’s pianos very well having played them in Vienna from 1862 onwards. He informed Clara Schumann in 1864 that he had ‘a beautiful grand from Streicher’ on which he practised, and that Streicher ‘wanted to share [his] new achievements with me.’ On many occasions he performed at the J.B. Streicher salon and made it a point of choosing Streicher’s instruments at other venues as late as 1869. It is clear that Brahms understood and revered the capabilities of Streicher’s pianos above others. Writing to Clara Schumann in 1887 he explained: ‘It is quite a different matter to write for instruments whose characteristics and sound one only incidentally has in one’s head and which one can only hear mentally, than to write for an instrument which one knows through and through, as I know this piano. There I always know exactly what I write and why I write one way or another.’

To date, my research path has focussed on the question of what the score and notational practices signified to musicians of past eras as well as the appropriate sound sources for realizing composers’ expectations for their music. My love of Brahms’ music has led me to commission, most recently, a replica copy of his Streicher piano in order to assess the effect of this unique sound source on his music and to experience the instrument as Brahms would have when it was brand new. Combining the evidence of Brahmsian performing practices and the characteristic sound world of his beloved Streicher I explore some of his late piano works.
Gary Tomlinson

Gary Tomlinson is the John Hay Whitney Professor of Music and Humanities at Yale University and Director of the Whitney Humanities Center there. He is a musicologist and cultural theorist whose teaching and scholarship have ranged across diverse fields, including the history of opera, early-modern European musical thought and practice, the musical cultures of indigenous American societies, jazz and popular music, and the philosophy of history and critical theory. His books include Monteverdi and the End of the Renaissance, Music in Renaissance Magic, Metaphysical Song: An Essay on Opera, The Singing of the New World: Indigenous Voice in the Era of European Contact, and Music and Historical Critique. He is the co-author, with Joseph Kerman, of the music textbook Listen, now in its eighth edition.

Tomlinson’s latest research concerns music and human evolution. His most recent book, A Million Years of Music: The Emergence of Human Modernity (Zone Books/MIT Press, 2015), weaves evidence from archaeology, cognitive studies, evolutionary theory, and other fields into a new narrative of the emergence of human musicking capacities.

Tomlinson numbers a MacArthur Fellowship and nomination to the American Academy of Arts and Sciences among many awards. He has garnered prizes and fellowships also from the American Musicological Society, ASCAP, the Modern Language Association, the British Academy, and the Guggenheim Foundation.

Alfred Hook Lecture – Gary Tomlinson

The deep history and near future of music

The deep, evolutionary history of human musicking has exerted a fascination on most who have approached its study, from Darwin on down. Does it, however, have much to do with our local concerns as musicologists of several types? What might it bring to our thoughts about the present and future of music? Can it carry that thinking toward broader, extra-musical horizons? In this lecture I will build on the findings of my recent work on music’s evolutionary emergence toward a revised sense of several connections that have seemed basic to our musical studies: the connections of musicking to language, cognitive complexity, and the metaphysical imaginary. I will describe how, in this historical perspective, these connections, which seem to mount a strong case for human exceptionalism in the world, instead point in a very different direction.

The lecture will be followed by refreshments and a Junba performance in the Atrium.
Musical Dialogues, MSA National Conference 2015

Special Events

The Oppenheimer Noh Project

Wednesday 30 September & Thursday 1 October
6.00pm – 7.30pm
Music Workshop

Oppenheimer is a modern Noh play in English by Allan Marett that focuses on the American scientist, J Robert Oppenheimer, and the development of the atomic bomb dropped on Hiroshima 70 years ago on 6 August 1945. Oppenheimer has the structure and form of a traditional mugen Noh, where the main character (shite) is often a tortured ghost, bound as a result of some crime or other inappropriate action, to an endless cycle of suffering. Tormented by the horrible consequences of his action in fathering the atomic bomb, Oppenheimer’s ghost returns each year to Hiroshima on the anniversary of the atomic bombing to suffer the agonies that his weapon caused. As a result of a deep contemplation of suffering – both his own and that which he has caused – Oppenheimer is led to the great Buddhist Wisdom King, Fudô Myô-ô, whom he encounters within the fires of Hiroshima. Fierce and resolute, unmoving amidst the flames of suffering and passion, Fudô uses his weapons – sword and snare – on behalf of all being, cutting off suffering and ensnaring impediments to liberation. At Fudô’s command, Oppenheimer takes these weapons and dances for all eternity amidst the flames of Hiroshima as atonement for his crimes and for the liberation of all beings from suffering.

The Oppenheimer Noh Project is a collaboration between Emeritus Professor Allan Marett (Sydney Conservatorium of Music, University of Sydney), Professor Richard Emmert (Musashino University, Tokyo) and master actor-teacher of the Kita School of Japanese classical Noh theatre, Akira Matsui. The principal performers include both Japanese professionals, Japanese-trained members of the Theatre Nohgaku, whose mission 'is to share Noh’s beauty and power with English-speaking audiences and performers' as well as local musicians and Noh specialists.
Sydney’s premiere new music group, Ensemble Offspring, bring you an alluring concert combining virtuosic music integrated with live video projections. The program features a video of gently falling leaves to accompany a new arrangement of Steve Reich’s Vermont Counterpoint. Beautiful emulsified original film set against a soaring violin in Michael Gordon and Bill Morrison’s Light is Calling and a newly commissioned work by Brisbane composer Chris Perren that integrates a trio of performers and on-screen divers in perfect sync, while on-screen floating hair and a track combining harmonium, tiny bells and industrial noise accompany a lone clarinet in Nico Muhly and Una Lorenzon’s work. Also on the program is a collection of works extracted from Fractured Again, an audio-visual exploration of glass through music from Co-artistic Director, Damien Ricketson and video artist Andrew Wholley. Experience the immersive world of music and image – from the depths of the ocean to sound worlds of molten glass.

Program

Chris Perren – Dive Process (music & film)
Michael Gordon – Light is Calling, film by Bill Morrison
Nico Muhly – It goes without saying, film by Una Lorenzon
Steve Reich – Vermont Counterpoint, film by Andrew Wholley
Damien Ricketson – Fractured Again Suite, film by Andrew Wholley

Performers

Jason Noble (clarinet)
Claire Edwardes (percussion)
Veronique Serret (violin)
Andrew Wholley (video artist)

‘…Damien Ricketson’s magnificent Fractured Again Suite…draws inspiration from the physical properties and sound of glass…The rapid opening resembles an off-kilter clockwork automaton racing towards self-destruction.’

Matthew Lorenzon, Partial Durations
Sydney Conservatorium of Music Research Unit

Sydney Conservatorium of Music (SCM), Australia’s largest music research institution, is a faculty within the University of Sydney. SCM staff engage in active inquiry into diverse areas of music research, including musicology (ethnomusicology, music history, music theory, popular music); creative research (composition, research-led performance), music pedagogy (music education) and applied music research (music cognition and music training).

SCM researchers hold competitive grants from the Australian Research Council, the Australia Council for the Arts, the Office of Learning and Teaching, the Arts and Humanities Research Council (UK) and other funding bodies. We publish more research than any other Australian music institution, in both traditional formats (books, chapters, journals, conference papers) and non-traditional (compositions, performances, published recordings, research websites).

Students are offered research-led teaching throughout our undergraduate and postgraduate curriculum, and provided with a structured program of research training through our honours and postgraduate courses.

SCM hosts the SCM Research Centre for Music Diversity, which aims to advance understanding of the nature, causes and implications of musical diversity in the Asia-Pacific. The centre showcases music research in the fields of musicology, ethnomusicology, composition, research-led performance and music education and encourages cross-disciplinary collaboration with national and international experts in linguistics, medicine, cognition and social policy, and other relevant fields.

Our public outreach programs provide a platform for our researchers and invited experts from Australia and overseas to communicate their music research to SCM staff and students as well as interested members of the public. It includes three public lecture series:

- About Music Public Lecture Series
- Alfred Hook Lecture Series
- Musicology Colloquium Series

If you are interested in participating in our lecture series or in enrolling in a postgraduate research course, please contact scm.research@sydney.edu.au.
Other Performances

**Chinese music concert**

**Thursday lunchtime**

Two Sydney Conservatorium of Music students will perform a program of short pieces from the Chinese repertories of solo music for dizi and pipa.

Performers: Chloe Chung and Iris Li.

**Gamelan concert**

**Saturday lunchtime**

The Balinese Gamelan student ensemble of the Sydney Conservatorium of Music will be joined by two Balinese dancers. Directed by Gary Watson.

**Mowanjum Dancers**

**(Kimberley, Western Australia)**

**performing Ngarinyin and Worrorra Junba**

**Saturday afternoon reception**

**Singers:** Folau Penaia, Sherika Nulgit, and Heather Wungundin

**Dancers:** Clintisha Bangmorra, Sherayna Bangmorra, Telenia Bangmorra, Dean Nulgit, Lakeisha Wungundin and Selwyn Wungundin, led by Rona Charles and Johnny Divilli

**Tiwi singers**

**Sunday morning**

We are delighted to welcome a small group of singers from the Tiwi Islands, who will share their songs and dance skills in an informal concert. Led by senior songman Eustace Tipiloura, the last songman in the community with full ceremonial song initiation, the group is in Sydney to work with Dr Genevieve Campbell on an Australia Council-funded recording project (the subject of their presentation on Saturday). They will present traditional Tiwi song and dance as well as some of the new music they are creating in order to sustain their endangered song traditions.

**Performers:** Eustace Tipiloura, Walter Jr. Kerinauia, Steven Paul Kantilla, Max Kerinauia, Cynthia Portaminni, Mary Elizabeth Mungatopi, Karen Tipiloura
Information for Delegates

Catering
Arrival tea and coffee, morning tea, lunch and afternoon are included in your conference registration. All catering will be served in the Atrium. If you have provided dietary requirements please see one of the catering staff who will be happy to assist you.

The Music Café Bistro on the lower ground floor of the Conservatorium will be open from 8am – 4pm over the four days of the conference for additional coffee or snacks.

Conference Venue
The conference will be held at the Sydney Conservatorium of Music, Macquarie Street, Sydney.

All of the session rooms can be found off the Atrium on levels 1 or 2.

The Conservatorium is located in the CBD and easily accessible by train, bus and taxi.

Getting to the Conservatorium
By train: Catch a train to Circular Quay and a short walk to the campus

By bus: Catch any bus going to Circular Quay, alight there and a short walk to the campus

Parking: There is no onsite parking at the Conservatorium, however private parking stations can be found close by on Macquarie Street.

Conference Dinner
The Conference Dinner will be held on Saturday 3 October at Hokkaido Japanese Restaurant, located in the basement of 20 Loftus St, Circular Quay. Hokkaido is approximately a 5 minute walk from the Conservatorium.

For those who purchased a ticket for the dinner the meal is included. Drinks can be purchased at the bar. Alternatively, you can bring your own bottle of wine for a $3 corkage fee.

Printing
Please see a Conservatorium member of staff, or one of the student helpers if you would like to have anything printed.

Security
The Conservatorium has onsite security, however we do ask that nothing valuable is left at the venue overnight.

Wifi
To log into wifi, please enter the following:
Username: msac
Password: msac2015

University of Sydney staff and students, please use your Unikey and password to log into the University’s wifi.

Social media
Please use the #MSAConf15 if on Twitter and tag @sydneycon so we can share your thoughts.

Information for Presenters

AV
AV support is provided by the Sydney Conservatorium of Music and student volunteers. A student volunteer will be assigned to each room to assist with loading your presentation prior to and at the beginning of your session time.

Presentation Timing
We ask that all presenters keep within their allocated time. The standard parallel sessions provide 30 minutes for each speaker allowing for a 20 minute paper and 10 minutes for questions and discussion. Panels may vary from this format at the discretion of the panel coordinator. Please consider your fellow speakers by ensuring your presentation doesn’t run over time. A chairperson for each session will assist in keeping each presentation to time.
Fifteen years into the 21st century, we find musicology and its practitioners being re-defined by an unprecedented engagement with the manifold traditions and cultures of a global society. The internet and new collegial networks open exciting challenges for all of us, whether we are established scholars, teachers and performers or just starting a career in music. All of us face a galaxy of new research possibilities. In 2016, the MSA Conference will invite reflection on recent changes in our environment and how we are dealing with them. Our conference theme, *Shifts and Turns: Moving Music, Musicians and Ideas*, looks in several directions, back into our shared heritage, outwards to the cultures of our region and forwards to our uncertain future.

Call for Papers to be circulated in January 2016.
Panel Sessions

Musical dialogues with the archives

Numerous projects in recent years have seen ‘repatriation’ of archival musical materials to the communities or descendants of those originally recorded (Barwick, Marett, Walsh, Reid, & Ford, 2005a; Campbell, 2012; Ford, Barwick, & Marett, 2014; Treloyn & Emberley, 2013). This panel seeks to explore contemporary uses of archival material in a variety of contexts in Australian Indigenous communities, seeking to identify commonalities and differences in the deployment of such materials.

The panel will include five 20-minute papers (each including at least one Indigenous presenter) followed by a discussion session led by Dr Michael Walsh (AIATSIS), Emeritus Prof. Allan Marett (SCM) and Prof. Jakelin Troy (Director of Indigenous Research, University of Sydney).

Paper 1
Clint Bracknell
Sydney Conservatorium of Music,
University of Sydney

Kora-Walanginy: Singing back
(to the archives, in the south-west of Western Australia)

In endangered Aboriginal language communities, with few singers or archival resources to rely on, it can be difficult for communities to bring together and re-establish a coherent repertoire of traditional songs to sustain a musical tradition. Focusing on Nyungar, our Aboriginal language from the south-west of Western Australia, I have engaged in a process of archival research and comparative reconstitution, involving the cross-referencing and comparison of archival song texts, wordlists, notes, audio recordings, and community recollections. This, along with a process of repatriation and ‘re-vocalisation’, has resulted in the consolidation of over fifty song texts and the identification of distinct stylistic features of a Nyungar song tradition, which may be drawn upon in the creation of new songs. These old songs may also be ‘plugged back in’ to a resilient network of intersecting knowledge, geography, story and kin relationships, and ‘sung back’ at the archive in a way that challenges its authority, its truths, and its silences.

Paper 2
Payi Linda Ford
Charles Darwin University

New ways for old ceremony

The Caring for Ceremony project aims to develop and implement suitable frameworks for the preservation, interpretation and dissemination of recordings of ceremonial performances of my own Mak Mak Marranunggu people of the Northern Territory. The focus is a body of recordings by early anthropologist and missionaries of the final mortuary ceremonies performed. The ceremonial performance is a key process for integrating Indigenous knowledge from many different domains, a socially powerful site of exchange, transmission and transformation of relationship to country, kin and identity.
Jamming with the archives: Bringing the recorded voices of Tiwi ancestors back into the recording studio in a new music project based on jazz improvisation

Tiwi song practice is fundamentally one of extemporisation. Each singer brings his or her own vocal idiosyncrasies to ‘standards’ or set melodies. With perhaps its most defining feature being the composition of text specific to the time and place of its performance, almost all of the 1300 unique song items recorded by ethnographers across last century use the first person and present tense, placing each song (and so each recording) in the present each time it is heard. In the context of the repatriation and audition of the archived recordings, this brings the time and place, the story and the voice of each song in to the present, creating a personal connection and transmission of experience between the (living) listener and the (deceased) performer.

I will explain a project that brings together Tiwi singers and non-Tiwi instrumentalists to explore notions of improvisation and musical intuition, as we create a series of ‘duets’, responding to the recorded voices of deceased Tiwi song-men and –women, selected from the archive by elders. As well as engaging with archival recordings as examples of musical heritage, this project brings the recordings (and, through their voices, the ancestors themselves) into the recording studio as co-performer. This re-establishes the important role of musical and poetic extemporisation and the ‘now’ in Tiwi song practice, keeping the recordings current and the (deceased) performers’ voices and knowledge active in an ongoing dialogue between the past and the present.
For over sixty years, archival photos, film footage and recordings of songs of Aboriginal people from western Arnhem Land – the discarded ‘out-takes’ from the work of anthropologists and journalists working in the 1940s and 1950s – were stored in various institutions in America and Australia, separated from the community and culture that helped generate them. Beginning in 2011, University of Sydney PhD student Reuben Brown, with assistance from research collaborators Linda Barwick, Amanda Harris and Martin Thomas, returned these records to Gunbalanya (Oenpelli), one of the communities visited by the 1948 American-Australian Scientific Expedition to Arnhem Land. This presentation draws on the findings of Brown’s PhD thesis, which describes how community reception of these intangible, fragmentary records allowed them once again to be made tangible; grounded in the time, place and social sphere in which they belong.

For Simpson and Giles’ 1948 recordings of public didjeridu-accompanied song, originally recorded as local colour for an ABC radio documentary about the Expedition, elders and songmen consulted by Brown were able to provide a rich historical and cultural context. Identification of languages, songsets, likely sites of recording, performers and their contemporary descendants, song text translations and their references allowed Brown’s consultants to re-embed these fragmentary documents in the context of ongoing contemporary performance practice at Gunbalanya (also documented by Brown during fieldwork for the thesis). From this analysis, we suggest that the corpus of public genre songs presented for recording by the visitors was carefully chosen and curated by the singers that helped produce them.

Reflecting on the layers of curation underlyng and surrounding these archival objects, the presentation will consider implications for contemporary archival practice including repatriation, and suggest that institutional curatorial approaches to archival collections can be enriched by drawing on repatriation experiences to make sense of the historical record.
Using archival recordings in preparation for an Arrernte music camp

Traditional Aboriginal songs are regarded by Arrernte people of central Australia as the quintessential repository of their law and culture. Knowing songs – including the dances, narratives and visual designs that accompany them – are a significant part of Aboriginal identity. Yet the massive social upheaval since colonisation, and the ongoing pressure to conform to mainstream society, has lead to a decline in the performance and knowledge of these songs.

In the early 1990s linguist Jenny Green and Arrernte elder MK Turner documented Arrernte songs, depositing some 30 hours of audio recordings of Arrernte singing with metadata and transcriptions. Linguist and ethnomusicologist Myfany Turpin subsequently added to this. Twenty-five years later Arrernte film maker Rachel Perkins met with contemporary Arrernte custodians to see if they would like to film these songs. In this paper we discuss the process of (1) locating recordings and assembling an inventory of Arrernte songs recorded, (2) consulting contemporary custodians to ascertain ownership of the songs, (3) providing audio on data-sticks to younger custodians to assist learning them; and (4) the finale, running an Arrernte music camp where performance of the songs will be filmed (April 2015).

In addition to producing an audio-visual recording of traditional Arrernte songs known today, other outcomes include increased involvement of Arrernte people in passing on songs, revitalization of songs and the sharing of artistic and cultural knowledge across different land-owning groups of Arrernte people.

Discussion session: Musical dialogues with the archives

Discussants: Michael Walsh (AIATSIS/University of Sydney) and Jakelin Troy (Director of Indigenous Research, University of Sydney), Allan Marett (Sydney Conservatorium of Music, University of Sydney)

References
Panel Sessions continued

English Noh and *Oppenheimer*

The performance of English Noh play, *Oppenheimer*, is one of the special events in this conference. This panel seeks to illuminate aspects of the performance from both a technical and an aesthetic point of view. First Mariko Anno will explore the relationship between text and music in *Oppenheimer* and in English Noh more generally, and the author and composer of *Oppenheimer*, Allan Marett and Richard Emmert, will respond. Key questions will include, how do the author, composer and performers navigate tensions between the musical structures of Noh – which are designed to accommodate Japanese language and Japanese textual conventions – and an English language text? Secondly Katrina Moore will explore the poetics of *Oppenheimer* with Allan Marett and Yasuko Claremont responding. Key questions will include, what are the implications of adopting the forms and artistic conventions of one culture – that is Japan, the very nation on which suffering was inflicted through the bombing of Hiroshima – in order to communicate insights and reflections that emanate from outside that culture, indeed from within the very nations that inflicted that suffering? Can this process ever lead to healing and reconciliation, and if so, how might it be brought about?

**Panel participants:** Mariko Anno (Tokyo Institute of Technology), Allan Marett (University of Sydney), Richard Emmert (Musashino University), Katrina Moore (University of New South Wales) and Yasuko Claremont (University of Sydney).
In this transnational world, planes of intersection between people from different backgrounds can lead to experimental art forms, such as English Noh. This presentation investigates dialogues that took place in the creation of the English Noh Pagoda between the playwright Jannette Cheong, the composer Richard Emmert, and the two performance troupes Oshima Nohgakudô and Theatre Nohgaku (TN), all of whom work transnationally.

Using fieldwork from 2009 to 2011, I trace two dialogues observed in the creation of Pagoda where collaborators negotiated between text and music: (1) Cheong (playwright) and Emmert (composer), and (2) Cheong and TN performers. In my analysis, I ask how these exchanges reveal the tension between realizing the playwright’s ideas and honoring the parameters stipulated by the form, and I identify music-text patterns that are favored when English text is set to Noh rhythms. I posit that in these processes, it is crucial for the playwright to have a firm understanding of the Noh rhythms, and of the characteristic differences that arise when English text is set in the 7-5 form and sung rather than read. In fact, this understanding allows the ‘natural’ rhythm of the English language to thrive.

English Noh pieces will continue to emerge, as artists eagerly experiment with new forms. These productions have the power to evoke unique emotions from the audience, while challenging the boundaries of traditional Noh through their music-text relationships. Communication between collaborators is what allows this emergence to occur.

In their response to the 70th anniversary of the bombing of Hiroshima, artists have struggled with the problem of how to represent this event in ways that meaningfully connect with contemporary audiences. Drawing on the Oppenheimer Noh project, this talk explores the power of soundscapes created by Noh chanting (utai) and instrumentation to summon up the tragedy of the bombing of Hiroshima. It analyses how the sensory dimensions of this art form enable memories of the past to be felt, expressed, and communicated in new ways. In doing so, the paper analyses the role of art in communicating experiences of suffering and in provoking reflection about the impact of technoscience on contemporary Japanese life.
Teaching on Country is an approach to teaching and learning that emphasises the importance of places to which teachers and learners have hereditary, customary, personal or social ties in the transmission and production of knowledge. It is an expression in everyday usage in the Kimberley and is cited by many Aboriginal groups and programs in Australia, encompassing a wide breadth of knowledge areas, including ecology and land management, identity and language. In the culturally and linguistically diverse Kimberley region, traditions of teaching and learning on Country often centre on Junba – an inclusive, public dance-song genre in which all genders and age groups participate. The Children, Knowledge, Country project (a collaboration between the Kimberley Language Resource Centre and a multidisciplinary team of University-based music researchers, supported by the Australian Research Council Linkage scheme grant) set out to investigate the content, values and priorities underpinning Junba-based teaching and learning on Country in three communities from the northwest (Ngarinyin), south (Wangkajungka) and east Kimberley (Gija, Wurla). The aim of this is to increase knowledge and understanding of the histories, rigour and breadth of Aboriginal music-based teaching and learning traditions in Australia, with a view to improve education outcomes for children and communities in the region. This panel will present perspectives from a range of participants on the processes, results, and significance of the project, including culture teachers, learners, language workers, and researchers.

**Panel participants:**
Rona Charles, Andrea Emberly, Kathryn Marsh, Sherika Nulgit, Sally Treloy and Heather Wungundin, with Johnny Divilli, Folau Penaia, Clintisha Bangmorra, Sherayna Bangmorra, Telenia Bangmorra, Dean Nulgit, Lakeisha Wungundin and Selwyn Wungundin.

**Panel chair:**
Jane Davidson
At the beginning of the Spanish Civil War in July 1936, many daily newspapers providing a diverse range of ideological perspectives were published in Madrid. The outbreak of the War led to the disappearance of all the right-wing and independent newspapers; some were confiscated by the partisan press, while others simply ceased publication. Censorship was present throughout the conflict and difficulties relating to the supply of paper and raw materials considerably reduced the size of newspapers and hindered their publication at various points in the War. Nevertheless, they represent a rich and hitherto little exploited source of information about the city’s musical and cultural life during the conflict.

This paper proposes to present some of the initial findings of post-graduate research currently in progress relating to many aspects of music in Madrid during the Civil War, through the press. As many as 14 newspapers and various journals will be sourced, supporting the thesis that, contrary to the view often given in Spanish music historiography, music continued to be an important aspect of daily life during the Civil War.

The objective of this paper is to explore collaboration between Nigerian and Australian musicological studies with the purpose of advancing cross-cultural music scholarship. This kind of synergy is long overdue. Hinged on Intercultural musicology as its theoretical framework, the paper employs a multidimensional approach in collecting and analysing its data. Intercultural musicology has opened several new grounds and offered mutual benefits for trans-national and trans-continental communities that adopted it. For instance, it has fostered empathy and egalitarianism and strengthened cross-cultural musical hermeneutics between Nigeria and America, Britain and Germany thus helped in promoting globalization and conceptualization of music as a universal language. Australia is one of the leading promoters of music artistry that provide paradigms in the areas of art, popular and indigenous musical genres. Besides, the World acclaims its well-established systems in music education, technology, production and industry. On the other hand, while Nigeria as a developing country has made significant achievements in musical scholarship and practice, especially in indigenous art music composition and has recorded notable collaborative works in America, Britain and Germany, no known collaboration exist with Australia, despite the fact that both have distinct and rich indigenous music traditions. This study observes that while Nigeria would benefit in the area of technology, music production and performance practices, Australia would equally benefit from the rich and unique tonality of the African world of sound in its rhythmic complexity. The study concludes with proposal for ‘exchange’ study programmes that would pave way for comparative musicology between the two musical traditions; while at the same time preparing more grounds for global musicology.
All her success was built on her face?: Actresses’ facial expression in English restoration performance

On Wednesday 22 October 2014 at 12.14 BST, Steve Rose blog posted ‘Renée Zellweger’s face is her brand – a new look will change her career beyond recognition’ to The Guardian’s ‘Film Blog’ (http://www.theguardian.com/film/filmblog/2014/oct/22/renee-zellwegers-face-change-surgery-healthy-living-new-look-brand). Whilst his blog post mainly explores Renée Zellweger’s new facelift and the pressures women face to stay young-looking in Hollywood, Rose also points out significant principles about actresses and their faces: a ‘movie actor’s prime commodity has always been, and still is, their face’ as it is ‘difficult to convey complex emotions with any other body part’. Although Rose is clearly tailoring his discussion to Hollywood, his words ring true for English Restoration actresses. As this paper reveals, little has changed for actresses throughout the historical periods.

This paper explores Rose’s three key principles for today’s movie actresses: the importance of screen actress ‘looks’; changing and manipulating one’s looks for roles; and the use of facial expression to convey emotions. It is achieved via the case study of Restoration actress Mary ‘Moll’ Davis. By applying these principles, a more finite understanding of looks, body modification and facial expression in female Restoration acting comes to light. Both historical treatises by Charles Gildon in The Life of Mr Thomas Betterton, The Late Eminent Tragedian (1710) and Charles Le Brun in Method to Learn to Design the Passions (1701) reinforce these ideas that the most expressive part of an actress’s body is her face, which expresses emotion on stage (and, today, on screen).

The forgotten powerhouse: A publisher’s role in the development of modernism in interwar England

The practice of music publishing has long been neglected as minor element in the production of music, but it is in fact central to the cultivation of a musical culture. In the increasingly uncertain and volatile conditions of interwar England, music publishers manipulated and cultivated aspects of English musical output in order to promote a carefully crafted message. Hubert Foss, the inaugural head of music at Oxford University Press (OUP), was the publisher of Vaughan Williams, Walton, Lambert, Scholes, Tovey and a young Britten. As such, Foss was an extraordinarily influential figure in the establishment of a new post-War English tradition.

Foss held the opinion that, in order to cultivate English music and allow it to fully develop, composers needed to become more receptive to the exploration of modernist aspects found in the music Bartók, Stravinsky, Berg, Ravel, Sibelius and Debussy. Only when English composers and audiences embraced continental modernist techniques would English music extend to its full potential.

This paper will aim to outline the methods and mechanisms used by Foss and OUP in order to cultivate and promote contemporary English music during the interwar period.
This paper presents a historical and comparative study of the pedagogy inherent in the Méthodes de Chant (singing methods) of the Conservatoire National de Paris. From only a few years after its inception in 1795, the Conservatoire published approved, standardised methods, and continued to do so throughout the nineteenth century. The research undertaken for this paper relies in part on the activities of the recently established HEMEF research project, based at the Paris Conservatoire and the Bibliothèque Nationale de France. HEMEF, an acronym for ‘l’Histoire de l’enseignement de la musique en France au XIXe siècle (1795-1914)’, aims to undertake a comprehensive survey of the history of music teaching in France in the nineteenth century, including the preparation of online critical editions of Paris Conservatoire methods. These methods, written by Conservatoire teachers and approved by its internal committees, represent an attempt to bring into uniformity the principles governing the teaching of each separate discipline. The works satisfy pedagogical, ideological and aesthetic aims by following a common schematic: a theoretical section followed by technical exercises and extracts from the repertoire. It could be argued that the desire for clarity and precision which the methods represent was born of the spirit of rationalism which emerged during the French Revolution.
Tone repetition and alternation in Persian and Kurdish singing

Opera and early music singers produce tone repetitions with adduction during the tone being reiterated and short abduction episodes between the tones. But due to the antagonist actions of the Cricothyroid (CT) and Thyroarytenoid (TA) muscles, this adductory-abductory pattern cannot be used for alternations (the melody repeatedly going up and down between two adjacent tones). This has brought musicology and voice science to a dilemma regarding how early Italian Baroque singers practiced and performed trillo and gruppo in one and the same way, as advocated by Caccini and Bovicelli.

Rapid tone repetitions are common in traditional Persian and Kurdish singing. The reiterated melody tones are sung in modal voice with interleaving short falsetto episodes where F0 quickly jumps up to a peak before the onset of the next melody tone.

This phenomenon has been observed also in previous studies, and it also seems to be used in basically all melismatic ornamentation. However, continuous adduction seems to be used over the entire phrase, i.e. without any abduction between the tones. And since alternations also are sung with this type of continuous adduction, the antagonism between the CT and TA muscles is no longer relevant.

It seems reasonable to consider these findings in order to reach a new interpretation of trillo and gruppo, and it would be aesthetically and musically interesting to let singers having the stylistic habit of continuous adduction approach the repertoire of the early Italian Baroque period.
This paper focuses on deepening our understanding about the experiences of self-managed chamber ensemble musicians in today’s cultural environment. It explores how individual identities are set aside as the ensemble develops a shared understanding of a professional group identity and philosophy through methods of communication, leadership, decision-making and inter-personal dynamics on both an interpretive (artistic) and professional (organisational) level. A review of the literature in music group dynamics (including Young & Colman, 1979; Butterworth, 1990; Murighan & Conlon, 1991; Davidson & Good, 2002; Seddon & Biasutti, 2009; Gilboa & Tal-Shmotkin, 2012, 2013) reveals that it has been largely centred on string quartets and other traditional ensemble formations. Although there are similar methods of communication, leadership and decision-making present in studies of many musical ensembles, the particulars of ‘mixed’ self-managing ensembles (a mixture of players, instruments, and roles within the ensemble both musically and professionally), could contribute to variance in the internal dynamics of the ensemble, compared to the fixed roles and hierarchy in more traditional classical ensembles. This paper considers the relationships between members of more non-traditional or ‘eclectic’ ensembles and how without conventional instrumental roles they achieve a highly attuned, collaborative musical performance. Through the collection and analysis of personal accounts, experiences, stories and opinions from professional musicians currently working in the field, this research identifies some of the key issues around self-managing ensembles and how their ensembles are developed, maintain success and find a niche in today’s diverse musical environment.

References:
The existence of a genuine ‘third stream’: one that organically blends the traditions of Jazz and Western Art styles, has long been debated in musicological circles. Whether or not Gunther Schuller’s 1957 term was successfully realized in the form of a truly identifiable new form of music, or whether it was a ‘collaboration of jazz and classical styles, maintaining their separate identities’ (Styles 2008), is a subject still explored.

This seminar will discuss the possibility that while third stream artists were consciously crafting a new style of composition fusing Jazz/Western Art music, another, much more organic third stream was developing between Popular/Western Art music. This style was the Hollywood film music tradition that, through commercial and idiomatic necessity, has seamlessly blended these two styles of music to form a new, unlabeled style of music.

In support of this argument I will look to early examples of leitmotif writing in the works of Erich Korngold, the continuation of this style in the works of John Williams, as well as the seamlessly blended popular melodies of Mancini through to Nyman. Through these examples I will conclude that, though the debate surrounding Schuller’s third stream continues, film music’s blend of traditional Western Art counterpoint and orchestration with popular melodic and harmonic techniques, make it a true candidate for third stream status.
The ongoing debate over material agency and human-nonhuman collaboration is alive with interventions from theorists, ethnographers and musicians alike – not to mention, some might say, materials themselves. How might we negotiate the many divergent claims about what materials and people do, together and apart? In this paper, I take the global scene surrounding the shakuhachi (Japanese bamboo flute) as a case study, asking how and why nature – as social imaginary and/or lively materiality – matters as shakuhachi makers harvest bamboo and engage with materials, forms and sounds in their workshops. While the relationships between shakuhachi makers and their emergent instruments are often romanticised as dialogic collaborations, I argue that they are in fact uncertain, uneven and multivalent. First, I describe how natural materials constrain, contribute to and interfere with the making process and how makers both shape and respond to those materials through various discursive and technical strategies. Second, I consider how these responsive relationships become caught up in a variety of human-centred socio-cultural projects. I focus on how makers outside Japan rework ideas about the shakuhachi’s naturalness in response to changing resources and technologies, emergent markets for instruments, and the increasingly cosmopolitan geography of the shakuhachi scene. Third, I attend to other projects – including aesthetic innovations and the use of sustainable energy, recycled materials and local bamboo sources – to argue that, in this context, maker-instrument relationships also mediate much broader sentiments about human-nature relationships within global modernity.

Uncertain collaborations:
Shakuhachi making outside Japan

African-Western dialogues:
Bongani Ndodana-Breen’s ‘Emhlabeni’

Premiered in February 2013, ‘Emhlabeni’ a sinfonia concertante for piano and orchestra by South African composer Bongani Ndodana-Breen, highlights the significance of African art music practice as a tool toward understanding and appreciating the differences and similarities between diverse cultures and their music traditions. In ‘Emhlabeni’ the sonic realm of traditional African music-making is portrayed through performance mediums and musical structures usually associated with Western art music’s authority. African and Western cultural spaces are reformulated into an earthly exploration of (South) African artistic consciousness, with Western instruments and ensemble formulae at the centre of an emerging awareness for African art music. Drawing from the indigenous music/musical style encountered during his childhood in the Eastern Cape’s rural Queenstown district (South Africa) Ndodana-Breen situates his thematic and harmonic creativity in the music-making that occurred within his family circle and community. Inspired by a popular African choral work, Bawo Thixo Somandla (Father God Almighty), Ndodana-Breen’s choice of title ‘Emhlabeni’ refers to Bawo’s subsidiary theme (alto voice) that bears the text ‘Emhlabeni’ sibuthwel’ ubunzima’ (On this earth we bear many hardships). An inspiring composition for those oppressed during Apartheid, Bawo speaks of hope rather than defeatism, hence its inclusion over the past two decades in massed choral events as South Africans have embraced reconciliation. This paper will emphasize the artistic dialogue in Ndodana-Breen’s appropriation of African and Western influences, draw attention to the political and social significance of this work, and provide commentary on the value of African art music practice for multicultural societies.
Mickey Mouse muzak: Shaping experience musically in the Disney parks

The academic assessment of the products of the Walt Disney Company is usually highly negative, drawing out the sexist, racist, and mercenary factors of those products. Though such views are not easily denied, their strong ideology often hides how Disney texts actually operate and how their audiences interact with them. This paper will explore how pre-recorded music is used in various sections of the Disney theme parks to condition audience response, finding a middle ground between an ideological view, exploring the part music plays in social control, and a hermeneutic view, seeing how music functions in articulating and enhancing the experiences in which Disney’s guests participate. Disney’s Imagineers draw from the musical language of film scoring to create a wide variety of narrative musical spaces in order to give guests the impression that they become protagonists as they navigate through these carefully staged narratives. An actantial model of musical narratives in various Disney attractions will show how guests are encouraged to feel that they control the respective spaces, though filtering the model through critical theory will demonstrate that the spaces can actually be seen as controlling them. Integrating analysis of both the narratives themselves and of their social effects can provide a more nuanced view of the Disney parks’ experiential musical texts than has been presented both in the academy and by Disney itself.

Dame Nellie Melba: Celebrity and the printed portrait

Though celebrity studies as a scholarly idea is gaining traction within the academy, the link between a contemporary and historical understanding of celebrity has not been fully explored; indeed some scholars dispute that celebrity is anything other than a recent cultural phenomenon. From a musicological perspective, the notion of musicians and composers being seen within society as ‘celebrities’ can be linked directly to the advent of a mass-market society that includes the reproductive printed portrait. As a consequence, the rise and (perhaps) fall of musical celebrities can be at least in part linked to the dissemination of their image, whether it be physiognomically-influenced portraiture or socially-influenced caricature. Sitting within a framework of both reception and celebrity studies, this presentation seeks to highlight the potential for a serious, legitimate dialogue between visual representation – specifically portraiture – and musicology. By using Dame Nellie Melba as a case study, through examining rare photographs, paintings and ephemera from the National Library of Australia, I will explore Tom Mole’s notion of a ‘hermeneutic of intimacy’, and apply a new methodology proposed by Alan Davison to show the way in which portraiture can be used as a legitimate and meaningful primary source.
The 1960s and 1970s was the period in which several dominant texts on Australian classical music were produced (Covell 1967, Murdoch 1972, Callaway and Tunley 1978). Elements of the historiography shaping such texts have been subject to a degree of critical scrutiny and have been productively linked to some of the compositional and institutional agendas of the same period. However, some of the assumptions of these historical texts continue to inform a range of more recent scholarship and it is argued that a deeper examination of the prevalent historiography of this period would be productive for our ongoing understandings of Australian music history. This paper examines the nationalist and teleological nature of the music historiography of the 1960s and 1970s and its relationship with post-war Australian national historiography.

In December 1941, at the beginning of our darkest wartime days, the Australian Prime Minister, John Curtin, memorably wrote, ‘Without any inhibitions of any kind, I make it quite clear that Australia looks to America, free of any pangs as to our traditional links or kinship with the United Kingdom.’ Ever since, our relationship with the USA has been increasingly subservient, in economic, cultural and military respects.

The relationship of a small and economically inferior ‘ally’ with a bigger and more powerful one is always complex. How far can learning from one’s superiors be taken before it becomes a form of colonisation and loss of intellectual or aesthetic pride? Yet the opposite must be avoided – solipsism and complacence. This challenge exists in education no less than in the arts or commerce. It is the predilection of the ‘Lucky Country’ for the ‘Cultural Cringe’.

When the NSW Conservatorium was established, around the beginning of the previous war, Anglophone servility was avoided by the appointment of Henri Verbrugghen, a citizen of ‘gallant little Belgium’, as the Foundation Director. He was succeeded by 3 Englishmen, then a brace of Australians followed by 2 Americans. This history suggests a deracinated musical culture which was highlighted when the keynote of the centennial celebration was Leonard Bernstein’s artistically polyglot Mass at the Opera House. With Bernstein, a man without any connection with the institution, the American hegemony seemed symbolically complete.
Composing against the tide: Early 20th century Australian women composers and their piano music

There were a number of highly significant composers born during the period 1860-1915 who lived throughout the whole of the twentieth century and whose contributions to the development of Australian music were enormous and long-standing. Many of these composers were women. This fact should not need mentioning but because they were women in this time and in a young country, their influence and importance has to a great extent been forgotten. A great number of these women studied in England or Europe in the early part of the twentieth century and were influenced by the English (or European) composers with whom they studied – e.g. Ralph Vaughan Williams, Arnold Bax, Egon Wellesz, Arthur Benjamin and R.O. Morris. When they returned to Australia they composed in the style they had developed during their time overseas and did not necessarily fit into the more progressive ‘avant garde’ music of the early 50s and 60s. They raised families and survived by teaching piano, accompanying, and in many cases pandering to their menfolk. The music was disregarded as being unprogressive, ‘salon’ or only pedagogical material and in many cases, because it was written by women, not to be taken seriously. I believe the influence on Australian musical history and on musical development generally of these early women composers needs to be rediscovered. This paper will focus on the women composers who helped shape the development of music in Australia in the twentieth century with specific emphasis on works written for solo piano.

Sounding nomads in Northern China

Although khoomei (‘throat singing’) is considered to be an original cultural symbol of Tuva, Chinese Mongolians now also consider this multi-part singing as part of their ethnic identity. In fact, similar musical sounds – known by names such as Chor/igil, Chorin Duu, Tsuur/ Sibizigi and qoubz – are created among Mongols and Kazakhs both within and outside China, as well as Tuvans. These peoples share many commonalities in kinship, culture and lifestyle, and live within landscapes and soundscapes with many similarities. These shared factors form or influence their way of being, and especially the connections they perceive between music and sound, humans and other beings, nature and world, and existence in a space between land and heaven. Such a situation demonstrates that such music is not only a cultural phenomenon but also a shared nomadic musical sensitivity.

This paper explores what perspectives might effectively be used to study overtone singing and music playing, and what drives such unique and diverse ethnic groups to share a similar sense of sound. It draws particularly upon my experiences in filming a documentary on multi-part music and soundscapes as part of the Shanghai Conservatory of Music’s ‘Sounding China’ project, and on extensive personal engagement with nomadic musicians in northern China and beyond.

Jeanell Carrigan
Sydney Conservatorium of Music,
University of Sydney

CHENG Zhiyi and ZHENG Yin
Research Institute of Ritual Music In China,
Shanghai Conservatory of Music
The purpose of this paper will be to demonstrate that music from the past can be an effective tool when seeking to stabilise personal or collective identities. I will begin by exploring the oft-debated term ‘nostalgia,’ and reviewing recent findings which suggest that nostalgia is a predominantly positive emotion – at an individual and a collective level – and that it holds the potential to inspire visions of the future. I will then identify the ways in which nostalgic individuals and societies have made use of folklore and tradition, and present recent findings specific to the nostalgic power of music.

I will also analyse the specific ways in which certain composers have sought to establish a dialogue with the past in order to solidify their own artistic identities. This will incorporate a study of how composers in the post-war Polish People’s Republic, who were engaged in a unique struggle for both artistic and ethnic identity, came to be influenced by music from the past. Included in this group is the composer Aleksander Lasoń – one of the influential ‘New Romantics’ to emerge in the 1970s – with whom I recently undertook an artistic apprenticeship at the Karol Szymanowski Academy of Music.

Finally, I will share my experiences as a Polish-Australian composer seeking to forge my own unique musical style – and demonstrate ways in which I have recently turned to the folklore of my ‘other’ homeland in creating my own musical synthesis of old and new.

The first encounter between Pablo Picasso and Igor Stravinsky took place in Italy in April 1917, and their lively dialogues and experiences gave rise to creative responses in their respective art forms. This meeting between Picasso and Stravinsky had been much anticipated, both by Serge Diaghilev and the Chilean heiress Eugenia Errazuriz, who encouraged them to work together. While their most extensive collaboration – in the form of the ballet Pulcinella (1920) – has received considerable scholarly attention, their Neapolitan sojourn and its immediate creative outcomes have attracted less study. Material from Picasso’s Sketchbooks 19 and 20 (Musée Picasso, Paris) and Stravinsky’s Sketchbook 5 (Paul Sacher Stiftung, Basel) along with unpublished manuscripts located at the Manuel de Falla Archive (Granada) suggest a number of early parallels between the artists.

This paper will demonstrate that for both artists there was an attempt to allude to aspects of the other’s medium and techniques. It will also argue that they identified similarities between, and consciously conflated, Italian and Spanish sources. For Stravinsky the evocation of Spain underscores his fascination with Picasso and with the country he first visited in 1916. The cross influences of this encounter will be traced primarily through Stravinsky’s Étude pour pianola of 1917 (later subtitled ‘Madrid’), with reference to piece’s style, instrumentation and the visual disposition of the sketch materials. Picasso’s reactions will be gauged through his sketches of 1917 and in the light of his later drawing for the cover of Stravinsky’s Ragtime for eleven instruments (1918).
When music and dance are theatre: Dialogue not fusion

The Sydney-based ‘Japanese drumming’ group TaikOz collaborated with local ‘Indian dance’ troupe Lingalayam in 2014 on a project called Chi Udaka. This work was predominantly reviewed by theatre critics rather than dance or music critics. Theatre critics were impressed by the production and quick to admit that ‘on paper’ a fusion of these two elements sounds incompatible and difficult to reconcile into a homogenous piece. By framing Chi Udaka as ‘a dialogue’ rather than ‘a fusion’ one senior-lecturer-in-performance-studies-cum-reviewer, Amanda Card, sidestepped discursive minefields about what it means to fuse (or talk about fusing). Instead she treated the drumming and dancing in Chi Udaka as aspects of a complete performance that was neither about music or dance.

This paper, drawing on interviews with TaikOz members, promotional materials and all published reviews of Chi Udaka, explores ways media reviews of this production differ from music reviews of TaikOz and dance reviews of Lingalayam. When viewed as performance art that is musical and danced, each group’s philosophical underpinnings are brought into public view in a way that asserts formless/artistic/processes. This paper asks how the way music is spoken about affects the ways music is perceived, as well as how and why the disciplinary boundaries between music, dance and theatre present problems for theoretical dialogues about ‘art’.

Metric disorientation in Für Elise

Approaching the measured D#/E alternation before the first reprise of Für Elise, young pianists often lose track of their position, unwittingly contracting or expanding the music as if it were marked ad libitum. A similar problem plagues mature artists, even brilliant ones for whom fidelity to the score is a superordinate value: in published recordings, Artur Schnabel adds a beat, and Alfred Brendel subtracts one. As the problem cannot be technical for these master artists, it must be cognitive and conceptual. What disorients both master and pupil is Beethoven’s tacit effacement of the notated meter. Using a version of Lerdahl & Jackendoff’s metric preference rules, I show that in this four-measure passage Beethoven positions cross-accents so as to temporarily suggest a radically alternative meter. Once one internally hears the passage in this way, the cognitive problem disappears.

The metric interpretation proposed for these four measures has a ripple effect. It suggests also conceiving of Für Elise’s incipit contra the meter signature. Proceeding through that theme, I offer a reading that emphasizes its metric malleability (Justin London’s term), based on migrating 3-count such as Scott Murphy introduces in his analysis of Brahms Gypsy Rondo. The paper ends by briefly exploring the finale of Beethoven’s Tempest sonata (op. 31 no.3), which is metrically malleable for similar reasons.
Cosmopolitanism, modernism and ‘the problem of Busoni’

The ‘problem of Busoni’, according to Wilfrid Mellers, writing in 1937, was the ‘curious quality of solitariness and austerity’ of his music. For Mellers, Busoni’s music was ‘negative’ not in the sense of being cold or impenetrable, but rather in the sense that its achievements seemed to be Busoni’s alone – they could not be shared by others. Busoni’s solitariness and the purported negativity of his music, according to Mellers, was a result of his ‘honesty and integrity’, and the fact that he was a ‘man of the modern world’.

This popular characterization of Busoni propagates the historical alignment of modernism with heroic negation and withdrawal, or detachment. Like other modernists, Busoni’s ‘honesty’ was viewed as being predicated upon his ‘solitariness’ because it was only by attempting to withdraw from history and ideology that modernists could hope to ‘make it new’, in the words of Ezra Pound.

Busoni’s contemporary sensibility was often loosely associated with his cosmopolitan or ‘worldly’ character. Busoni’s first biographer – his close friend and colleague Edward Dent – wrote in 1933 that Busoni had ‘consciously set out to be cosmopolitan’. Dent suggests a link between Busoni’s critical outlook and the practical manifestation of cosmopolitanism in his upbringing, education, early working life, and mature lifestyle, in a way that seems to suggest that Busoni’s ability to radically re-imagine temporal and structural aspects of music history and musical form proceeded from his conscious cultivation of a cosmopolitan persona.

This paper aims to test this claim and the expanded application of the doctrine of aesthetic autonomy that it implies, by examining how Busoni’s cosmopolitan persona, and the purported cosmopolitanism of his life circumstances, played into his intellectual and artistic mandate, and showing how practices of national and aesthetic detachment were viewed as serving a similar critical function in the context of inter-war modernism.
Prior to the late 1940s and early 1950s singers were often seen as secondary vehicles for music and were given smaller allocations as part of big band performances. Since the rise of the singer as an artist, many of them who were attached to big bands made their own careers. The arranger was crucial to the success of singers performing sophisticated renditions of American Songbook repertoire, or ‘standards’, amidst the sounds of novelty songs in the 1950s. This collaborative nature between singer and arranger has been little documented and no detailed analysis has yet to be conducted in this specific area.

Frank Sinatra, arguably the greatest pop singer in history was the first in a long history of singers to have success away from big bands. His ‘Capitol Years’ (1953–1961) saw Sinatra release 21 LP records. Prior to this his career had come to a near standstill at Columbia records, under the control of Mitch Miller. Sinatra’s career revival from 1953 is often accredited to Nelson Riddle’s ‘Introspective Swing’ arrangements, written for Sinatra during this time.

This presentation will provide an analysis of some of Riddle’s arrangements and their role in shaping and re-booting Sinatra’s career during this period. Riddle’s use of muted trumpets, vibraphones, strings and bass trombone, as well as his fusion of 1940s style big band writing with a new softer and sweet sound, created a new sound of sophistication that had not yet been established in popular music production. Riddle’s arrangements also set the standards for jazz arrangers and vocal arrangers for decades to come.

Drawing on Riddle’s own text on arranging, as well as biography, score analysis and transcriptions of Riddle’s arrangements, this presentation highlights the importance of Riddle’s work in reviving Sinatra’s career, through these sophisticated arrangements and re-established a popularity for American Songbook repertoire. It also examines the collaborative nature of the singer, arranger and producer within the context of Capitol Records in the mid 1950s.
Editing the past for the present: Fragmenting dialogues and the new Suzuki Violin Method editions in the 21st century

This paper explores the shifting editorial paradigms surrounding the Suzuki Violin Method repertoire, and how these promote or can actively dismantle and fragment a pre-existing historical dialogue linking contemporary violinists to their artistic predecessors. It contextualises Suzuki’s own editorial practices and clear 19th century influences as belonging to what scholar James Grier identifies as an interpretative edition approach. The paper contrasts this with the contemporary editorial paradigm used by the International Suzuki Association (ISA) Violin Committee to develop the New International Revised editions. An Australia-wide survey of Suzuki method teachers, conducted by this paper’s researcher, one year after the publication of revised editions commenced, revealed widespread, general interest in updating the editions to include HIP elements such as those relating to historical interpretation (including bowing, articulation, ornaments and so forth) within the Suzuki Method editions. However, this paper suggests that the potential ‘trap’ in embracing HIP data of failing to value interpretative editions of the past, as noted by scholar Kenneth Hamilton, is a significant concern in the ISA’s current editorial approach. This is supported by the emerging responses, within the Suzuki community, some eight years after the new editions first started to appear. The paper highlights both the issues apparent, but also the potential solutions to be found in the work of musicologist-teacher Kirsten Wartberg, and performer Takako Nishizaki who perhaps present a more wholistic and ultimately valuable approach to incorporating information derived from HIP alongside an interpretative edition paradigm.
According to Gary Tomlinson, engaging in the act of interpreting a musical text is to effectively engage in dialogue; dialogue that may extend, via the text, to the text’s author(s), scholars, and historical context (Tomlinson 1984). While Badura-Skoda and Walls, for example, have proposed specific methods for interpreting texts which remedy a variety of perceived faults in interpretation as it is/has been practised (Badura-Skoda 2003, Walls 2008), the understanding developed within other disciplines that interpretation is a process of ascribing meaning to a text (Corbin 1960, Barak 2005) for which there are objectively identifiable interpretative systems, has not been addressed within musical discourse to date.

This paper seeks to demonstrate that an awareness of interpretative systems – which guide the interpretative process – allows for the examination of why particular interpretative choices were made, and refocuses the discussion away from notions of ‘correct’ and ‘incorrect’ interpretations, to the more flexible concept of appropriateness. It draws upon a recent cross-disciplinary study into adapting for music the comprehensive framework and terminology on interpretative systems developed in Law, to argue that the breadth and scope of the interpretation process is determined by the interpretative system used. In doing so, it reveals that the interpretative process and by extension, interpretative systems are an inescapable aspect of engaging with musical texts, regardless of how that process is framed (such as the distinction between rendition and interpretation; Goehr 1996) and whether the person engaging with the text is conscious of it or not.

Leon Coward
The University of New England

‘Beautiful soup’ and the composer as interpreter

2015 – the 150th anniversary of the publication of Alice’s Adventures in Wonderland – has seen an emerging plethora of international events, new art, fashion, publications, dance and stage productions, commemorating and furthering the recognition of Carroll’s work as a pervasive and influential cultural icon. Despite its endurance, as Gardner and other scholars reveal, Carroll’s text has suffered a breakdown in its original meaning and significance and is only superficially accessible today. This loss of cultural understanding is an aspect which has impacted subsequent interpretations of Alice in music. December last year saw the premiere of ‘Beautiful Soup’ by emerging composer Leon Coward, performed by the chamber orchestra Camerata Academica of the Antipodes. Reviewed in BSECS online journal Criticks as ‘charming in its ethereal beauty... it felt so logical, as though it was ‘always meant to exist’’, it forms part of Coward’s extensive ongoing compositional suite for Alice (some of which was first premiered at the TATE Liverpool for their 2011/2012 Alice exhibition). The piece represents a distinctive interpretation of Carroll’s text, with the composer an intermediary between an old work and new audiences. This paper explores ‘Beautiful Soup’ as a dialogue across time, between the original text, the original song by James M. Sayles which Carroll parodied, Victorian culture, and an interpretation of the work for 21st century audiences.

Taliesin Coward
The University of New England

Systematic dialogues:
The interpretative process

According to Gary Tomlinson, engaging in the act of interpreting a musical text is to effectively engage in dialogue; dialogue that may extend, via the text, to the text’s author(s), scholars, and historical context (Tomlinson 1984). While Badura-Skoda and Walls, for example, have proposed specific methods for interpreting texts which remedy a variety of perceived faults in interpretation as it is/has been practised (Badura-Skoda 2003, Walls 2008), the understanding developed within other disciplines that interpretation is a process of ascribing meaning to a text (Corbin 1960, Barak 2005) for which there are objectively identifiable interpretative systems, has not been addressed within musical discourse to date.

This paper seeks to demonstrate that an awareness of interpretative systems – which guide the interpretative process – allows for the examination of why particular interpretative choices were made, and refocuses the discussion away from notions of ‘correct’ and ‘incorrect’ interpretations, to the more flexible concept of appropriateness. It draws upon a recent cross-disciplinary study into adapting for music the comprehensive framework and terminology on interpretative systems developed in Law, to argue that the breadth and scope of the interpretation process is determined by the interpretative system used. In doing so, it reveals that the interpretative process and by extension, interpretative systems are an inescapable aspect of engaging with musical texts, regardless of how that process is framed (such as the distinction between rendition and interpretation; Goehr 1996) and whether the person engaging with the text is conscious of it or not.
Alfred Hill’s songs based on Māori musical materials, language, and narratives are tangible evidence of the early twentieth-century New Zealand site of identity formation known as Maoriland within which Pākehā constructed romantic imaginings of ‘Māoriness’ to create their own sense of indigeneity and nationhood. Although the cultural dialogues present within Maoriland literature and the arts have been recently discussed, those within music remain silent. This absence is ascribed to a cultural amnesia instigated by 1940s Pākehā cultural nationalists who rejected indigenous themes in favour of uninhabited landscapes and vernacular English language, however it can also be attributed to heightened awareness among Pākehā of Māori self-determination in the wake of the 1970s Māori cultural renaissance and Waitangi Treaty settlements. The resulting embarrassed rejection of Maoriland songs by Pākehā today perpetuates a belief that they were undervalued in their own time, however in the early 1900s Māori cultural go-betweenes actively encouraged Pākehā to study Māori culture and many Māori collaborated in, performed, and admired Hill’s ‘Māori’ songs. Using archival sources, early audio examples, and musical analysis I argue that the musical dialogues within Hill’s ‘Māori’ songs served to create a sense of indigeneity and idealised bi-cultural nationhood for Pākehā including Hill, and a way for Māori to imagine their own communities within an expanding British–Pākehā nation. In doing so I also extend a dialogue across history that challenges widely accepted historiographies of New Zealand’s musical nationalism and musical national identities.

This paper explores dialogue between a past musical tradition and a creative opportunity to work with that tradition in a modern day context. Pasticcio opera offers insight to eighteenth century artistic culture through its rules of arrangement and performance practices. Modern day librettists and composer/arrangers can use the framework of the pasticcio to bring eighteenth century repertoire to the contemporary audience’s attention, while simultaneously structuring a new opera. Inspired by the pasticcio tradition, an extraordinary new work featuring music by some of the Baroque era’s greatest composers and a libretto devised and written by an Australian playwright will have its world premiere in Australia in February 2016. The venture is brought to the public in a partnership between the ARC Centre of Excellence for the History of Emotions, Victorian Opera and Musica Viva. This proposed presentation has three specific goals: i) to investigate how musico-dramatic ‘affect’ was staged in these works during the eighteenth century; ii) to interrogate how such period ‘affect’ can be recreated today; and finally, iii) to report the strategies undertaken by the modern creative team and research collaborators to develop the new work. This presentation will include excerpts from the new work and interviews with the creative team.
The Adagio from Mozart’s Piano Concerto in A Major (K.488) has long attracted attention from scholars, critics and analysts, including Donald Tovey, Kendall Walton and Marion Guck. It has also been cited in several scientific studies, such as one examining physiological ‘chill’ responses. While the expressive bilinear solo theme is the usual focus, it is a passage late in the movement that is of particular interest here. The stark, widely-spaced melodic line in the piano, coupled with the minimal orchestral accompaniment, is remarkable within Mozart’s oeuvre. This passage has attracted some revealing responses; Tovey practically takes refuge by referring to Wordsworth, while Cuthbert Girdlestone writes of ‘unquiet wanderings’ and ‘tormented spirits.’ Rather than judge such poetics as passé or evidence of critical failure, I wish to revisit them for their suggestive insights into the role of music in human evolution and culture. These responses suggest a desire to attribute communicative intent and even psychological presence to music; a motive consistent with the cognitive linguist Per Aage Brandt’s notion of ‘homunculus’ in music – an imagined persona experienced as immanent in a work of art. I will argue that recent advances in developmental neurobiology, affective neuroscience, evolutionary psychology and gestural imagery, support the legitimacy of his idea. I will conclude by reporting on a current multidisciplinary study that uses EEG data from participants listening to this movement, with a particular view to support an emerging and multifaceted hypothesis of musical gesture, information ‘chunking’ and Theory of Mind in music.
Biwa in colonial Taiwan

The documentary record of musicians’ activities in Japan’s colonies and semi-colonial territories in the first half of the twentieth century has only recently been accessed. For the half-century that Japan ruled Taiwan there is a rich array of sources in Japanese, including documents generated by the colonial regime, texts produced by settlers and Japanese-educated colonial subjects alike, and several daily newspapers. *Kindaibiwa* was among the most important of several traditionally-styled musical narrative genres that emerged from around 1900 and subsequently were performed by professionals and amateurs in all of Japan’s colonies. Drawing upon materials in the leading publication of the prewar *biwa* world and colonial Taiwan’s Japanese dailies, this paper complements and builds upon previous work on *biwa* singing in Japan’s most important colony, Korea, where a proportionally larger number of Japanese resided. I will examine documentation of *biwa* in Taiwan firstly for what it tells us of relations with the core of the *biwa* world back in ‘home islands’ Japan – for example, in the relative representation of Chikuzenbiwa and Satsumabiwa styles, and the frequency of tours by leading performers and teachers. I will also consider ways in which *biwa* enthusiasts’ activities reflected the colonial context, for example, in evidence for their interaction with non-Japanese musicians or traditions, and compositional responses to colonial experience. Striking points of comparison with *biwa* in Korea will be interpreted in terms of the two colonies’ historical profiles, and more broadly as stimulus for further work on imperial Japan’s musical presence in East Asia.

Is Tristan a tragic hero?: Towards an explanation of the tragic structure of Wagner’s *Tristan und Isolde*

*Tristan und Isolde* revealed itself as a turning point in music drama since its premiere in 1865. Its two-fold significance as a philosophical vision of existence and a vehicle for a new variety of musical-poetic language have been widely recognized in authorized criticism since Nietzsche’s early remarks on the opera. Vast reconstructions of the genesis of the opera carried out by Ernst Newman, Roger Scruton, and Eric Chafe have positively established his tragic philosophical and literary ancestry, as well as its relation to the blistering events of the composer’s personal life. Yet a precise determination of its tragic structure has long been set aside by specialized scholarship. Does Wagner’s *Tristan* represent a Wagnerian expression of tragedy, just as *Othello* is Shakespearean, or *Oedipus Rex* Sophoclean?

Dismissing the hypothesis that Wagner’s *Tristan* could be considered as a tragedy in a neo-Aristotelian sense, this paper explores the idea of considering Wagner’s opera as a reworking of Western tragic tradition. After an analysis of Tristan’s love-honor dilemma, it uncovers the opera’s tragic structure, which is meant as an irreducible opposition among tendencies leading to annihilation. Drawing on Peter Szondi’s idea of the tragic as exposed in his *An essay on the Tragic*, and on the literature on tragedy he magisterially interprets, the explanation attempts to trigger a beneficial discussion among musicologists, composers, dramatists, philosophers, historians, and performers concerning the significance of the tragic in present culture as well as in Wagner’s opera.
Musical accent in action: Examining perception of expressive accenting during live music performance

The phenomenon of expressive accent makes significant contributions to the emotional dialogue existing between performer and listener. Potential relationships connecting accent perception, auditory-biography i.e. personal listening history, and auditory processing have been little examined. The performer-as-researcher led this novel study which investigated musicians’ perceptions of expressive accenting patterns using ecologically valid sound stimuli from live music performance. This paper examines the results of the trial. Forty listener participants (tertiary music performance students) heard fifteen solo performances of a Bach Sonata excerpt performed with widely varied accenting characters. Listeners were asked to mark on a score any beat onset which they perceived was highlighted or stood out in some way. Trial performers used three performance instruments from different register/pitch families. Two were standard orchestral instruments and one was an ‘outsider’, a folk instrument, which represented the highest sounding voice. Data were pre-processed using Signal Detection Theory (SDT), then analysed with general linear models using inference via Bayes factors (BF). The general linear models included factorial ANOVA-equivalents as well as univariate simple effects analyses. Results indicated that the robust ‘high-voice superiority effect’ was not influential in triggering preferential auditory processing in this context. However, hypotheses surrounding the ‘low-voice superiority effect’ were well supported. Data analyses of perceptual accenting accuracy revealed strong indications connecting auditory-biography (individual listening biography) with perceptual accuracy/error scores and implicated aspects including timbre and expertise within auditory encoding enhancements.
Perspectives on the Melbourne International Women’s Jazz Festival

This paper will present findings from a recent research project on the Melbourne Women’s International Jazz Festival. Women’s historical participation in Australian jazz has been inconsistent, with research showing a significant early presence (Johnson 2000, Whiteoak 1995, Dreyfus 1999, inter alia), followed by a period of almost complete invisibility. Since the 1990s, the number of professional women jazz musicians in Australia has continued to grow, but they still constitute a very small percentage of the jazz community overall. The Melbourne Women’s International Jazz Festival is a long-established annual event designed to highlight and celebrate the contributions of such women to Australian musical culture. Nine women were interviewed about their experiences with MWIJF as performers, composers and/or organizers, as well as the founder of the festival and the current CEO. Their comments reveal the importance of the festival to the participating artists’ creative and career development, and its role in supporting emerging women artists. In this presentation, the festival will be contextualized with reference to the historical experiences of women jazz musicians both in Australia and internationally.


The knowledge and skills required by young classical musicians is a strong industry focus from a variety of pedagogical and practical perspectives. Consequently, music business skills are increasingly becoming a component of syllabi within tertiary institutions. With entrepreneurial mindsets to be adopted and the increasing acceptance of the portfolio career model as common practice for classical musicians, early career performing musicians have a unique need to develop a multi-dimensional approach to their future careers. With a focus specifically on live performance, this paper will explore the practical advice available from studying established and active saxophonists within Australia. This paper is therefore the presentation of ongoing research investigating the live performance of Classical Saxophone Music (or CSM) in Australia. Following an in-depth ethnographic investigation, this paper will present an overview of nine case studies of leading Australian classical saxophonists and saxophone ensembles; presenting insights into how they navigate modern challenges in the industry. Drawing on research in a variety of fields including portfolio career models, integration of technology into live performances, and the everyday management of live performance activities, this presentation will present some of the conclusions found to be most pertinent to musicians actively striving to build a performance based career in the current industry. With classical music graduates entering into a challenging industry, this paper negotiates the lessons to be learned from the leading performers in the CSM field and explores a possible dialogue between the experienced and inexperienced to the benefit of both parties.

Louise Denson
Queensland Conservatorium, Griffith University

Emma Di Marco
Queensland Conservatorium, Griffith University

Sounding the horn: Exploring the lessons to be learned from Australia’s leading classical saxophonists and the impacts for emerging musicians
Water, wool, and walls: Telemann makes good in Hamburg – and Australia?

Telemann, arriving in Hamburg in 1721, wrote ‘I do not believe that any place can be found which is more encouraging to the spirit of one working in this science [of music] than Hamburg.’

Writing in 1985, Brian Stewart asked in his PhD thesis if Handel and J. S. Bach loved and revered Telemann as a friend and colleague, why was he known for only a few relatively trivial chamber works? Today the question persists. Even among well-trained musicians and regular concert-goers he is often labelled ‘a second-level composer’. The desire to hear the ‘new’ is, of course, one reason for neglect but recent musical cultural shifts suggest that we may now be able to hear his music in a rhetorical performance practice he might recognize.

In this paper I will explain why Hamburg was such a contrast to his previous employments and enabled him to extend and broaden his musical opportunities. It was from this extraordinary city that he became known across Europe from Spain to Latvia. Work done since WW II, particularly by German musicologists, has enabled musicians to look beyond the chamber works to substantial instrumental, vocal and operatic works.

Through ethnographic interviews of Australian-based musicians, scholars, broadcasters, keen amateur musicians, and others I have begun exploring their musical training, their place in the world of historically informed practice, and how Telemann’s music is regarded now in Australia. In this paper I offer some preliminary findings that suggest we may again hear Telemann’s fresh musical voice.

The Forbidden Rite: A first for Australian culture or an ‘artistic mistake’?

The Forbidden Rite was the first ballet written and produced for broadcast on Australian television by composer Robert Hughes (1912–2007) in 1962. The work was jointly commissioned by APRA and the ABC and was heralded as a ‘tour de force’ in the staging of a major cultural event on Australian national television. At the helm of the production Hughes was joined by colleagues William Sterling (producer/director) and Rex Reid (choreographer) who like Hughes were considered experts in their respective fields. The Forbidden Rite was promoted widely in the press from its conception through to post production and even featured in an article published in the Australian Women’s Weekly. Nevertheless, in spite of the extensive publicity and strong artistic ‘dialogue’ between Hughes, Sterling and Reid, the production was not hailed as the success it was expected to be. Why? A common thread in all the reviews was the positive response to Hughes’ music which was recognised as the feature of the production. Hughes himself arranged the score into a suite which was later performed, published and recorded. Both Hughes and Sterling recall The Forbidden Rite as a major artistic event in their professional lives but to date there has been no reference to the production in leading research publications on Australian dance history. The purpose of this paper is to ‘shed some light’ on this fascinating production focussing on the ground breaking collaboration between Hughes, Sterling and Reid and the unique ballet they created together.

Come into the woods: Schumann’s Drei Gedichte aus den Waldliedern von S. Pfarrius, Op. 119

Robert Schumann’s Drei Gedichte aus den Waldliedern von S. Pfarrius, for voice and piano, were composed in 1851. Schumann had at that time held the post municipal music director Düsseldorf for just over one year. The poems are taken from Die Waldlieder by Gustav Pfarrius (1800–1884), published in 1850. The first song ‘Die Hütte’, finds our protagonist building a home in the woods, whilst in the second, ‘Warnung’, a singing bird is in danger from a menacing owl. The final song, ‘Der Bräutigam und die Birke’ is a dialogue between man and tree. Unlike many ‘dialogue’ songs, there is no narrator here. There is also the possibility that Schumann may have at first conceived this project as a dialogue between tenor and soprano.

The subject matter of these songs has inherent meanings connected to German nationalism and folklore. Forests were not only a romantic concept, they were also a source of controversy leading up to the 1848-49 revolutions, as part of a larger dispute over common land and freedom from feudal social structures. Further, the liberal, nationalistic politics of Pfarrius and Schumann shared common ground.

This paper examines the choice of poems in this context, and the place of this opus within Schumann’s oeuvre. It also examines use and meaning of key and motif within the songs. The study follows on from previous research into the late Lieder of Schumann, which the presenter believes have suffered some neglect from performers and scholars alike.
Uncovering the *Emerson–Hawthorne* dichotomy in Charles Ives’ *Concord* Sonata

The Piano Sonata No.2 (Concord, Mass. 1840–1860) by American composer Charles Ives is, as Geoffrey Block puts it, ‘more talked about than listened to or performed’ (1997, p. 3), and perhaps the precedent for such treatment originates from Ives himself with the extensive *Essays before a Sonata* accompanying its publication. Much scholarly attention has been given to grappling with the Transcendentalist ideology and Ives’ interpretation of it, yet there remains a largely unexamined dichotomy between the work’s two major movements, Emerson and the *Hawthorne*. My approach in this paper is to examine this relationship, drawing on external contexts, Ives’ own aesthetic tendencies, and semiotic aspects within the individual pieces to develop an interpretation that sheds light on the contrasting structure and style of *Emerson* and *Hawthorne*.

Hawthorne is often marginalized within discussion of the Concord Sonata, despite its substantial length and difficulty. Three reasons for this are readily evident: the mirroring of Ives’ own apparent dismissive reflections of the piece; the fact that it is a programmatic work and so self-explanatory, easy to grasp and avoiding the transcendentalist themes permeating the other movements; and finally its surface role as a ‘scherzo,’ attracting the light significance of the label from the traditional sonata genre.

However, I will argue that Ives’ real attitude towards *Hawthorne* was radically different to the surface apathy that has traditionally been diagnosed; that it can be viewed as a powerful musical and philosophical statement rivaling *Emerson* and that its role within the *Concord* structure is far more significant than that of a mere scherzo. On many levels, the relationship between Ralph Waldo Emerson and Nathaniel Hawthorne, their writings and their representation in the contradictory aims of Ives’ aesthetic life can be perceived within the music.
J Dilla and Baudrillard walk into a bar: Hypermodernity as a tool for analysing sample-based hip-hop

Exploring sampling in the context of producer-created hip-hop has been well documented in practical and genre specific ethical terms by Schloss (2006). Moving beyond this, I wish to traverse the lacuna that exists for analysing and elucidating sampling from a philosophical standpoint – specifically via hypermodernity.

In the context of Kramer’s (1996) defining characteristics of postmodernity in music I will put forward J Dilla’s 2006 release ‘Donuts’ as an apotheosis of sample-based hip-hop.

Calling on the seminal texts of hypermodern thinkers Lipovetsky (2005), Charles (2005), and Augé (1995), as well as directly antecedent work by Baudrillard (1981) I will explore the practice of sampling as:

1) The phenomena of the copy without original and the implications of this.
2) The complication in lack of origin/grounding system in the formation of a sample’s ‘identity’.
3) The sample as a fixation of the present; a fascination upon the spectacle that is sample-based hip-hop, and how this may relate to the rules of fashion as defined by Lipovetsky (1994).
4) How time and temporality play a role in sample-based hip-hop; can we analyse this music as distinctly non-linear, can we ascribe a temporality to it?

By undertaking this research I attempt not only to tackle Donuts as a complex work of art, but perhaps more importantly to assist in the creation of a philosophical framework through which the practice of sampling in hip-hop may be interpreted.

Violinists’ dialogue with tradition: The current state of performing Solo Bach

This paper examines the trajectory of Bach performance practice since 1980 through the lens of recordings. It investigates the dialogue and cross fertilisation occurring among violinists who have commercially recorded J. S. Bach’s Sonatas and Partitas for Solo Violin; some baroque specialist others not at all. The role of institutions, teachers, musicians and cultural influences as well as personal preferences and life-stories are examined together with detailed analysis of performing characteristics, such as vibrato use, ornamentation, bowing, dynamics, tempo and timing. The results indicate a seamless continuum along a vector of performance style with historically informed practice at one end and mainstream practice at the other end; and the 40-odd violinists spreading along the scale. Generally, there were more period violin recordings made during the 1990s then during the 2000s and at least 5 violinists made more than one recordings of the works since 1980 (Kuijken, Tetzlaff, Kremer, Bartok Pine, Mullova). The findings indicate that representatives of the Russian and Juilliard School are more likely to continue performing these works in a traditional way than their counterparts from elsewhere. Interestingly, non-specialist violinists recently turning to Bach, like Mullova and Faust, are often more daring in adopting techniques described in eighteenth-century sources than their specialist colleagues, especially in terms of adding embellishments. At the same time, non-specialist violinists who were strongly influenced by the HIP movement during the 1990s, like Tetzlaff, show signs of turning away from hallmarks of period practices (such as vibrato-less tone) and towards a more personalised style. These results are examined in the context of broader cultural trends to tease out possible ‘dialogues’ with modernist and post-modernist aesthetics.
Caught between the vernacular and the spectacular: The necessary illusions of popular music museums

It is hardly controversial to suggest that popular music has become heavily institutionalized over the last fifty years. One revealing marker of this institutionalization is the increasing presence of popular music and musicians in museums across the UK and the US. These institutions explicitly seek to establish, and articulate a collective understanding of popular music by fashioning complex and rich sensory environments from a multitude of objects, instruments, images, sounds and moving images. The credibility of these institutions depends on their ability to obscure the tensions between their demonstratively spectacular infrastructures and vernacular materials. However, the purported ‘dialogues’ between these institutions, their collections and the broader cultures of popular music within which they work are severely constrained by three things. First, in order to act as the influential mediators in the communication of a very specific set of values and priorities in the public life of popular music they seek to be, these institutions must construct a very particular kind of musical subject. Second, they can only do so by representing the history and practice of popular music through the amplification of forms of transcendence routinely attributed to artists and the aesthetic value and enduring status of the canonically validated great works they have produced. Third, they can do this only through the strategic deployment of the vernacular elements of popular music practice and experience codified within a spectacular logic of visual, aural, and material display. This leaves a sheen of populism to mask the institutional infrastructure holding up the official story.

Cultural citizenship through musical dialogues: Aspects of democracy, inclusion, equality and situated common sense

In the current Swedish society differences regarding who have the right to internalize and use artistic forms of expression are growing. Where a citizen is coming from, socially and geographically, more and more determines her tools for handling life. A variety of steering documents state that all Swedish youngsters should have the right to learn and use artistic forms of expression. At the same time the demands on equal assessment and grading are growing stronger in Sweden, which force teachers to put efforts on documentation and grading, instead of musical learning. The aim of the paper is to present and discuss possibilities for pupils to develop Cultural Citizenship through music in the school situation where different views of equality are competing. Are musical dialogues involving all pupils in Swedish schools? Can the pupils express their thoughts and ideas, and are they heard and listened to, do they all really get the chance to internalize music as a form of expression? The presentation will discuss to what extent it is possible to conduct democratic inclusive music education towards Cultural Citizenship in the current time of increasing documentation, assessment and grading demands. To come close to the phenomena of Cultural Citizenship in the music educational setting, and to offer theoretical tools for understanding and reflection, the philosophies of Hannah Arendt, and Simone de Beauvoir will be used.
Collaborative relationships: Developing a community-based approach to understanding and teaching Australian Indigenous music

As music education in Australia shifts towards a National Curriculum, the question of how best to teach the music of its First Nations peoples is particularly pertinent. This paper documents an approach where people comprise the primary resource and collaboration the method, as it charts the researcher’s experiences in working with members of the greater local Aboriginal community in New South Wales. In the past decade, Australian Indigenous popular musical culture has considerably increased its mainstream visibility. Inspired by the collaborative projects of Indigenous and non-Indigenous musicians at the national level, the paper examines the workings of a senior secondary music class as its members immersed themselves in aspects of Indigenous culture in a project that lead to the reimagining of songs shared by Ngiyampaa composer and dancer, Peter Williams. Students’ experiential and attitudinal shifts are traced from the moment they learnt and transcribed the songs, to experimentation with their own interpretations and ultimately collaboration with the songs’ owner as they recorded and performed the resulting co-compositions. Forming part of the researcher’s wider PhD study, extracts from interviews and documented observations will be used to illuminate the growth that took place in both the students’ and researcher–teacher’s appreciation and understanding of the diverse and complex nature of Indigenous music making. By presenting this case study, the paper illustrates the importance of building intercultural relationships when teaching Australian Indigenous music, in the creation of richer educational experiences for both students and their teachers.

The role of the electric guitar in contemporary chamber music of the 21st century: Three case studies

Evidence of the ubiquitousness of the electric guitar is rife in the music of our time. This is increasingly true too, in the world of contemporary art music where the electric guitar has rapidly gained a foothold in recent years, particularly in chamber music. This paper seeks to define the aesthetic and cultural factors which have led to this development and its resultant musical outcomes, by examining three prominent and active chamber music ensembles: the Bang on a Can All Stars, the Elision ensemble and the International Contemporary Ensemble(ICE). These groups represent not only compelling exemplars of the incorporation of the electric guitar into modern chamber music, they also occupy a broad stylistic spectrum, ranging from post-minimalism through to new complexity. Whilst a variety of work has been undertaken to investigate the impact of ‘guitar culture’ in other areas of music, this paper seeks to elucidate how the wider expansion of ‘guitar culture’ has found its unique purchase in these specific ensembles and their respective stylistic milieu. Through a series of interviews with relevant composers and performers, along with other concomitant research, answers to the following questions will be provided: How does the electric guitar fit into these chamber music groups? From the perspective of composers how does the guitar function technically and aesthetically? What cultural influences are at play in this phenomenon? What is the guitar’s impact on the musical and other relationships between it and other instrumentalists, particularly in regards to instruments which have a more thoroughly developed performance tradition?
Steve Reich’s documentary music compositions: Uncovering hidden dialogues between the composer and his intended audience

Steve Reich’s Different Trains (1987) was composed in response to his childhood experience of train travel between New York and Los Angeles with his governess during the time of the Holocaust. When it was released, Reich claimed that the work: ‘begins a new way of composing... [as] a piece that would accurately reflect the whole situation...[and which] presents both a documentary and a musical reality, and begins a new musical direction.’ This documentary style entailed the inclusion of recorded speech samples and sounds, which generated the basis of the musical material to be played by the live string quartet in conjunction with a pre-recorded version of the quartet music. Reich has composed other works in a similar documentary style, most recently WTC 9/11 (2010) in response to the September 11 terrorist attacks in America in 2001.

As with Different Trains, Reich has emphasised the importance of the documentary nature to this piece given the magnitude of the event and the political sensitivity surrounding the aftermath. By adopting a documentary approach to respond to tragic events, Reich has seemingly lessened his authority as a composer, however, as with all documentary creations, there is a need for aesthetic oversight and control. This presentation will examine how Reich has created documentary music in line his aesthetic standards and compositional ideals and aims, and how these have been compromised in order to satisfy his intended audience. The meaning of certain compositional choices can be uncovered through an investigation of his compositional sketches and notes.
How can the use of motorized devices and electromagnetism influence the performers relationship with the piano and turn it into a dialogue?

For the last 30+ years as a professional piano player I have initiated hundreds of concerts and (co-) produced over 30 CDs using my own inventions inside the piano. From a home built rail with guitar pickups in 1981, via ebows to radio channels using the piano strings as their speakers I have continuously searched for ways to alter the sound of the piano. I will outline how these inventions have turned my relationship with the piano from one that is unidirectional into one that is based on dialogue as can be seen on the DVD Triple Dutch, a collaboration with dancer Michael Schumacher, and heard on the CD Truancy, a work created together with saxophonist Jim Denley.

I propose to do a 3–5 minute demonstration of my piano techniques in the form of a short live performance in which a counterpoint between pianist–piano, man–machine, concert–installation and old–new, will unfold.

I will show that the motivation behind my alterations is based on a desire to work with unpredictability which consequently forces me to become creative through instant problem solving as opposed to the aims of mechanical coin piano builders in the 19th century, composers for prepared piano such as John Cage in the 1940s or the 'magnetic resonator piano' in the 2000s.

I will address different aspects of my working methods from the perspective of composer, artist, improvisor and instrument builder.
**Jennifer Gall**
Australian National University

**Listening to the Past: A dialogue between the dead, the curator and the musicologist about re-animating music collections in historic house museums**

In 2014 I was awarded funding from the ACT Heritage Grants Program to recreate, play and record music that would have animated Canberra’s historic house museums (Calthorpes’ House, Lanyon and Mugga Mugga) using sheet music, oral history recordings and instruments belonging to each home. Examples (played on house instruments) will illustrate the cultural tastes of the different classes and personalities of people who inhabited each property. In collaboration with ACT Museums and Historic Places, and Canberra piano technician Christopher Leslie, the piano at Mugga Mugga (an L.P. Renardi of Hamburg) and the piano at Lanyon (an English Broadwood) will be restored to a condition that renders the instruments playable while retaining the audible evidence of the age of these instruments. The violin at Mugga Mugga was restored for an earlier event in 2013 when I was able to play tunes on it that the original owner, Patrick Curley performed.

This paper will discuss the research process: responding to the wish of a deceased piano owner recorded in an oral history interview; gaining approval from ACT Museums and Galleries to work on the heritage instruments; establishing the principles to guide restoration of the pianos to a particular standard and examining the sheet music collections of the historic houses to select repertoire and documentation to facilitate performances.

**Sandra Garrido**
The University of Melbourne

**‘We who are left behind’: Musical and literary dialogues on war and conflict from the counter-reformation to Afghanistan**

This paper discusses a choral performance to commemorate the centenary of World War I that was held in Ushaw College, Durham, UK in June 2014. The concert was entitled ‘We Who Are Left Behind’ and presented a number of musical works with overarching themes of conflict, grief and loss, at the heart of which was Byrd’s Mass for Five Voices. We focus here on four works presented in that concert that were based on written and musical texts from distinct historical periods. Applying a history of emotions framework, this paper explores the imagery and emotional vocabulary of war and conflict along with the musical settings of the texts as expressions of differing cultural and historical viewpoints. Results of an audience survey are also presented. The discussion illuminates the role of emotion in understanding the multiple perspectives of war and conflict that exist in emotional communities at any one time in history.
Contemporary Thai fusion music involves combining musical elements from traditional Thai classical music (*phleng Thai doem*), and various styles of Western music drawn from different historical periods. Potential barriers to musical fusion arise as a result of disparities in the tuning systems, in the stylistic and idiomatic conventions that underpin the organisation and presentation of the two musical systems, and in the different ontological meanings associated with the Thai and Western musical-cultural systems. In this paper I will describe the processes by which American born Thai musician and 'National Artist' Bruce Gaston and his Fong Naam ensemble perceive and overcome obstacles to musical fusion and create works that reflect contemporary Thai identity whilst strongly indexing traditional musical thought and practice. I will describe the multidisciplinary theoretical framework that was developed during the course of this research. This involved the creation of an analytical method by which musical works are disaggregated into their various elements. Thus the intonational, idiomatic, and historical/cultural factors that are involved in fusion music are considered separately and are investigated and discussed in terms relevant to their particular musical/cultural traits and characteristics.

In 1923 prominent Soviet composer Reinhold Glière was invited to write an opera based on Azeri music. After brief independence, Azerbaijan had been forcibly made part of the Soviet Union in 1922 and it was felt that a national opera would help to unify the republic. The catalyst for the project was an Azeri soprano – Shevket Mammadova – who had studied in Kiev with Glière. When Glière arrived in Baku he began to collaborate with local musicians, poets and dramatists. The first version of *Shakh-Senem* was performed in Baku, 1927. Immediately Glière came under attack for portraying Azeri music in an overtly orientalist style and the fact that the libretto was in Russian did not help the opera’s cause. This paper examines whether the national opera project was a true dialogue between the Azeri musicians and the Russian contingent, or did they feel coerced into participating? Were the Russians merely exploiting native music in order to impose hegemony over Azerbaijan? Should the work itself be regarded on its own merits rather than criticising the process of its formation? In today’s Azerbaijan the opera has been written out of its official history as if it never existed. A new generation of Soviet-educated composers produced their own operas. Is the anti-orientalist rhetoric of Edward Said relevant to this episode? Should dialogue take place even if one party imposes it on another?
Finding unity not unison

Counterpoint would appear to be the essence of musical dialogue, a method, rather than a form, of composition. As defined by the Oxford Dictionary of Music, it is ‘the relationship between voices that are interdependent harmonically yet independent in rhythm and contour’. Recognising the significance of this led the theorist Edward Said to develop a critical theory that takes counterpoint as its method of analysis. Said applied contrapuntal theory to analyse the relationship between the colonised and the coloniser. It can be posited, however, that the model can be applied to any pair of ‘opposing factors’ especially in situations where it would appear that all other forms of dialogue have failed. This paper considers the seemingly unsolvable conflict between Israel and Palestine, (and within these, the imbalance between men and woman) suggesting that counterpoint (as a model for good dialogue) can provide a paradoxically structured yet liberating approach. Indeed, it is the very stricture of counterpoint that permits compositional freedom.

Utilising the robust model that counterpoint provides will have a two-fold effect. It will aid in realising good societal dialogue whilst also reinvigorating the assessment of counterpoint’s value by appreciating that its rules can be applied to a completely different paradigm. Thus this dialogue between music and society should enrich both in turn.

‘In your own sweet way’: A comparative study of the practice and performance strategies of tertiary level jazz pianists

The essence of jazz is improvisation hence considerable emphasis in jazz education is placed on learning how to improvise. But how do jazz educators teach improvisation when it is deemed to be a creative and spontaneous process? How do jazz musicians know what to practise and how do they practise improvisation? Popular method books for jazz pianists such as those by Mehegan (1959), Coker (1964), Aebersold (1967), Baker (1971) and Levine (1989), discuss the components of study for jazz musicians, however they rarely set out specific practising approaches that will guide jazz musicians’ development in a systematic and practical way. This research investigates the practising approaches employed by eight student jazz pianists from the Sydney Conservatorium of Music. It explores their preparation in the practice studio and ways they further develop improvisation skills within a performance context. The paper identifies patterns that emerged within the recorded practice and performance data collected, and compares and contrasts the ‘strategies’ and ‘modes of practise’ used by the jazz pianists participating in the study. Results emerging from the study indicate that ‘strategies’ range from the spontaneous or intuitive to the planned and systematic, and that players display varying degrees of dedication to ‘practise modes’, which relate to a range of factors including their listening habits, methods books consulted, and teacher advice and modelling.
One might regard most forms of adaptation as a dialogue between the source work and the adaptation itself; this is true for opera as well. A librettist, when adapting a work of fiction or drama, enters into a dialogue with the original work, providing an initial interpretation of the source, however provisional. The libretto offers a structure and dramaturgy for the composer who will then further adapt it in whatever way he or she might think appropriate.

Contemporary opera is turning increasingly to works of fiction, and the short story, 'Brokeback Mountain', by American novelist, Annie Proulx, was the basis for the popular Oscar-winning film directed by Ang Lee (2005). The film, in turn, inspired American composer Charles Wuorinen to turn it into an opera (*Brokeback Mountain*, 2014), with libretto by Proulx – using both her story and the film screenplay as its basis. In effect, the process from story to opera was a series of multiple dialogues between the various incarnations – story=screenplay; screenplay=film; screenplay=libretto; libretto=opera. The opera was premiered to great acclaim in 2014 at the Teatro Real in Madrid, and has several other productions planned. This paper examines the various stages in the process from story to opera.

---

Some works – like the subjects of Thomas Forrest Kelly’s *First Nights* – are surrounded by so much documentation of their origins, premiere performance and reception, they seem to carry few secrets. With more intimate genres we often lack everything but a single source – the commentary lost if it ever existed. An intriguing cluster of works whose story is largely lost is the solo cantata *A voi che l’accendeste*, set by no fewer than seven composers of the late 17th century. The names of poet and composers are known, all about the same age – in their 30s – as well as a probable performer of similar age, and the fact that several of them were closely connected in Rome with Cardinal Ottoboni.

This unique example of multiple setting in the cantata repertoire was no coincidence, as confirmed by the survival of one manuscript containing five of the settings. Two others exist in independent sources. What conversations and instructions led to the composition of these cantatas, and the copy for Ottoboni dated 1 July 1692? Were the composers – who included Bononcini, Lulier, Perti and Alessandro Scarlatti – aware of each other’s settings and able to draw on each other’s ideas? Above all, how does the text, itself an address inviting response (‘A voi..’) articulate connections of friendship or obligation between poet, composers, performers and patron? While the story behind these pieces may elude discovery, and was possibly secret in its time, they represent an intricate social and creative dialogue that can still communicate its passion.
A portal into the past: Performance practices in Lionel Tertis’ recording of the Arnold Bax Viola Sonata

Early 20th century violist Lionel Tertis urged composers to write for his beloved instrument, and became largely responsible for a massive influx of virtuosic viola works in the repertoire catalogue. He developed strong relationships with these composers, as each party pushed the boundaries of viola playing, pulling the ‘Cinderella’ of the string family out of the shadows. By analyzing Lionel Tertis’s recording of the Arnold Bax Sonata for Viola and Piano (written for Tertis in 1922), we not only obtain historic insights into the performance practices of early 20th century England, but we are also presented with an in-depth understanding of the dialogue between composer and performer, as we hear Bax himself accompanying Tertis. As with all historic recordings, we are given the opportunity to establish first-hand how performers interpreted various techniques, through their use of rubato, portamento, vibrato and tempos. Here, we are also provided with a unique portal into the performer/composer collaboration and are given a rare opportunity to experience the composer’s intentions with every musical decision. As a modern performer, how can we then use this information? Do we aim to emulate the performance practices of the early 20th century, playing true to what the composer instructs through this recording? Or, do we simply reflect and adjust these ideas to fit our current context?

Alix Hamilton
Western Australian Academy of Performing Arts, Edith Cowan University

Initial impressions: Improving programs by design

Concert programs are a ubiquitous part of concerts and of Western performing tradition, yet previous discussions on their utility have been inconclusive (Margulis, 2010; Zalanowski, 1986). Recent research suggests programs affect listeners’ responses to music (Vuoskoski, Eerola 2013) and also increase their speed in evaluating performances (Goerlich et al, 2012). This paper engages with programs in two ways. Firstly, by drawing on interview studies with musicians and novices, it explores participants’ conceptions and perceived shortcomings of modern concert programs. This provides a window into understanding how audiences respond to and interact with concert programs. It also highlights issues such as information variety and accessibility, and ease of content retention. Secondly, this paper draws attention to the necessary consideration of form: no program exists without visual design. This latter aspect is often overlooked in the teaching and planning of programs (a fact which may be attributable to professional designs being generally executed by a third party). Using Principles of Perception developed by Gestalt psychologists in the 1920s as a point of departure (Wertheimer, 1923), the paper considers established design techniques and how visual hierarchies determine ability to access content, how symmetry/asymmetry guides focal points (Gombrich, 1979), how line/shape impacts eye movements to induce psychological impressions. In closing, this paper considers how content and design work together to ‘prime’ an audience’s musical experience, becoming a medium for dialogue between audience, program, and performance.

Timothy Harries
Sydney Conservatorium of Music, University of Sydney
Leon Coward
The University of New England
Aboriginal encounter in the 1950s: ‘Ethnic dancer’ Beth Dean and the songs of Alfred and Mirrie Hill

American choreographer Beth Dean and her Australian baritone husband Victor Carell performed hundreds of ‘ethnic dance’ concerts in the early 1950s throughout regional Australia, the US and Europe. In these concerts, Dean programmed her interpretations of the dances of Aboriginal Australia, Papua New Guinea, New Zealand, the Cook Islands and North America alongside songs based on ‘authentic’ Aboriginal melodies and rhythms composed by Alfred and Mirrie Hill. She boasted that restrictions on the viewing of men’s ceremonial dances by women meant that she was probably the only woman in the world who could dance them. Dean and Carell framed these concerts as opportunities for audiences to encounter Aboriginal culture in its authentic state. The educational intent of their performances was reinforced by touring circuits supported by Adult Education Boards across Australia, which aimed to give students access to a broad liberal education. In framing her dances as authentic and juxtaposing them with songs focused on Aboriginal people as a dying race, Dean and Carell’s programs placed Alfred and Mirrie Hill’s songs in dialogue with assimilationist politics and displacement of Aboriginal people into the Australian nation state.

Moving beyond the whoopee cushion: Approaches to composing for Toy Ensemble

The Australian National University’s Experimental Music Studio consists of a number of experimental ensembles, including a dedicated Toy Ensemble. This fluid group of musicians utilises toys as the sole means of producing sound, and has thus far performed a repertoire composed entirely by myself.

These works are informed by the use of non-traditional sounds in the works of experimental composers Cage, Crumb, Harrison, Wolff, and others. Many of these toys are not commonly used in chamber music, therefore different systems of notation have been utilised according to the nature of each.

These compositions explore structural possibilities through varying levels of composer control, often through the juxtaposition of openness and structure operating on several levels. Within the current repertoire, the macrocosm of each is fixed and linear, however on a smaller structural level they contain differing degrees of openness. In one piece, text-based instructions are utilised detailing desired textures and timbres, often by requesting specific types of instruments. In another work, open rhythms and graphic notation are combined with notated rhythmic sections, resulting in a more structured microcosm. This talk will use scores and audio examples to illustrate brief analyses of several of these works, each utilising a different notation.

Writing for toys removes the possibility of virtuoso performers and provides a self-reflexive critique of musical practice aligned with the postmodern aesthetic. While the structural components of the composition have much in common with my other chamber music, the sound content and visual element (musicians playing a squeaky pig dog toy, for instance) add an implicit critique of the formality of the concert hall experience.
The symphony in the salon

A historically informed approach to performing music that was written in a pre-werktreue context would seem to necessitate a contextualised understanding of relationships between performers, composers and audiences, yet many performances of 18th- and early 19th-century repertoire by period performers are suggestive of composer/performer relationships that evolved only over the course of the later 19th century.

The significance of private and semi-public performance in the early nineteenth-century has been largely overlooked by professional period instrument performers. When considering performance practice in relation to symphonic repertoire, specialist performers remain focussed on the relatively limited number of performances that a work may have had in public concert halls and theatres during the composer’s lifetime, despite the fact that the majority of early nineteenth-century musical performances took place in salons and domestic settings.

Contemporary arrangements of the output of celebrated composers which were published for the domestic chamber music market during late 18th- and early 19th-centuries provide a useful and largely unexplored resource that can inform our understanding of early 19th-century notions of the relationships between performers, composers, and audiences. This paper examines contemporary string quintet arrangements of Beethoven, made by Tobias Haslinger with Beethoven’s approval, and considers what these arrangements reveal about attitudes towards the authorship of works and composer/performer relationships in the early nineteenth century, as well as their implications for the historically informed performance of Beethoven and his contemporaries today.

‘Australian music’ | line, colour and geometry | dialogues of nationalism and modernity

This paper considers the idea of ‘Australian Music’ as part of a wider discourse of transnational modernism. The paper will focus on the ways in which both Peter Sculthorpe and his music have been discussed, offering a new perspective that is informed by recent scholarship in literature and visual art, and the ongoing debates about transnational modernities.

The last decade in particular has seen a new consideration of histories and geographies, particularly after the scholarship of Susan Stanford Friedman, whose postcolonial modernities (2006) and other work has problematized definitively the models of diffusion that once occupied the field. With this in mind, the paper will focus on Sculthorpe in connection to Russell Drysdale and Graham Sutherland. The Sculthorpe/Drysdale dialogue is often acknowledged, and, in a different field, so too is the Drysdale/Sutherland dialogue. Similarly, the Australia/UK dialogue is as frequently discussed as the UK/Europe dialogue, yet in both cases the dialogues have been articulated in isolation, producing a discourse that has tended both to conflate Australia and the UK into comparison with Europe, and to distance Australia from UK/Europe; each flattening has been crucial for putting forward nationality itself as an idea.

To address this situation, I will show the ways that colour, line and geometry are differently deployed in each artist’s work, to reposition (indeed, to respatialize) ‘Australian Music’.

Claire Holden
University of Oxford, United Kingdom

Michael Hooper
The University of New South Wales
The work of American composer David Lang has received a growing amount of visibility and respect in recent years, including his 2008 Pulitzer Prize and recently expanded relationship with Carnegie Hall. With his Bang on a Can (BOAC) collaborators, Lang has made a name for himself with his personal flavour of Totalism, drawing influences from a wide range of musics.

Lang’s 2008 Naxos recording *Pierced* serves as a case in point. The recording features five works, and received favourable magazine reviews in *Gramophone* and the indie rock icon *Pitchfork*. Reviews liken various parts of these five works to dub-step, punk power chords, Jackson Pollock and Frank Zappa (perhaps inspired by one of Lang’s performance indications calling for ‘jazzy zappa phrasing’). While the obvious draw for the *Pitchfork* crowd might be Lang’s setting of The Velvet Underground’s *Heroin*, other works have a more subtle, but no less powerful connection to musics with which the listener is no doubt familiar. The title track’s ostinato and repetitive melody, for example, might encourage connections to progressive rock, jazz fusion, Rzewski or Stravinsky, depending on the listener.

This paper will examine and discuss the works included on Lang’s recent recording with a view to explore reasons for its mass appeal. Lang’s use of rhythm, repetition, texture, and indeed text take full advantage of intertextual potentialities. References can be found in these five works to a wide range of musics, including previous works from Lang. It will be argued that by the combination of influences from such a vast array of somewhat ambiguous sources, Lang’s music is able to speak to listeners who would otherwise never attend the same concert.

Schumann was described in Fuller Maitland’s influential biography of the composer as ‘[a] poet, a dreamer, [and] a thoroughly unpractical man’. This characterisation of Schumann recurred frequently in many biographies on the composer published through the first half of twentieth century, with subtle differences.

During the first four decades of the twentieth century, much of the available material regarding the life and works of the most famous composers of the Western Classical tradition was published with the aim of providing accessible information on musical subjects to the ‘ordinary listener’. Educating the average concert-goer, and encouraging self-development with regards to the understanding of high quality music were the main goals of what has become known as the English Musical Appreciation movement.

This paper focuses on the impact that the English Musical Appreciation movement had on the reception of Schumann’s pianoforte music during that period. Publications on Schumann’s life and works published by the main presses associated with this movement such as Oxford University Press, Novello, and Dent will be compared and contrasted. The reception of Schumann’s pianoforte works in these books will be considered in light of the general patterns of their performance at London’s leading recital hall, the Wigmore Hall, between 1918–39.
The sound of social engagement: Staged minority folksinging in contemporary China

In many parts of China today, traditional forms of music-making continue to play an important role in the social engagement of members of minority groups within their own communities and local regions. However, the role of the recently multiplying staged performances of minority musical traditions in providing a new avenue for the social engagement of China’s minority communities within the broader national context has mainly been explored from the perspective of China’s socio-political mainstream. It remains unclear how the staging of minority musical traditions is understood and experienced by the members of minority communities in relation to those communities’ engagement with the social activity of the nation as a whole. This paper does not attempt to address the diverse minority views and experiences in this regard, but rather focuses on the experiences and viewpoints of Kam (in Chinese, Dong 侗) people in southwestern China. Kam people began giving staged Kam singing performances in the early 1950s; over the ensuing six decades these performances have had an important role in drawing national (and international) attention to Kam communities. This paper draws on extensive musical ethnographic fieldwork in Kam areas over the past decade to explore how different sectors of rural Kam communities understand their social engagement within and across contemporary China to have been shaped by staged Kam folk song performances, and explores the musical aesthetics associated with facilitating this process of engagement.

Dancing and dialogue: Performance traditions of the Cocos Malay Community

On the Cocos (Keeling) Islands, in Australia’s Indian Ocean Territories, the Cocos Malay community practises a rich variety of music and dance. These remote islands have an unusual history: originally uninhabited, Alexander Hare established a settlement there in 1826, with a retinue of Malay slaves. The following year, John Clunies-Ross founded another settlement, and Hare departed in 1831. The islands were incorporated into the British Empire in 1857 and transferred to Australian sovereignty in 1955; meanwhile, the Clunies-Ross family’s rule of the islands (sanctioned by Queen Victoria in 1886) lasted until 1978, when Australia purchased their land. An election for self-determination was held in 1984 and the Cocos Malay community voted for full integration with Australia. The combined experience of colonial rule and geographical isolation had a significant impact on Cocos Malay culture. Malay performing traditions and Islamic or syncretic religious practices were cultivated in isolation from the rest of the Malay world, and in some cases Scottish and Malay influences were blended. For instance, the performance genre dansa (dance) combines Scottish and Malay musical influences with Scottish dance steps and Cocos Malay clothing, representing a dialogue of cultures within a Cocos aesthetic framework. This paper introduces Cocos Malay music and dance traditions, interpreting data from recent fieldwork. It examines the role of performance practices in projecting a cultural identity that is in dialogue simultaneously with Australia and the Malay World, connecting the community and its diaspora to widespread standards of Malayness, while distinguishing itself as uniquely Cocos.
Toward a more relevant operatic genre for children

Relatable and engaging opera for children in Australia is scarce. Many misconceptions about classical vocal music prevail amongst children, with education programs lacking breadth and scope to dispel them. To compound these issues, current house repertoire offered for a young audience in Australia overwhelmingly involves the adaptation of an existing opera that may contain elements of appeal to children, however few have been specifically devised for them. Children’s opera as a genre seems critically underdeveloped and undervalued, leaving little scope for capturing and developing a young audience. A key area of interest for myself as composer and practice-led researcher, is how the creative, theoretical and conceptual approach to children’s opera could be reconsidered, increasing its relevance, appeal and comprehension. One aspect of this research involves the construction of a libretto, the vital organ of an opera in its development of dialogue with the music and audience alike. The analysis of successful models of children’s film and literature, character types, themes and narrative will be employed. Elements will be identified and further deconstructed utilizing literature specific to the field of Narratology (Bal & Van Boheemen, 2009; Booth, 1983; Hourihan, 1997; Prince, 1982; Propp, 1958). Correlations between these discoveries and literature pertinent to the ‘new’ sociology of childhood (Corsaro, 1997; James, Jenks, & Prout, 1998; James & Prout, 1997) aim to illuminate unifying elements and provide a theoretical framework for the creative construction of plot and character that may resonate more effectively with children.

Engaging with early recitative performance today: Responses from an Australian audience

Lamento d’Arianna is a cannon of early opera recitative which centres on the fluctuating emotions of the Cretan Princess Ariadne after the Athenian hero Theseus abandons her on the island of Naxos. The only extant music from the opera L’Arianna (Mantua, 1608) by O. Rinuccini and C. Monteverdi, the lament has been subject to vigorous musicological research and performance practice. This audience study is part of the Arianna Project which seeks to explore historical acting techniques and contributes unique data on how an Australian audience received the performance of Lamento d’Arianna in both modern concert style (solo lament) and historically informed representative style (entire lament scene) by Daniela Kaleva (Arianna), Donald Nicolson (harpischord) and Corinna Di Niro (Dorilla) during a knowledge-driven event at the heritage-listed Mortlock Chamber, State Library of South Australia on 25 November 2014. Produced and directed by Daniela Kaleva, L’Arianna abbandonata e gloriosa is a contemplation on grief and its transformational properties. The rehearsal process was based on research-led methods to explore the notion of the representative style (a blend of seconda pratica music, rhetorical gesture and commedia dell’arte). The audience was invited to register their responses in hard copy and on tablets on the evening of the performance, and then by completing a longer survey within the next two months. Analysis of this audience’s feedback contributes to understanding of modern baroque music performance, audience markets in Australia, highlights the elements of historically informed performances that engage them and how this can be used to attract others.
Parody as dialogue: English and Spanish modes of subversion in Bizet’s Carmen

In the nineteenth century parody was often a marker of operatic success, and in the case of a transplanted foreign work like Bizet’s Carmen, the composition of a parody enacts a dialogue between the original and the culture in which it is burlesqued. Where a work from the ‘high art’ world of opera is drawn into a popular, vernacular and localised tradition, this usually entails a transformation of the source work in terms of language, genre and musical style. Carmen enjoyed such celebrity that it was an ideal target for such treatment, and this paper will consider the contrasting engagements of Spanish and English artists that resulted in two full-length parodies which survive in both text and music: the Gaiety Theatre’s burlesque Carmen up to data (London, 1890) and the Spanish zarzuela chica Carmela (Barcelona, 1891). These works reveal some of the secrets behind Carmen’s extraordinary longevity both on the operatic and popular stage, a history of adaptation and transformation that has sustained the work’s popularity. Both Carmela and Carmen up to data offer a commentary on Bizet’s musical and dramatic depiction of Spain, from the perspective of an exoticising nation and exoticised culture respectively. Their comic subversion of the power relationships at the heart of the opera dramatizes and problematizes the central (and universal) encounter between José and Carmen.

Zelenka reception in the nineteenth century: Some new sources

Dresden-based Bohemian composer Jan Dismas Zelenka (1679–1745) is now regarded as one of the leading musical figures of the late Baroque, but his name remained almost completely unknown until the second half of the twentieth century. Why did this recognition take so long? Very few studies have explored the posthumous fate of Zelenka’s music; while the locations of many of Zelenka’s manuscripts are already known, little is known about the reasons for their migration to these places, whether performances stemmed from this transmission, and, if so, how musicians and audiences received and responded to Zelenka’s music. This paper will address some of these problems by exploring the transmission and reception of Zelenka’s sacred music during the nineteenth century, giving particular focus to the recent discovery of nineteenth-century manuscript copies held in Poland, Dresden, Boston, and elsewhere.
Unlike current Western approaches and practices of music education that focus on technical instruction or music appreciation, Chinese music education has traditionally been conceived in terms of ethical education, that is the cultivation of character and disposition. In accordance with the theme of this year’s MSA conference, this paper addresses the dialogue between musical institutions and social contexts on the one hand and that between East and the West on the other. It examines the connection between sociocultural conventions in China and the pedagogy of Western musical instruments in Chinese conservatories. The paper focuses on how Chinese traditional beliefs and cultural values influence the learning approach of instrumental students at Chinese conservatories since 1978, when the government of the People’s Republic of China proposed the ‘Policy of Reformation and Emancipation’. In doing so, it synthesises two bodies of literature that rarely comment on each other: Chinese cultural values and approaches to instrumental pedagogy. Three main sociocultural conventions in China that exert particularly strong influence on students’ learning of Western musical instruments are discussed: (1) Confucian concepts of self-cultivation and self-perfection that prevail among Chinese parents; (2) patriotic persuasion reflected by the success in mastering Western musical instruments; and (3) family expectation that is unique in the Chinese culture. This paper argues that the three abovementioned conventions have made considerable impact on the pedagogical approach of instrumental teachers and learning motivation of students at Chinese conservatories.
Cosmopolitanism and Percy Grainger’s construction of Frederick Delius as an American ‘Anglo-Saxon’

While perhaps now considered a typically ‘English’ composer, the representation of Delius as a ‘cosmopolitan’ was well recognised during his lifetime. Indeed, with connections to and musical influences from England, Germany, Norway, France and the USA, yet maintaining a level of detachment from them all, Delius’s early life was almost by definition cosmopolitan. This has led to much debate about his national identity.

Percy Grainger was particularly attracted to the elements of Delius’s music that reflected his time in Florida, and when Grainger instigated his promotional ‘Delius campaign’ in the USA in 1914, it was these elements that he chose to emphasise. From 1918 Grainger expanded his campaign beyond Delius to include all music of ‘Anglo-Saxon’ or ‘Nordic’ origin – by his own definition ‘the music written by blue-eyed people anywhere, and showing the characteristics of that race’.

Grainger considered Delius an exemplar of this model, and began to manipulate the image he presented of Delius to fit within his constructed idea of the ‘Anglo-Saxon’ composer, in opposition to his earlier attempts to paint him as an American and the prevailing conception of Delius as a European ‘cosmopolitan’. In exploring the intersections between Grainger’s Delius and ‘Anglo-Saxon’ campaigns, this paper argues that it was only through Delius’s detachment and ostensible ‘cosmopolitanism’ that Grainger was able to present him first as an American, then as a paradigmatic ‘Anglo-Saxon’. This, in turn, effected the reception of Delius in America.

Music history research dialogues: Establishing a community of discovery with Aboriginal Australians

How do musicologists dialogue with stakeholders to undertake music history research? This presentation outlines the process of negotiating music history research collaborations with Aboriginal Australians and culturally diverse music groups through Queensland case examples. In 2014, the researcher established a Community of Discovery with Dunwich State School/Preschool, North Stradbroke Island Historical Museum, Quandamooka Aboriginal Corporation for Community Health, and University of Newcastle. Previously, a Community of Discovery was established in 2008 with the Ipswich Thistle Pipe Band, to research and publish the Turn of the Century: Ipswich Thistle Pipe Band 1909–2009. In 2003, the researcher established a Community of Discovery with Purga Elders and Descendants Aboriginal Corporation, Purga Friends Association, and Ipswich City Council that led to founding the Purga Music Museum and writing The Purga Music Story and Harold Blair. In contrasting and comparing these research collaborations, there are common stages and processes that emerge, but also differences in dialogues associated with the environmental location, personal cross-cultural factors, music occupations, and research protocols. The discussion of the research collaborations informs guidelines and frameworks for musicological practice in this region. Key themes will be addressed, such as the political practice of applied musicology, consultation protocols, and use of strategic perspectives analysis. The major outcome is to demonstrate how people’s participation in organising their music history supports stakeholders’ action planning for forging pathways in early childhood musical development. This is an innovative area for practice in which musicology intersects with museology, occupational therapy, early childhood education, and place-based social planning initiatives.
The English Singers: Promoting English musical culture through the Elizabethan Madrigal (1920–40)

The transformation of English musical taste during the 1920s, facilitated in part through the advent of the wireless and the rise of English nationalism that dominated the period, gave way to a significant, though often overlooked, revival in early music.

An upsurge of interest in Elizabethan music at this time led to the formation of the madrigal group the English Singers in 1920. The group was fortunate to have a particular relationship with both Dr Edmund Fellowes (1870–1951), who helped revive the English madrigal through his editions, and Edward J. Dent (1876–1957), a musicologist and critic who provided consultation on programming.

For thirty-five years, the English Singers were continually hailed for cultivating ‘a taste for music of the sixteenth century amongst English audiences’.

Aside from their success in England, they went on to achieve acclaim in Europe and America throughout the 1920s and 1930s. While their concerts did much to popularise Fellowes’s editions, they also helped to promote English music and music making especially in Germany and Italy in years before World War Two.

Through an examination of concert programmes, music criticism, memoirs and BBC correspondence this paper examines the pivotal role the English Singers played in ‘giving a voice to music long forgotten’, cultivating ‘an eager and receptive audience’ for madrigal singing amongst the English public and how the group’s success was used to promote English culture at home and aboard.

Autour de la harpe: The musical influence of Madame de Genlis 1759–1830

This paper investigates the influence of Stéphanie Félicité de Genlis (née du Crest) 1746–1830 on musical culture in France. The primary focus of Genlis’s musical activities was the harp, which remained an enduring passion and preoccupation for her entire life. She was renowned in Paris as a virtuoso harpist at a young age and was the only French woman to publish a method for the single-action harp, Nouvelle Méthode Pour apprendre à jouer de la Harpe en moins de Six Mois de Leçons (Paris: Mme Duhan, 1802). However, the body of critical scholarship devoted to Genlis focusses on her extensive literary output and status as a femme de lettres, her contribution as a memoirist of the Ancien Régime, and her innovative theories of education rather than her musical identity. Consequently, this paper seeks to make an original contribution in both the field of Genlis studies and early harp performance practice through examining Genlis’s musical life. What was the nature and extent of Genlis’s contribution to single-action harp performance practice of this period? This paper seeks answers to this question both through reading across primary musical and literary sources including correspondence, memoir and manuscripts held in the Fonds Madame de Genlis at the Bibliothèque nationale de France, and through musicological analysis of Genlis’s harp method. It considers Genlis’s socio-musical role in fostering the creation of repertoire for the harp through the works that were dedicated to her by various composers and whether and how her performance practice (outlined in her harp method) influenced these compositions.
Michael Lea
Sydney Conservatorium of Music,
University of Sydney

A musical dialogue with the environment: Musical instrument makers following a European tradition in Australia during the 19th Century

The adaptation of musical instruments to the Australian environment has been a practice adopted by some Australian musical instrument makers following a European tradition since the first half of the 19th century. However, the small amount of research that has been done in this area has only acknowledged such adaptation from the early 20th century to the present. Associated with this is the lack of recognition of an earlier practice, established in Europe, of modifying instruments for export to Australia to cope with the Australian climate, a tradition that, amongst other factors, possibly influenced colonial Australian instrument makers in their decision to adapt to local conditions.

By analysing primary sources and extant instruments, the original research presented in this paper brings new perspectives to the limited knowledge already known about instrument making and contributes to a broader understanding of the Australian music community of the period. It also provides a supporting body of research related to technological innovation that can be directly related to Australian musical culture and seen as an ongoing theme in instrument making to the present day. In challenging notions that European instruments in Australia were either just imports or at best exact copies of their European counterparts, the paper investigates how adaptation and modification could be seen as aspects of the emergence of an individual character and the formative development of an Australian style in instrument making alongside other applied trades in the decorative arts such as the making of furniture and silverware.

Megan Lang
Sydney Conservatorium of Music,
University of Sydney

Dialogue with the self: Identity in musical practising and performance

Do I have what it takes to succeed? Study at a music institution is overshadowed by this question, and student engagement and success hinge on how they identify with it. It is a highly individual question, and effective support for students as they transition into a professional musical identity depends on an understanding of how individuals perceive and respond to becoming a musician. This study highlights the influence of musical identity on every aspect of development, including motivation, learning ability, practice effectiveness, and performance confidence. Twelve participants at the Sydney Conservatorium of Music were each interviewed four times during the process of preparing for a performance. The interviews were designed to capture individual interactions of identity with general approach, practising, performance, and response to feedback. Interpretative Phenomenological Analysis was utilised to develop data into common themes, without losing sight of individual experience.

Analysis reveals that musical identity includes broad cultural categories such as musician, performer, or instrumentalist, but also salient personal elements, such as anxiety, ability to learn, intrinsic motivation, and technical skills. Incorporation of such elements into identity directly influences behaviour and development in the practice room, the teaching studio, and on stage. Examination of musical identity thus sheds light on variation in individual development, and enables general observations concerning teaching and learning strategies for music performance.
When China’s Jiangnan Sizhu became intangible cultural heritage: Traditional music in contemporary Shanghai

Jiangnan sizhu (‘silk and bamboo [music] from south of the Yangtze’) is a traditional ensemble genre found in Jiangsu and Zhejiang provinces, and in Shanghai. In 2006, Jiangnan sizhu was listed on China’s first national list of Intangible Cultural Heritage (ICH). The author’s fieldwork observations following such recognition of the genre show that the Shanghai ICH Protection Center together with other government departments, social organizations and folk music groups cooperatively launched almost a decade of Jiangnan sizhu ICH protection work – including activities such as holding seminars on the genre’s conservation, exhibitions, concerts, competition performances, creating new works, and teaching Jiangnan sizhu in schools.

In the past, Jiangnan sizhu musicians usually gathered together to play music in private houses or teahouses, but now they often play in Community Activity Centers. Today, Jiangnan sizhu ICH protection work often relies on district community cultural activities dominated by the government. The author’s recent field research amongst Jiangnan sizhu musicians has revealed that people of different social status have differing views on the protection of Jiangnan sizhu music. When Jiangnan sizhu musical groups that were formed through natural gatherings of people became a cultural ‘legacy’ they became involved in the complex relationship between the multiple identities of different stakeholders.

This paper describes and explores Jiangnan sizhu music and musicians in the present urban political, economic and cultural ecological setting. It reflects on the problems and challenges concerning the relationship between government and civil society in relation to ICH protection in China.

Dialoguing with the divided self as the outline of a musical becoming-woman

For more than thirty years, I have been researching contemporary women’s classical music from two perspectives: from that of the music itself; and from that of its representation in performance venues. I have arrived at the conclusion that, more than ever before, the year 2015 is a difficult time to believe in the utopia or the liberation of women in music that had once been imagined in the decade of the 1990s. But, as Jonathan Roffe points out, for Deleuze utopia is not really about hope or of an ideal society, but about who we are, and what we are capable of, here and now. In this paper, through a personal dialogue with the divided self, I will explore the capacity of the feminist stage of action in music to produce a different way of thinking about the problem. Adapting Roffe I will ask two questions. Who acts, and who is the subject of that action? And, how do new ways of thinking transform real world situations? Indeed, should this be our aim? The paper will map the steps that led the dividual to studying the minoritarian music of women composers. The dividual will engage the idea of becoming-woman as a central, and sometimes problematic, concept of Deleuzian thought while also addressing the becomings of women, the composers and the dividual as researcher. Through this dialogic approach, the paper will aim to demonstrate that Deleuzian philosophy is capable of proliferating into new conversations and new possible actions.

Sally Macarthur
Western Sydney University

LI Ya
Shanghai Conservatory of Music, China
Horatio Parker’s *Mona* as a site of dialogue: Dichotomies of American identity

In the wake of the Spanish-American war, the United States had established itself among the European empires as a ruler of nations. But this newfound might was not without controversy and debates raged over the nation’s place in the affairs of foreign peoples. The US had adopted a dichotomous identity as the youthful nation sprung from recent revolution and the civilized conqueror of other peoples. American politicians were left in an ideological quagmire—caught between the mistrust of ‘lesser’ peoples and the infringing brutality of foreign occupation. This dilemma is found in Horatio Parker’s 1912 opera, *Mona*, both in its narrative and in its musical style. The opera, set in ancient Britain, follows a tribe of savage Britons as they plan for revolution against their aggressive Roman occupiers. The opera presents a single saviour in Gwynn, the Roman-British peacemaker who is able to break the boundaries of the world of American imperialism with a mix of sovereign right and civilized disposition. A work many saw as the first great American opera, *Mona* acts as a site of dialogue for the almost paradoxical elements of a nation still finding itself: simultaneously revolting and conquering, vital and civilized.

Outside the box: Developing an improvisational language for non-jazz instrumentalists

Composers seeking to create a music that has the velocity and compression congruent with contemporary culture are calling increasingly upon musicians to improvise. Written from the perspective of composer and performer, this paper affirms the need for improvisation in performance and examines the shifting roles and ensuing dialogue of creator and interpreter.

In one corner we have Emergent Composer who has absorbed the ructions of serialism and indeterminacy; at home with Max patches and interdisciplinary collaboration. She knows that audience members are eager to witness vitality, emotional commitment, communication and spontaneity in a performance. Presented are examples of new notational approaches that allow freedom and openness in a work while still leaving the responsibility for overall structure, density and pacing with the composer.

In the other corner, we have Proficient Musician who can sightread anything including extended techniques and quarter tones, capped off with a familiarity of existing repertoire. However he privileges the act of reading music over listening, a shortcoming that is at odds with the process of spontaneous playing. Techniques for training are introduced to better equip him with the skills required to move confidently outside the aleatoric box. From extending textural gestures to motivic development and beyond, the musician gains a greater awareness of, and critical engagement with, the wider context of the work.
‘Some whisper it … some hallow [or] bellow’: Dynamic variation in the delivery of Italian recitative

Amongst all of the musical genres in the Western tradition, few are as sketchily captured in notation as Italian recitative of the 17th and 18th centuries. Scores for recitativo semplice rarely contain more than words, pitches, and a harmonic outline implied in the bass. Even the notated rhythms were to be treated as approximate, while virtually without exception, explicit indications of additional parameters integral to vocal expression such as dynamic, articulation and timbre, are wholly absent in surviving manuscript and print scores. Other sources from the period, however, indicate that principles for applying many of these ‘missing’ elements in performance werewell established in the rhetorical tradition of delivery. This paper focuses in particular on principles for the use of dynamic variation. Sources on singing, acting and declamation throughout the early modern period closely mirror the classical treatises on rhetoric, providing both broad guidelines on the range of acceptable dynamic variation and specific instruction in the use of dynamic variety for expression. These are vital tools for performers in making the leap from minimally encoded score to revivified music drama, and exemplify the early modern dialogue between rhetoric and music, speech and song.

How a linguistic theory of style excludes aleatorism, stochasticism and total serialism from music

Through the course of my doctoral research ‘A Syntax for a Musical Metalanguage’ –in which I examined the possibility of a musical metalanguage by adopting a linguistic theory of musical style, it became apparent that by adopting such a theory of style, Aleatorism, Stochasticism and Total Serialism had to be excluded from the set of objects that we call music.

This presentation demonstrates how I have adopted Meyer’s theory of style as expounded in his book *Style and Music* (1989), and gone further to incorporate a Wittgenstenian conception of language. I then use this linguistic theory of style to demonstrate how and why Aleatorism, Stochasticism and Total Serialism must be excluded from our conception of music when taking this view.
Decoding performances with data: Analyzing touch-screen performances with machine learning and transition matrices

While some improvisations such as jazz solos or keyboard performances can be transcribed for analysis, free improvisation on computer instruments can resist traditional transcription. For our touch-screen ensemble performances we have taken a data-driven approach to transcription and analysis that focuses on the interaction data created by the performers’ touches rather than the resultant sounds.

In our system, the musician’s sound-creating gestures are coded over the course of a performance automatically by a computer program using machine-learning algorithms. The resulting sequence of gestural states can be further analyzed using transition matrices, familiar from Markov processes, and statistical methods. When transition matrices for all ensemble members are summed, they represent whole-ensemble behaviours. We have developed two matrix measures, ‘flux’ and ‘entropy’, that measure ensemble interactions and have been shown to have significant relationships to musicians’ perception of performance quality.

This system allows gestural ‘scores’ of performances to be automatically produced and the structure and ensemble interactions of performances to be compared even if different software instruments are used. Since the analysis is entirely performed by a computer program it can either run after performances or during them in real-time. In the latter case, information about ensemble interactions can be used to trigger changes in the software instruments.

In this paper, we describe the theoretical foundation for classifying and analyzing touch-gestures in this system, the insights into iPad ensemble performance that these methods have revealed, and how software instruments that react to ensemble interaction can enhance improvisation.
Composing an operatic queen: Benjamin Britten, Joan Cross, and the question of female authorship in *Gloriana*

As the pinnacle of almost a decade of collaboration, Benjamin Britten composed his most outstanding female operatic role – Elizabeth I in *Gloriana* (1953) – for Joan Cross. A token of respect for a singer whose abilities Britten admired, the role showcased Cross’s full lyric soprano in what was one of the most challenging performances of her career. Britten’s first collaboration with Cross – Ellen Orford in *Peter Grimes* with Sadler’s Wells (1945) – was a critical success, ultimately leading to the commission from the Royal Opera House to compose an opera for the 1953 coronation celebrations. By this time Britten enjoyed a strong international reputation as a British opera composer with five operas and one operetta to his name, and Cross similarly enjoyed a national career as a respected singer, performing as principal soprano for the English Opera Group, Royal Opera, and Sadler’s Wells. Although *Gloriana* therefore is the work of a powerful and acclaimed composer, opera does not exist, as Carolyn Abbate suggests, ‘except as it is given phenomenal reality – by the performers’. Within the framework of Abbate’s theorizing about female authorship and author politics, and drawing on correspondence, diaries and Cross’s unpublished memoir, this paper offers a close reading of the opera’s final scene to discern whether a female authorial voice speaks through the musical work and to address the question of whom – whether composer or performer – ultimately creates the role.

Coming of the Light

Torres Strait Islanders today widely identify as Christians, with affiliations to a range of traditional and evangelical churches. Whilst most Torres Strait Islanders live on mainland Australia, in the Islands themselves the observance of the ‘Coming of the Light’ on the 1st July is seen as a significant event, celebrating the London Missionary Society’s arrival in 1871, bringing spiritual and social changes to the islands. The diaspora of the TSI people today is evident throughout Australia. The Islanders bring a strong sense of belonging and identity and their songs are powerful representations of their cultural and Christian identities.

In 2015 the Coming of the Light Festival events held in Townsville were built on pilot performances led by Matthias and Whaleboat in 2014. A number of community-centered methodologies were employed, including opportunities for local community members, especially youth, to come together to create new songs within this tradition.

Building on the work of Helen Fairweather (Reeves-Lawrence) and Karl Neuenfeldt, this paper explores several ethnographic studies of TSI sacred music, and the current forms of TSI postcolonial Christian song. For TSI people, the whole community is the choir, and their expression of faith through song, aligned with cultural identity, is an example that many worship communities may embrace.
Commentary about new and imaginary worlds was prominent in the sixteenth to eighteenth centuries in European society. Being unreachable and outside normal human experience, imaginary worlds were safe places for challenging the established order in theatrical works. Opera was one medium in which models of different social roles, structures and relationships could be explored. At least ten Italian comic operas exploited imaginary world settings. Niccolò Piccinni’s *dramma giocoso: Il Regno della Luna* was first performed at the end of carnevale in Milan in 1770, and again in Dresden in 1773. The librettist is unknown, although Sonneck (1914) found that the libretto is a *pasticcio*, containing aria texts from Metastasio’s works. Of the three manuscripts known to have been made, only one has survived. This appears to be an early twentieth-century presentation copy. The text is rich with references to Enlightenment principles and other elements of eighteenth-century society thought. Issues explored include: the position of women and their degree of autonomy; alternative forms of marriage bond; conflict between science and superstition; armed combat as a symbol of masculinity; and sanctuary through immortality. The opera clearly alludes to the developing revolution in America, and Polzonetti (2011) has suggested that its Moon setting is an allegory for America. The manuscript contains numerous apparent errors and inconsistent dynamic and articulation markings. In preparation of an edition aimed at a modern performance, the editor is in dialogue with the composer, other similar eighteenth-century works, and the prevailing societal discourse, through the medium of available sources.

What can we learn about the historical musical traditions of the Malays, a cultural group inhabiting the Straits of Malacca? At first glance, details might seem scarce in a region without a tradition of musical notation and an era prior to recorded sound. However an open-minded approach, attending to sound and sound art as well as music, yields results: much was recorded in Malay manuscript texts from Riau (in modern Indonesia), not about the content and organization of musical sounds, but about their reception and effects on the listener. This paper begins with one type of sound; the sweet and beguiling voices described particularly in *syair* ballads, tracing these voices through various texts and noting their power to enchant and persuade. The description of voices within written texts also recalls the fact that manuscripts were not read silently but recited to an eager listening audience; I ask what insights can be gained by viewing this literary tradition also as a sounding one. I then investigate what happened when this tradition entered into dialogue with external forces in the 19th century. I consider whether incoming reformist Islamic ideas had an effect on sounding practices, and examine the role of sound in Dutch–Malay interactions in Riau. There is much evidence that each party came into contact with the other’s instrumental music; however Dutch observers barely register the reciting Malay voices. The paper concludes by considering factors that might explain why these Malay voices did not enchant or perhaps even reach Dutch audiences.
Towards the end of the 1910s an interesting thing happened; Igor Stravinsky, Pablo Picasso and T.S. Eliot, three stalwarts of modernism in their respective media, made an apparent volte-face towards neoclassicism. In the course of this turn towards tradition, each artist would produce a work directly based upon an historical model: Eliot’s *The Hippopotamus* is a reworking of Théophile Gautier’s eponymous poem of 1838, Stravinsky’s *Pulcinella* draws on the work of numerous Baroque composers (most notably Pergolesi), whilst Picasso’s *Woman Reading* is closely modelled on Ingres’ 1956 Oil *Madame Moitessier*, though the archetypal pose of the subject can be traced back to at least the First Century. Yet despite this radical aesthetic shift, these works display many of the characteristics of their creators’ modernist periods. Rather than an aesthetic tabula rasa, they evidence a complex interrelationship between historic and modernist styles.

Russian literary critic Mikhail Bakhtin saw such dialogue between stylistic voices as an inherent part of language and devoted much of his writing to analysing it. Accordingly, his theories provide the perfect frame through which to examine the particular forms of dialogisation at play in these three works. Drawing on the theories of Bakhtin, this paper will examine the similar aesthetic philosophies of Stravinsky, Picasso and Eliot, and analyse the similar modes of dialogue at play in their three dialogical works, arguing that they share a uniquely parodic mode of dialogue.


James McLean
Sydney Conservatorium of Music, University of Sydney

Intermusical dialogues and the issue of ephemerality in Australian Jazz

Intertextuality in Jazz improvisation is regularly discussed, whether as a broad framework for analysis or a shorter commentary on a soloist’s quotation and imitation of other musicians. Monson (1996) proposes splitting the concept into the interdependent terms of intermusicality – for aurally-recognisable references – and intertextuality – for visually-recognisable (score-based) references. However, Monson’s – and many others – application of this concept is focused entirely on analysis of recorded pieces, ignoring the potential for intermusical influence through live performance. This approach poses particular problems for musical communities biased towards live, ephemeral performance. This paper will examine one such community, that of Australian Jazz, and the implications of applying an intermusical frame of reference to its study. Australian Jazz has consistently been a niche community, with limited recordings made and widely circulated (until the recent explosion of available self-produced recordings). Specifically, I will discuss the development of a unique approach to improvised rhythmic development within a subsection of the Australian Jazz community, the roots of which can be traced back to the mid-1970s. In doing so I will outline methods of tracing intermusical influence when recorded works are limited or not available. I will therefore argue for a new application of intertextuality to music, which accommodates for a broader range of processes than the aural/visual dichotomy that Monson proposes. This framework will aim to engage with ephemeral music making in a way that does not bias recorded works simply due to their ease of analysis.
Handel’s musical and dramatic dialogue: Correlations between tonality and characterisation in Jephtha

Recent scholarship surveys the nexus between characterisation and tonality in George Frideric Handel’s dramatic works. Contextualised by Jephtha’s ill-fated vow that victory over the Ammonites will see him sacrifice to Jehovah the first living creature encountered upon return from battle, this paper reports upon the role of tonality in the depiction of character within Handel’s final oratorio Jephtha (HWV 70). The composer’s annotations in the autograph manuscript (RM.20.e.9 British Library) reveal the unrelenting march of deteriorating eyesight that hindered his stoic attempts to complete the work.

As Jephtha’s only child becomes the unintended consequence of his vow, Handel’s harmonic language delineates the title character’s palpable sense of desolation and unremitting capitulation to fate, striking a poignant overtone to the latter’s failing health and increasing isolation. Striking tonalities underpin the dialogue between father and daughter: in Jephtha’s banishment of Iphis (‘Horror, confusion!’), within the fluctuating harmonic base of the air ‘Happy they!’ through the myriad keys and faltering phrase lengths delineating Jephtha’s wretched confrontation with inescapable providence (‘Deeper and deeper still’), and the resignation evident in ‘Waft her Angels’ – a serene sanctuary in G major bookended by intense movements in E minor. Though wrestling with the hand of destiny in his personal travails, the composer’s multi-faceted harmonic dialogue conveys empathy for a flawed soldier touched by suffering. This paper’s insights highlight the interplay of text and tonality as a framework complementing the characterisation of a theatrical vehicle that crowns Handel’s output of dramatic works.
Creating today’s broad-minded musicians: The teachings of Pierre Marie François de Sales Baillot

Is there a need to encourage classical musicians to develop broad skills in a changing cultural landscape?

Today’s classical musicians face a considerable task in retaining and inspiring audiences. While maintaining a vibrant connection with our classical music tradition, musicians and arts organisations are embracing different forms of delivery; wider themes, multi-media, new technologies and exploring what it takes to attract a broader audience. A performer in today’s musical landscape must draw upon a wide knowledge base and skills to attract and retain modern audiences. How do we prepare violinists and musicians in general for such a task?

Some answers to these questions have previously been addressed in the pedagogical material of Pierre Marie François deSales Baillot. Developed as a textbook for violinists attending the newly founded Paris Conservatoire (1795); Baillot acted first as editor of Méthode de Violon (1803) and then into the expanded L’Art du Violon (1831). In Baillot’s second and extensive volume we see a similar concern with developing broad-minded and experimental musicians able to deal with a changing artform. Baillot encouraged the development of musicians able to tackle a wide range of musical material and forge their own individual musical paths. While being a substantial volume, technical exercises play only a part and many topics are covered. An extensive section on the art of improvisation is included, a recognition of older traditions and HIP, tackling the new psychology of the composer and diversity of genres, and an extremely broad minded approach to experimentation and the future of music. In this talk I would like to address ways in which Baillot’s approach to encouraging broad creative development remains relevant and resonates strongly once more with current times.
Contrasts in approaches:
The continued relevance of pre-recorded live electronics in Australian music

As new technology has taken effect over the decades since the earliest electronic music was created, ‘real-time’ rather than ‘pre-recorded’ technologies have largely come to dominate the medium known as ‘live electronics’, where one or more instruments are combined with an electronic part of some form. Yet despite the rapid developments of real-time and particularly ‘interactive’ technologies, many composers continue to use various forms of pre-recorded electronics.

This paper offers some explanations as to why the pre-recorded medium is still relevant for many composers by discussing and contrasting its advantages and various textural possibilities, including strict/free temporal space for performers, with real-time forms of technology. These textural possibilities include a variety of musical dialogues where one or more performers may interact with the technology by initiating or responding to the electronic part or vice-versa, or even interacting with a third party such as a technician. These contrasts between pre-recorded, real-time and interactive live electronics will be discussed using a selection of Australian composers as examples.

The late nineteenth century was a period when the challenges of colonialism, Hindu nationalism and modernity provided the impetus for intercultural creative experimentation in literature, painting, education, theatre and, of course, music amongst the Bengali elite and intellectual classes – the bhadralok.

During this period around ninety instruments (some traditional, some hybrid) were sent by the founder of the Bengal School of Music, Sourindro Mohan Tagore, as a gift for the celebrations of the opening of the Melbourne Exhibition Buildings in 1881. The instruments were also accompanied by a series of books on musical and philosophical musings by Tagore, as well as scores he had written in Western notation based on Hindustani ragas. These scores were loosely intended to provide Western musicians of the time with a way of engaging with some of the key melodic elements of Indian music.

This paper discusses the reinterpretation and performance of these scores as intercultural texts linking Australia and India not only geographically but also via the 19th and 21st centuries. What is of particular interest here is how the ongoing musical experience of interculturality in Kolkata (Calcutta) from the nineteenth century to the present can contribute to the understanding, representation and practice of interculturality in contemporary Australian music.

A selection of S.M. Tagore’s scores were performed recently with the support of a State Library of Victoria Creative Fellowship.

Peter McNamara
Sydney Conservatorium of Music, University of Sydney

Sourindro Mohan Tagore: Inter-cultural and inter-temporal musical exchange between Calcutta and Melbourne

Adrian McNeil
Monash University
The Doppler Effect: Musical dialogues in the solo flute compositions of Gergely Ittzés

Hungarian flutist-composer Gergely Ittzés writes challenging, experimental flute pieces that push the boundaries of possibility on the instrument. In the preface to his collection, Multiphonique Sound Poems, Ittzés describes himself as a ‘performer who speaks the languages of many different eras and styles of music history.’ As such, Ittzés’ compositions draw upon the genres he performs, creating juxtapositions of contemporary and historical music. Three of Ittzés’ early works explicitly create dialogues between contemporary sounds and older musical styles, exploring temporal intersections between music of the past and present. L’effet Doppler (1994), written as a bonus track for a recording of Franz Doppler’s flute works, harnesses styles as disparate as twelve-tone composition and the Hungarian csárdás, while maintaining the structural framework of Nineteenth Century salon music. Referring to the works of both JS Bach and John Cage, C-A-G-E Fantasy and Fugue (1991) explores the polyphonic capabilities of the flute, employing multiphonics to construct a contemporary fugue. Mr Dick is Thinking in Terms of a Blues-Pattern (1991), a tribute to American flutist-composer Robert Dick, uses extended techniques to imitate blues- and rock- guitar sounds, linking avant-garde art music to the 1950s rock ‘n’ roll of Chuck Berry. This research examines the ways in which Ittzés’ work draws upon contrasting musical styles, creating a dialogue between old and new, and fashioning compositions to challenge modern flutists. By referring to music of the past, Ittzés highlights the innovations of contemporary flute performance and places his works within the broader canon of music history.

Sound listening: Preparing music students for the music profession

The music industry is built on a system of evaluation where listening to music has been seen as the most fundamental contact with music performers and little explanation is needed to explain musical judgments. These foundations are challenged by a growing body of evidence which suggests that sight is as important as sound in interpreting music performers and that words are inadequate to depict sound evaluations. It is critical we now interrogate the perceptual skills of professional music listeners to foster and disseminate that expertise and equip performance students as tomorrow’s professional musicians and evaluators of performers’ sound.

The aim of this study is to investigate the way students’ experience music performers by sound and by sound and sight. Conservatorium students were invited to act as auditioner and auditionee in a mock-audition. Auditioners experienced live-performances before and behind a screen, and formed a panel to evaluate performances, guided by music industry experts. Performances were audio and video recorded, and arranged into three presentation conditions, Audio-only, Visual-only and Audiovisual. In a second session, students evaluated performers in each condition. Results of the panels and written evaluations will be discussed with reference to recent perceptual and cognitive research on music reception and will demystify aspects of how professional and student listeners process and describe sound. Outcomes will establish more robust music evaluation and pedagogy in tertiary training and prepare the next generation of expert listeners and critical thinkers for the challenges of the music industry.

Angus McPherson
University of Tasmania

Helen Mitchell
Sydney Conservatorium of Music, University of Sydney
Anchored in the past, modified for the present: Performing Blato’s chain sword dance in Sydney

2015 marks the fiftieth year since the first Sydney performance of the *kumpanija*, a chain sword dance peculiar to the island of Korcula, Croatia. The current troupe in Sydney are descendants of those who migrated from the town of Blato; Sydney is the only place outside of Blato in which this ritualistic, highly symbolic dance for Blato’s patron saint, St Vincenca, is performed. This paper presents an ethnochoreological analysis of the dance event, based on fieldwork and personal interviews conducted in Blato and Sydney. It discusses the significance of a centuries-old tradition in a performance space which is modern and constructed, both physically and symbolically, far away from the original setting. Sydney’s event is not an exact replica of the Blato version, but a performance reinterpreted by contemporary young people in the twenty-first century. Contained within the festival dance are multiple layers of connective dialogue. The militaristic formation and motifs of the dance still exhibit personal and social interconnectedness, as in Blato, despite some alterations. The symbiotic relationship between the dancers and musical accompaniment has been pragmatically reinvented to maintain the original intent, if not the actual practice. Finally, the physical setting of the dance in Australia demonstrates a desire to synchronously stimulate remembrance of the homeland, and ground the performance in its diasporic context. Through discussion of these performative elements, facets of the translation and reinvention of traditional artistic practices in a new locale, and modes of dialogue between past and present, will be explored.

Virtual Instruments and the future of Australian film–music composition

The use of Virtual Instruments and digital tools to create screen music for cinema, television and computer games is now commonplace in Australia and throughout the world. A digital score speaks volumes about many of the post-production choices made by the screen composer, director, music supervisor and their producers. Simply having a sampled instrument as part of your film score signals many sophisticated production standards that were unobtainable just a few years ago—this opens a dialogue for discussion.

Multitudes of screen-composers are using the latest technology to meet the strict criteria needed to be part of today’s film industry. Broad accessibility to such programs as LogicPro or ProTools and even Garage Band are no longer restricted to expensive recording studios. One interviewee who was part of this research project, commented that ‘many thirteen-year-olds have more computer firepower in their bedroom than I have in my professional studio’.

In January 2014 twenty-two working screen composers elaborated on a set of semi-structured questions informed by the results of my survey conducted during October 2013. I identified themes that emerged using qualitative data analysis from the interviews that tell the real story about ‘The Staggering Utility of Virtual Instruments’, the ‘Limiting effects of Budgets’ right through to ‘The Difficulty of Working with Orchestral-Grade Performers’ and the ‘Fundamental need for real performers’.

This presentation will focus on the results of my research and on the future of Australian screen music composition with virtual instruments and real performers in mind.
Accounts of the history of opera trace its origins back to circa1600, while conceding that opera existed in the ancient Greek civilisation. The construct of a four hundred year history of opera reflects the predominance of the concept of repertoire and its centrality in defining opera.

The so-called ‘rise of opera’, along with further developments during the eighteenth and nineteenth centuries (particularly the development of the operatic museum and the opera repertoire) can be illuminated by comparison with the rise of the modern art museum. Many synergies exist between the processes by which art objects and operas have been accumulated, catalogued, preserved and presented to their respective audiences. The institutionalisation of both the visual arts and opera contain many common threads.

Not least of these is the question of curation. Until the post-war era, the museum curator has been largely an invisible presence. The development of the role of the curator in recent decades has led the culture of museums to be significantly questioned and reinvented. Some developments have been operatic in terms of their scop – with terms such as Gesamtkunstwerk being frequently invoked. Exhibitions have become increasingly multidisciplinary, drawing together many aspects of the visual arts, literature, philosophy and even science. Thus, modern curators have moved away from the traditional separation of the art and natural history museums, reverting to the earlier era of the Wunderkammer, or ‘Cabinet of Curiosities’, also referred to as a ‘Theater of the World’.

Consideration of the curation of opera becomes a lense through which the development of opera can be viewed in relation to the culture of the modern museum.

This paper explores the global cultural ramifications of English entrepreneur Thomas Quinlan’s (1881-1951) travelling opera companies two extraordinary tours (1912, 1913) of ‘Greater Britain’, singing ‘in English to English speaking peoples all the time, never leaving the red portions of the geographical map.’

Quinlan was on a civilizing mission, although not necessarily a colonising civilising mission, despite his all-red pathways. His travels had started in the English provinces. His desire to advance the general cause of grand opera among the English-speakers of the world included the English themselves and he hoped to ‘hop over’ to his ‘American cousins’ as well. His mission was also an educative one, ‘In my opinion the method to follow in bringing about artistic progress is not simply to give the people what they want. I claim it a duty to show the public what they should want’.

This paper will survey briefly the main cities visited by Quinlan in South Africa, New Zealand, and Canada but focus chiefly on the Australian cities of Sydney and Melbourne. I explore the impact of Australia’s geographical isolation on the reception of Quinlan’s repertoire and also the Australian reaction to Quinlan’s self-conscious promotion as an export from and for the British Empire.

1 Sydney Morning Herald, 11 October 1913.
Percy Grainger’s *Random Round* (1912–1914) is an early exploration of aleatoric principles. The piece is divided into three main sections (‘stretches’ in Grainger’s self-styled idiom) with an introduction (‘foreplay’), a coda and ‘bridges’ that may be used between sections. In his earliest sketches for the piece the guitar provided the harmonic and rhythmic foundation of the piece. Grainger was familiar with the instrument as an amateur performer and wrote of an ‘Australian way’ of guitar performance. He was an early advocate of massed guitars in the concert hall and this piece is an example of his use of open tunings and plectrum-style strumming. Grainger appreciated and embraced amateur guitar and mandolin ensembles and included guitars in numerous pieces and arrangements. Grainger also notated several set versions of *Random Round*, including an arrangement with guitars and mandolins in a mixed ensemble. In this paper I will discuss the dialogue between the notated and random versions of the piece and the implications for future performances.

The Kodava of South India have a musical repertoire centred on songs telling of ancestors, the migration of anthropomorphised powers, animism, local heroes and other aspects of traditional rural life. The *nari mangal pāt* belongs to a ceremony in which a hunter marries the spirit of a tiger they have killed. Though there is no occasion for this song today, it may be heard as a solicited performance. Kodava place themselves once more in a sung hunt: a hunt that once would have given rise to a necessarily improvised song (for all hunts are different), but now provokes nostalgic restatement. The Kaveri River, one of the most sacred rivers in India, has its source at Talakaveri in Kodagu, a site that is increasingly Hinduised. Kodava worship of the Kaveri, however, focuses not on the Hindu ideal of cleansing from sin, but on the river as life-source. At the same time, dance groups place the figure of the Hindu goddess Kaveri at the centre of performances. The funeral cāvupāt is rarely sung outside its intended context. As fewer people know it, and Kodava, successful and diasporic, die away from home, it fades. As Kodava life continues to be transformed, the relationship between songs and their denaturalising world becomes dialogic. This paper reflects on this dialogue: as Talakaveri becomes an elaborate Hindu site, as hunting is restricted, and as Kodava die away from home, where warnings about malevolent forces that catch a Kodava or Kodovathi by the ankles might have been sung.
World views conveyed by the great composers, and how we may respond

‘Great’ creative artists may be defined as having something to convey which many people find especially worthwhile, and the ability to convey it in their medium, here musical composition (elsewhere poetry etc.). On the broadest level what is conveyed is a composer’s world view. This pervades all the works of the given composer as a constant throughout the varying emotions and representations in the music; thus Schubert’s happiness is different from Mozart’s happiness. How a listener responds on this broadest level may be described to some extent in words, but it may also be understood with a single appropriately-shaped physical gesture associated with each bar. That gesture can represent externally what is normally felt internally by the listener, consciously or not. (It is not the same as a conductor’s gesture, whose purpose is to control a performance rather than to respond to it.) Those who respond to compositions may be listeners, analysts, conductors, performers or silent score-readers. The main historical credit in this area belongs to Gustav Becking (‘How musical rhythm reveals human attitudes’, 1928; see my annotated translation, Peter Lang, 2011). My work reported here involves a more systematic study of the scores with a search for ‘fingerprints’ of each composer, seeking easily-grasped descriptions of the associated gestures which, in turn, embody each composer’s world view. Examples will be taken from Schubert and Mozart, and an application to questions of tempo will be discussed. The aims are to assist the appreciation of music and lead to more convincing performances.

Responding to a medieval missal in a digital age

In approaching any medieval musical document (or indeed any document) a scholar brings curiosity, goals, knowledge and experience, as well as a variety of methods and tools, some of which are now digital tools. This paper offers reflections and reporting on the process and results of the close engagement that a digital-based indexing project can bring about with a medieval book. The primary goal of my project is to contribute to an index of the chant content in the book under study, so as to make its content readily accessible via the online Portuguese Early Music database. The project therefore contributes to tools available for future study of this and other sources. Beyond the fulfillment of defined indexing tasks, as a scholar, it is impossible to limit curiosity to the needs of the index and so I make additional observations facilitated by close study and the availability of digital images. I observe that the process of the project resembles a conversation with the book itself, with the medieval makers and users of the book, and with other people who have studied, commented and written about this and other similar books; and it is worth remembering that in the digital environment being used, the product of the indexer’s conversation becomes immediately available once the record is saved.
Nhạc Tài tử is a genre of traditional music that emerged in Southern Vietnam during the nineteenth century. The first Tài tử performance in the West was part of the theatrical production La Bague Enchantée (The Magic Ring) at the 1900 Paris World Exposition, where Vietnamese musicians accompanied European dancers who were led by the famous French ballerina Cléo de Mérode. The musicologist Julien Tiersot attended this performance and met the leader of the Vietnamese musicians who helped Tiersot notate ‘the fundamental repertoire of (Tài tử) music performed at the Exposition’ which was later published as Danse de l’Indo-chine (Dance of Indochina). To date, this 110 years old notation is the first published Western music score of Nhạc Tài tử.

This paper will discuss the historical contexts which led to the collaboration between European dancers and Vietnamese musicians. Analysis of the score will reveal traces of Tài tử music that are still currently performed in Vietnam. A discussion, accompanied by live demonstrations on traditional Vietnamese music instruments, will illustrate theoretical principles of the Tài tử modes, ornamentations and expressive techniques which were not included in the score. A comparative study will highlight similarities between the musical materials found in Tiersot’s notation and the Tài tử classic Ancient Repertoire. Based on new findings, this paper will also explore the hypothesis that Danse de l’Indo-chine reflects the performance order of Tài tử musical items in the theatrical production La Bague Enchantée. This ordering of musical materials may well have been chosen to support the dramatic storyline of the production.
Ethnicity, politics and identity: Shaping new singing tradition of Yanbian Pansori in the transnational China–Korea context

Pansori originates from the southern part of the Korean Peninsula (now the Republic of Korea) in the 17th century. It was brought into Northeast China by immigrants around the end of the 19th century and the beginning of the 20th century, and there have since emerged three generations of pansori singers in the Yanbian area (an area of China bordering North Korea). Through transnational fieldwork in both China and the Republic of Korea (South Korea), my research reveals that Yanbian singers shape their new tradition of pansori in relation to two separate dialogues. One dialogue is with the Chinese government and concerns national identification; another dialogue is with Korean cultural tradition – as is still retained by singers from South Korea – and is heavily influenced by ethnic identification. This paper explores how such transnational dialogue has influenced three generations of Yanbian singers. It illustrates how the musical text of each generation differs, and discusses the reasons for the formation of two performing styles of pansori in Yanbian: Yanbian local style and Korean traditional style.

Niching Ying
Shanghai Conservatory of Music, China

Collaboration at the Paris Opéra: The press reception of Tristan und Isolde in occupied Paris, 1941

This paper will examine the press reception of two performances of Wagner’s Tristan und Isolde by the Berlin Staatsoper in occupied Paris. I will argue that the Parisian reception of these performances was a microcosm of the broader political policy of Franco-German collaboration in 1941. In the midst of war, occupation and general disarray, German authorities invested remarkable amounts of money and effort in the production, promotion and reception of Wagner’s opera. These facts alone strongly suggest that Tristan und Isolde was considered to be an important contribution to collaboration policy. In spite of a history of French hostility toward Wagner and his music and, more recently, the Nazi appropriation of Wagner as a German nationalist symbol, in 1941 Wagner became the perfect vessel for collaborationist rhetoric. The success of the Staatsoper’s Tristan performances was the culmination of a century of shifting Wagner reception in France, and it mirrored the policy and practices of political collaboration to an extraordinary degree. This paper will examine the ways in which Occupation politics were played out in the press reception of an operatic performance.

Rachel Orzech
The University of Melbourne
In search of greatness:
Untangling the sonata-allegro in 19th-century guitar music

The rarity of sonata-allegro form in 19th-century music for solo guitar is an intriguing prospect, with few guitar sonatas widely played beyond the scant examples of Sor and Giuliani. However, the explosion of available music through online archives (such as the Boije, Birkett-Smith, and Hudleston collections) reveals a somewhat greater incidence. Although the guitar sonata remains comparatively rare, notable contributions were made by numerous others, including Call, Carulli, Calegari, Diabelli, Foden, L'Hoyer, Molino, Molitor, Matiegka, Paganini, and Scheidler. This paper attempts a re-examination of sonata form for the 19th century guitar through an application of the theories of Hepokoski and Darcy. Providing the most comprehensive model of sonata form to date, Hepokoski and Darcy afford significant insights regarding structural cadences and processes of energy transfer. Moreover, sonata form is viewed not as a fixed mould but as a flexible entity that exists in dialogue with its musical context, with key compositional decisions classified according to prevalence. Their analytical model will be used to address a number of pressing questions. Do solo guitar sonatas exhibit unique characteristics as a sub-genre, and how do these differ from sonata forms in guitar chamber works? To what extent is the influence of the opera overture (noted by some scholars) substantiated by the evidence (particularly with regard to developments lacking development)? This investigation will ponder possible explanations for the rarity of the 19th century guitar sonata (including considerations of audience and social status), while also illuminating an array of intriguing yet neglected repertoire.

Jonathan Paget
Western Australian Academy of Performing Arts, Edith Cowan University

‘The above mentioned aliens’: The internment of Rudolf Mersy’s German Band on Wellington’s Somes Island, 1914–1918

On 8–9 August 1914 – within a fortnight of the outbreak of World War I – Auckland police arrested twenty-four German nationals and sent them for internment in Wellington. As reported in a local newspaper, on arriving in the nation’s capital the ‘enemy aliens’ could ‘only boast those clothes . . . they are now wearing.’ Strikingly, twelve of these prisoners comprised a German Band led by Rudolf Mersy (1867–1949), a composer renowned in Germany as the ‘Aschbacher Mozart’. Clearly well aware of the precariousness of their situation, in the days leading up to their arrest the band had reportedly played ‘Rule Britannia and other English national airs very violently’ on the streets of Auckland.

Drawing upon previously restricted Ministry of Defence files held at Archives New Zealand, this paper examines the circumstances behind Mersy’s decision to base his band in Auckland and the conditions of their subsequent internment. Held in cramped conditions on Somes Island, a 25-hectare landmass in Wellington Harbour, Mersy and his fellow bandsmen nevertheless continued to be active as musicians for the duration of the war. Details of their daily lives are revealed through extant documents (official reports and confiscated letters written by the POWs to family members back in Germany) and explain how the men were able to obtain musical instruments and new repertoire. In the aftermath of the war, lingering anti-German sentiment, the advent of recorded sound and the Great Depression all combined to ensure the disappearance of the once popular German Band from the global musical scene.

Samantha Owens
New Zealand School of Music, Victoria University of Wellington
Many composers have been forced, or have chosen to, leave their homeland due to political pressures, and begin a new life in a foreign country. This kind of migration was particularly prevalent during times of crises. In Europe’s case, the 20th century saw a large number of artists migrate, due principally to the effects of two World Wars, the Great Depression, and the Cold War.

Composers who migrated due to conflict or political turmoil often found themselves traveling to countries which they had little or no previous contact with. Moreover, composers who were acclaimed in their homeland found themselves outsiders in their new country with no political, social or musical connections to offer support; and their music ignored by their new compatriots. As a result émigré composers were forced to re-develop dialogues with publishing houses, orchestras, funding bodies, audiences and other music organisations.

Zofia Helman, one of the few musicologists to have examined Polish émigré composers summarises the situation they faced well, stating:

’With time, they achieved some stability but had to pay for their position by temporarily, or in some periods even permanently, giving up their creative work.’

This paper will examine how Andrzej Panufnik (1914-1991), one of Poland’s most promising composers of the post-war era, re-developed dialogues after he left the Polish People’s Republic in 1954 and defected to the United Kingdom. This examination will determine what reception Panufnik was given in the UK, with particular attention paid to government organisations such as the BBC. Furthermore this paper will discuss how this reception developed and changed as Panufnik grew older.

From singers’ oral production to listeners’ aural comprehension, the role of pronunciation in the performance of song is vital to the successful transmission of any text composers have chosen to set to music. When the lyrics are in a language not native to any one of those three participating groups, potential difficulties in intelligibility automatically arise.

This paper will present research into whether comparing the phonologies of both first and target languages, and analysing the ways in which sung texts are learnt and performed, can help predict, understand and attempt to overcome such barriers. The presenter will draw from his background in composition and music teaching in reporting findings from a continuing 5-year project undertaken in his current work as researcher in applied linguistics, lecturer in English as a Foreign Language and part-time pronunciation coach for Japanese singers.

Questionnaires were given to two groups, one in Japan (12 individual vocalists, most with formal training, performing either classical or popular music) and the other in the UK (members of a single choir, in their 40s to 60s, with experience of singing a wide variety of languages). Readings of key texts for singers by Marshall (1953), Kayes (2004), LaBouff and Adams (both 2008) played a part in shaping the interpretation of the responses received.

Additionally, selected songs in English and Japanese were subjected to detailed examination, phonological and prosodic, revealing linguistic differences relevant to either singers or songwriters in their efforts to work in both languages.

Jazz performance in Australia has long been affected by music and musicians from overseas and this engagement has continued with the increased visibility of ‘world beat’ and ‘world music’ in global ethnoscapes. Contemporary jazz musicians in Australia often perform in a context characterised by musical syncretism. This practice requires the negotiation of issues of appropriation and its impacts on the communication of social identities. In doing so these musicians engage with histories and mythologies of musical performance styles that influence approaches to the articulation of identity. Performers are therefore in dialogue with questions of what it means to perform jazz; the centrality of its core identifying performance practices: improvisation and swing; and how they relate to their own development of musical practices. Responses to these issues are configured in different ways as musicians interact with a range of different music and musicians. In doing so, they also negotiate their identities in relation to post-colonial Australia with its complicated and often contradictory histories. Drawing on fieldwork amongst Sydney double bass players, this paper will explore the music making of jazz trained musicians in dialogue with multiple musical traditions and its impact on the articulation of identities. In doing so this paper will interact with recent scholarship in jazz studies, ethnomusicology and post-colonial studies which tries to make sense of the relationship between musical performance and the negotiation of identities in contemporary post-colonial nation-states.
The concept of the social construction of space emerges from the so-called ‘spatial turn’ in the humanities, which regards landscape as an idea that is created not only socially but also culturally and historically. ‘Nation-scapes’, those landscapes that a society regards as iconic of its own identity, are among the best examples of this. From a constructivist, non-essentialist view of national identities, neither national landscapes nor national musics are a ‘natural given’; rather, both are seen as part of the symbolic engineering of the nation.

The constructedness of national landscapes is even more evident when looking at their depiction in art music. It hardly seems worth pointing out that national landscapes feature prominently in national art music repertoires, but to what extent does this music in turn inform and influence our perception of the nationscape? This paper explores this issue by examining musical and visual constructions of the nationscape in late 19th- and early 20th-century Argentina. Through an analysis of works by Williams, Aguirre, López Buchardo, Guastavino and Ginastera, on the one hand, and of the submissions to the National Salon over a seventy-year period, it proposes that Argentine cultural nationalism constructed a selective geography that may not necessarily coincide with the ‘reality’ alluded to in the official cartography. Considering that musical representations of landscape are not isolated from other discursive practices, the resulting imaginary map is eventually connected to broader policies of land ownership in the country at the time.

The sound of the nationscape: Dialogues between music and the visual arts in Argentine culture

Melanie Plesch
The University of Melbourne

The music and liturgy of the Augustinian order in 18th-century Spain

This paper will present some of the salient findings of a two-year study into the music and liturgy of religious communities living under the rule of St Augustine in Spain in the eighteenth-century. At the centre of the study is an original manuscript, University of Sydney Fisher Library Rare Books and Special Collections Additional Manuscript 367, a large and beautiful manuscript in the possession of the University of Sydney containing the music (antiphons, psalms, and hymns) for the canonical hours throughout the liturgical year. Among its contents are rare offices for the celebration of Augustinian Saints, who were central to the devotions of the Augustinians and contributed to the formation of their spiritual identity. The first Augustinian saint, St Nicholas of Tolentino, was venerated with both a feast day and an extra-liturgical veneration, the little-known ‘Blessing of St Nicholas’ bread. Music and singing played a central role in his feast day and during the Blessing, and it appears that the composer of the Blessing made considered choices in selecting and emphasising particular biblical texts when they were set to music. The Offices of St Nicholas and other Augustinian saints (St John of Sahagun, St Thomas of Villanova), are remarkably uniform in their composition, and often feature the same musical motifs and patterns across the individual offices. This paper outlines what we can understand from this manuscript (and other printed sources of the period) about the musical practices of the Augustinians in eighteenth-century Spain and, more broadly, offers glimpses into the practice of sacred music during that century.

Simon Polson
Sydney Conservatorium of Music, University of Sydney
Musical dialogues among the Kadazan Dusun of Tambunan, Sabah, Malaysia

This paper explores the performance of musical dialogues among the indigenous Kadazan Dusun of Tambunan, an interior upland District of Sabah, the Malaysian state of north Borneo. It will begin by briefly discussing how dialogue can be perceived at various levels – in terms of gong ensemble music and dance, of ritual chanting of the rinait (long sacred poetry) by priestesses that addresses both the human and spiritual worlds, and of genres of secular instrumental and vocal music. It will then focus on specific call-and-response genres of vocal music, especially sudawil and andayayong (or indayayang). Sudawil consists of quatrains in which the fourth line rhymes with the first, while the second and third lines rhyme. It is said to have originated from messages called back and forth across the hills. Andayayong is an extemporaneous call-and-response genre performed by a circular group of elderly people who move anticlockwise in a dance called kumiyoi (or kimiod). It is only performed in the northern and southern parts of Tambunan District as a form of nightly entertainment in the threshing hut during the harvest season, to enable people to stay awake to complete the threshing before morning. The musical-dialogic aspects of these genres will be examined, and changes in performance over time will be discussed.

Bach to the future – philosophical perspectives on the performance of music from the past

In the past thirty years, philosophers of art have turned their attention to music more than they had ever done before, especially considering questions related to musical expressiveness and to the ontology of musical works. Authenticity and historically informed performance were also object of philosophical scrutiny. In this paper, I would like to explore two distinct and yet related issues. First, I will contend that philosopher’s discussion of authenticity tends to conflate the problem of authenticity in performance with the ontological problem of which properties essentially constitute a musical work. This seems counterintuitive and threatens to reduce the discussion of authenticity as one of the possible ideals of musical performance to a discussion about what a musical work is – i.e. ontology as a set of conditions for the identity of musical works.

I will then turn to the problem of the composer’s intentions and briefly discuss the concept of counterfactual intentions and Peter Kivy’s use of it in his analysis of historically informed performance, claiming that Kivy’s conclusions seem unwarranted. Musical ontology will be shown to be a crucial point in this second case as well, as it seems that Kivy’s discussion of counterfactual intentions partially relies on the acceptance of a musical ontology which is ill-suited to deal with the problems posed by historically informed performance.
Music has been studied traditionally as a static structure, representing the music at a symbolic level without any connection to its sounding qualities. Musical sense-making as a perceptual experience, however, reflects the sonorous unfolding through time with continuous allocations of focal attention by the listener. There is need, therefore, of a theoretical framework for sense-making of the music-as-heard. Starting from theoretical groundings and empirical findings, this contribution argues for a gestural approach to real-time listening. Revolving around the conceptual framework of mentally tracing a geometric form (phoronomy) it elaborates the concept of mental pointing (deixis) with the listener being considered as a point of reference for a referential exchange between the listener and the sounding music. The acts of pointing can be either focal (points) or extended in time (zones), as exemplified in the gestural approach to musical sense-making. Gestures – both at a manifest and at an internalized level – can be helpful in grasping the experience of continuity, which is so typical for real-time listening to music as it unfolds through time. As such, it is related to the morphodynamical approach, which provides a description of typical patterns of temporal unfolding and their dynamic transformations. Starting from seminal contributions by Schaeffer and Smalley, some analytical tools are provided for visualizing both the music as a distributed substrate and the mental tracings of the listener. Much is to be expected here from the use of spectrograms with annotation tools that highlight the attentional processes of the listeners.

Real-time listening and perceptual experience: Phoronomic and deictic claims

Mark Reybrouck
University of Leuven, Belgium

The many dialogues of musical performance

In this paper I develop a fundamental philosophical conception of dialogue in relation to the interpretation and performance of music. My starting point elaborates on the contrast between dialogue and dialectic as outlined in Plato’s philosophy. Through his characterisation of method (dialectic) and performative exposition (dialogue) Plato provides us with a model for understanding the importance of dialogue in creating temporal forms of contemplation and in exposing non-propositional truth. I argue that musical performance is fundamentally concerned with these two tasks. To show this I will briefly discuss two variation works by Schubert: the Fantasy in C major for violin and piano (D 934) and the Variations on ‘Trockne Blumen’ for flute and piano (D 802). Both works are set of variations on themes from Schubert’s own work (Sei mir gegrüsst D 741, Trockne Blumen D 795.18). I will outline how their performance ultimately needs to reflect multiple dialogues: The dialogue between music and word, the composer’s reflective dialogue with his own art-songs, the interpreter’s hermeneutical-historical dialogue with the resulting variation works, and the performer’s rhetorical dialogue with a listener.

Goetz Richter
Sydney Conservatorium of Music, University of Sydney
seen and heard: expanding musical practice through collaboration with visual art forms

how can dialogue with visual art forms inform creative musical practice?

ensemble offspring is a sydney-based arts organisation that has instigated over 100 premieres of innovative new music. as part of their 20th birthday year, the ensemble will release a historical archive of recordings and videos. notable in this collection, and central to the identity of the ensemble, are numerous cross-disciplinary collaborations with visual-based artists. examples include; waiting to turn into puzzles by composer david young and experimental film-maker louise curham where the film was also the musicians’ score; bargain garden an experimental music-theatre collaboration created by ensemble offspring and theatre kantanka; and the upcoming an index of metals, an immersive ‘video opera’ by italian composer fausto romitelli and paulo pachini.

i will outline how these collaborations have both challenged and enriched my own compositional strategies in fractured again, a multimedia work created with glass artist elaine miles and video artist andrew wholley, and the secret noise, a hybrid work occupying an unusual space between music, dance and installation.

the experience of working in dialogue with directors, dancers and video artists has not only resulted in cross-art form projects, but challenged conventions in the preparation of chamber programs. in referring to the instrumental projects sounds absurd and come to your senses, i will demonstrate the influence of this visual dialogue on ensemble offspring’s planning from conception and development to rehearsal and presentation even when working in the purely musical realm.

this talk will link to ensemble offspring’s multimedia performance light is calling.

1 david young & louise curham. waiting to turn into puzzles. performed by ensemble offspring, chauvel cinema sydney, 25/06/08 http://ensembleoffspring.com/the-music/events-2008/waiting-to-turn-into-puzzles/

2 ensemble offspring & theatre kantanka. bargain garden performed by ensemble offspring and theatre kantanka, carriageworks sydney, 03/11/11 http://ensembleoffspring.com/the-music/featured-events/bargain-garden/

3 fausto romitelli & paulo pachini. an index of metals, casa ricordi (2003) to be performed by ensemble offspring & sydney chamber opera, carriageworks sydney, 16/11/15 http://ensembleoffspring.com/the-music/upcoming-shows/an-index-of-metals/

4 damien ricketson. fractured again [dvd]. performed by ensemble offspring, curious noise (2011)

5 damien ricketson. the secret noise. performed by ensemble offspring, sydney town hall, 20/11/14 http://thesecretnoise.com

6 ensemble offspring. sounds absurd. performed by ensemble offspring, directed by carlos gomes, carriageworks, 30/11/10 http://ensembleoffspring.com/show-thumbs-images/sounds-absurd/

7 ensemble offspring. come to your senses. to be performed by ensemble offspring, bundanon riversdale, 19/12/15
Cook vs Chion: Multimodality in dialogue

When we interrogate relationships between music and other media using the metaphor of dialogue, we make a range of assumptions about that relationship. We assume that each contributing medium is essentially separate, that their relationship is a reciprocal interaction, and that that reciprocity is constituted as a negotiation of meanings.

The metaphor also sets the terms of our engagement with multimedia texts. We read meanings in each medium, evaluate their frictions and synergies, and negotiate them discursively. These assumptions create powerful distortions in our attempts to understand multimodal relations, supporting interpretative strategies that distance us from our experiences.

This paper will present an alternative by reclaiming dialogics for its proper purpose – the re-imagining of texts. First, we’ll flesh out the not-quite dialogue between arch-multimedia interpreter Nicholas Cook and film sound theorist Michel Chion, whose concept of ‘added value’ presents simultaneous material production as an alternative basis for a theory of multimodality. We’ll then look for traces of this dialogue in a recent music video analysis by Carol Vernallis, to see how much interpretation is already being supplanted, where it remains useful, and where its distortions remain a problem.

Andrew Robbie
Independent

Dialogues along the road to elite performance

Elite performance in any given domain is associated with many hours of practice. Without expert dialogue these hours of practice can become ‘brainless hard slog.’ In the arts domain this rich dialogue takes many guises. It occurs between the artist and the composition itself, it exists between the artist and an elite pedagogue or esteemed colleague, or between an artist and current research, between the artist and an appropriate treatise and it can also be between the artist and new technologies. The immense self-talk that the artist has to contend with in all stages of preparation and performance must also be mentioned. This paper will look at various theories on practice from the music and sports science domains including those of Ericsson and most recently Mosing’s ideas on the acquisition of expertise. The concepts of mental imagery and the stages of learning will be discussed by necessity. In addition, the paper will discuss current research from the neurosciences into the notion of neuroplasticity.

Neuroplasticity is a term that has recently been popularised by texts such as Norman Doidge’s The Brain that changes Itself and describes the ability of the brain to change. With this relatively recent discovery of the brain’s plasticity there comes an immense responsibility over the quality of the dialogue between the artist and the other mediums. This paper aims to highlight strategies for the performer to develop these crucial dialogues.

Marina Robinson
Sydney Conservatorium of Music, University of Sydney

Andrew Robbie
Independent

Marina Robinson
Sydney Conservatorium of Music, University of Sydney
Protesting through crystal, tape, wine and ritual: Daniel Lentz’s *Missa Umbrarum* (1973)

When American composer Daniel Lentz (b.1942) is spoken of, the first thing that is likely to come to the mind of anyone familiar with western art music of the 1970s and 1980s is the wine glass. This is not to imply that Lentz has a problem with alcohol, rather, that his development of the wine-filled crystal goblet as a pitched percussion instrument constitutes a unique contribution to musical composition. Primarily interested in creating unusual soundscapes that utilise unconventional techniques, Lentz is an innovator but is rarely associated with direct protest. Yet in *Missa Umbrarum* (1973) Lentz does protest directly. Creating a modern contribution to the concert mass repertoire that is scored for voices, wine glasses and tape recorders, he turns the mass form against the religion of its origins. He protests the loss of Latin from Roman Catholic churches subsequent to Vatican II by dissecting the standard liturgical texts and dispersing the resulting syllables out of order throughout the work. Captivated by all rituals, Lentz creates a mass that, in its muted theatricality, resonates with the rituals of the Eucharist. Downplaying the doctrinal aspects of the liturgical texts, he nonetheless reconstructs them at the end of the work, thereby placing his mass sympathetically within Roman Catholic tradition. Ultimately respectful, Lentz recommends a reinstatement of Latin to celebrations of the Eucharist, believing a ritual that incorporates exactly the same words throughout the world is too important a tradition to be lost.

Groove dialogues

In the 21st Century groove remains a potent affective musical phenomenon that is highly prized in contemporary popular music culture by musicians, producers and audience alike. It would not be hyperbole to suggest that groove is the dominant paradigm for rhythmic structure.

The concept of groove can be described simply by its reception as: music that induces co-ordinated and synchronised bodily movement, cyclical dance music. However understanding the mechanisms and structures of groove music is more complex and description and explanation of groove presents challenges for musicological research. Through the author’s research into groove a range of dialogues are revealed. These interactive and symbiotic dialogues include; music and the body in the production and reception of music, (this includes expressions of space and time in music), mind and body dialogue, the dialogue between virtual and actual musical phenomena (expressed via the entrainment of listeners and their cognitive responses), the syntactical and sub-syntactical (or score and performance), a dialogue between non-western and western musical practice, a meta-historical dialogue between a prehistoric proto-music, that evolutionary psychology posits, and contemporary mate selection on a nightclub dance-floor. Groove is by no means the exclusive domain of these ideas but it does exemplify these ideas in an intensified and highly recognisable manner.

The aim of this paper is to describe some of these dialogues and briefly sketch possible directions for future musicological research, particularly with the aim of creating a more rich and precise language for rhythm.
Evolution of compound melodies in Brazilian Chorinho music and their aesthetic significance in socio-cultural discourse

The developmental trajectory of Brazilian Chorinho music, a populist genre that emerged in late-19th century Rio de Janeiro, is strongly interwoven with tumultuous reforms that swept its social surroundings during that period. Chorinho’s stylistic content reflects these reforms to an appreciable degree, their legacy idiomatically embedded within specific musical aspects and performance practices.

Existing musicological research on Chorinho confirms a strong correlation between stylistic content and its cultural sectors of origin, respectively European classical music and Afro-Brazilian dance repertoire. No research, however, has identified which organizational principles produce Chorinho’s hybrid style or detected in which musical aspects this occurs.

While examining compositions by flautist and pianist Joaquim Callado (1848–1880), the first musician known to have created relevant works during Chorinho’s inceptive period, I noticed recurring use of particular melodic motifs known as polyphonic compound melody. Although restructured from metrical regularity into syncopated asymmetry, these novel derivations possess multi-melodic qualities equivalent to their European precursors.

Deeper analysis of these motifs reveals a quantifiable fusion of European compound melodies with a concept dubbed ‘melorhythm’, a melodic-rhythmical organization system for orchestrating sub-Saharan tribal music in Brazil’s ancestral African sector.

Not only does my research yield a functional model of stylistic re-organization, it also provides a musicological rationale for aesthetic appeal of hybrid music styles, in Chorinho’s case representing a resounding accord in the multi-cultural dialogue across Brazil’s class and racial divides.

My presentation will include a slide show of analytical diagrams to clarify my research findings, enlivened with recorded and live music examples.
The opening concert of the Sydney Conservatorium with 100 years of disputes to follow

The site chosen in 1913 for the new NSW State Conservatorium of Music, near Bennelong Point, was, before 1788, a traditional place for dispute resolution but it was never ‘deconsecrated’ prior to its later diverse usage by the Europeans. Perhaps it is unsurprising that the history of that institution, following its official opening in 1915, has been one of disputation.

The fraught personal and professional history of one of the performers at that concert might be seen as a reflection of the inter-cultural tension. Ella Caspers stepped in ‘at a minute’s notice’ to replace Amy Castles; amongst other repertoire, she sang Morn, by her sister, Agnes Caspers. Ella had been born and educated in Albury, but while a student at the Royal Academy of Music she fell for the serial bigamist Charles Bradley and married him in 1911 (the reception was at Claridge’s, but the hotel was never paid). However, Charles was really a German, Felix Ogilvie, and he was asserted to have hypnotised the promising young contralto (amongst other women).

Even the birth of the institution was against the background of political tensions between the NSW Labor Premier at the time, William Holman, and Campbell Carmichael, his Minister of Public Instruction, and many of the subsequent Directors have had controversial reigns.

Perhaps some late reconciliation about the site and its history might be beneficial.

The invention of Australian music

In the 1820s and 1830s, settler colonist Australians self-consciously envisaged the emergence of their own localised ‘national music’, alongside a variety of other cultural and commercial manifestations of idealised Australian traits. Imagined both as compositional product and cultural practice, a distinctive settler Australian music was to arise out of a blending of English, Scottish, and Irish ethnic antecedents, ‘native’ geographical and developing social and political determinants, and was to be actively encouraged as a means of public education, community and moral advancement, and nation building. Meanwhile, as colonial communities contrived a musical economy in their own image, separately-defined Indigenous ‘Australian music’, though largely irrelevant to colonists’ aspirations and interests, was increasingly validated in both international and Australian scholarly literature as the only Australia musical product of genuine interest.

This illustrated presentation briefly considers the very earliest settler and Indigenous examples of musical works and artefacts, extant and lost, specifically identified as ‘Australian’ (or ‘Tasmanian’) and the specific contexts of their reception within the colonies and internationally.
The artist’s muse: Performing 16 newly-commissioned piano works inspired by the legacy of pianos in colonial Australia

This paper interrogates the role of inspiration in the act of creation and interpretation, using the colonial piano of Australia as a departure point. Can historical narrative – real, imagined or in between, be used as a source of inspiration, both in the act of composing and in the realization of that composition through performance? A key element of this process is the close collaboration between composer and performer. 16 composers from Australia, Germany and the UK (the pianos’ countries of manufacture) have been invited to write new works for solo piano inspired by narratives, real or imagined, of seven pianos from colonial Australia.

The choice of pianos as narrative case studies captures the breadth and depth of colonial Australian society, both culturally and geographically. As the main source of music making and thus at its cultural nerve, the piano permeated all classes of Australian society. It also bore silent witness to the intimacies of colonial life. Several of the pianos belonged to artists and one arrived in Alice Springs on the back of a camel. They hark from five different states.

These pianos share a common history with that of the UK and Germany, where they were manufactured. The composers from these countries have had little or no experience of living in the Australian environment. Thus, their works will present a potentially different perspective of the dynamics of inspiration as influenced by the narratives interweaving these pianos, to those composers from Australia.
Cross-sensory experiences and the enlightenment: In search of a place for music synesthesia

This study contemplates cross-sensory experiences as represented in late eighteenth century thought, prior to George Sachs’s description of synesthesia in 1812. Sachs’s medical dissertation describing his own condition is now considered to be the first convincing ‘scientific’ report of synesthesia in literature. Yet less objective historical instances of cross sensory experiences are not new to music, the visual arts, and poetry. Since these instances are difficult to assess on the part of modern disciplines (including musicology) due to their subjective nature, references to cross-sensory experiences prior to this date are either overlooked or simply ignored.

The medieval and renaissance understandings of multisensory associations, deriving from natural science and cosmology, gradually gave way to rationalized discussions based on mathematics, physics, and practical experimentations as time elapsed. In eighteenth century literature, allusions to sound-colour parallels enjoy special attention in the writings of Voltaire, Rousseau, Diderot, among others. In discussing the validity of these associations and their mechanisms, some authors extended these correspondences to other senses as well: touch, taste, and smell.

This research is rooted in a historical survey of Enlightenment approaches to multisensory experiences – along with their priority for reason – discussing to which extent they are strictly ‘scientific,’ since the long eighteenth century still witnessed the coexistence of natural, cosmological, and philosophical readings of cross-sensory analogies. It also inquires whether Enlightenment thought established a philosophical foundation for initial investigations on music synesthesia. Finally, this study searches for a place for Sachs’s dissertation among Enlightenment debates – the philosophical and historical context that afforded its conception.
When a young person becomes interested in hip hop culture, often he or she will try to find older hip hop practitioners who possess in-depth knowledge and are well respected within the local scene to ‘school’ him or her. Independent hip hop record stores are musical institutions that are often amenable to young people who wish to locate such ‘older and wiser’ local hip hop practitioners to act as guides. However, independent hip hop record stores are of course not only for the young. Independent hip hop record stores provide important sites for hip hop customers, of both the previous and upcoming generations, to engage in musical dialogues with one another as well as with hip hop aficionados who exist behind the counters of the stores.

In this presentation, I will draw upon ethnographic fieldwork from within the Sydney hip hop music scene to show how independent hip hop record stores in Sydney are important sites for intergenerational sharing of hip hop knowledge. I will illustrate how Sydney hip hoppers, who have created independent hip hop record stores from the grass roots up, have created spaces where Sydney hip hoppers, from the previous and upcoming generations, can partake openly in musical dialogues. In doing so, I will argue that independent hip hop record stores do more than simply engage in fiscal exchanges and contend that there can be cultural happenings and dialogue exchanges within independent hip hop record stores that can influence greatly one’s future career and lifestyle.

Kimberley Stuart
Sydney Conservatorium of Music,
University of Sydney

Intergenerational sharing of hip hop knowledge in hip hop record stores

This paper discusses the opportunities and challenges faced by cosmopolitan arena concerts in generating dialogues between performers and audiences, as well as different musical cultures.

Cosmopolitan arena concerts have been flourishing around the world. These music events embody an outward-looking ethos, feature humanitarian themes and messages, and usually take the form of benefits or tributes. They bring together international audiences and performers from different genres.

The concerts are not without their challenges, though. They are problematic, just as cosmopolitanism is problematic. They often decouple sound from scene, privilege global over local artists, and can be exclusionary.

The paper examines several examples in considering these tensions, but focuses particularly on the Nobel Peace Prize Concert, which best illustrates its ideas. A large-scale, collaborative musical tribute to each year’s Peace Prize laureate(s), the concert takes place annually at the Oslo Spektrum arena. While its producers describe it as an ‘international musical celebration’, it faces the abovementioned challenges, as well as others, which are critically discussed.

The paper offers new insights for the field of musicology, and speaks to several of the conference sub-topics, especially ‘global musical dialogues’ and ‘sound and image’. It shares original research to be published in The Arena Concert: Music, Media and Mass Entertainment, eds. B. Halligan, K. Fairclough-Isaacs, R. Edgar and N. Spelman, Bloomsbury Academic, November 2015.

Lukasz Swiatek
University of Sydney

Cosmopolitan arena concerts: Dialogues and tensions
In the twenty-first century, digitisation and other technological evolutions have made the research of original sources and early editions of Western art music easier than ever before. Online access to unique manuscripts and other primary sources (at least in facsimile) has generated an unprecedented proliferation of critical editions. Interestingly, the existing systems proposed for classifying editions of historical music (Feder [1987], Grier [1996] etc) are surprisingly inconsistent in their methodologies and definitions, and are often imprecise when differentiating critical and other types of editions.

The problems of classification are particularly acute in the case of the Solo Cello Suites of J. S. Bach: due to the lack of a surviving autograph we have to rely on four highly problematic manuscript sources which probably explains the multiplicity of editions spanning almost two centuries. About one in five of the more than one hundred editions could be claimed to be ‘critical’ based on their stated objectives and methods; yet the work of their editors produced startlingly different results.

In this paper, I propose a re-evaluation of how critical editions might be defined, by setting up a nuanced yet not overly complicated framework that clearly articulates the expectations of such editions. Adapting a more rigorous way of combining original sources with clearly differentiated editorial emendations and even suggestions for performance would offer the readers of the score more choice and more information. Although this is possible within our traditional system of music publishing, utilising technological solutions not yet fully exploited would make such editions even more versatile.

Zoltan Szabo
Sydney Conservatorium of Music,
University of Sydney

Critical edition or As You Like It

Looking beyond the world’s seas as physical trade routes in the fifteenth century, one can identify the fledgling flows of technology, people, cultural products and concepts, as afforded by them. If we then observe music as the trade of ideas and culture in the early modern period, we are better placed to discuss processes of intercultural exchange as globalising forces. One of the most impactful cultural encounters to occur in this period is that between Japan and Jesuit missionaries from Portugal, Spain, and Italy. A rejection of musical practice pervaded the developmental years of the Society of Jesus, with constitutional orders enforcing a restriction on its activity. Yet ironically, it was the very exploitation of liturgical music and the performing arts that came to form the bedrock of the Society’s global missions, in addition to establishing itself as a leading cultural force in early modern Europe. This paper will explore the way in which the ‘imagined Japan’ is represented in European musical drama from the seventeenth and eighteenth centuries. In so doing, it demonstrates how the Jesuit stage, through its performance of the exotic East, holds a mirror to Catholic Europe through which it sees an exemplary reflection of its own faith. Indeed this process involves a constant state of flux between distinction and the blurring of performative identities. By analysing how cultural contacts between Catholic Europe and Japan were acted out, staged, and reimagined, we can begin to understand music as a medium that can tell us about identity, power relations, and the theatricality of intercultural dialogue.

Makoto Takao
The University of Western Australia

Sounding the Orient:
Performing Japanese identity in European musical drama, 1698–1783
This paper establishes with new clarity the habits and idiosyncrasies of Messiaen’s birdsong transcription. I sourced 64 pages of Australian birdsong transcriptions in Messiaen’s Cahiers de notation des chants d’oiseaux, which are housed in the Fonds Messiaen at the Bibliothèque nationale de France. In an earlier paper, I proposed a provisional template of Messiaen’s personal transcription style based on analysis of his pied butcherbird (Cracticus nigrogularis) transcriptions in comparison with an original birdsong recording sent to him by ornithologist Sydney Curtis. (This private recording was previously unknown to musicologists.)

This present paper benefits from access to the same recording. In it, I analyse transcriptions of six further songbird species, in the process confirming and refining my template of Messiaen’s birdsong transcription style. My transcriptions of the same recordings allow our analysis to follow what Messiaen might have reasonably achieved in terms of accuracy, and thus serve to highlight when and how he departs from the bird model. Crucial to this analysis, however, is the dialogue provoked by exporting both as an audio file. These files, along with the original birdsong, can then be compared via sonographic and waveform analysis. On the basis of analysis benefitting from sound and image, I demonstrate that Messiaen does not wait for the compositional process in order to transform the birdsong he notates, but instead actively adapts birdsong into his personal and distinct musical language at the moment of transcription.

Hollis Taylor
Macquarie University

Messiaen’s Australian birds: Transcriptions and sonograms in dialogue

The problem of defining a universal concept of musical improvisation that can be usefully applied cross-culturally to the study of diverse musical traditions has often posed a challenge to researchers wishing to attend to local perspectives. In order to gain a better understanding of the improvisatory practices commonly employed by Uyghur professional performers of traditional instruments living in the city of Urumchi, China, it is necessary to first reorient discussion around the notion of puraq, which can be roughly translated as referring to the ornamentation added by a performer to a basic melodic outline that identifies a tune. While many Uyghur musicians attest that this ornamentation should arise spontaneously and variously in performance, ultimately it is a performer’s freedom of personal expression that is most emphasised in discussing this practice. Improvisatory freedom is seen to vary significantly depending on the performance context, with solo performance in intimate settings offering the ideal platform for personal expression. In addition, differences among specific regional and instrumental traditions are also found to be factors which partly account for the variety of attitudes towards improvisation that exist among Uyghur musicians. Although the free-metered introductory sections to the prestigious muqam suites are today conceived, represented, and taught as essentially fixed tunes within official and institutional contexts, I will conclude by discussing a recording of a solo tämbur performance of a muqam introduction that displays a degree of structural fluidity typical of a more ‘modal’ approach to improvisation rather than that which is commonly associated with the ornamentation of a tune.

Adam Thwaites
The University of Melbourne

Puraq and beyond: Improvisation and personal expression in Uyghur solo instrumental performance
In the reception of western music in East Asia, the art song provided a counterbalance to ambivalence about adopting the music of the imperialists: the creation of songs in one’s native language set to western style music contributed to the formation of a modern culture in the era of colonial modernity. The 19th century German lied stimulated the development of art song in France, Britain and elsewhere, and the genre was actively taken up in New World settler countries, the US, Brazil and Australia etc. This paper sees the art song as a global movement in the first half of the 20th century in which composers combined an international musical idiom with local vernacular poetry to express national culture.

The experience of colonial modernity created dilemmas of identity. The excitement of the new and the modern went hand in hand with the anxiety of losing one’s cultural identity. To overcome this dilemma, Japanese composers generated a large body of songs setting the texts of modern Japanese poets, and also classical Japanese poems such as haiku. In Australia too, where the choice was between continuing the lyrical-pastoral tradition of British music and forming a new local musical identity, many composers created song settings of local poetry to overcome this dilemma.

Focusing on the case of Japan, I will explore the significance of art song composition and its performance for the creation of a modern musical identity in the national context, and the ongoing importance of this genre as localized western music.
From Cantonese religious procession to Australian cultural heritage: The changing Chinese face of Bendigo’s Easter parade

Chinese processional and musical performances in Australia are the subject of several key studies, however, the origin of the performances or their continuation during the ‘White Australia’ policy era and their transformations over time are neglected. This paper investigates the Chinese processional performances that have featured at the Bendigo Easter Fair since the late nineteenth century, and outlines three stages in the transformation of the procession from a Chinese religious procession to a performance of Bendigo’s cultural heritage. The case shows a dynamic, bi-directional relationship between the Anglo-Celtic and Chinese communities that predates the ‘White Australia’ policy and continued throughout the era. It offers reconsiderations of several issues in the study of Chinese transnational communities, namely the importance of culture in establishing transnational networks, the role of music in maintaining and recreating cultural identities, and the importance of the Chinese processional performance in multicultural Australian history.

Choreographies of heroism in Chinese and Indian martial arts film

Since the 1940s, martial arts movies from East Asia have dazzled audiences worldwide with their spectacular blends of action, fantasy, and mysticism. Paramount to the global success of this film genre have been stunning fight scenes that feature elaborate acrobatics and ever more complicated sequences of physical hand to hand battle. Sound effects, music, dance, and choreography in these scenes have been essential in packing the punch, delivering not only the auditory blows that make the visuals so engaging, but also showering entire onslaughts of cultural meaning. By drawing on examples from the Indian film industry, this paper aims to 1) refocus attention on the integrated nature of sound and choreography in the martial arts genre and 2) to trace some of the impact that Hong Kong and Chinese action films have had on cinemas other than those of the West. Musical and movement analyses of memorable fights scenes in such films as Deewar (The Wall, 1975), Sholay (Embers, 1975), Krrish (2006), and Chandni Chowk to China (2009) reveal longstanding cultural and artistic flows between China and India as well as expose attempts to mitigate antagonisms between the two emergent world powers. In addition to concentrating on filmic representations of self and other, the paper also explores how heroism is constructed and expressed through sound and motion around such themes as duty, honor, and violence.
Opposites attract: Musical and visual dialogues between Sweden and Australia in a global chamber music and photographic project

Is it possible to productively collaborate on music composition ideas between opposite parts of the world, connecting the different cultural contexts, contrasting them and highlighting the similarities and differences? Two flute and guitar duos from opposite sides of the world – Australia and Sweden – formed the concept ‘Opposites attract’, enacted in the form of a ‘double duo’ of collaborative performance, composition, and visual design. The project was conceived by the Haga Duo (Sweden) who in 2012 invited Australian Duo Sally Walker and Giuseppe Zangari to collaborate with them in an exchange visit and concert tour between the two countries. Two new works were commissioned and composed for this new form of a quartet, itself a novel combination without an existing repertoire. The Swedish Government funded the composition of the quartet ‘Opposites Attract’ by Mattias Lysell (Sweden), while the University of Newcastle ‘Create 2308’ funded the quartet by Jim Chapman (Australia). The envisaged ‘opposing poles’ seemed to evoke a visual element. Once the musical works were completed, photographers Sarah-Jane Campbell (Australia) and Olle Holm (Sweden) were approached to offer images that they felt reflected the theme ‘Opposites Attract’ and these were displayed using AV during the performances in both Australia and Sweden.

The paper will explore the dialogue process between all artists involved, from the initial concept to the final concert, as well as the reception of the pieces by audiences poles apart.

Water music: A phenomenological approach to music creation

Drawing on Gaston Bachelard’s theories of imagination of matter, this paper presents a phenomenological approach to music creation that explores the dialogical relationships between water, image and sound. According to Bachelard, understanding of the self and our position in the world occurs through our relationship with nature’s core elements: earth, air, fire and water. It is through our experiences with the elements that we can access and energise the imagination. Yet in spite of Bachelard’s extensive work on imagination and creativity, he only infrequently refers to music, focusing instead on poetics and literary imagination. As an educated intellectual in twentieth century France, it is not surprising that occasional references in Bachelard’s writing reveal his knowledge of Wagner, Debussy and Stravinsky, but he does not explore musical creativity. This creates an ideal opportunity for the development of Bachelard’s ideas, and is the focus of this paper.

In applying Bachelard’s theories of poetic imagination to music, the role of water is traced from the first moment of inspiration to the generation of materials from which complex musical works can be created. Musical examples from current creative research projects will present a contemporary compositional practice that demonstrates the possibilities of water as a compositional tool. Following inspiration, thought categories such as flowing, mixing, stirring and diluting provide analogical groupings based on personal experiences, forming nodes that link those experiences to musical materials. Complex interdisciplinary works, which typically resist categorization and analysis, can be developed from this phenomenological perspective.
During the 1940s New Zealand jazz fans (both individuals and clubs) began to organise jam sessions for musicians (usually at the home of a fan or musician) at which the fans would be audience and witness to what was usually a private musicians affair. Reported in local jazz magazines *Swing!* and *Jukebox: New Zealand's Swing Magazine*, and in swing club newsletters as ‘official jam sessions’ these sessions were structured around the musicians and fan based activities, such as listening to and discussing the latest jazz records and lectures (‘talks’ in local 1940s parlance) on a jazz related topic. Arranging and organising jam sessions in this manner appears to be unusual in other jazz scenes/cultures. In New Zealand these ‘official jam sessions’ were significant to the development of the local jazz culture because they contributed to the interaction, appreciation, and musical comprehension between musicians and fans creating a sense of community.

This paper investigates the development of the ‘official jam sessions’, how they operated, and the participation by fans and musicians. The ‘official’ sessions played an important role in promoting jazz as a listening (as opposed to dancing) music in New Zealand during the 1940s and advancing all styles of jazz to the fan audience, including the new style of be-bop. These ‘official jam sessions’ are then positioned in the broader New Zealand jazz scene, examining the role that they played in musician/fan interactions, and in building the New Zealand jazz community and culture.

I have found that living in Australia and not having the history and expectation of jazz hanging over my head is somewhat liberating’, remarked Australian trumpeter Scott Tinkler in a 2009 interview. He went on to explain that hearing great American jazz musicians in New York in the early 1990s inspired him to ‘work on creating my own style through playing music with my peers and [to] develop a language … relevant to us here in our ‘motherland’. Such statements are indicative of a shift in thinking and practice among Australian jazz musicians that had become apparent by the 1990s – a move away from the forms and styles associated with the birthplace of jazz. Tinkler recalls historian Geoffrey Blainey’s 1960s phrase, ‘the tyranny of distance’, and understands it positively. Fellow Australian jazz trumpeter Phil Slater refers to ‘the filter of distance’ – from the New York jazz metropole – by which he means that as a result of Australia’s geographical remoteness from that cultural hub, the music assumes a different character or sensibility. Put another way, many Australian jazz musicians of Tinkler’s and Slater’s generation (and slightly older) do not feel compelled to create music that is constrained by an African-American jazz aesthetic. This paper examines a particular stream of Australian jazz practice that pursues an alternative path, that of interaction with musical cultures of the Asia Pacific region. It probes reasons why, in relation to issues of national cultural identity, this approach to forging an Australian jazz sound aesthetic has been particularly fruitful. Further, through musical and related iconographical analysis it traces the approaches that have been tried, ranging from the imitation of regional musical elements in the early 1990s, to, more recently, full intercultural musical dialogue and collaboration based on the compositional integration of stylistic elements of jazz and other musics.

**Going to town in the big jam: ‘Official’ jam sessions in the 1940s and the development of the New Zealand jazz community**

**“A language relevant to our ‘motherland’”: Australian jazz and the development of an intercultural aesthetic**

Aleisha Ward  
Independent

Michael Webb  
Sydney Conservatorium of Music, University of Sydney
In major-key arias by Donizetti and his contemporaries can be found a small post-cadential device featuring alternating $\flat$6/4 and 5/3 positions over a tonic pedal, giving the major tonic a minor-subdominant colour. The melodic motion of $\flat$6–5 is in some cases increased, with additional harmonic support, to 6–$\flat$6–5 or even $\flat$7–6–$\flat$6–5, all showing a propensity to emphasise the flat side of the tonic after a cadence. The choice of a minor subdominant instead of its diatonic counterpart in a major-key context is more than simple chromaticism. It suggests another way, further to those already mentioned by Pierluigi Petrobelli, Martin Chusid and William Rothstein, in which composers of early nineteenth-century Italian opera held highly flexible ideas on the identity of a piece’s tonal centre, including the relatively free interchange of major and minor modes.

This device is considered within the context of ‘lyric form’, a conventional structure that was home to many other similarly small-scale patterns which primo ottocento composers drew upon when faced with the task of writing effective pieces under immense time pressure. Together, these patterns were variously able to convey the opening, medial, closural and, as in the present case, post-cadential functions needed to give a clear sense of structure to the form, and thus help demarcate the aria from the surrounding music. Many of these patterns are drawn from the body of so-called galant schemata codified by Robert Gjerdingen in his 2007 publication *Music in the Galant Style*, which enables us to posit an unrecognised stylistic link between eighteenth- and nineteenth-century music.

Berstein’s *Mass*: An icon of a very particular place and time

Surely one of the most controversial American works of the twentieth century is the ‘theater piece for singers, players and dancers’ that Leonard Bernstein recycled from scraps from a rejected film score and then offered, in 1971, as a tribute to the late President John F. Kennedy. After Bernstein’s *Mass* marked the opening of the Kennedy Center in Washington, D.C., *New York Times* music critic Harold C. Schonberg dismissed it as a grand ‘combination of superficiality and pretentiousness,’ ‘the greatest mélange of styles since the ladies’ magazine recipe for steak fried in peanut butter and marshmallow sauce.’ Advised against attending the gala premiere of what promised to be a ‘very depressing’ event, then President Richard M. Nixon denounced Bernstein as ‘a son of a bitch.’ When *Mass* was being readied for a performance in Cincinnati in 1972, the city’s archbishop declared it to be ‘a blatant sacrilege against all we hold sacred’; offended by *Mass* for different reasons, some critics simply found the work to be ‘sophomoric, trivial [and] tasteless,’ an effort ‘too insubstantial to wreak any harm more lasting than embarrassment.’

If Bernstein’s *Mass* is controversial today, it is likely for different reasons, yet a recent wave of performances world-wide has prompted us to reflect on just why *Mass* was once so problematic.

This presentation will place *Mass* in its original context, regarding it as a work that – despite its apparent survival – is nevertheless a musical icon of a very particular place and time.
Eminent film-sound theorist and director Sergei Eisenstein evoked the fugues of JS Bach in describing the interaction between image and sound in audiovisual work, comparing the interplay between lines of media to that of polyphonic lines of music, and asserting that in both cases, the perceived interaction between the parts is what gives rise to the overarching identity of the work as a whole. This paper will address the question of how music and images work together to generate new levels of perception in audiovisual work, drawing on Eisenstein and other important theorists in the field of musical multimedia, including Nicholas Cook, Claudia Gorbman, Anahid Kassabian and Michel Chion (who wrote in his seminal book *Audiovision*, that ‘sound…has the role of showing us what it wants us to see in the image’). It will be argued that in audiovisual work the interaction between sound and image is a dynamic process in which cross-sensory transferal of ideas and associations results in the creation of a new product that is much more than the sum of its parts. Examples from scores for animation and film created by students at Sydney Conservatorium will be incorporated in the presentation to elaborate the discussion, along with examples from mainstream film, video art, and multimedia concert work, with comparisons drawn between non-narrative, and narrative forms.

The Socratic dialogue between *magister* and *discipulo* is a common discourse type in medieval music theory. An example of this is the Pseudo–Odo *Dialogus* (11th century), often attributed to Guido of Arezzo (c.990 – c. 1035) as it is in its transmission in the British Library’s manuscript Harley 281. Guy of St Denis (fl. late 13th – early 14th centuries), the compiler of this anthology of theory texts, doubtless founded his decision to include this work in order to complete his presentation of all the known works of the 11th century theorist. The original prologue to the *Dialogus* concludes with a commendation of the dialogue form as a pedagogic device, an idea which Guy develops in a replacement prologue unique to this manuscript and apparently of his own devising. Guy is clearly an advocate of the scholastic dialogue style as we see several different manifestations of it both in his own work, the *Tractatus de tonis*, and in his presentation of the works of Guido of Arezzo. Firstly, Guy establishes a kind of dialogue, reaching back more than two centuries, with Guido by assuming the older theorist’s voice and constructing new prefaces to introduce his works. Secondly Guy’s own work is littered with reverential citations of Guido’s work which serve as a kind of dialogue with the reader about Guido. At the broader level most medieval music theoretical treatises set up a dialogue with the reader in the expository motivation for the work and Guy’s own work uses this dialogue device as well. This paper is an exploratory investigation of the scholastic dialogue in MS Harley 281.
Creating a concept for musical performance: Deleuze and Guattari, Anne Briggs and ‘The Channel’

As part of a larger project that aims to develop a conceptual toolbox and vocabulary for contemporary music performance, I will elaborate with this paper the concept of ‘the channel’. I adopt the Deleuzian-Guattarian notion that philosophy is the endeavour of creating ever new concepts that connect with contemporary problems, as well as taking a cue from Deleuze’s practice of unfolding his concepts through what Colin Davis has called ‘overreading’ of philosophers, artists, and writers. Combining the practice of overreading with a synthesis of reasoning styles, including population thinking, topological thinking, and intensive thinking, such as Deleuze drew upon in his own philosophy, enables the creation of new concepts that are uniquely oriented towards musical performance and that carry something of the Deleuzian post-structuralist ethos without relying on the transference of his own concepts into a musical context. I draw the concept of ‘the channel’ from primary source materials surrounding the influential British folk singer, Anne Briggs, who envisioned the channel between the performer and the audience as a facet of singing to real people that is lost or corrupted in recorded performance. Beginning from the simplest articulation of the channel as a path of least resistance between two intensive differences, I will show how a Deleuzian method can be used to expand the concept so that it becomes a useful tool for performers in theorising their practice.

Singing transformations: Away from a dialogical conception of performance practices for Stripsody

In this paper I will explore emergent performance practices through a consideration of the multiple and transforming identities of Cathy Berberian’s Stripsody.

Performance practices are often described as chains of response, formed through performers engaged in dialogue with other performances. Where those dialogues are either not present or can’t be uncovered, a different approach, based on a collection of recordings, scores, videos and other artefacts, needs to be considered.

Stripsody presents an ideal case for considering practices with a different approach. It is a work that is continually transforming and it is not tied to any historical linearity; as I will show, no clear chronology or hierarchy of performances or scores can be asserted. And with no clear chronology, the historical dialogue between performers, interacting with scores and with each other through recordings, for example, is not available for the description of performance practice.

The question that therefore arises, and which my paper addresses, is: how can we describe practices of performance when (and where) Stripsody is so multiple, and its practices disconnected and fragmentary? I will show that through these challenges performance practices can be described with a focus on transformation of a discontinuous body of work. These transformations take place in the moment of my description, rather than as a trace of past dialogue, and as such present a new way of articulating performance practice.
Czerny’s pedagogical response to the new uses of pedals in piano playing in the 19th century

In the early 19th century, new pianistic techniques emerged in collaboration with the mechanical development of the piano. Carl Czerny (1791–1857) witnessed the rapid changes with particular reference to the types of pedals available, the use of the pedals, and the indications for pedalling in musical scores. By the beginning of the 1840s, two pedals became common on modern grand pianos, namely the damper and the una corda pedal. Another significant pedal, the sostenuto pedal, appeared around the second half of the nineteenth century. As far as pedals are concerned, the configuration in use at present was becoming standard in the 1830s and 1840s. Although the damper and una corda became common practice in piano music in the early nineteenth century, they received little corresponding support in most piano pedagogical works of the time. Czerny, a pedagogue and composer, in response to this modern style of piano playing, provides detailed illustrations with musical examples in his pedagogical works, such as, on the enrichment of expressive effect by the use of pedal, and the employment of syncopated pedalling in his Op. 500 Complete Theoretical and Practical Piano Forte School (1839), and later, dedicates his Supplement to his Op. 500 (1846) to the matching of different ways of using pedals with works by his contemporaries Thalberg, Chopin, and so on.

Czerny’s innovative move in history will be described by reviewing his rules on pedalling, then discussing their relevance to nowadays’ piano playing and teaching.

G♯ or A♭? An orthographical analysis of Scriabin’s Piano Prelude, Op. 67, No. 1

In the opening phrase from Scriabin’s Piano Prelude op. 67/1, George Perle (1984) discovers that most of the pitches are drawn from an octatonic scale {E, F♯, G, A, B♭, C, D♭, E♭}, which contains consecutive letter names. Perle also notices that Scriabin alters the pitch A to A♭ – a member of a five-note whole-tone collection along with its accompanying tetrachord {E, F♯, B♭, C}. Although Perle uncovers the normative background pitch structure of this phrase, three questions still beg for discussion: (1) Why does Scriabin consistently alter A to A♭, not G to G♯? What is his orthographical rule?; (2) How does Scriabin integrate the two pitch collections of octatonic and whole-tone?; and (3) How does Scriabin use two integrated pitch collections to articulate his ternary formal design? My presentation will extend Perle’s analysis by answering these three questions.

I derive a WT-scale similar to Perle’s octatonic scale, which contains consecutive letter names – {A♭, B♭, C, D, E, F♯}. It shares the greatest common subset of the four pitches {B♭, C, E, F♯} with octatonic scale. Importantly, this subset is consistently embedded in all structural chords. This explains how Scriabin integrates the two pitch collections by constantly suggesting a flavor of a WT-scale under the overall octatonic framework. Additionally, Scriabin borrows the A♭ from WT-scale as his orthographical source to alter the pitch A in octatonic scale. This, in turn, explains why Scriabin always notates this prelude with A♭ not G♯. Finally, my presentation will conclude with a discussion about how Scriabin experiments with different integrations of other octatonic and WT-scales to articulate his ternary formal design.
The Little Office of the Blessed Virgin Mary had a considerable, though hitherto unnoticed, influence on the texts chosen for Baroque sacred vocal compositions. The Little Office, which had occupied a prominent place in Medieval Books of the Hours, also remained one of the most popular devotions for Catholic laity until the promulgation of the new Liturgy of the Hours in 1970. Through frequent repetition, the psalms and prayers of the Little Office became familiar to Catholic laymen and women. Composers, therefore, could set the Latin texts with the knowledge that listeners would both know and understand them.

This paper argues that it is this widespread familiarity with the psalms of the Little Office – particularly the Vespers psalms (Dixit Dominus; Laudate, Pueri; Laetatus sum in his; Nisi Dominus; and Lauda Jerusalem) which lead to their popularity as texts for vocal works in the Baroque era. It takes as a case study the Paris Concert Spirituel – the leading European public concert series in the eighteenth century, where Telemann, Geminiani, and Mozart, as well as the leading French musicians of the day, performed. It argues that these five psalms, more than any other, were chosen as the texts for sacred vocal compositions precisely because of their place in the Little Office, and argues it was this familiarity with the Latin texts on the part of the audience which allowed the psalm settings to be successful in the concert milieu.

Music composed within the framework of functional tonality is generally conceived of as goal-directed, with goals of musical motion given a priori and usually known in advance. Conversely, nontonal music defines its goals and goal-reaching procedures contextually, or the sense of directed motion is obliterated. From the point of view of teleological strategies, compositions that combine tonal and nontonal procedures pose specific analytical challenges. Such compositions may follow a double agenda: while observing tonal goal-defining and goal-reaching procedures (ultimately reducible to the dominant-tonic relationship), they can also initially create situations where the principles of pitch organization are obfuscated; this lack of clarity creates tension and the clarification of the initial ambiguity is projected as the goal of musical motion. The tension is released, hence the goal reached, at the point (or a larger segment of the composition) at which one of the principles ultimately prevails. I illustrate this idea with three examples: Poème languide op. 52 no. 3 by Aleksandr Scriabin, Second Symphony by Dmitri Shostakovich, and Thinker by Rodin – a piano piece by Serbian composer Miloje Milojević. In the first two, the initial ambiguity is resolved with functional tonality finally asserting itself. In Shostakovich, it is particularly interesting to observe how elements of tonality gradually gain ground, with moments of ‘tactical retreat’, when they seem to recede into background again. The final triumph of tonality also bears ideological connotations. The last piece demonstrates how some projected goals are never attained, as the ambiguity created at the beginning remains unresolved.
As signified by Martin Elste, contemporary harpsichord music can be viewed as anachronistic when considering the instrument was resuscitated in conjunction with the revival of early music in the nineteenth century. Initially, performances were on restored antique instruments, and in 1889, ‘revival’ harpsichords began to be manufactured by the firms of Pleyel and Erard. Throughout the twentieth century, conceptions of the instrument followed the spirit of the times regarding building practices, playing technique, registration and compositional style.

The development of a contemporary repertoire for the harpsichord has extended performance options and provided a way of updating the instrument and increasing its popularity. Today, the obsolescence of revival harpsichords, the multiple-pedal instruments of the first 70 or so years of new harpsichord manufacture, means that some twentieth-century repertoire is also in danger of obsolescence, unless it can be successfully transferred to historical harpsichords. Some believe this to be of no great concern, as many works have been written since the 1970s for historical ‘copies’ that largely supplanted revival models.

Revival harpsichords have been stigmatised as ‘inauthentic,’ but these instruments might instead be perceived as having their own identity. Through dialogue with builders, performers and others who have analysed the value of revival harpsichords, we arrive at a re-examination of revival instruments, recognising them as just another type of harpsichord stemming from their own traditions, rather than a false historical manoeuvre.
