Musicological Society of Australia Newsletter No. 71, September 2009

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Deadline for Newsletter contributions
For No. 74, December 2012 issue:

FRIDAY, 14 DECEMBER 2012

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Thanks to all contributors for their assistance in the production of this issue.
Musicological Society of Australia — Annual General Meeting —

Draft Minutes

Saturday 3 December 2011, 4.00-5.00pm
The Fox Lecture Theatre, Arts Building, The University of Western Australia

The 20111 MA AGM

Tabled
President and Secretary’s Report
Treasurer’s Report
Membership Secretary’s Report
Journal Editor’s Report
Newsletter Editor’s Report
Thesis Register Manager’s Report
Award’s Committee Chair’s Report
IMS Report
Gender and Sexuality Forum Report
Hunter Chapter Report
Northern New South Wales
Queensland Chapter Report
South Australia Chapter Report
Sydney Chapter Report
Tasmania Chapter Report
Victoria Chapter Report
Western Australia Chapter Report

Meeting declared open: 4.05pm

1. Attendance and Apologies

1.1. In Attendance (49)
Jane Davidson (President, in the Chair), Jonathan McIntosh (Secretary), Robert Faulkner (Treasurer), Esmeralda Rocha (Membership Secretary), Anne-Marie Forbes, Carolyn Philpott, Janice Stockigt, Samantha Owens, David Tunley, Daniela Kaleva, Arya Bastaninezhad, Eva-Marie Middleton, Georg Corall, Steve Dillon, Karen Elizabeth Schriever, David Larkin, Paul Watt, Sue Cole, Sarah Butler, Samantha Dieckmann, Daniel Bangert, John Meyer, Marian Nelson, Helen Dell, Prudence Dunstone, Craig De Wilde, Jennie Shaw, Julia Szuster, Jonathan Paget, Zubin Kanga, Roger Dean, Laura Bishop, Reuben Brown, Shaun Ng, Robin Ryan, Mary Broughton, Patricia Alessi, Joanna Drimatis, Anthea Skinner, Katelyn Barneym, Kirsty Gillespie, Julie Rickwoopd, Aaron Corn, Susan Buchan, Yvonne Leung, James Wierzbicki, Rachel Orzech, Rebeckan Plueckhahn, Malgorzata Sierszenska-Leraczyk

1.2. Apologies
Brydie-Leigh Bartleet, Steven Dillon, Roslyn Kay, Sandra Kirkwood, Stephen Wild, Danielle Bentley, Dorottya Fabian, Peter Campbell, Kathleen Nelson, Graeme Stroud, Andrew Wiring, Robin Ryan, Robyn Holmes, Carolyn Philpott, Esmeralda Rocha.

Cathy Aggett, Brydie-Leigh Bartleet, Genevieve Campbell, Peter Campbell, Denis Collins, Catherine Grant, Rosalind Halton, Margaret Kartomi, Sandra Kirkwood, Steven Knopoff, Kathleen Nelson, Rosemary Richards, Victoria Rogers, Aline Scott-Maxwell, Naomi von Senff, Robert Stove
2. Minutes of the 2010 AGM
Correction to the draft minutes: Denis Collins attended the 2010 AGM but his attendance was not recorded. Moved Anne-Marie Forbes, Seconded Paul Watt: That the 2010 minutes be accepted. Carried.

3. Business Arising from the Minutes

3.1. Constitutional Amendments
Jane Davidson told members that a special general meeting had taken place on 18 November 2011 to make 20 amendments to the society’s constitution. The updated constitution is available on the MSA website. Moved Steve Dillon, Seconded Karen Elizabeth Schrieber: That amendments to the MSA constitution be accepted. Carried.

3.2. MSA Website and Online Payment
Jane Davidson noted that the new CMS MSA website went ‘live’ in July 2011. The incoming 2012-2013 National Executive will set up online membership payment via the website.

3.3. Affiliation with New Zealand Musicological Society
Jane Davidson informed the meeting that the MSA is now formally affiliated with NZMS. As part of the affiliation, MSA will subscribe to MSNZ and vice versa. A NZMS representative will also have an ex officio position on the MSA National Committee.

4. Society Reports

4.1. President and Secretary’s Report
Jane Davidson and Jonathan McIntosh spoke to their tabled report (p. 6). Moved Julie Rickwood, Seconded Jonathan McIntosh: That the President and Secretary’s Report be accepted. Carried.

4.2. Treasurer’s Report
Robert Faulkner spoke to his tabled report (p. 7), noting that MSA had finished the year in a healthy overall financial state but with an operating deficit for the financial year 2010-11 of approximately $6500. He explained that two factors contributed to this: 1) MSA’s undertaking to increase student travel grants to the 2010 conference in Dunedin and the 2011 conference in Perth, and 2) that, due to errors re institutional subscriptions for Musicology Australia, MSA did not receive royalties from Taylor & Francis. Moved Jenny Shaw, Seconded Patricia Alessi: That the Treasurer’s Report be accepted. Carried.

4.3. Membership Secretary’s Report
Esmeralda Rocha (Membership Secretary) spoke to her tabled report (p. 8), providing updated membership numbers. MSA has 257 members, compared with 206 in December 2010, 196 in December 2009, 243 in December 2008, and 163 in 2007. Of the current members, 133 are ordinary (i.e. full-wage) members, 105 are students, 5 are emeritus members, 8 are life-members, and 6 are non-financial members (including 3 honorary members). Of the society’s 145 new members this year, 75 are students, 69 are Ordinary members and 1 is Honorary. Esmeralda encouraged members to renew membership by 1 July deadline each year. Moved Stephanie Rocke, Seconded Sue Cole: That the Membership Secretary’s Report be accepted. Carried.

4.4. Journal Editor’s Report
Paul Watt (Journal Editor) spoke to his tabled report (p. 9). Moved Esmeralda Rocha, Seconded Anthea Skinner: That the Journal Editor’s Report be accepted. Carried.

4.5. Newsletter’s Editor’s Report
John Phillips (Newsletter Editor) spoke to this tabled report (p. 9). Moved Sue Cole, Seconded Esmeralda Rocha: That the Newsletter Editor’s Report be accepted. Carried.

4.6. Thesis Register Manager’s Report
Stephanie Rocke (Thesis Register Manager) spoke to her tabled report (p. 10). Moved Karen Elizabeth Schrieber, Seconded Steve Dillon Esmeralda Rocha: That the Thesis Register Manager’s Report be accepted. Carried.

4.7. Award’s Committee Chair’s Report
John Phillips spoke to his tabled report (p. 10). He noted that MSA provided 56 travel grants/bursaries for the 2011 conference. The student prize was awarded to Rachel Orzech, Masters candidate at Melbourne University. The Don and Joan Squire Award for Voluntary Services to Musicology was awarded to Stephen Wild. Stephen Wild was unable to attend the meeting; Aaron Corn accepted the award on his behalf. Moved Esmeralda Rocha, Seconded David Larkin: That the Award’s Committee Chair’s Report be accepted. Carried.

4.8. IMS Report
In the absence of Margaret Kartomi (MSA IMS Representative – ex officio), Jane Davidson spoke to the tabled report (p. 12). Jane reminded members that IMS is to consider Melbourne to hold the 2017 IMS Congress. She also encouraged MSA members to join the IMS. Moved Patricia Alessi, Seconded John Phillips: That the Award’s Committee Chair’s Report be accepted. Carried.

4.9. Reports from the MSA Forums
Jane Davidson noted that the Music and Technology forum did not run this year.

4.9.1. Indigenous Think Tank
Katelyn Barney spoke to the meeting stating that the Indigenous Think Tank, which was co-organised with Aaron Corn, had had a fruitful meeting as part of the conference.
4.9.2. Gender and Sexuality Forum
John Phillips spoke to his tabled report (p. 13) and informed the meeting that 20 people attended the forum. Moved, Patricia Alessi, Seconed Julie Rickwood: That the Gender and Sexuality Forum Report be accepted. Carried.

4.10 Chapter Reports
Jane Davidson spoke to the Hunter, Northern New South Wales, Queensland, South Australia, Sydney, Tasmania, Victoria and Western Australia Chapter Reports (p. 14).
Moved Jenny Shaw, Seconed Steve Dillon: That the Chapter Reports be accepted. Carried.

5. Deductive Gift Recipient (DGR) Status
Robert Faulkner provided a brief overview of the society’s previous unsuccessful applications for DGR Status. At the 2010 AGM, members approved a motion permitting the Executive to seek legal advice re changes to the MSA Constitution that would lead to the granting of DGR status. Engaging the services of a lawyer to assist with this task would have been a costly process. As a result, the Executive is seeking pro bono services from the Australian Business Arts Foundation (ABAF). ABAF is still seeking a lawyer to investigate DGR status for the MSA. What has become apparent, however, is that the MSA ABN is registered not in Canberra – where company returns are lodged each year – but in South Australia. Therefore, before work can begin to determine whether or not MSA qualifies for DGR status, the incoming Executive will have to determine where MSA is to be registered.

Discussion:
- Steve Dillon questioned the need for MSA to achieve DGR status. Robert Faulkner replied that several individual swish to donate money to MSA but wish to do so under the auspices of DGR status.
- Jonathan Paget enquired whether it might be best to create a separate organisation to get around the issue of DGR status. Robert Faulkner stated that conduit arrangements between MSA and a separate organisation could still present problems to the society achieving DGR status.
- Roger Dean noted that MSA should complete a company return and not a tax return. Robert Faulkner noted that this was correct.

6.1. National Conferences

6.1. 2012 Conference (AN, Canberra)
Aaron Corn spoke to meeting re the 2012 MSA conference to be held at the Australian National University, Canberra. The conference will take place in September with exact dates and a conference theme yet to be decided.

6.2. 2013 and 2014 Conference
Jane Davidson encouraged interested MSA Chapters to consider volunteering to host the 2013 and 2014 MSA conferences.

7. General Business

7.1. ICTM-ANZ
Kirsty Gillespie spoke to the meeting re the International Council for Traditional Music (ICTM) Australia-New Zealand Chapter (ICTM-ANZ). Jonathan McIntosh has agreed to serve a second two-year term as the MSA representative on ICTM-ANZ.

8. Election of National Committee and National Executive
No nominations were received for the positions of the National Executive. Under Article 5.1c of the MSA constitution, the Secretary – in consultation with the President – approached MSA members working at the ANU, Canberra, to take on the MSA National Executive for an initial two-year period (2012-2013). The following individuals have agreed to serve on the National Executive:

National Executive
President: Aaron Corn
Secretary: Ruth Lee Martin
Treasurer: Jonathan Powles
Membership Secretary: Lee Ann Proberts

Due to insufficient nominations there was no need to hold an election for members of the National Committee.

National Committee
Jane Davidson (MSA Immediate Past President – ex-officio)
Steve Dillon
Dorottya Fabian
Sandra Garrido (Student Representative)
Jane Hardie (MSA IMS Representative – ex-officio)
Linda Kouvaras
Anne-Marie Forbes
David Larkin
Alan Maddox
Inge van Rij (New Zealand Musicological Society Representative – ex officio)

9. Motions of Appreciation
Jane Davidson thanked fellow Executive members Jonathan McIntosh (Secretary), Robert Faulkner (Treasurer) and Esmeralda Rocha (Membership Secretary); National Committee members who are stepping down after two years of service – Danielle Bentley (Student Representative), Peter Campbell, Sue Cole, Margaret Kartomi (MSA IMS Representative),
Kathleen Nelson, Huib Schippers (MSA Past President) and Paul Watt; members who are continuing to serve on the National Committee – Dorottya Fabian and Anne-Marie Forbes; Paul Watt for his work on the journal *Musicology Australia* and Rebecca Bryson from Taylor & Francis; Philip Wheatland and Greg Dikmans for their work on the MSA website; Stephanie Rocke for her work on the Thesis Register; John Phillips for his work on the Awards Sub-Committee, Society Newsletter and Gender and Sexuality Forum; Katelyn Barney and Aaron Corn for their work on the Indigenous Think Tank. Finally, Jane acknowledged Kaye Hill (2011 MSA Conference Organiser) and the conference committee members from the MSA WA Chapter for a successful MSA/ICME conference.

Aaron Corn thanked Jane Davidson and the Executive for their service to the Society.

10. Any Other Business

10.1. McCredie Medal

David Tunley informed the meeting that the McCredie Medal will next be awarded in 2012. The Medal is awarded to the best dissertation in musicology. Details about the award are available at http://www.humanities.org.au/Grants/McCredieMusicologicalAward.aspx.

10.2. Request from Roger Dean

Roger Dean encouraged MSA to develop stronger links with the Music Council of Australia and to consider launching an open-access, online journal. Steve Dillon said that he would be happy to work with Roger on these points. Paul Watt informed the meeting that the European Union will mandate that publishers to make publications available online.

10.3. Thanks to members of the MSA Awards Committee

John Phillips thanked Craig De Wilde, Jenny Shaw, Paul Watt, Kirsty Gillespie, Katelyn Barney, Mary Broughton and Jonathan McIntosh for their work in the MSA Awards Committee.

Meeting declared closed: 5.05pm

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**PRESIDENT AND SECRETARY’S REPORT 2011**

We are pleased to end our terms as MSA President and Secretary with a report that outlines some notable highlights in the development of the MSA. We can report on a number of tasks accomplished and some matters that we will be passing on to our successors.

**MSA Administration**

The MSA National Executive has met regularly to discuss and work through a range of tasks. Similarly, the MSA National Committee has communicated about a number of issues via email.

**Constitutional Amendments**

On Friday 18 November 2011 a Special General Meeting was held at The University of Western Australia to vote on twenty amendments to the Constitution of the Society. These amendments were necessary to: 1) facilitate the efficient operation of the MSA in terms of membership categories; 2) introduce a three-year membership option (with a slight discount) for ordinary and emeritus members; 3) streamline and clarify the duties of the Secretary, Treasurer and Membership Secretary; 4) allow AGMs to be held within six months of the previous financial year; 5) increase the length of term the elected National Executive may serve; and 6) formalize an affiliation with Musicological Society of New Zealand, building on the joint conference in 2010. A total of 13 votes were cast, and each amendment received a majority vote. As a result the constitution was amended and the updated version has been placed on the MSA website.

**MSA Website and Online Membership Payment**

In June 2011, the new Content Management System (CMS) of the MSA website went live, with the website still hosted by The Australian National University. In collaboration with the National Executive, website designer Greg Dikmans has improved the structure and navigation of the website. Philip Wheatland has generously volunteered to continue to update content for the current MSA website. We would like to thank both Greg and Philip for their work. The task of enabling MSA chapter representatives to update their own content on the website, as well as online membership payment will be addressed by the incoming National Executive.

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Musicological Society of Australia Newsletter No. 73, December 2011
MSA Position Statement
Following approval at the 2010 AGM, the MSA now has a Position Statement. After lively debate and consultation with MSA members, the document encompasses a broad scope of musicological research undertaken in Australia.

Musicology Australia
MSA continues to enjoy a very fruitful relationship with Taylor & Francis, the publishers of Musicology Australia. Taylor & Francis continue to process institutional subscriptions, with the MSA continuing to process individual memberships. We would like to thank the outgoing editor Paul Watt for his continuing work with the journal.

2011 Conference
The 34th National Conference of the Musicological Society of Australia held in conjunction with the 2nd International Conference on Music and Emotion, has been the biggest international music conference to be held in Australia for many years. In order to support emerging scholars, Jane Davidson secured a grant of $10,000 from the Vice Chancellor of the University of Western Australia to enable a substantial number of scholars to attend the event. We would also like to thank the conference organisers Kaye Hill and Brian Dawson, as well as the members of the WA Chapter Organising Committee.

Upcoming Conferences
In 2012, the MSA National Conference will take place in Canberra at The Australian National University. Discussions on themes and dates are well advanced. The National Committee is currently seeking nominations for the 2013 and 2014 conferences.

Thanks
In the roles of President and Secretary over the last year, we have been ably assisted by our other colleagues on the National Executive: Robert Faulkner (Treasurer) and Esmeralda Rocha (Membership Secretary) and Patricia Alessi (Assistant Membership Secretary), as well as National Committee members: Danielle Bentley (Student Representative), Peter Campbell, Sue Cole, Dorotyya Fabian, Anne-Marie Forbes, Margaret Kartomi (Ex-officio IMS representative), Kathleen Nelson, Huib Schippers (Ex-Officio Past President) and Paul Watt. We thank them for their support and assistance. We would also like to thank Greg Dikmans for his assistance with the CMS website, and Philip Wheatland for his willingness to continue as MSA webmaster. Special thanks also go to John Phillips for his work in a number of fronts, including the Awards Sub-Committee, Society Newsletter and Gender and Sexuality Forum. Our thanks also go to Stephanie Rocke for her continual work on the Thesis register.

We hope the MSA will continue to develop its important work within Australia and, given the opportunity afforded by Taylor & Francis in taking over Musicology Australia, consolidate its presence on the world stage of musicology scholarship.

Jane Davidson, President
Jonathan McIntosh, Secretary
25 November 2011

TREASURER’S REPORT
For the year ending 30 June 2011

The elected Committee of the Society has determined that the association is not a reporting entity and that this special purpose financial report has been prepared in accordance with the accounting policies shown as Note 1. In the opinion of the Committee, the financial statements herein present fairly the financial position of the Musicological Society of Australia Inc. at the 30th June 2011 and its performance for the period ended on that date, in accordance with the basis of accounting as described in Note 1 of the Financial Statements. This statement is signed on behalf of the Committee by

Jane Davidson
President

Robert Faulkner
Treasurer

Jonathan McIntosh
Secretary

Dated this 25th day of November 2011

TREASURER’S REPORT
THE MUSICOLOGICAL SOCIETY OF AUSTRALIA INC
ABN: 79 159 248 591
For the year ending 30 June 2011

Financial statements for the year ending 30 June 2011 report a deficit of $6,873.63. Income was $17,833.09 and expenditure $24,706.72. This is a significant fall in figures from the previous two years and several contributing factors should be noted:

Expenditure
In consultation with the Chair of the MSA Awards Committee, the Executive significantly reduced student travel grants for last year’s conference in New Zealand and for this year’s in Perth. We believe that this decision reflects an increase in the number of MSA members who have obtained funding to attend the event from their universities and other sources. This has meant that we are able to make significant reductions in the MSA's operating costs.

Other expenses such as travel, accommodation and meals have all been reduced to a minimum and a significant amount of time and effort has been invested in marketing the event, both on and offline.

All other expenditure has been kept to a minimum, although $1,520 represents the first of two installments for the MSA website.

Income
Even more significantly in terms of the Society’s overall financial position, income from Taylor and Francis has been far lower than originally budgeted. It has emerged that information given to Taylor and Francis about institutional subscriptions upon which royalty agreements were originally agreed several years ago, was incorrect. Not being able to pass the $10,000 minimum revenue threshold for the journal, we have received no royalties for the year 2010. Income and expenses for the journal ceased each other out almost exactly. Additionally, due to the nature of this financial year, there is no reason to expect any significant change in this area of our finances for the current financial year.

Overall, the financial position of the Society remains strong but there is a need to make a comprehensive review of budget in the light of emerging experience regarding Musicology Australia, and all of our other operations, in the light of greater opportunities for on-line subscriptions.

I wish to thank and collate the National Executive and other Committee members for their support.

Robert Faulkner
Treasurer
25 November 2011

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MEMBERSHIP SECRETARY’S REPORT 2011

As Table 1 illustrates, the MSA currently has 221 members, compared with 206 in December 2010, 196 in December 2009, 243 in December 2008, and 163 in 2007. 113 are ordinary (i.e. full-wage) members, 92 are students, 5 are emeritus members, and 11 are non-financial members (including 8 honorary life members). Of the society’s 103 new members this year, 62 are students.

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Table 1

<table>
<thead>
<tr>
<th>Membership Type</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emeritus</td>
<td>5</td>
</tr>
<tr>
<td>Honorary Life</td>
<td>8</td>
</tr>
<tr>
<td>Other Non-financial</td>
<td>3</td>
</tr>
<tr>
<td>Ordinary</td>
<td>113</td>
</tr>
<tr>
<td>Student Members</td>
<td>92</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>221</strong></td>
</tr>
</tbody>
</table>

Table 2 gives a breakdown of each Chapter's membership. Chapter membership numbers have fluctuated; whilst some expanded significantly, others contracted markedly. There seems to be a trend towards 'congregational' membership (i.e. tertiary institutions tend either to have faculty and students who are members, or have few if any members).

Table 2

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Number of Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACT</td>
<td>10</td>
</tr>
<tr>
<td>Hunter</td>
<td>5</td>
</tr>
<tr>
<td>Northern NSW</td>
<td>5</td>
</tr>
<tr>
<td>Overseas</td>
<td>30</td>
</tr>
<tr>
<td>Queensland</td>
<td>11</td>
</tr>
<tr>
<td>South Australia</td>
<td>6</td>
</tr>
<tr>
<td>Sydney</td>
<td>51</td>
</tr>
<tr>
<td>Tasmania</td>
<td>9</td>
</tr>
<tr>
<td>Victoria</td>
<td>60</td>
</tr>
<tr>
<td>Western Australia</td>
<td>31</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>221</strong></td>
</tr>
</tbody>
</table>

Taylor and Francis continue to take care of the MSA's institutional subscribers, and have again been wonderful partners in 2011. I would like to extend an especial thank you to Rebecca Bryson, our primary liaison at Routledge, who has been helpful and very understanding of the MSA’s particular concerns.

The MSA has been increasingly tending towards digital means of communication, in an effort to be more eco-friendly and reduce costs. The termination of hardcopy renewal reminders has saved over $600 this year. The executive is currently pursuing digital payment options, which will further streamline membership processes and reduce the financial and environment cost of membership. In 2011, the MSA began a process of updating many aspects of our membership communication system. The first is the MSA website, which has been updated in both form and content. Secondly, we have joined Facebook. This advent into social media is not intended to displace or replace other, more formal, means of communications; instead it is an informal, casual way in which members can share information directly with each other. The other major change has been our staggered migration away from our old mailing list to the GroupSpaces mailing list (http://groupspaces.com/MSAmembers). There have been some teething problems, particularly with the South Australian members, and I appreciated the alerts and feedback I received from members. There were many reasons for the migration: the need for a more modern and user-friendly system; the increased functionality that the GroupSpaces site offers, especially in allowing members to communicate to specific groups of people (chapters/interest groups); the ability for members to create a professional profile on site; and the ability for chapter committees to easily and accurately access their chapter’s current membership profile and mailing list. The site will continue to be streamline over the next three months, when the old mailing system will be permanently disabled.

Esmeralda Rocha
Membership Secretary
29 November 2011

EDITOR’S REPORT FOR MUSICOLOGY AUSTRALIA 2011

One volume has been published and a special issue, 'Collaborations', will be published on 2 December 2011. The entire back issues will be digitized by Taylor & Francis by the end of the year. The journal continues to have a steady steam of submissions. This year, 17 articles have been submitted; at the time of writing (23 November), four articles have been accepted for publication, five have been rejected and six are undergoing peer review.

Next year, Dorottya Fabian will take over as Editor from me for a period of five years. Also at he time of writing, the Editorial Board is in the final stages of selecting new members (some current members have served out their term).

Paul Watt
Editor
23 November 2011

NEWSLETTER EDITOR’S REPORT 2011

I owe contributors and the society a sincere apology over the egregious lack of issue of the Newsletter over the last year and a half, by far the worst delay it has suffered during the period I have been editor (since 1998).
Release of a double issue of a largely complete 2010 MSA Newsletter was deferred into early 2011 by delays in receiving essential copy related to the Dunedin conference, then by a major life crisis that throughout much of this year has left me struggling to sustain my essential teaching and commercial writing duties. Things should improve from now on. The 2010 issue will be ready go online this month, the 2011 issue as early as the provision of copy allows, early next year.

John A Phillips
Newsletter Editor
20 November 2011

THESIS REGISTER REPORT

The Thesis Register currently contains 2829 records of music-related higher degrees including both completions and projects still in progress in Australia and New Zealand. The number of each type of degree completed and recorded in the Register for the years 2009 to 2011 are:

<table>
<thead>
<tr>
<th>Type of Degree</th>
<th>2011</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>PhD</td>
<td>2</td>
<td>23</td>
<td>30</td>
</tr>
<tr>
<td>DCA</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>DFA</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>DMA</td>
<td>1</td>
<td>6</td>
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<tr>
<td>MA</td>
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<td>4</td>
<td>1</td>
</tr>
<tr>
<td>MHSc</td>
<td>2</td>
<td>37</td>
<td>36</td>
</tr>
<tr>
<td>MMus</td>
<td>2</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>MMusTherapy</td>
<td>4</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>MPhil</td>
<td>3</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>MSc</td>
<td>1</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>MTTheology</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>5</strong></td>
<td><strong>75</strong></td>
<td><strong>104</strong></td>
</tr>
</tbody>
</table>

While some candidates advise completions directly to the Register, most are discovered through regular ongoing library catalogue searches. As there is often a significant delay in libraries including theses in their catalogues – sometimes up to three years, particularly when an embargo has been placed on the thesis – the above numbers should be considered as indicative only at this stage. The Thesis Register web pages continue to receive an average of 25 unique visitors each day, with approximately 5 visitors per day remaining for more than 1 minute.

The National Library conducted its annual archive of the website in September 2011. Candidates are encouraged to submit working titles and other details immediately upon enrolling in a higher research degree by emailing reg@musicresearchanz.com. The information required appears at http://www.musicresearchanz.com/?q=node/5

Any member interested in contributing to the MSA by assisting with updating and maintaining the Register should contact me at reg@musicresearchanz.com Time commitments range from a couple of hours to ten or more, and can be tailored to suit.

Stephanie Rocke
Thesis Register Manager
15 November 2011

AWARD’S COMMITTEE CHAIR’S REPORT 2011

The final item of this report was updated verbally at the 2011 AGM.

The duties of the MSA Awards Chair entail three main areas: student and indigenous travel grants, the Don and Joan Squire Prize for Voluntary Services to Musicology, and the Prize for Best Student Presentation at an MSA conference, which I will here comment on in turn.

1. Student travel grants

After what was already a record 20 applications for student and two for indigenous travel grants and bursaries to attend the Dunedin conference last year, MSA this year more than doubled that record with a total of 53 travel grant applications and two indigenous bursary requests being approved. It is significant, and very pleasing, that our ability to foster student attendance at our conferences has significantly increased over the last few years, and I would like to suggest that both the extent of our scholarly outreach, as well as the breadth of our discourse is being significantly expanded and enriched in this process, a valuable way to expand the purview of the MSA.

In 2008 a limit on the student grant budget was set by the foregoing executive at $6000. While we were able to fund both airfares and make a contribution to accommodation expenses for the eight students who participated in the 2009 Newcastle conference for less than this amount, MSA last year, with wholehearted approval of the current executive, spent a total of a
little over $11,000 of its own money funding 20 student and 2 indigenous travel grants, the additional expense of New Zealand airfares being a factor in this near doubling of the budget. This year, a budgeted outlay of $20,000 on the part of the MSA, the maximum amount that Robert considered we could viably spend, would not have covered more than two-thirds of the anticipated expenses; fortunately this sum could be augmented by a grant of $10,000 from the Vice Chancellor of the University of Western Australia, for whose largesse, ensuring that we could honour virtually all requests made by the deadline, we are especially grateful.

Furthermore, it was formally agreed last year, as a gesture of goodwill towards our New Zealand colleagues, to include both New Zealand students and indigenous participants in our conference travel grants scheme, the only stipulation being that they should become members of NZMS rather than MSA. I’m delighted to say that five scholars, from Dunedin, Christchurch and Wellington, took up our offer this year; we are happy to assist them and NZMS in this way, and I for one warmly welcome a strong ongoing NZ presence at our future conferences.

Size of the grants, covering most of the cost of economy airfares to Perth, ranged from $400 for Australian students to $500 for New Zealand scholars. The vast majority of grants went, as usual, to students based in Melbourne and Sydney, with smaller contingents from Canberra, Brisbane and Newcastle, and one student each from Hobart and the UK (the latter awarded the same amount as East Coast recipients). Out of the total funding, $7170 was awarded as two indigenous bursaries/travel grants, to Myf Turpin on behalf of MK Turner OAM of Alice Springs and to Genevieve Campbell on behalf of a performance group from the Northern Territory’s Tiwi community. The last mentioned was a worthy project we wished to fund last year but which fell through when we could not obtain matching funding from government sources; this year I am happy to say we were able to fund it ourselves.

The MSA travel grants scheme represents one the of society’s largest outlays but also one of its most important, both for the students whose participation it facilitates, as well as for the society and its longer-term aims. I wish to thank most sincerely Jane and the executive for their generosity and farsightedness in agreeing to broaden the student grants scheme over the last two years, especially Treasurer Robert Faulkner for his budget balancing, our wonderful conference manager Kaye Hill for her oversight in managing the overlaps between SEMPRE and MSA funding, and Esmeralda for her assistance in checking travel receipts and mailing cheques. Thank you – you have made my all-too enjoyable work as Awards Chair even easier that it should have be.

2. Don and Joan Squire Prize

This year’s one nominee, the fourth recipient of the Don and Joan Squire Prize for Voluntary Services to Musicology in Australia, was put forward by the ACT Chapter, and many thanks to Aaron Corn and Alistair Noble for their work on the citation, which I and the executive were delighted to accept and endorse. The Don and Joan Squire Award for 2011 goes to Dr Stephen Wild, FAHA, former President of the society and one of the foundational indigenous music researchers in this country, for his lifelong contribution to Indigenous Australian music studies.

Citation for Dr Stephen Wild, FAHA

Nominee for the 2011 Don and Joan Squire Award of the Musicological Society of Australia

Dr Stephen Wild, FAHA, is well known to the global music research community as a past President of the Musicological Society of Australia over two terms, and as a current Vice-President and past Secretary-General of the International Council for Traditional Music.

With a fruitful career spanning five decades, Dr Wild remains greatly influential in shaping music research within Australia and internationally. As the first scholar of Indigenous Australian performance traditions to hold higher degrees in both musicology and anthropology, his early work was pivotal in opening this field of research to perspectives from both disciplines, and also to collaboration with linguists. His work in this field spans seminal research on Warlpiri music and dance from north central Australia, and research into other Indigenous ceremonial traditions from north central Arnhem Land, the Western Desert, Torres Strait, central Australia, the Tiwi Islands and the Kimberley. This diversity of field experiences among different Indigenous communities also enabled Dr Wild to make comparative analyses across linguistic, regional and cultural boundaries that contributed significantly to shaping broader understandings of Indigenous performance traditions within Australia as a whole.

Over his long career, Dr Wild has held appointments at Indiana University, Monash University, the City University of New York, the University of Illinois, the University of Washington, the University of Queensland, and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). He also served as General Editor for five volumes each of the Yearbook for Traditional Music, Musicology Australia, and Australian Aboriginal Studies. He is currently affiliated with the Australian National University as a Visiting Senior Fellow in the School of Music where he remains highly active in graduate research supervision, and as a Chief Investigator on the Australian Research Council Linkage Project, ‘Warlpiri Songlines’, and two related AIATSIS Research Grants.

The Australian Capital Territory Chapter warmly acknowledges Dr Wild’s contribution to musicology over many years, and nominates him without hesitation as a very worthy recipient of the 2011 Squire Award.

Dr Alistair Noble
President
Australian Capital Territory Chapter, MSA

3. Student Prize

The deadline for entries to the student prize was from 2009 placed significantly closer to the beginning of the conference, for obvious reasons, and the same procedure has been followed last year. As a result, a larger and more representative collection of entries was received.
Last year a total of eleven papers were submitted for the prize for best student presentation at the Dunedin conference, a real challenge to the busy Awards Committee, who all made comments on the written entries, but did their best to see and adjudicate as many of the sessions as possible. The entries all presented excellent scholarship, in some cases long, dense, extensively researched and referenced papers that inevitably had to be reduced, with varying degrees of success, for presentation within the 20 minute confines of standard conference papers. I reiterate here that, while quality and depth of scholarship plays a major role in determining the outcome, the MSA student prize is ultimately awarded for the quality and effectiveness of the presentation itself. In the end, by majority decision of the committee, the palm went to ANU student Masaya Shishikura for his outstanding and very moving presentation “Overwhelming Love: A Case Study of Memory Construction through Ogasuwara Hula Activities”, a presentation which, in its endorsement of human values and gentle, sympathetic use of the medium of video biography, might well be said to reveal “musicology with a human face” and was an inspiration to us all. We warmly congratulate Masaya on such fine work.

I want to again thank the 2010 Awards Committee, Roland Bannister, Katelyn Barney, Helen English, Jennie Shaw, and last-minute co-opted members Jonathan McIntosh and Jane Davidson, for their insightful input and willingness to have their conference experience dominated by their duty to see as many student papers as possible!

This year, I wish to thank Awards Committee 2011 members Katelyn Barney, Mary Broughton, Craig DeWilde, Kirsty Gillespie, Jonathan McIntosh Jennie Shaw and Paul Watt for their generosity in taking on the task – fingers crossed we can manage the logistical challenge of covering eight parallel sessions. As of the time of writing, five days before the deadline, two papers have already been received; an update on this report and announcement of the award winner followed at the AGM.

In the event, a total of 16 entries were submitted for the prize, all of very good, some even of excellent standard. Special mention for conspicuous achievement in research, writing and presentation goes to Genevieve Campbell, Zubin Kanga and Julie Rickwood for their presentations; the outstanding submission, however, was that of Rachel Orzech (University of Melbourne) for her paper “Nabucco at Masada” which, in interweaving the topics of historical Italian and contemporary Israeli, nationalism, illuminated the complex musical, cultural and political dimensions behind an intriguing synchronicity.

John A Phillips
Awards Committee Chair
20 November 2011

Rachel Orzech receives the 2011 MSA award for best student presentation at the conference

IMS REPORT 2011

Preamble
The MSA is a member organization of The International Musicological Society (IMS), which was founded in 1927 in Basel, where it has its headquarters. IMS is a member of the Conseil International de la Philosophie et des Sciences Humaines (CIPSH), a branch organization of the UNESCO. Its purpose is the advancement of musicological research on the basis of international cooperation. Membership in IMS is open to all interested in musicological research, individuals as well as institutions, libraries and organisations.

Report
The 19th International Congress of the IMS will be held from 1-7 July 2012 at the remarkable new citadel of music – the Auditorium Parco della Musica in Rome, which was officially opened last April 21, the mythical date of the foundation of the city. Chair of the Program Committee is Prof Fabrizio Della Setta of the University of Pavia-Cremona, Italy. MSA members are strongly encouraged to attend.

The overall theme is ‘Musics, Cultures, Identities’. As the Committee wrote: In this multicultural age, and with the rise or renewal of ethnic and religious conflicts, the problems of identity construction have gained the centre of world attention. Moreover, identity operates at multiple levels of the human experience, not only ethnic and religious, but also political, sexual, generational, etc. Furthermore, musicology has traditionally relied on the identity-related assumption that its object of study was the western art music tradition, to which other traditions were to be compared. The identity of art music needs to be redefined as just one of many identity-associated traditions; it can no longer be assumed to be the central or main tradition. How has music acted as a tool with which to construct different forms of cultural identity? Can music help build more inclusive identities, promoting understanding and dialogue between cultures?
MSA members are invited to attend a special day-long seminar on the day after the Rome Congress, on Sunday 8 July 2012. The Seminar topic is ‘The Historical, Social, Taxonomical and Technical Aspects of Musical Instruments’, organised by Florence Getreau, Gabriela Rossi Rognoli and Margaret Kartomi, at which we shall also formally establish an IMS Study Group on Musical Instruments. The IMS President, Tillman Seebass, is keen that we establish this Study Group, writing that he hopes ‘it will take after the model set up by Erich Stockmann, Ernst Emsheimer and Oskar Elscheek 40 years ago in the ICTM that should not disappear again and needs to be renewed’.

At the IMS General Assembly at the Rome Congress, the membership will vote on proposals to host the next quinquennial International Congress in 2017 at the General Assembly in Rome next July. At the 2010 MSA Conference in Dunedin, the AGM of MSA supported the proposal to present a bid for the 2017 Congress to be held in Melbourne. Some MSA members will remember that IMS Intercongressional Symposia (SIMS) were held in Adelaide in 1978 and Melbourne in 1988 and 2004.

Membership of IMS
Members of MSA are urged to join IMS (see details on www.ims-online.ch) if they have not yet done so. Members receive regular Communiques, the journal Acta Musicologica, and invitations to conferences and events. There needs to be about 28 members before Australians can re-form a chapter in our own right, and Australia’s Jane Hardie (University of Sydney) has been nominated for election to the IMS Directorium. At present we have around 25 members. Annual membership costs SFr.70. Other IMS events and conferences of interest may be viewed on the webpage at www.ims-online.ch).

Margaret Kartomi
IMS Representative for MSA
11 November 2011

GENDER AND SEXUALITY FORUM REPORT 2011

The Gender and Sexuality Forum did not meet at Dunedin last year in deference to the ‘guest’ status of the MSA at that conference as well as for other reasons. I decided this year to make the forum appear more interesting by explaining the function of the MSA’s forums and giving this one a more specific theme and a special guest. The theme reflects the fact that issues of gender and sexuality in cultural studies have been increasingly recognised as only two of the many parameters of our performances of identity – race and class, to name a further two – that interact at many different levels and in different ways in our creation of and responses to many categories of cultural expression, and that music, especially in social environments, can both express and transcend our identification with such categories – something as germane to the experience of classical music, centred philosophically on Beethoven and the Ninth (“Alle Menschen werden Brüder”), as popular.

As I explained in the conference programme for those who may not be familiar with the format, MSA’s forums/think tanks are sites of open discussion in which all delegates are welcome to share their experiences and insights on an aspect of our discipline in a characteristically Australian, informal atmosphere.

This year’s gender and sexuality forum will take as its theme the Socially Transformative Power of Music. My original intention was to subtitle this “People Hold On”, the title of an iconic house music anthem, the words of which are paradigmatic for this experience, and to have special guest Amonds Mack open the discussion by sharing his experiences promoting house music in Atlanta, Georgia, as a perfect example of music’s power to, as I put it, transform potentially divisive representations of identity. At the time the programme went to press it appeared Amonds would not be able to come; in fact, he could, so I am delighted to say that the original plan, of beginning this session with a discussion of house music, could proceed.

I append the original title and text of the abstract for this session, which didn’t make it into the programme:


This year’s Gender and Sexuality Forum will take as its theme music’s power to create sites of radical, yet safe social interaction that can transcend and transform potentially divisive representations of identity such as race, sexuality and gender. If it is true that “music gives us a real experience of what the ideal could be … constructs our sense of identity through the direct experiences it offers to the body … defines space without boundaries” (Frith, 1996), then it must be said that the underground subculture of house music has, since its inception in the late seventies, functioned as just such an ‘ideal yet real’ space. Amonds Mack opens our discussion by sharing his experiences promoting house in Atlanta, Georgia, with its complex and often bitterly divided racial demographics. All are welcome to contribute to this broad discussion theme.

John A Phillips
Gender and Sexuality Forum Chair
19 November 2011

Amonds Mack speaks at the 2011 Gender & Sexuality Forum
NORTHERN NEW SOUTH WALES CHAPTER REPORT 2011

The chapter’s activity over the last year has been anything but frenzied. That said, a chapter meeting was held on the 11 August 2010 at which Hugh de Ferranti delivered a memorable talk entitled ‘Engagement between music cultures in colonial era East Asia: examples from the Osaka region’. Hugh’s account of his recent research brought home the breadth of musical cultures active in the Osaka region of Japan, but also highlighted some of the prejudices towards these repertoires. The lively discussion afterwards was a suitable measure of his paper’s success. I am sure that Hugh’s extended period of leave in Japan will no doubt contribute immeasurably to his ongoing research into Japanese music history and culture.

The chapter has experienced difficult times of recent as it copes with various structural and staff changes at its sponsor university, the University of New England. This institution has always played an integral role in the chapter’s administration. The retirement and departure of a number of staff has seen a dip in membership numbers. With change in the air, at last year’s Annual General Meeting I stepped down as chapter president, having served in this role since 2006 and previously as Secretary/Treasurer since 2002. In doing so, I had anticipated that some of the new blood at UNE would be eager to take up this role as part of their service to the local community. Sadly, chapter members were unable to fill this vacancy after more than six months. Consequently, I was persuaded to accept an invitation to assume the interim presidency in early May 2011 until the next round of elections in 2012. I am most grateful to Jenny Game-Lopata for taking on the role of Secretary-Treasurer in May and June this year, and regret that a flurry of unforeseen work commitments prevented her from continuing in this role. I am pleased that Jenny is able to continue as an ordinary member of the chapter’s executive now that Mary Buck has resumed the office of the chapter’s Secretary-Treasurer. The chapter now appears to have turned the corner as it settles into the practicalities of a new era at UNE and I wish it all the best.
Finally, I am delighted to note that no less than four members – Mary Buck, Jan-Piet Knijff, Jennie Shaw and yours truly – from our small chapter will be presenting papers on a diverse range of topics at the National Conference of Musicological Society of Australia in Perth 29 November–3 December 2011.

Jason Stoessel
MSA Northern New South Wales Interim Chapter President
17 November 2011

QUEENSLAND CHAPTER REPORT 2011

MSAQ has maintained a vibrant presence in 2010/11 to diversify and promote scholarship that connects emerging musicologists with exciting projects in Queensland institutions. Based upon the theme ‘Spaces and Resonance’. The theme explored digital research methodologies through informal research meetings, which we plan to turn into regular, inter university Digital Café’s where research projects are discussed and presented informally and shared with multiple iPAd’s for presentations. We hope to share these evenings through online participation.

2010/11 has been in some ways a challenging year. With executive members experiencing protracted family illnesses and busy lives our overall community interaction has been reduced. This was exacerbated by poor attendance at functions last year that reduced our financial capacity. The new executive has been meeting regularly and designed more financially neutral events and begun steps to particularly engage with our student membership and bring musicologist from across universities together. This has involved cross-institutional research advice and informal meetings rather than major events. We have also appointed a student vice chair who will lead the initiative to address the needs of student membership.

The annual Student Symposium was held in October at Queensland University of Technology and the Gordon Spearritt Prize shared between QUT Music MA Research Student Kathy Hirche and University of Queensland PhD Candidate Katherine Idldles for the most outstanding student papers.

The MSAQ Blog features video summaries of MSAQ events (http://msaq.edublogs.org/tag/musicology-queensland/) alongside paper transcripts and notices and harnessed the use of Facebook events and a facebook MSAQ group page (http://www.facebook.com/group.php?gid=73909903191) to contact members using Web 2.0 technologies more aligned with many members daily practices for communication.

We have contacted the National executive about the issue of access to updating the National website and have yet to have a satisfactory solution to this problem which has been static for close to 3 years now. Consequently, we will continue our own blog until we can integrate it into the National website satisfactorily.

Furthermore we are concerned about the expediency of fund transfer and membership. We suggested last year that MSA National acquire a PayPal account for more direct and immediate membership renewals and a more efficient system of renewal notices be considered so that more effective dissemination of funds can be arranged at chapter level. Managing money in these ways is not difficult as I do so with several other organizations and it automates what we generally don’t have time to do. In closing I would like to extend my gratitude to the committee members this year for their efficient and friendly support and encouragement. The creative ideas flowing from breakfast meetings are a testament to their commitment to musicology community. Their diversity of application is a wonderful representation of just how ‘switched on’ MSAQ is in the musicological world. Many thanks to Sandra Kirkwood who drives long distances to participate in meetings and events, to Danielle Bentley for tireless efficiency, Katherine Idldles as our first student vice chair, John Ong for taking on the role of treasurer, Adam Cadell for his contemporary insights and Kirsty Gillespie for her warm presence and sage advice. We are always grateful for the grace of having an elder statesman who participates actively in our community, Gordon Spearritt. Small organisations are often driven by a few people with passion – this one is full of young enthusiastic and bright musicians who our share a passion for music and research. The participation of members in MSAQ is a joy to experience.

Steve Dillon
MSA Queensland Chapter President
3 November 2011
http://msaq.edublogs.org/

SOUTH AUSTRALIA CHAPTER REPORT 2011

At the MSA/SA Evening Meeting on 25 October, Adelaide-based composer John Polglase gave a detailed and engaging presentation on the design and aesthetics of his recently completed Symphony No. 4, a four-movement work for full orchestra. John’s discussion was illustrated by excerpts from the score and audio realisation. This talk followed shortly on the heels of the critically acclaimed 30 September premiere of Polglase’s ‘Shining Unbreakable’ for violin and piano, performed by Elizabeth Layton (violin) and Gabriella Smart (piano), at the concert of the newly formed Soundstream Collective.

At the 22 November Evening Meeting, John Phillips will give a presentation on the engaging history of the composition and subsequent mutilation, historical suppression, and fascination with the Finale of Anton Bruckner’s unfinished Ninth Symphony. A much enlarged version of the presentation he will give in Perth in December, this talk will given as a colloquium with musicologists Graham Strahle and Steven Knopoff, followed by discussion from the floor. One of the highlights of John’s own 20+ year history as an editor of this work will be the performance of the revised/completed Ninth Symphony by Sir Simon Rattle with the BPO in both Berlin and New York in February 2012.

On 26 October, the SA Chapter’s 2009 Naomi Cumming Postgraduate Award was presented to Elder Conservatorium Ph.D student Robert Wolf, for his oral and written research, ‘Declarative Computer Music Programming employing unique
features of Prolog to generate rule-based musical compositions’. The Prize Committee was extremely impressed by this innovative project in music technology software development and application. Robert’s ability to communicate complex computer program concepts in simple language that is accessible to the music specialist reflects a deep understanding with the processes and their interpretation. The Committee was also impressed by the engagement with the professional academic community through conference attendance and publication of a paper in the Conference Proceedings of the Australian Computer Music Association. Finally, the potential commercialization of some applications arising from the project reflects the outstanding quality of this work.

**SYDNEY CHAPTER REPORT 2011**

The main activity organised by the Sydney Chapter in 2011 was the Student Symposium, which took place at the University of Western Sydney on 7 October. In total, 8 postgraduate students from three different universities presented papers on a fascinating variety of topics. The graduate prize was shared between Daniel Bangert (UNSW), for a paper entitled ‘Inside Intuition: A Case Study of Musical Decision-Making’, and Samantha Dieckmann (Sydney), who spoke on the topic ‘Musical Acculturation: Culture and Identity in the Filipino Australian Community in Blacktown’. This year we introduced the speed-paper format for the undergraduate presentations, and seven students from UWS addressed the audience for four minutes on their chosen topics. The undergraduate prize was shared between Jessie Cuniffe (‘The Future of Music and the “New”: A Becoming-Utopia?’) and Christopher Fulham (‘Gamer-cology: Bridging the Gap Between Musicology and Video Game Music’). Thanks are due to all presenters and those involved in making the day a success.

At the AGM of the Chapter on 2 August 2011, a new committee was elected, consisting of David Larkin (president), Daniel Bangert (secretary), Anthony Linden Jones (treasurer), Kathleen Nelson (committee member and public officer), Dorottya Fabian, Sally Macarthur, Chris Coady (committee members). Warm thanks are due to those who served on the outgoing committee, especially Kathleen Nelson, the previous president.

**TASMANIA CHAPTER REPORT 2011**

The MSA Tasmanian chapter has demonstrated once again the commitment of its members and also the fulfilment of its mission to engage with the broader Tasmanian community. The breadth of presentations during 2011 has attracted audience members who have attended an MSA event for the first time, and the chapter is growing quite an extensive list of ‘friends’, forming a pool for potential new members. In a small community, building membership is an important challenge, but the contribution that the chapter can make to the cultural fabric and level of scholarly enquiry into music in Tasmania through this broader remit, is perhaps of even greater importance.

The chapter had a regular series of speakers in 2011 commencing with a lecture on the use of specific scale structures in the late works of Scriabin from Peter Billam, and a presentation from Tony Marshall of the State Archive and Heritage Office, which focussed on digital resources and retrieval tools of interest to researchers in any areas of Tasmania’s musical past.

A visit from Stephen Lias of Stephen Austin University in Texas provided an opportunity for members and friends of the MSA to hear of the fruits of his novel artist-in-residency at the Rocky Mountain National Park in 2010. Not only were his photographs stunning and the music highly evocative, but the opportunities for similar environmental residencies and projects for composers in Australia led to some stimulating discussions.

We were fortunate also to have a number of presentations that were interdisciplinary, drawing audience members from other research fields. Elizabeth Freeman, from UTAS School of History and Classics gave a beautifully structured and argued presentation on Medieval European Nuns and their liturgies. Peter Lynch’s presentation on music iconography in the Italian High Renaissance employed some brilliant images captured on his sojourn in Italy. Having recently returned from an invitation to attend anniversary celebrations at the Solesmes monastery, Elizabeth Eden spoke about the historic work of the Solesmes monks and issues of performance practice of Gregorian chant.

No stranger to the controversial, Larry Sitsky attracted a good audience and lively debate when he spoke to the chapter at the end of August about the Rosemary Brown phenomenon. His accounts of his conversations with the English psychic who claimed to have received compositions from Bach, Beethoven, Liszt and others, directly from the masters shed light on her response to the process. His use of recordings of products of these psychic transcriptions built a convincing case that these were indeed remarkably attuned to the hallmarks of individual composers’ styles and that Rosemary Brown was genuinely convinced that she was channelling the compositions.

Reflecting the breadth of interests among members and friends of the chapter, we have had the opportunity to hear two accounts of the Australian jazz scene from players active in its formative stages. The most recent was from pianist Geoff Bland, and we delighted to hear earlier in the year from Australian Jazz legend, Ian Pearce, who talked about his life in jazz peppering his presentation with his improvisations on melodies drawn from the Alec Wilder songbook. Ian Pearce will be celebrating his 90th birthday towards the end of November.

An important initiative this year has been the archiving of presentations. We have had permission from speakers this year to record their talks and so the chapter is building up an archive of recordings, housed in the Conservatorium library, which may prove to be of use to other researchers in the future. Interest in the chapter and the programme of speakers is growing, and we are expecting an equally diverse and engaging line-up of speakers in 2012.
I would like to take this opportunity to thank the members of the committee – Carolyn Philpott, Abby Fraser (with a special commendation for extraordinary cupcakes), Matthew Ives and David Bollard – for their consistent hard work and support with chapter events and initiatives. I am extremely grateful for all that you have done – the success of 2011 is a testament to your commitment and camaraderie.

Anne-Marie Forbes
MSA Tasmania Chapter President
25 November 2011

VICTORIA CHAPTER REPORT 2011

Our sole event for this year was our annual conference, which was held in the Sharwood Room, Trinity College, University of Melbourne, 26–27 August. So enthusiastic was the call for papers that the conference had to be changed into a 2-day event and a planned roundtable on journal publishing had been held over until 2012.

The papers were:

2. Katrina Dowling, ‘Style analysis that works: LaRue’s guidelines’
3. Cameron McCormick, ‘Cubist aesthetics: artistic correlations in the works of Igor Stravinsky, Pablo Picasso and T.S. Eliot’
4. Rosemary Richards, ‘The life of Georgiana McCrae as revealed through her “Chaplin” manuscript music collection’
5. Stephanie Rocke, ‘Changing perspectives on unity and diversity in music composition’
6. Kate Sullivan, ‘“French ditties Englished”’
8. Alison Rabinovici, ‘Mechanical amplification at the 1906 Proms: Sir Henry Wood and the auxeto-bass’ [winner of the student prize]
11. Sam Allchurch, ‘A New Jerusalem: the city and English nationalism in Vaughan Williams’s Sancta Civitas’
12. Robert Stove, ‘Gallant little Belgian: César Franck as nationalist icon, 1914–1918’
14. Suzanne Zhou, ‘“Bigger than music”: the selection and reception of repertoire on the Philadelphia Orchestra’s 1973 tour to China’
15. Melanie Plesch, ‘Herman Bemberg: The Argentine Years’

This year the chapter instituted an occasional address and invited Margaret Kartomi to give a paper of choice, and she discussed the past, present and future of musicology in Australia. The conference ended with a short recital by Hannah Dahlenburg (soprano) and Joshua van Konkelenberg (piano) featuring works associated with Melba and Grainger, both of whom whose anniversaries of births and/or deaths occurred this year.

Our plans for next year include another two-day annual conference with another occasional address, and a roundtable forum on journal publishing, pitched to postgraduate students and early career researchers.

Paul Watt
MSA Victoria Chapter President
23 November 2011

WESTERN AUSTRALIA CHAPTER REPORT 2011

The WA Chapter of MSA has continued to operate in association with the regular series of research seminars held in the School of Music at The University of Western Australia (UWA). In 2011 this series, coordinated by Jane Davidson, was titled ‘International Research Seminar Series’ and operated in conjunction with a series entitled ‘The Power of Music’ under the auspices of the UWA Institute of Advanced Studies. The papers for these seminars were given by a wide range of local, interstate and international speakers and covered some 15 topics in the widely divergent areas of music research. Of the historical papers, Esmeralda Rocha (PhD candidate, UWA) spoke on ‘Globalisation, Empire and Opera’, while Stewart Smith (Edith Cowan University [ECU]) examined ‘Patterns of Bach Reception in Australia During the Nineteenth Century’ and Eva-Marie Middleton (PhD candidate UWA) presented initial findings in her research on ‘Performance Practice Values in the Twentieth-Century Early Music Movement’.

In the field of contemporary music composition, two papers dealt variously with the interface between music and technology – Lindsay Vickery (ECU) on ‘The Screened Score’ and Chris Tonkin (UWA) on interactive music for live performer and electronics. A third paper, by Richard mills (Artistic Director of the WA Opera and Honorary Research Fellow at UWA) dealt with The Composer and Public Imagination’.

Two diverse papers were offered in the general area of ethnomusicology/sociology. The first, by Anthony Seeger (UCLA, USA) was titled ‘Who Owns Music and Why should You Care?’, while the second dealt with a more traditional area of

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ethnomusicological research – namely ‘Singing the Kyrgyz Manas: Epics, Power, History and Politics’ by Keith Howard (School of Oriental and African Studies, London University and Sydney Conservatorium).

The interrelated fields of music psychology and medicine represented by four papers. Jane Davidson (UWA) introduced the series with her somewhat ‘keynote’ paper ‘Music and Emotion: Views from Psychology and History’, while a later speaker, William Thompson (School of Psychology, Macquarie University) spoke on ‘Emotional Communication in Song and Speech’. Another speaker, Felicity Baker (School of Music, University of Queensland) considered another aspect of song communication in ‘Composing the Self: The Therapeutic Benefits of Song Writing in Adjusting to Adversity’. Graham Wood (ECU) spoke on another aspect of the music/medicine interface in ‘Factors Affecting the Performance Wellness of Jazz Pianists in Practice and Performance’.

Finally, two very different areas of music education were considered: Lissa May (Indiana University USA) presented a research paper entitled ‘A Comparison Between Aural and Aural/Visual Assessment of Violin Performance and Achievement’; and Nicholas Bannan (UWA) spoke on ‘Charles Darwin, Percy Grainger and John Blacking: Australian Influences on the Concepts of Evolution and Archetype in Music Curriculum Design’.

As the above brief inventory indicates, this seminar series covered a wide range of music research areas currently prominent. The WA Chapter is looking forward to the culmination of its year by hosting of the joint MSA/ICME International Conference on Music and the Emotions. Many chapter members have been involved in the organisation of this Conference and also in the presentation of papers and chairing of sessions.

David Symons
MSA Western Australia Chapter President
14 November 2011

— CONFERENCE REPORTS —

2011 CONFERENCE MANAGER’S REPORT

From across the globe, around Australia and within Western Australia two hundred and seventy three delegates gathered at the riverside campus of The University of Western Australia (UWA) to attend the ‘Power of Music’: the 34th National Conference of the Musicological Society of Australia, and the 2nd International Conference on Music and Emotion. The conference was held from Wednesday 30 November to Saturday 3 December 2011.

Of the 273 delegates attending this joint conference 74 were from Western Australia, 138 from the other Australian States and 61 from overseas. We were pleased to welcome international delegates from the following 23 countries:

| Austria | Ireland | Sri Lanka |
| Brazil | Malaysia | Switzerland |
| Canada | New Zealand | Taiwan |
| Finland | Norway | Turkey |
| Germany | Poland | Ukraine |
| Hong Kong | Serbia | United Kingdom |
| India | Singapore | United States |
| Indonesia | South Africa |

The broad conference theme, the ‘Power of Music’, was intentionally designed to attract proposals from a diverse range of disciplines, including music perception and cognition, sociology of music, ethnomusicology, music education, music therapy, music analysis and historical musicology.

The Call for Papers, issued in February 2011, elicited 282 proposals of which 235 were ultimately programmed for presentation. The bulk of these took the form of individual papers, though there were also a number of mini-presentations, poster sessions, themed panels, roundtables, performances and films on offer. In order to accommodate such a large number of presentations as many as eight parallel sessions were necessary.

The conference commenced on Wednesday evening 30 November with the official opening by UWA's Winthrop Professor Krishna Sen, Dean of the Faculty of Arts, Humanities and Social Sciences. This was followed by a traditional and inspiring Welcome to Country presented by Ballardong Noongar man, Barry McGuire. Nicholas Cook, Professor of Music, University of Cambridge went on to present the prestigious Callaway Lecture with his opening keynote address, entitled Beyond hidden persuasion. The lecture was followed by a Welcome Reception for conference delegates on the newly completed terrace of The University Club.

The following three days of the conference saw keynote presentations from Professor Andrew-Lawrence King, and Associate Professors Dorotya Fabian and Emery Schubert. MSA Indigenous Bursary winners, the Strong Women's group from the Tiwi Islands, gave a short performance, and we were honoured to have the opportunity to view a traditional Junba song and dance performance led by Ngarinyin/Wunambal songman Matthew Martin.

Morning and afternoon tea breaks and lunches were fully catered and gave delegates time to stretch their legs and meet up with colleagues in the beautiful surroundings of the University’s campus. The University Club generously provided temporary membership for delegates during the conference giving them a convenient venue to meet after conference sessions for a casual meal or drink. The conference concluded on the Saturday evening with a well-attended dinner in the main dining hall at St Catherines’s College.

The conference was fortunate in attracting funding and sponsorship from a number of sources. The Vice-Chancellor of UWA was most generous in providing additional funding for the MSA travel awards as well as funding and cost-waivers to support the general running of the conference. SEMPRE assisted with international travel awards and the Australian Research Council Centre of Excellence for the History of Emotions sponsored two sessions within the conference and

Musicological Society of Australia Newsletter No. 73, December 2011
provided funding for one of our keynote speakers. The conference attracted a grant from the Perth Convention Bureau, and the School of Music at UWA provided in-kind support.

As Conference Manager I would like to thank our student workforce who assisted with all the audio-visual and delegate support during the event and to John Phillips for his guidance on a number of issues. My thanks to all members of the Conference Organising Committee for their support, with special thanks to Conference Director Jane Davidson whose ideas and international network provided the foundation for this joint conference, to Esmeralda Rocha for her early work on developing the conference program, and to Brian Dawson for supporting me, personally, throughout the entire process of conference planning and implementation. I would also like to thank those delegates who have taken the time to provide such positive feedback on their conference experiences.

Kaye Hill
Conference Manager

MSA NATIONAL CONFERENCE, DECEMBER 2011

At the 2010 MSA/NZMS annual meeting in Otago (my freshman year in the MSA), the Society’s bear mascot was ceremonially handed over to the UWA delegation who were to be our next hosts. However, this stuffed toy was decidedly upstaged at the 2011 conference by living creatures: the peacocks and peahens who wandered the campus. Their piercing, mournful cry ringing unexpectedly through the cloisters certainly startled more than one delegate (possibly even leading to momentary thoughts of pavonicide), but they certainly added to the visual attractiveness of the campus. Nature cooperated in other ways too: we enjoyed unbroken blue skies and temperatures which ventured up to the mid-30s, from which the air-conditioned lecture theatres offered welcome respite. Add to this a well-marshalled volunteer staff, a near absence of technological glitches (I only witnessed one significant hitch in the sessions I attended), an abundance of food and drink (the cakes at the morning and afternoon tea-breaks were a cut above the usual fare), the free run of the University Club (which offered truly excellent provender), and you’ll understand why this was a meeting to remember. Of course, the success of any academic meeting is ultimately dependent on the strength of the papers presented and the calibre of those in attendance. The 34th National Conference of the Society was a particularly global affair, as it was run jointly with the 2nd International Conference on Music and Emotion. The overall theme, ‘The Power of Music’, proved to be broad enough to enable traditional musicologists and ethnomusicologists to participate alongside those who explore the effect/Affekt of music from cognitive or psychological perspectives.

Thought-provoking keynote addresses were given by Nicholas Cook (Cambridge), Andrew Lawrence King (Guildhall) and a third jointly by Dorottya Fabian and Emery Schubert (both UNSW). In a typically broad-ranging presentation, NC looked at the issues of mediation and persuasion in how music constructs social relations, while ALK gave a talk which explored (and in his delivery, exemplified) a range of rhetorical strategies employed by early seconda prattica composers. DF diagnosed some interesting trends in the performance of J.S. Bach’s works for solo violin, using examples ranging from the icily precise and unnuanced Szegedi in the mid-20th century to the improvisatory freedom that contemporary performers permit themselves. Among the issues tackled by Emery Schubert was the perennially fascinating question of whether or not ‘sad music’ makes the listener sad. ES posited the existence of a cognitive switch so that those listening in an aesthetic context disengage their affective (felt) responses, which permits one to experience music evoking negative emotions (sadness, fear) in a kind of protected state. These fundamental questions are still ones that provoke lively debate, as evinced by Eric Clarke’s question as to whether this ‘magic bullet’ explanation was necessary to explain our enjoyment of ‘unenjoyable’ subject matter. At the coffee break, one delegate with whom I was conversing disputed the idea that Holst’s ‘Mars’ (one of the examples cited) was actually frightening, certainly in comparison to the peacock shriek which had sent his heart into his mouth earlier that same morning...

Outside the plenary lectures there were at any time seven concurrent paper sessions, in addition to poster sessions in the afternoons, so even the most industrious individual could only have gained a very partial experience of proceedings. However, even allowing for the many good things I missed, there was much to admire in what I heard. Joseph Toltz (Independent) used information gleaned first-hand from survivors of the Holocaust in a moving paper on Yiddish song. There was an interesting study on early Bowie album covers from Ian Chapman (Otago). Stephanie Rocke (Monash) looked at mass-settings in the twentieth century, including some which depart radically from orthodox liturgical practices (one Jaegerhuber, for instance, incorporated Voodoo elements in 1953; when not in Rome, I suppose...). Eric Clarke (Oxford) examined the issue of musical proxemics and analysed how the physical positioning of microphones and the like is preserved (or created) in the virtual space of the recording, often profoundly affecting the listener’s experience of the music. Samantha Dieckmann (Sydney) described music making in Blacktown, West Sydney, highlighting intriguing differences between Filipino, Sudanese and Anglo-Australian communities. Zubin Kanga (RAM) and Sonya Lifschitz (Melbourne) explored in adjacent papers the issues of performer collaboration with composers, which problematised the whole issue of authorship in a fascinating way. Stephen Loy (ANU) surveyed compositional appropriations of Beethoven’s music around the 1970 bicentenary, which revealed intriguing divergences in terms of how Beethoven was socially constructed. And finally, Rachel Orzech (Melbourne) provided an insightful cultural analysis of a recent performance of Nabucco at Masada, a deeply symbolic location in Israel; her paper deservedly won the prize for the best graduate presentation.

Inevitably, certain aspects of the conference were sub-optimal: for instance, there were a significant number of withdrawals. Admittedly, when the conference takes place in ‘the world’s most isolated continental capital city’, as it was described in our packs, instability in the program is only to be expected. Still, it was frustrating to show up for a paper only to find earlier absences had resulted in it having been shifted forward. Another slight miscalculation (in my opinion) was the way in which the mini-presentations were interleaved in the sessions. While this refusal to ghettoise the student presenters into specially demarcated zones suggested a welcome egalitarian attitude on the part of the program committee, in practice it meant that there were occasional 15-minute blocks which threw those sessions out of kilter with others in a way that the timetable failed to make clear. Since room-hopping seems to be an accepted convention, it was annoying to have these extra difficulties put in the way of smooth changeovers.
In the beautiful location of the University of Western Australia campus, on the banks of the Swan River, bathed in glorious sunshine (very welcome for those of us who had travelled from the depths of a Northern Hemisphere winter), the joint 34th National Conference of the Musicological Society of Australia and 2nd International Conference on Music and Emotion took place on 30 November to 3 December 2011. Entitled The Power of Music, the conference, chaired by Professor Jane Davidson (President of the Musicological Society of Australia and Calloway Professor of Music at the University of Western Australia), spanned a very diverse range of disciplines. There was strong representation from musicology, music performance, music therapy and music psychology, but the conference also included perspectives from ethnomusicology, music philosophy, sociology, and popular music.

The individual papers spanned a very wide range of topics, ranging from in-depth explorations of the emotions embodied in or conveyed by particular pieces through to large-scale investigations of the power of music for different groups in different societies, from children through to older adults. The conference also included four keynote addresses from Nicholas Cook (Cambridge), Andrew Lawrence-King (Guildhall School of Music & Drama), Dorottya Fabian (University of New South Wales) and Emery Schubert (University of New South Wales), all equally provocative and inspiring. I was also able to attend a collaboratory on the topic of music and mourning, presented by the ARC Centre of Excellence for the History of Emotions. This proved to be an innovative presentation format which enabled a wide range of delegates to contribute to a thought-provoking general discussion. In addition there were workshops, demonstrations, poster sessions, films and live performances spread throughout the programme; amongst others, I was privileged to hear the Australian première of a piece for a Brain Player controlling sounds through EEG along with a live clarinetist (presented by researchers from the RIKEN Brain Science Institute in Japan). (For full details of the programme see http://www.music.uwa.edu.au/research/power-of-music/icme/program).

As a delegate and presenter at the first International Conference on Music and Emotion in Durham, UK, in September 2009, I found this second conference more than maintained the high standards set by the first event in terms of interdisciplinarity and breadth of approach, as well as quality of presentations, musical events and social opportunities. The timing and location meant that the majority of presenters were from Australasia, but there were representatives from the rest of the Asia-Pacific region, Europe, and North America. My only minor criticism was that the conference included so many appealing papers with perhaps too much going on at once (up to eight parallel sessions at times), so many delegates found themselves trying to make impossible decisions about what to attend and some presenters undeservedly found themselves with very small audiences. However, this simply serves to highlight the increasing scope and scale of the breadth of work currently being undertaken in the diverse fields related to music and emotion. Given the importance and relevance of the topic to so many different disciplines, as illustrated by this event, this topic will surely prosper.

Alexandra Lamont
Keele University, UK

PEACOCK PLUMAGE ON DISPLAY

A Report On The “Power Of Music” Conference

The “Power of Music” joint conference of the Musicological Society of Australia (MSA) and International Conference on Music and Emotion (ICME) was held from 30 November to 3 December 2011, hosted by The University of Western Australia (UWA). Designed with tropical groves and limestone buildings beside the Swan River, the beautiful Crawley campus of UWA welcomed a group of music researchers from over 30 countries and regions. Probably many visitors, like myself, were also fascinated with the roaming peacocks around the Arts Building, where most of the conference sessions took place. The university also uses classic residential colleges nearby, which provided accommodation for the delegates at a reasonable fee. I lodged at St George’s College; several fellow residents described its antique architecture as “Harry Potter-like.”

As well as the location, the conference content was rich with density and diversity. Since the program committee encouraged various presentation formats, the conference included mini-presentations, poster sessions, performances, and film/video showings, in addition to usual paper and roundtable discussions. I have also observed several presentations in combination of verbal explanation, slides, video, and/or performance. For instance, a group of Japanese scholars introduced its research on “brain-wave generated music,” followed by a performance of a newly composed piece for the clarinet and a musical instrument utilising “brain-computer interface technology.” I, as an ethnomusicologist, enjoyed such work outside my usual scope, and it reaffirmed valuable differences in our research on music.

In considering the broad range of music research, we should not be trapped by academic convention, but explore various ways to create intellectual dialogue both cross-culturally and trans-boundary. In this sense, the conference program was well-elaborated and effective, as one can see from its structure. Four keynote speakers addressed the power of music in

David Larkin
University of Sydney

Figs. 1-2. A Conference in Perth, Australia

St George’s College, UWA.

Such quibbles aside, it was a most enjoyable experience overall. All our thanks are due to the members of the national committee, and especially the conference organisation team, who gave tirelessly of their time to put on such a worthwhile event. The four-person UWA-based National Executive have passed the baton on after two years incumbency, but can do so with a distinct sense of having accomplished much, and having ended their term on a very high note. In fact, everyone involved in the meeting is entitled to feel as proud as ... well, peacocks.
Our collective efforts sufficiently certified the power of music, and assured our sustainable future in music studies and practices. We are complement each other, and will keep on exploring music in creative and collaborative manners. The conference was very successful in terms of multiplicity and broadness, as mentioned, yet I also suggest some issues to be considered for future meetings. First, the mixture of different presentation formats produced a little confusion amongst the delegates; particularly when they moved from one paper to another within a single parallel session schedule. Also some sessions included prolonged or shortened presentations, which created disorder within an allocated time frame. These problems can be solved with careful program arrangements and greater compliance to presentation formats. Second, I felt that some presentations were not sufficiently attended given eight parallel sessions. This is the dilemma of having a large conference with so many simultaneous presentations, yet it needs to be considered with empathy. Our presentations, prepared with great effort and passion, deserve the relevant attention, acknowledgement, and appreciation, I believe.

Finally, I express my gratitude to the conference organising team, including the MSA and ICME executives, program committee, administrative officers, and other assistants/helpers. I easily realised the tremendous efforts dedicated to this event and appreciated the sincere hospitality of the staff members. I especially thank to the assistant observers, who always stayed around and provided technical support during the sessions. As a student, I was grateful for the MSA travel grants, with generous support of the Vice Chancellor’s Discretionary Grant from the UWA, which encouraged a total of 53 student and two indigenous scholars to attend the conference. My gratitude extends to all the delegates; our collaborative endeavours achieved the great success that this conference represented. This is a report of a solitary student participant and I am sure that every attentand enjoyed the conference differently. Yet, we still share some memories collectively; at least, we spent time together in the courtyard, where peacocks roamed about; indeed, the conference was like peacock plumage on display: vibrant colours united with each other and helping to create extraordinary beauty in our music research.

Masaya Shishikura
Australian National University
* Photos by the author.
POWERS OF MUSIC

PROGRAM

The 54th National Conference of the Musicological Society of Australia and the 2nd International Conference on Music and Emotion

Hosted by the University of Western Australia

30 November – 3 December 2011

DAY 1 – WEDNESDAY 30 NOVEMBER

3.00-5.45pm REGISTRATION AVAILABLE IN ARTS – LECTURE ROOM 6

Session 1A

6.30-8.00pm VARIOUS SOCIAL SCIENCES LECTURE THEATRE

KEYNOTE ADDRESS 1: Callaway Lecture
Chair: Jane Davidson
Introduction by Alon Rebohn, Vice-Chancellor. The University of Western Australia
Welcome to Country by Barry Mulgrew
(Nicholas Cook, Professor of Music, University of Cambridge
Beyond hidden persuasion:"

**Please note: This is a public lecture – delegates do not have to be registered prior to this event.**

8.00-9.00pm VARIOUS: THE UNIVERSITY CLUB OF WESTERN AUSTRALIA

WELCOME RECEPTION

Dinner and finger food will be served.

**Please note: Delegates must have registered for this event.**

END OF DAY 1

DAY 2 – THURSDAY 1 DECEMBER

8.15-9.05am REGISTRATION CONTINUES IN ARTS – LECTURE ROOM 6

Session 2A

9.00-10.30am VARIOUS SOCIAL SCIENCES LECTURE THEATRE

CONFERENCE WELCOME

Wendy Professor Jane Davidson

KEYNOTE ADDRESS 2: Andrew Lawrence-King, Goldsbrough School of Music and Drama, The University of Western Australia, and Royal Danish Academy of Music

10.30-11.00am MORNING TEA IN THE ARTS COURTYARD

DAY 2 – THURSDAY 1 DECEMBER – SESSION 2B

11.00-12.30pm PARALLEL SESSIONS

Session 2B.1: Music, Mind and Social Music Education and the Role of Music in Learning

1. A. Gowan – The heart that feels the music will feel people: rethinking the concept of the transformative power of music in the writings and practices of Shosushi Sano (1940)

2. C. Wilgus, J. Fletcher, J.W. Davidson: Musical training and identity development

3. P. Evans, J.W. Davidson, G. McPherson

Music, learning, motivation, and achievement in children and adolescents

4. S. Stowell – Welcome aboard the emotional Raphaeliner: experiences of research higher degrees in music (M11)

The Power of Commemoration, Celebration and Cognition: The Power of Music to Support or Undermine Religion

1. R. Hallion – The power of musical combinations: emotional responses at the Handel commeroration of 1769 (M12)

2. S. Loy: Smhawl and resolution: socio-political engangement and awareness of music at the time of the 1770 Boundary (M12)

3. J. Beddington – ‘A double unappetite’ (M13)

4. M. Mood – Defending the disctib: Cologne concert and the Jazz Age-Singer song contest

Political Conformity, Political Resistance: The Power of Music to Support or Undermine Religion

1. G. Bentov – The power of music in the Soviet Union (1941-1945)

2. S. Ryan – Soviet music in the ‘Great Patriotic War’ (1941-1945)

3. A. Beres – I want to be a soldier too: the power of opera as propaganda during the cultural revolution (M14)


Session 2B.2: The Performance of Emotions How Musicians Communicate

1. M. Houghton, C. Stevens: Constructing pro musicals bodily expression through effort-shape analysis

2. A. Van Zijl – Evoking emotion in performance: the effect of experienced emotions on violins’ timbre characteristics

3. L. Bishoff, B. Bates, R.T. Dean: Musical expertise and the planning of expression during performance

4. C. Delbert – The building blocks of artistry:does auditory biography influence a musician’s perception of patterns of emotion in live music performance?

SHADOWS, MYSTICS, MOURNING, AND JAY

1. A. Gowan – ‘Mourning’, metonymy and metamorphosis: the transforming power of music in a seventeenth-century English narrative (M19)

2. A. Forbes – In the service of shadows: music and imagery of Tenebrosa (M19)

3. K. Jellett – The power of the Spanish Exilarte (M19)

4. J. Stowe – On transgressing (1740s) of melodic and allusive meaning and music in the Mexican Pedalea (M19)

Concepts of Music

1. S. Stowell – Two tenn hackers: understanding Adorno’s critique of popular music (M19)

2. L. Rees – ‘You’ve got such great horrible taste in music’: a sociological analysis of music taste (M19)

3. L. Rees – The love: questioning the genealogy of electronic dance music (M19)

4. M. Styles – What’s in a name? is the term ‘Third Streets Music’ truly representative of the music? Is it supposed to describe? Would this term ‘tersest’ be just as appropriate: a thing (M19)

The Power of Survival

1. J. Dolez – Savages ethnography or political motivation: Yoshikoh song in David Rodger’s (M19)

2. M. Styles – What’s in a name? is the term ‘Third Streets Music’ truly representative of the music? Is it supposed to describe? Would this term ‘tersest’ be just as appropriate: a thing (M19)

Pluralism

1. G. Wood – Jazz pianists: PRAM and the improvising tradition (M19)

2. C. Earnshaw – The performers’ experiences of musical performance and the improvising tradition with five professional concert pianists (M19)

3. P. Evans – Teaching music expression to music students (M19)

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<tr>
<th>DAY 2 · Thursday 1 December – Session 2C and Poster Session 1</th>
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<td>3.00-3.20pm</td>
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<td>Session 2C.1</td>
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<tr>
<td>Arts – Alexander Lecture Theatre</td>
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<td>Chair: Jane Davidson</td>
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<td>3.20-4.00pm</td>
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<tr>
<td>Expressions of Race in the Popular Music of South Asia</td>
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<tr>
<td>1. G. Williams – “Rasta boy, that’s white man’s music”: Perceptions of style and genre in the Port Moresby recording industry (20m)</td>
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<td>2. G. de Winter – Reducing the Singaporean groove: The Quest and the rise of the local rock music industry from 1963-1971 (20m)</td>
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<td>2.10-2.30pm</td>
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<td>Special Session 1 in the Arts Ground Floor Lecture Rooms</td>
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| 3.30-4.30pm | 3.30-4.30pm | 3.30-4.30pm | 3.30-4.30pm |
| unscheduled activities | unscheduled activities | unscheduled activities | unscheduled activities |

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<th>DAY 2 · Thursday 1 December – Session 2D</th>
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<tr>
<td>4.30-5.30pm</td>
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<tr>
<td>Parallel Sessions</td>
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<td>Session 2D.1</td>
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<tr>
<td>Arts – Alexander Lecture Theatre</td>
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<tr>
<td>Chair: Geoff Luck</td>
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<tr>
<td>1. S. Buchan – Markkula, children and well-being: what’s the connection? (15m)</td>
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<tr>
<td>2. G. Luck, S. Swain, H. Baker – Influence of the Big Five on syncretism in music (20m)</td>
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<td>3. G. Vancliuil, G. Luck, H. Baker – Influence of children’s mythology on popular music (30m)</td>
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<tr>
<td>4. J. Thompson, P. E. Hughes – Ignorance, ignorance that is the beginning of wisdom (25m)</td>
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<tr>
<td>5. S. Kistler – Psychopathology in opera (20m)</td>
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| Sessions 2D.3 | Sessions 2D.4 |
| Arts – Lecture Room 8 | Arts – Fox Lecture Theatre |
| Chair: Nicholas Bannister | Chair: Jane Davidson |
| Music and Sound: Synesthesia, Film, and Music |
| 1. J. Warbrick – Shaking light on a Sydney oddity: Alexander B. Hector and his colouring phenomenon (20m) | 1. L. Franklin – Music in this world (25m) |
| 2. F. Wilson – The impact of music on perception within audio-visual art forms (20m) | 2. M. Carrara, M. Papo – Off the pedestal: an exploration of postmodernism and the string quartet (25m) |
| 3. J. Holmes – Musical acoustics and the role of the musician (20m) | 3. S. Hall – Music in Kambalda Recording performance (30m) |
| 4. L. Bubba – Schoenberg’s Heptatonic at 100: Mysticism, music and the power of the musician (20m) | 4. L. Bubba – Getting together an examination of creative body language in performances of Mozart by Richard Strauss (30m) |
| 5. P. Matthew – Chronophagy – the embodiment of sound for choir with the integration of cross-genre music into choirs (20m) | 5. P. Matthew – Chronophagy – the embodiment of sound for choir with the integration of cross-genre music into choirs (20m) |

**TUNED PANEL**

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<th>Ensemble</th>
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<tr>
<td>1. J. Poole – Music as source of power (30m)</td>
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<tr>
<td>2. K. Fleig – Popular music and the female singer-composer: self-reflexivity as the means to empowerment (30m)</td>
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<td>3. S. Macarthur – The power of the virtual in music scholarship: composing a women’s musical future as a ‘becoming-other-than-itself’ (30m)</td>
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<tr>
<td>1. J.A. Phillips – The power of music composes you: the ruminous in music and the search for the finale of institution (30m)</td>
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<td>2. E. Larkins – Satiric’s Mephisto and the seductions of excessive joy (30m)</td>
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<td>3. A. Denniss – Saint-Denis, eclecticism, and the Third Symphony music (30m)</td>
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**BLINK** **Please note: The University Club will remain open until 7.30pm for delegates requiring a light meal prior to the MSA Forum Bus ride at 7.00pm***

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<tr>
<th>Dinner at 7.30pm</th>
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<td>MSA Gender and Sexuality Forum – Chair John Phillips</td>
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END OF DAY 2
### DAY 3 – FRIDAY 2 December

#### 7.45-8.45am
MAA National Committee Meeting - Breakfast meeting at The University Club of Western Australia

#### 9.00-10.30am
Parallel Sessions

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<tr>
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<th>Session 3A.2</th>
<th>Session 3A.3</th>
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<tr>
<td>Arts - Alexander Lecture Theatre</td>
<td>Arts - Murdoch Lecture Theatre</td>
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<td>Arts - Fox Lecture Theatre</td>
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<tr>
<td>Chair: Jane Davidson</td>
<td>Chair: Mary Keogh</td>
<td>Chair: Stephen Wild</td>
<td>Chair: Kristina Mckinnon</td>
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**COLLABORATORY Part 1 of 2 Text, Rhythm, Gesture: Emotional Meaning and Communication in Sacred and Theatrical European Music, 1600-1750**

- J.W. Davidson
- R. Halton
- A. Lawrance-King
- A. Macleod
- S. Oueven
- J. Stockigt
- D. Turley

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<tr>
<th>Sessions 3A.5</th>
<th>Session 3A.6</th>
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<tr>
<td>Arts - Lecture Room 8</td>
<td>Arts - Lecture Room 9</td>
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#### 10.50-11.00am
**MORNING TEA in the Arts Courtyard**

#### 11.00-12.20pm
Parallel Sessions

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<th>Session 3B.1</th>
<th>Session 3B.2</th>
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<td>Chair: Ian Davidson</td>
<td>Chair: Julian Leggo</td>
<td>Chair: Anne-Marie Friel</td>
<td>Chair: William F. Thompson</td>
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<td>Arts - Lecture Room 8</td>
<td>Arts - Lecture Room 9</td>
<td>Arts - Lecture Room 10</td>
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**EMOTION AND IDENTITY IN AUSTRALIAN ABORIGINAL MUSIC**

- S. Trelawny, M.D. Martin - Moving people and places: perspectives on the significance of jumbirri dancing from the northern Kimberley (2009)
- R. Brown - Singing and dancing them into the ground: the role of aboriginal song in facilitating the repatriation of bones to Kumbarranja (Opunpiu), 2011

**THEME PANEL**

- Therapeutic Music in (2014)
  - C. Dilkes - Cognition research concerning music interventions
  - J.F. Thayer: Music from the heart: emotion, health, and individual differences - a neurocognitive integration model of musically induced emotions
  - H. Hilleke - A therapeutic working model for music therapy
  - G. Turos - Music therapy in the clinical context of an intensive care unit (ICU)
  - A. Koeing - Music therapy and the treatment of chronic pain

**MUSICAL AFFECT**

- J. Silen - Dance with me: this is my philosophy: analysing the dissonant feeling in nineteenth-century Austrian and Czech concert music (2014)
- A. Williamson - Schumann’s Carnaval: a case study of the reaction of musical emotions to music (2013)
- C. Williams - Gypsy de tante dans on music and emotion (2012)

**MUSIC, CULTURE AND CHANGE**

- D. Dening - Music from the ancestors: the traditional music of East Timor, a hidden culture, can it survive? (2014)
- K.E. Schieder - Expressions lost and found: performing in and out of two acts (2014)
### Day 3 - Friday 2 December – Session 3D and Poster Session 2

#### 1.30-3.00pm

<table>
<thead>
<tr>
<th>Session 3D.1</th>
<th>Session 3D.2</th>
<th>Session 3D.3</th>
<th>Session 3D.4</th>
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<tbody>
<tr>
<td>Arts - Lecture Room 3D</td>
<td>Arts - Murdoch Lecture Theatre</td>
<td>Arts – Austin Lecture Theatre</td>
<td>Arts – Fox Lecture Theatre</td>
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<tr>
<td>Chair: Kambalin Barney</td>
<td>Chair: Gary McPherson</td>
<td>Chair: Roger Dean</td>
<td>Chair: Jane Edwards</td>
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<tr>
<td><strong>RUNCTABLE</strong> Singing Songs of Performing Emotion and Reconciliation In Film: Forrest’s Sorrow Song (1975)</td>
<td><strong>THEMED PANEL</strong> Emotions and Wellbeing in the Lives of Performing Musicians</td>
<td><strong>Economies and Emotions</strong> The influence of musical recordings on learning (Mini)</td>
<td><strong>Listening and Participation in Music for Emotional Expression</strong> The power of music on psychological well-being (Mini)</td>
</tr>
</tbody>
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#### 3.00-4.00pm

**AFTERNOON TEA in the Arts Courtyard and POSTER SESSION 2 In the Arts Ground Floor Lecture Rooms**

### Day 3 - Friday 2 December – Session 3D

#### 4.00-approx. 5.15pm

<table>
<thead>
<tr>
<th>Session 3D.5</th>
<th>Session 3D.6</th>
<th>Session 3D.7</th>
<th>Session 3D.8</th>
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</tr>
<tr>
<td>Chair: David Tunley</td>
<td>Chair: Myfanwy Turpin</td>
<td>Chair: Stephen Wild</td>
<td>Chair: Brian Dawson</td>
</tr>
<tr>
<td>1. S. Cole &amp; R. Terry - Early music in the early 1950s</td>
<td>1. A. Ahmet - The role of music in the contemporary epistemological revolution</td>
<td>1. B. Davison - Peter Stone (1930-2003) and the book of the American musical (Mini)</td>
<td>1. S. G. B. W. - The power of music in the contemporary epistemological revolution</td>
</tr>
<tr>
<td>2. S. M. Lane &amp; J. Todd - Early music in the early 1950s</td>
<td>2. B. C. Akbar - The role of music in the contemporary epistemological revolution</td>
<td>2. S. G. B. W. - The power of music in the contemporary epistemological revolution</td>
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</tr>
</tbody>
</table>

**SHORT BREAK**

| 5.30-6.00pm | Venue: Arts Courtyard |

**Special event: Akragnas song and dance performance led by Ngarlangu/Wunambal singer Matthew Martin**

**6.00-7.00pm**

- **MBA Indigenous Music Task - Chairs: Katrina Barber and Karen Conn**

**7.00-7.30pm**

- **Venue: Music - Murdoch Lecture Theatre**

**ICM Regional Committee Meeting - Chair: Kristy Gillespie**

**END of Day 3**
DAY 4 – SATURDAY 3 December

Session 4A

9.30-10.30am Venturi Social Sciences Lecture Theatre

KEYNOTE ADDRESSES I & II
Chaine Davidson
Dorothy Fabian, The University of New South Wales
Performance style and expressive power: evolving roles in playing and listening to Bach's solo violin works

Emery Schubert, The University of New South Wales
The structure of affective responses to music (part II)

10.30-11.00am MORNING TEA in the Arts Courtyard

11.00-1.30pm Parallel Sessions

Sessions: 4B.1- Session: 4B.2  Session: 4B.3  Session: 4B.4

Music – Tunley Lecture Theatre
Arts – Murdoch Lecture Theatre
Arts – Austin Lecture Theatre
Arts – Fox Lecture Theatre

Chair: David Larkin
Chair: Donald Grocke
Chair: Sue Cox

The Power of Listening
1. J. Krieger – Giuseppe Mazzuoni’s transcen-dent expressions of Hebrews, especially J.S. Bach (part I)
2. M. Gassner – Ronald Stevenson and the last act of transgression – from John Bull to Webern
3. K. Furrhmann – The power of music: an exploration of integrative compositional practices in scholarship

Creativity: Music as Creator
1. J. Kheng – Negotiating authority, sharing authorship: an exploration of integrative compositional practices in scholarship
2. S. Ichibashi – A musical dialogue: creative collaboration and a re-examination of the role of music in contemporary performance practice (part II)

Music and Humanity
1. J. Balme, S. Brower – The meaning of music, performance and the expression of emotion (part II)
2. J. Burcham – The human motivation for music (part I)

Emotion in the Enlightenment
1. D. Symons – Artifice or Compulsion: a return to conservatism?
2. D. Ormiston – The human motivation for music (part II)
3. T. Brandt – The evolution of emotions in the earliest modern music (part I)

Music and Place
1. R. Vanni – A musical perspective on the city
2. A. Pillai – The sounds of silence: musical responses to the Aesten landscape and experience

Notes

Session 4B.5- Session: 4B.6

Music – Lecture Room B
Music – Caltvary Music Auditorium

Chair: Nicholas Bunn
Chair: David Symons

Music and Humanity
1. J. Balme, S. Brower – The meaning of music, performance and the expression of emotion (part II)
2. J. Burcham – The human motivation for music (part II)

Emotion in the Enlightenment
1. D. Symons – Artifice or Compulsion: a return to conservatism?
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Music and Place
1. R. Vanni – A musical perspective on the city
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Notes

DAY 4 – Saturday 3 December – Session 4C

1.00-2.00pm LUNCH in Hackett Café

2.00-3.30pm Parallel Sessions

Sessions: 4C.1  Session: 4C.2  Session: 4C.3  Session: 4C.4

Music – Caltvary Music Auditorium
Arts – Murdoch Lecture Theatre
Arts – Austin Lecture Theatre
Arts – Fox Lecture Theatre

Chair: Alexandra Lernoust
Chair: Sandra Gambardella
Chair: Andrew Lawrence-King
Chair: Lindsay Vickery

The Power of Music in the Mind: Music and Cognition
1. P. Trench – Consider an example of emotional regulation (as in context: conductors of regulation cognitive effects, e.g., effect of stress)

Music and Emotion
1. J. F. Neukom, T. Entin – Can music make you feel? Inertial measures of sadness induced by music and autobiographical memories (part I)
2. S. Ergüden – The power of music in the context of emotions (part II)

Music and Place
1. R. Vanni – A musical perspective on the city
2. A. Pillai – The sounds of silence: musical responses to the Aesten landscape and experience

Music and Healing
1. M. D. S. – The power of music in the 17th century
2. A. Chaban – Music, the Magician: the influence of music on the perception of psychological phenomena

Notes

Session 4C.5  Session: 4C.6  Session: 4C.7

Music – Lecture Room B
Music – Lecture Room C
Music – Tunley Lecture Theatre

Chair: Andrew Embry
Chair: Jonathan Pegler

Notes

Musical Emotion
1. J. E. J. D. Cotmans – Indigenous music: a case study of Maori music in New Zealand South East
2. M. Ingram – The power of music in the context of emotions (part II)
3. E. J. May, R. Harris – The cultural impact of music (part II)

Music and Narrative (NaMus): Building the Role of Music in Cultural Politics
1. U. A. V. Vicente – Acoustic chaos, the politics of a Salsa musical performance in Aca Salas (St. Thomas)
2. R. Ryan – The power of music in the context of emotions (part II)
3. R. Drill – Opera and nationalism in the Jewish context: a production of Verdi’s Nabucco in Israel, 2002 (part II)

Music and Perception
1. M. U. P. – The power of music in the 17th century
2. A. Chaban – Music, the Magician: the influence of music on the perception of psychological phenomena

Music and Healing
1. M. D. S. – The power of music in the 17th century
2. A. Chaban – Music, the Magician: the influence of music on the perception of psychological phenomena

Notes

3.00-4.00pm AFTERNOON TEA in the Arts Courtyard

4.00-5.00pm Fox Lecture Theatre

MJA Annual General Meeting
Including the announcement of the MJA Student Prize, and the Dean and John Square Award for 2011

BREAK
7.00-11.00pm St. Catherine’s College Dining Hall

Gala Conference Dinner

**Please note: Delegates must be registered for this event**

END OF CONFERENCE

Musical Society of Australia Newsletter No. 73, December 2011

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“THE POWER OF MUSIC” – A PHOTO DOCUMENTARY BY THE EDITOR