QUEENSLAND CONSERVATORIUM GRIFFITH UNIVERSITY
POSTGRADUATE SYMPOSIUM

http://qcgupostgradsymposium.wordpress.com
https://www.facebook.com/QCGUPostgradSymposium
WELCOME TO THE...
2014 QCGU POSTGRADUATE SYMPOSIUM

‘Music, mayhem, and change’ was inspired by the Beatles’ 50 year anniversary and the musical revolution that followed. This starting point led us to think of the revolutions in music and music research more broadly and it is clear from the submissions that the idea of revolution, through mayhem, through music, is one that speaks to everyone differently.

The inaugural QCGU Postgraduate Symposium will feature over 30 presentations by HDRs, ECRs and established researchers in a range of themed sessions crossing Music Industry, Music and Psychology, Pedagogy, Music Culture and Society, and Performance. In addition there are two keynote speakers, Dr Samantha Bennett (ANU) and Dr Mary Broughton (UQ), a feature presentation by Associate Professor Vanessa Tomlinson, and a panel discussion on the current and emerging trends in music research. The Musicological Society of Australia (Queensland Chapter) will present the Gordon Spearitt prize for a student presentation, to be announced in the closing plenary. Featured artist at the symposium is Luke Jaaniste who will present his installation PORTAL on Tuesday which, in its final hour, will include a collaboration with Ba Da Boom Percussion.

Our many thanks go to Dr Dan Bendrups (Deputy Director Research, QCGU) and Dr Jodie Taylor for their invaluable guidance, the QCGU and its director, Prof Scott Harrison, for making this a free event, and the Queensland Conservatorium Research Centre and its director, Prof Huib Schippers for administrative support. Our special thanks also go to Michael Carden and the Griffith University Postgraduate Student Association (GUPSA) who have supplied all of the catering for the event.

We would like to extend a very warm welcome to everyone attending the symposium and look forward to catching up with as many of you as possible over the coming days. We hope that you will take the opportunity to join us for tapas and sangria at the conference dinner on Monday and stay for drinks on the Tuesday (sponsored by the GUPSA) which will feature a performance by Luke Jaaniste and Ba Da Boom Percussion.

QCGU Postgraduate Symposium Committee

Toby Wren (Chair)
Emma Di Marco
Joanne Ruksenas
Leah Coutts
Jamie Kennedy
Diana Tolmie
Paul Young
Helpful information

Rooms
All of the presentations will occur on the ground floor of the Queensland Conservatorium building, either in the Basil Jones Orchestral Hall (BJOH) or lecture room 1.21.

Getting there and getting around
From the Airport, the AirTrain (http://airtrain.com.au) runs regularly from both domestic and international airport terminals to Central Station and South Brisbane Station (for the Conservatorium, 2 minutes' walk). At peak times the train can be quicker than a taxi. Price is $16 one-way ($30 return). It is possible (but not necessary) to buy tickets online in advance. If the AirTrain is not an option for you, a taxi fare costs around $50 one way.
For transport around Brisbane or to international or domestic airports metered taxis can be ordered by phoning either 131 008 (Black & White taxi company) or 13 1924 (Yellow Taxi company). For public transport, please check Translink (http://www.translink.com.au) for specific travel times and departure points or bookmark their journey planner on your smartphone.

Apps and weblinks for visitors
There are a number of IOS and Android phone apps that will provide detailed transport times local navigation and tourist info.

TripGO (free)
Compares transport modes to provide you with the most efficient, cost effective and quickest options. With access to over 10 different types of public, personal and private transport; trip planning just got a whole lot easier.

TransitTimes+ (paid)
Includes trip planner, Go Card balance check, service alerts, and real-time information for CityGlider and Logan City buses.

GoBrisbane (paid)
Complete Brisbane public transport information in your hands.

South Bank Pocket Guide (free)
The comprehensive South Bank Pocket Guide App is packed with the best information on what to do and where to go at South Bank, Brisbane.

QAGOMA (free)
Use the QAGOMA app to find out what's on at the Queensland Art Gallery | Gallery of Modern Art in Brisbane, Australia and plan your visit to an exhibition, film screening or public program.

Security
The Conservatorium building has on-site security with an office located in the main foyer. The standard opening hours for the building are listed at each entrance. Should you have any security concerns, security personnel may be located in the foyer or reached via in-room telephones.

Audiovisual support
Audiovisual support for the conference will be provided by Griffith University. Session chairs will be able to assist you with loading your presentations on to computers prior to and during your scheduled session time. You are strongly encouraged to check your presentations in the break preceding your presentation time. Presenters have access to a PC which has the capability to load Powerpoint, Word documents, browse the internet, play DVDs or CDs and a data projector and screen which you may plug your own laptops into. Mac users must supply their own A/V laptop adaptors. While the A/V system available is
comprehensive, it is sometimes the case that unexpected problems arise with pre-formatted presentations prepared elsewhere. In the event of a problem, presenters should be prepared to proceed with their paper within the allocated time, as the program is not able to accommodate delays resulting from unforeseen technical issues.

Coffee breaks and catering
Registration includes daily catered morning and afternoon teas, and lunch. On the 9th June these will be served in the Student Lounge on level 1, on the 10th June this will relocate to the balcony adjoined the foyer on level 2. The Conservatorium foyer bar will be open on the evening of the 10th June, and you will be provided with two drinks tickets (courtesy of GUPSA), with drinks able to be purchased at bar prices thereafter.

Wireless internet access and printing
Wireless internet access will be available during the conference, with access details to be provided in your conference packs. Printing is available on an emergency basis only. If you require printing facilities or other services, please liaise with the student volunteers so that this may be brought to the attention of the conference convenor. Professional office services (Officeworks, etc) are available nearby and in some hotels should these be required.

Presentation timing
Delegates have been allocated 30mins in which to present their work. For a standard conference paper this is broken down into 20mins for presentation and 10mins for questions. We do ask that you consider your fellow speakers by making sure your presentation does not run over time. Session chairs are allocated to assist in ensuring timeliness, and delegates are respectfully asked to adhere to any timing instructions delivered by the session chair.

Acknowledgements
The 2014 QCGU Postgraduate Symposium has been supported by many individuals and institutions, and especially by a hard working and dedicated conference committee. We would like to thank and acknowledge the following for their support:
Prof Scott Harrison Director, Queensland Conservatorium,
Prof Huib Schippers Director, Queensland Conservatorium Research Centre,
Michael Carden and GUPSA,
The Musicological Society of Australia (Queensland Chapter),
The judging panel for the Gordon Spearitt Prize,
Vanessa Tomlinson and Ba Da Boom Percussion,
Academic and General staff of the Queensland Conservatorium,
and Dr Jodie Taylor, who inspired us to do this in the first place.

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Graphic design by Dr Jodie Taylor.
This program was printed on 100% recycled paper.
# 9th June

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<td>Observing Performance through the Lens of Relational Cultural Theory.</td>
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<td>Considering the success and failure of music careers: Music, madness and change.</td>
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<td>Kathleen Connell</td>
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<td>11:45</td>
<td>A Phenomenological Enquiry into Pythagorean Tuning in the Creation of New Music.</td>
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<td>Mirra Jensen</td>
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<td>12:15</td>
<td>Neural responses to passive versus active engagement with music.</td>
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<td>1:45</td>
<td>Session 2a - Music, Culture, and Society (BJOH)</td>
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<td>Emma Di Marco (chair)</td>
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<td>Interpreting Folkloric Cuban Music Styles through Big Band.</td>
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<td>Gai Bryant</td>
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<td>Emotional theme annotation in music composition.</td>
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<td>Jesus Lopez, Andrew Brown, Girardo Dirie</td>
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<td>Glocal dialects: exploring the jazz nationalism paradox in Australia.</td>
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<td>Jeremy Rose</td>
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<td>Composition in the 21st Century: Freedom and restraint, the duality within artistic practice of the performer-composer.</td>
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<td>The entrepreneurial saxophonist: What does it mean to be a modern day classical musician?</td>
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<td>Emma Di Marco</td>
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Performance-led community practice: In the future re-dux.  
James Harvey  
Identity and the Performance of Carnatic Jazz Intercultural Music.  
Sandy Evans

Just A Fangirl: Gender, Popular Music, and “Divided Discourses”  
Jessie Hunt

10th June

8:30am  
Registration (Foyer, L2)

9:00  
Bodily mediated processes in generating, communicating, and understanding western music performance.  
Keynote Address: Dr Mary Broughton (UQ)

10:00  
Morning Tea (Foyer Balcony)

10:30  
Session 4a - Performance (BJOH)  
Vincent Perry (chair)  
Gestural Control of Electronic Music.  
Toby Gifford  
Performance anxiety in music.  
Gary Holley

11:00  
Drawn out.  
Paul Young  
Emma Nixon

11:30  
Session 4b - Music, Culture, and Society (1.21)  
Jamie Kennedy (chair)  
Ox-ent-dach: Emotional Sonata Form Performance for Modular synthesiser and Virtual Buchla Oscillators.  
Jesus Lopez, Andrew Brown, Girardo Dirie, Toby Gifford  
The Aesthetics of Alienation and Felix Werder’s Compositional Philosophy.  
Melanie Walters

12:00pm  
Lunch (Foyer Balcony)  
PORTAL installation

1:30  
Session 5a - Music, Culture & Society (BJOH)  
Paul Young (chair)  
The aliens have landed: The future of classical saxophone music in Australia.  
Emma Di Marco  
Session 5b - Music Industry (1.21)  
Diana Tolmie (chair)  
Chamber music in community venues.  
Rianne Wilschut
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<td>That's Not Opera: Rethinking the Methodology Behind Creating Opera for Modern Australian Audiences.</td>
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<td>TaikOz – More than Muscles in the Media.</td>
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<td>Sound and the city: live music regulation, gentrification and musical habitus in Surry Hills.</td>
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<td>3:00</td>
<td>Session 6a - Performance</td>
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<td>Significant other: Changing the sound world of the flute through collaborative composition.</td>
<td>Janet McKay</td>
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<td>Music - the missing link in education?</td>
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<td>3:30</td>
<td>Performance dialogue: Relationships between referent and improvisational dialogue in performance.</td>
<td>Fiona Burnett and Toby Wren</td>
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<td>Through the looking glass: an examination of how critical reflection is transforming my teaching.</td>
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<td>PANEL SESSION: Current and emerging trends in music research. (BJOH)</td>
<td>Brydie Leigh Bartleet (chair)</td>
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<td>Current and emerging trends in music research.</td>
<td>Scott Harrison, Dan Bendrups, Samantha Bennett, Mary Broughton</td>
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<td>5:30</td>
<td>Closing session, Gordon Spearitt Prize awarded</td>
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<td>6:00</td>
<td>PORTAL Performance</td>
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KEYNOTE SPEAKER, Samantha BENNETT (ANU)
Production Mayhem: Tech Processual Unorthodoxies in Popular Music Recording

Historically, music recording and production techniques have long been informed by established and standardised modes of practice drawn from scientific principles of audio engineering.\(^1\) However, popular music record production rarely conforms to such formulae. Recordists’ aesthetic intentions and technological standpoints significantly impact upon the direction of a production; applications of sound recording technology and process are widely interpreted, appropriated and individualized.\(^2\) In popular music historiography, recordists who challenged sound recording orthodoxies, such as Joe Meek and Phil Spector, are regarded as sonic innovators; pushing boundaries with maverick methodologies.\(^3\) Such practice forms part of a continuum; tech processual resistances exist in today’s music recording techniques.

This keynote address considers examples of modern popular music record production that challenge established recording and production protocol. In what ways do recordists’ ideologies impact upon their techniques? What motivates a recordist to ‘go against the grain’? And how have technological and processual unorthodoxies created and [re] informed standards of recording and production practice? Considering examples of popular music production drawn from wide historical, genre and methodological spectra, this address illuminates historical and aesthetic ‘mayhem’ in sound recording and production methodology.

Samantha Bennett is a sound recordist and academic from London, UK. Her research interests include technological and processual analysis of recorded, popular music; remixing and intertextuality; and, applications of technological precursors to contemporary recording and production contexts. Her first book, *Modern Records, Maverick Methods: Technology and Process in Contemporary Record Production* is forthcoming from Michigan University Press. Sam is currently Senior Lecturer at the School of Music, Australian National University, a Senior Fellow of the Higher Education Academy and Editor of the *Journal on the Art of Record Production*.

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communication and understanding. Although the focus of music performance may be primarily on sound, for musicians and audience members alike it is a social context and our bodies are essential to how we think, feel, interface and communicate within it. Research has revealed a wealth of knowledge regarding how the body mediates the myriad processes involved in music performance, but often there has been a divide between research and practice. This presentation advocates for collaborative efforts in developing systematic approaches to apply research findings to traditional music practice and pedagogy. Crucially, these must include the audience as a vital factor. If western art music, and particularly new music, is to have a vibrant future, it is imperative to think innovatively about developing audiences for that future.

Mary Broughton’s research has focused on the role of movement and gesture in music performance communication. She is also developing lines of inquiry on music in the early childhood years. Broadly, Mary’s research spans topics wherever music is a means for personal expression and interpersonal communication, from angles such as perception and cognition surrounding expressive performance to social and psycho–emotional wellbeing. She held a Research Associate position in the School of Music, University of Western Australia (2011–2013) where she worked with Jane Davidson on a number of music and gesture projects. Mary is currently the Postdoctoral Research Fellow in the Creative Collaboratorium at the School of Music, University of Queensland. As a professional percussionist, Mary has performed with the Queensland and West Australian Symphony Orchestras, the Australian Chamber Orchestra, was Principal Timpanist of the Canberra Symphony Orchestra for ten years, and has performed as a solo and chamber musician nationally and internationally.

PANEL DISCUSSION
Brydie Leigh Bartleet (Chair, QCGU), Scott Harrison (QCGU), Dan Bendrups (QCGU), Samantha Bennett (ANU), Mary Broughton (UQ).

Current and emerging trends in music research.

Music research is always changing. Over the last few decades there has been an expansion and clarification of subdisciplines, but where to from here? What are the emerging trends in music research in Australia and globally? And, based on emerging research what can we deduce about future trends or paradigm shifts? Expect a lively debate as our panel of experts, from different institutions and discourses give their views on how music research is evolving, and what avenues will be most important in the coming years.

FEATURED PRESENTATION
Assoc Prof Vanessa TOMLINSON (QCGU)
From “Music for the Banal” to “The Listening Museum”: An examination of listening through found objects and site-specific work.

How is listening important in our everyday lives? How do we discern between the ongoing (the drone), the specific (the intentional composition) and the unexpected (the sound intervention)?

This two-part talk journeys from the researcher’s personal artistic practice involving deep listening and collecting a found-object instrumentarium, to a large scale application of these
ideas in the aspirational and tested environment of The Listening Museum. Following from ideas of Pauline Oliveros and R. Murray Shafer and incorporating site-specific, improvisational and ecological awareness, this talk will contribute to the field of acoustic ecology through awareness of place, environmental sound, and intentional sonic interventions. As a percussionist Tomlinson has a long history of dealing with sound, and the talk will traverse from her specific solo performance practice to one that engages community, composers, factory workers, performers and the general public in revaluing the act of listening.

FEATURED ARTIST, Luke JAANISTE
PORTAL for massed keyboards
with guests Ba Da Boom Percussion:
Alex Bull, Callum Farquharrson, Caleb Colledge, Fraser Matthew, Tracey Comber, Jacob Enoka, Jamee Seeto, Jennifer Connors, Macaulay Merrett, Tsoof Baras, Zac Soenario, Anna Kho, Angus Wilson, Vanessa Tomlinson.

Luke is a past student of the Queensland Conservatorium, having studied composition and an honours in musicology here in the late 1990s. Since then he has gone on to pursue an artistic practice that spans music, photography, video, installation, community engagement and philosophy. Several of his long-term collaborations began at the Conservatorium, including composers collective COMPOST (1998-2003), as well as performance art duo JUANNELLII (1997-2001) with Julian Day which has morphed into LOUD AND SOFT (2008-ongoing). Julian and Luke also collaborate with another ex-Con, flautist Janet McKay, in the sonic-social project SUPER CRITICAL MASS (2008-). Between 2003 and 2007, Luke completed at PhD at QUT's Creative Industries Faculty, titled "Approaching the Ambient: Creative Practice and the Ambient Mode of Being" with a focus on visual and sonic installation art. In the following several years he worked as postdoctoral research fellow at QUT around the themes of practice-led research, and arts and innovation.

Whilst “ambience” was his key concept/topic a decade ago, now it has shifted into the notion of “mesmerisation”, by which Luke means something like: the effect of being drawn into some alternate, expansive experience of one’s body amongst its surroundings, through an almost hypnotic and bodily experience of undulating, resonating sound. This is about the vibrational, spatial materiality of sound and the experience of it via an expansive whole-body listening.

This practical research—into new shades of sonically-activated mesmerism—is conducted through the making, presenting, experiencing, and discussing of a range of ongoing projects including PORTAL (using the sounds generated from the pre-set auto-chords and arpeggios of multiple vintage keyboards). The musical techniques employed include: cellular development, additive rhythm, timbral morphing, harmonies via intervallic patterns, minimalist repetition, resonant frequencies, site-specific mirroring and echoing, serialised patterning, meditative durational performance, mapping bodily processes, and subtle intervention within typical modes of public engagement.

Luke’s practice has connected him to many interesting groups and sites around Australia and overseas. In 2014 this includes Museum of Contemporary Art, Performance Space, Metro Arts, Nomad Percussion, Aurora Festival, Parramatta City Council, Rhizome Symposium, 100 Futures Kelvin Grove State College, Nonsemble, Mong Duo, Real Bad Dream House, ArtBar, Upstairs@199, Qld Conservatorium Saxophone Orchestra, Brisbane Bells Choir, Old Government House, Tina Beh’s home studio and Sonic Body Collective.
For this Symposium, Luke will present the next installment of his PORTAL project, on Tuesday 10th June. This new work, titled PORTAL (ROOM, TO BOOM), is situated within the Conservatorium Foyer and has two components. Throughout the day the foyer will be transformed into an immersive undulating drone field via an installation of dozens of his vintage keyboards. Then at 5pm as the culmination of the Symposium, we will treated to a performance by Ba Da Boom Percussion featuring keyboard percussion instruments dispersed throughout the installation — this a new work developed by Luke across several creative workshops with Vanessa Tomlinson and the student percussionists.

“The PORTAL project began long before I realised it. About four years ago now, I had started collecting Yamaha Portasounds from the early 1980s. These, along with Casios, were some of the first portable battery-powered keyboards ever manufactured and sold to a mass market. I had collected quite a few, of several different models, but that’s all they were. A collection. Until. One morning. I had set up four keyboards of one particular model, all playing the same pre-set arpeggio. I was going to stack them up together and whilst I was building a shelf for this purpose, the keyboards were lying randomly around my studio, spread out about five metres apart in total, to the left and right of me. Wow. Suddenly, the whole thing started to really come alive. The keyboard arpeggios were slowly phasing with each other, since these basic pieces of technology didn’t come out of the factory perfectly the same. Well, I knew about phasing, from my undergraduate days listening to the phasing pieces for tape, and piano, and violin, by Steve Reich. But something about the phasing of these electronic arpeggiating spatialised tones captivated me. I started to hear all manner of other sounds emerging - yes, there were the resultant melodies that Reich talked about, which are very evident in his works. But here with the keyboards there were also emergent timbres. Instruments of the orchestra, choral voices, insects, sometimes ghostly murmurs.

“So armed with the idea that the same arpeggio setting on many of the same model of keyboard produced something gorgeous and unexpected, I some started creating installations and performances which combined several banks of different models, each with their own pre-set auto-chord and/or arpeggio. In PORTAL, then, we have the minimalist technique of the 1960s (phasing), produced via mass-produced domestic technology of the 1980s (keyboards), gathered together several decades later via the second-hand economy of the 2000s (ebay).

“In the Symposium PORTAL, of mixing live musicians with the keyboard pre-set tones, is still very much a new strand of my practice, and I’m very grateful that Vanessa Tomlinson and Ba Da Boom percussion have been so welcoming of me and my project. It’s been great to experiment with them, developing together the work they will perform. I wanted to work with keyboard percussion because it seemed like the smallest leap I could make from the world of PORTAL to the world of acoustic musicians. And I do love the metal and wooden keys, from the sultry low bass marimba to the metal sheen of high vibraphone and glockenspiel. The turning point in the workshop was when I was shown how the resonance of each wooden, or metal, plank of the keyboard could be modulated by the position of the beater—from almost no resonance at the node (and resting point) of the plank to such fullness in the middle. The sound blooms and blossoms. And so we set about to find a simple set of patterns for grafting this blossoming into the keyboard sounds, sounds which have such detail when you approach them but in the foyer such a infinite boominess as well. I sub-titled this PORTAL work as ROOM, TO BOOM but now it seems I could easily have called it TIME, TO BLOOM...”

ABSTRACTS
Graham ASHTON (QCGU)
Got ‘em on a string: The Collective Skills, Knowledge and Attributes of Group String Teachers in Queensland: Multiple cases of study

There appear to be considerable differences in the results of group string teaching programs in Queensland. Some teachers seem to be able to generate, manage and administrate highly successful programs; others seem to experience difficulty transferring the knowledge and skills required for students to become successful string players. This study inquires as to the core skills, knowledge and attributes that make for effective group string teachers. An initial survey of the literature betrays a lack of research giving opportunity for teacher to voice their understandings and applications of group string teaching methods. As a study of multiple cases, the investigation is designed to record the reflections of effective group string pedagogues, observe the outcomes of their programs and teaching methods, and then synthesize these elements into a profile of common skills, knowledge and attributes.

Gai BRYANT (Sydney Conservatorium)
Interpreting Folkloric Cuban Music Styles through Big Band

This paper explores Cuban folkloric rumba music styles: Yambu, Guaguanco and Columbia and my response to those styles via big band compositions/arrangements. A lack of recording during Machado’s presidency (1925-33) and the political revolution of 1959 in Cuba necessitated a sourcing of contemporary recordings of folkloric styles and a series of interviews of Cuban musicians and musicologists to gather information on the above music styles. In order to interpret these styles through large ensemble works analysis was conducted on each style of rumba including the rhythmic patterns that comprise each rumba sub-genre. Current documentation focuses on piano montunos and augmented percussion sections. They do not address ways that instrumentation and song forms may be adapted for large ensemble. Many composers have used a variety of rhythmic material from the Latin tradition including noted composer Lalo Schiffrin’s “Latin Jazz Suite”. Some have appropriated one rhythmic pattern to give material a Cuban flavour, others have featured son-based Cuban music styles such as Johnny Richards’ acclaimed “Cuban Fire Suite”. However, those composers all stop short of using traditional Cuban rumba styles in their entirety. The arrangements featured with this research respect the defining elements of traditional Cuban rumba including the role of the dancers. Solo instruments have been chosen to reflect the dancers for each style. For instance, the guaguanco uses a dual solo with trumpet and baritone saxophone interpreting a couple engaged in a dance of conquest. To help fill the gap in information on this topic, scores and recordings with examples of phrasing, distribution of rhythmic and melodic material with condensed percussion parts for drum kit plus one percussionist are included.

Fiona BURNETT (University of Melbourne)
Twenty First Century Improvisation: Freedom and Restraint the duality within Artistic Practice of the Performer-Composer.

Through the process of practice led research this paper documents a phenomenological and philosophical enquiry into the artistic practice and artistic practice of the author, an improviser/composer/performer specializing on the soprano saxophone, living and working in
Melbourne, Australia in the early 21st Century. Twenty First Century Improvisation explores duality: creative process and contrasts, inspirations and the individualization of musical voice within a broad musical landscape that embraces a diversity of genres and styles. Like tension and release, freedom and restraint are essential to the creative process. Questions explored include: How is freedom created and sustained? How does freedom find expression in the moment of improvising? What types of structures, restraints, can be developed to facilitate the spontaneous nature of improvisation?

To what degree does composition feature as a process during improvisation? How does one prepare for the improvisational process of contrasting lengths from five minutes to one hour duration. The examination of the past and current musical syntax of the author are central to this investigation and how this has been further cultivated through academic examination of the music of both JS Bach and John Coltrane as the focus of the current PhD research project undertaken. The identification of duality inherent in the creative process through the integration of divergent styles into a personalized approach has contributes to further development of Twenty First Century improvisation.

Short Musical examples accompany this presentation

Fiona BURNETT (University of Melbourne) and Toby WREN (QCGU)

Fiona Burnett and Toby Wren are jazz musicians who are independently researching aspects of improvisation for their respective PhDs. Both examine aspects of the mechanism of influence in the construction of individual sonic identity, Fiona by looking at how Bach and Coltrane have influenced her development, and Toby through an examination of intercultural improvisation practices between Carnatic and jazz musicians. In this impromptu presentation, they will be improvising on compositions that explore different relationships between the composed and improvised, and require the performers to demonstrate different levels of restraint and freedom in interpretation. As they have never performed together before, or even rehearsed before the presentation, there are various tensions that are intentionally foregrounded, revealing insights into collaboration and improvisation. After the performance, reflections on the process will take the form of a discussion with the audience, exploring such aspects as micro-timing, negotiation of form in performance, verbal and non-verbal cues, and interpretation of score.

Melissa CAIN & Ali LAKHANI (QCGU)
A global review of participatory music programs promoting health and wellbeing in 'at risk' communities

This presentation provides a global review of the types of participatory music programs which aim to promote positive mental and physical health and wellbeing outcomes in refugee, immigrant, low income, and 'at risk' populations. It provides an analysis of overarching theoretical perspectives and a synthesis of the various approaches, benefits, limitations, and suggestions for future practice. The aim of this review is to analyse existing information in order to detail recommendations to those designing future intervention programs which focus on the relationship between music participation and individual advances in health and wellbeing.

As part of a larger project, this presentation reviews 24 publications from studies conducted in Europe, the Middle East, Australia, and North America which target 'at risk' populations
and which include participants of all ages, and those who have mild to severe mental and/or physical disabilities. The review encompasses both long and short term evaluations which use qualitative, quantitative and mixed methodologies, and incorporate a wide variety of music making activities such as culturally-relevant instrumental genres, singing, story-telling and creative opportunities for non-verbal disclosure. All studies in this review aimed to encourage positive outcomes such as a reduction in hyperactivity, depression, juvenile crime, emotional alienation, truancy, aggression, and weight gain. Studies also aimed to increase academic success, self-esteem, cultural empathy, confidence, personal empowerment, and encourage healthy nutrition. In synthesising the data, the presenters will provide recommendations for future practice including the key factors for success observed in these programs.

Christine CARROLL (Sydney University)
‘Canon meets Kimbra’: Classical and Popular music pedagogies converge in the Senior Secondary classroom.

Over the past 50 years, the landscape of secondary education has undergone significant change. Addressing this, Australia and other developed countries have sought to provide more inclusive curricular frameworks to cater for the educational needs of an increasingly diverse student population, and specifically, for the larger numbers enrolled at the senior secondary level. As a result, music classrooms have often become an arena where negotiations need to take place between different types of learning and associated knowledge: on the one hand, the informal learning practices and socially contextualised knowledge of popular music making with which many students identify, and on the other, the formal pedagogies and conceptual knowledge of the discipline. In order to examine the schism between these modes, this paper examines multiple themes associated with student learning and teaching over the formal-informal range. Research was undertaken in my own classroom, at a Sydney independent senior secondary college, which specialises in music. The paper focuses on a single case study of five students drawn from the wider class, who, in order to complete the task brief, chose to merge J. Pachelbel’s Canon in D major with the song Settle Down, by Pop artist Kimbra. As will be seen, analysis of the students’ working process revealed the scope of their prior knowledge acquired through experiences with popular music, and an expansion of this through the deliberate juxtaposition of musical texts, exposing foundational knowledge and skills between both works. Utilising a social realist approach to pedagogy which both validates and differentiates knowledge outcomes across this range, the paper explores the kind of discursive teaching practice which attempts to mediate between students' informally acquired knowledge, and the formal knowledge traditionally endorsed in school music education. Findings highlight that an awareness of knowledge structures specific to classical and popular music is needed, if these distinct discourses can together contribute positively to student learning.

Felicity CLARK (Sydney Conservatorium)
TaikOz: More than Muscles in the Media

TaikOz, Australia's premier “Japanese drumming” ensemble, is dissatisfied by the ways they are presented in the media with regards to artistry, race, gender and cultural function. Facing undesirable assumptions about authenticity, ownership and athleticism, TaikOz feel their music is imperceptible to those who acknowledge difference to Western classical music and simultaneous difference to conceptions of Japanese traditional music as potential sites for fault. They want perceptions to change. TaikOz’s dispute is with the assumptions formed by
witnesses particularly when physical and visual associations take precedence over aural presence or aural associations. TaikOz wish their performance medium to be seen as a complete package where sound, image and movement form a single, homogeneous aesthetic. This would require a public normalisation of their product.

I explore ways TaikOz consider their work learned, elite, foreign and niche and yet how these play for and against them. I demonstrate how several narratives in taiko discourse have perpetuated misleading readings of contemporary taiko both within Japan and elsewhere and how these readings politicise TaikOz’s mission. Rather than being evaluated according to inappropriate aesthetic criteria and be found wanting, TaikOz wish to be judged on the terms they devise now for the genre they generate.

Following an exhaustive study of TaikOz’s presence in print media and interviews with TaikOz members and associates, I consider how they address dissonance between the desired perception of their work and the actual reception of it as exotic physical spectacle in order to find sustainability business practices.

Kathleen CONNELL (QCGU)
Considering the success and failure of music careers. Music Madness and Change

Sustaining a career in music has become a subject of increasing interest in Western society over recent years. Music training colleges and exiting graduates have grown in numbers and the hope of being a high profile musician is now exposed as unrealistic. The majority of musician’s will be engaged in a portfolio of aligned work opportunities and this career management style is pervading the thinking of the next generation of graduates, music training places and society. A successful career in music requires not only a specific discipline skill, but business management, pedagogy and entrepreneurial capabilities.

Malcom Gladwell’s (2008) book Outliers: The Story of Success, tell us The Beatles success was underpinned by an excess of 12,000 hours of performance over a two year period at Hamburg strip joints, where inattentive audiences forced the ‘Fab. Four’ to explore a wide range of music, gain stamina and on stage discipline. Their success however floundered when artistic growth and division, and the sudden death of their business manager who handled all their affairs, lead to animosity and high court dissolution of the rock band that began in 1957 with modest high school boy ambitions.

Through the lens of elite classical singers this project researches a cohort of singers whose career paths, whilst potentially jagged and precarious, had gained sustained and successful careers. However the shifting grounds of economics, tastes, ageing and life choices and especially their weaknesses in managing careers sent their once flourishing careers on a sharp left hand turn.

The stories of these singers illuminates their deep, sunk attachment to their specific discipline, and their successful trajectories in a highly competitive and rivalry ridden sector of music. Their vivid memories of career decline, transition and change resonant with theoretical concepts of career management and the impact such experiences can have on an individual’s vocational and self identity. Just as the individuals known as The Beatles had to forge self directed careers following the ‘break up’, so elite classical singers also seek new focuses, following career change.

Both career management theory and new thinking in music advocates for adaptability, conscious understanding of the environment in which a craft is pursued, and for individuals to look after their own career agenda. Facilitating informed exploration, mobility and developing relationships and adaptability in music careers needs training and this presentation will give examples of how this is being offered in similar embodied practices such as sport and dance. In these practices and in new thinking about music careers, the learning cycles, challenges and visions are now openly discussed and minds compellingly
focused on the skill of developing strategies for career development, management and exits.

Sarah COURT (QCGU)
Observing Performance through the Lens of Relational Cultural Theory

I propose a paper to be presented as part of the “Music Psychology and Health” strand in the “Music, Mayhem, Change” post-graduate symposium hosted by QCRC. Relational Cultural Theory (RCT) was conceived and developed in the field of psychology as a way of acknowledging the function of relationships to therapeutic growth within cultural contexts. While the theory has informed research in related areas of mental and physical health, it has yet to be applied to the performing arts. As a performing musician – specifically, in my work collaborating with pianists on art song repertoire presented in recital – I find Relational Cultural Theory to be a valuable tool for research relating to my onstage presentations, and I argue that there is potential for other performer-researchers to explore this connection in their own and others’ work. Relational Cultural Theory’s emphasis on zest, clarity of purpose, personal worth, creative capacity, and desire for connection in mutually empowering, growth fostering relationships can provide practising performers with both new techniques and vision for how they relate to each other, their audiences, and to the creators or originators of the work they are undertaking. Citing examples from my own recent research into the art and discipline of classical recital singing, I illustrate how Relational Cultural Theory allows me to examine these relationships in my own work, ensuring access to their full creative potential by enhancing awareness and providing skills to help the work flourish as mutually empowering, empathetic, and growth fostering, and allowing me to work constructively with disconnection in performance when I encounter it.

Leah COUTTS (QCGU)
Through the looking glass: An examination of how critical reflection is transforming my teaching

When you consider the isolated domain of the private piano studio you could be excused for thinking that regular professional development opportunities are hard to come by. Due to the situational and complex nature of teaching, however, it has been argued that teachers are perfectly situated to grow professionally through a systematic enquiry of their own practice. This presentation offers an inside examination of my experiences as a teacher-researcher and how developing the skill of critical reflection is transforming my teaching practice. I adopted this role due to a perceived need to better understand how to facilitate adult learning at the piano. My quest for strategies to achieve this have resulted in a need to not only understand the theories and strategies offered in the literature, but to also explore their application, relevance, and efficacy within my teaching. Critical reflection skills are able to be developed by not only asking questions in and of your teaching, but also through being aware of your frames of reference that influence your answers to such questions. Examples of questions include: How can I better understand my students’ needs; how did my students behave when...; what happened when I tried...; what did I base my decisions on; and what incorrect assumptions could I be making? Recording students’ lessons and keeping a reflective and reflexive journal have been key strategies for answering these questions and reflecting on their subsequent meaning for future actions. This presentation offers strategies for incorporating these skills into studio teaching and shares unique insights on their use and transformative capabilities.
The saxophone has well and truly cemented a place within Western classical music and asserted itself as a legitimate concert instrument. A young instrument, the saxophone and its small canon of classical repertoire has grown tremendously over the past 100 years. In Australia, the genre has developed even faster with a strong community now present across the country sharing in this music. Australian CSM blends Western classical music with international influences to create a melting pot of styles, forms, and sounds. This paper presents an insight into the world of classical saxophone music (or CSM). Focussing specifically on the Australian CSM community, this paper will explore the impact of the Australian CSM genre on the performers and practitioners within this field and what this means for the future development. Ultimately, this paper will address the question: how has Australian classical saxophone music adapted to the modern music industry? And following on from this, how does our unceasing obsession with technology apply to a genre largely based on live performance and public gatherings? These questions will be addressed through three case studies of leading Australian classical saxophonists which begin to unpack the constantly changing genre of CSM. The resulting sense of identity provided to the performers by the music has led to a strong sense of nationalism amongst saxophonists and a shared sense of purpose in the promotion and development of Australian CSM. With so much change in so little time, what will saxophone music sound like in 20 years?

Australian classical saxophonists operate as part of a national professional network with a key focus on engaging Australian composers in the creation of new music for the saxophone and performing these works globally. As with many other areas of classical music, Australian classical saxophonists are facing daunting challenges in the planning and execution of live performances to meet contemporary demands and this requires drawing upon the strategies and ideas of other industries to suit a changing musical landscape. As part of a larger investigation into Australian classical saxophone performance practices, this paper will specifically focus on the business concepts currently being engaged by Australian classical saxophonists and show the increasing correlation between the literature and the practical applications undertaken by these musicians. Through one-on-one interviews with leading saxophonists and ensembles, a variety of data has been collected regarding pre-, during, and post- performance practices. Findings suggest these musicians are already engaging in financial and logistical business concepts however the connection between performance and technology shows considerable room for development into the future. By looking to business and engaging an entrepreneurial mindset, musicians will better satisfy the demands of a changing market and foster connections with contemporary audiences.

Musicians and scholars rely on quality printed editions through which to learn, understand, evaluate and perform works. Where these do not exist, the original manuscripts must be consulted. They are often more difficult to use and harder to access. Furthermore, these primary source documents may not clearly articulate the composer’s intentions because they
have not been interpreted and edited. Where a composer's output exists mostly in
manuscript form, it is inevitable that performance of their music is neglected and our
understanding and appreciation of their overall contribution will be incomplete and flawed.
This is the situation for the work of Margaret Sutherland. Widely considered one of the most
important Australian composers of the mid-twentieth century, her august reputation rests on
less than half of her compositional output. In recognition of the distinguished place
Sutherland holds within Australia's artistic heritage, it is imperative that far more of the
composer's works be made accessible to musicians and audiences so that the full extent of
her achievements can be experienced, appreciated and evaluated. In this paper I will
discuss my new critical editions of Sutherland's music which comprise four chamber works
and one for harpsichord. Building on pioneering scholarly editing of selected Sutherland
works carried out by other editors over the past twenty years, I will provide an overview
showing how critical editions have broadened and changed our assessment of the
composer's accomplishments. Further to this survey, an evaluation will be made of the
editor's experience of working with Sutherland's scores. Editing is a multi-faceted
undertaking with each work containing unpredictable and unique elements that have the
potential to wreak mayhem on a project. The challenges to the editorial process presented
by Sutherland's idiosyncratic manuscripts will be considered.

Sandy EVANS (Macquarie University)
Identity and the Performance of Carnatic Jazz Intercultural Music

I once asked a young saxophone student who moved to Australia from India what he wanted
from his lessons. “I don't want to sound Indian” he replied. This paper explores challenges to
my identity as I sought to understand what “sounding Indian” might mean to me as an
Australian jazz saxophonist engaged in study and collaborative performance with Carnatic
music and musicians. Diverse musical, cultural and aesthetic components converge in this
intercultural dialogue. The resulting expression and transformation of individual and group
identity is examined through three creative practice projects performed and recorded in
Australia and South India. A dynamic translocal site for intercultural musical exchange has
evolved from the Australian Art Orchestra's 16 year collaboration with Carnatic mridangam
virtuoso Guru Kaaraikkudi Mani. The case studies in this research: ‘Cosmic Waves',
'Mantratonic', and 'Meetings at the Table of Time', arise from this collaboration. There is a
tension inherent in intercultural music between the certainty of familiar materials and
processes, and the questioning and reordering of established models and techniques.
Multiple viewpoints co-exist simultaneously as musicians express connections to their
musical, cultural, and personal histories, and responses to new relationships, sounds, and
processes. Through engagement as improvisers, knowledge of each other’s traditions
develops, thereby expanding artistic choice and facilitating confident interaction across
stylistic and cultural borders. An unwritten social contract between musicians, based on
passion for music, dedication to its realisation, mutual respect, trust, and friendship is
fundamental to the success and sustainability of these intercultural spaces. Depth of
engagement, integrity, cohesiveness, freedom of expression, and innovation characterise
successful outcomes. Both the multiplicity of coalescences between Carnatic music and
jazz, and the powerful fascination afforded by the differences can be dynamic catalysts for
music making given dedicated engagement over time.
Toby GIFFORD (QCGU)
Gestural Control of Electronic Music.

Drawing on a long tradition borne from Leon Theremin's early experiments, a new stable of body motion tracking technology such as the Microsoft Kinect, Leap Motion controller, and the Syntact ultrasound controller have been co-opted into electronic music performance. Addressing the 'gestural disconnect' endemic to laptop performance, these tracking technologies have the potential to bridge the gap between performer intent, and audience understanding, often lost in the complexity of computationally generated sound. This paper examines strategies of gestural control that are intuitive for the performer, and that allow an audience to understand the role of the performer in computationally generated music performance.

James HARVEY (QCGU)
A case of music, mayhem and change In the Future.

This lecture performance presents an insightful musical example to illustrate a concept suggested by this symposium. An examination of “Music” influenced by chaotic change. How a particular composition, conceived and realized within a chaotic context in the late 20th century resounds today 30 years later as a fresh and relevant musical commentary. We will be exploring the music In The Future by David Byrne. The concluding section to a 12-part work entitled The Knee Plays, commissioned by theatre director Robert Wilson for his proposed 1984 opera epic The Civil Wars. The context of this work and the people responsible for its creation are historically and culturally instructive in examining a rich musical example to the turbulent times in which it came into being and the milieu in which it was to speak. As with any well-crafted music In The Future can be enjoyed and appreciated on its own merits, while closer examination of the artists involved and the conditions under which it manifested can inform an experience of the music with deeper connotations. Through examining the history and cultural currents of the era precipitating this creative work, we may better appreciate the collaboration of a Pop Art Rock composer-performer David Byrne (Talking Heads) composing within an international music-theatre context envisioned by avant-garde director Robert Wilson. Creating a work that today remains an instructive and entertaining musical meme’ speaking directly to our own progressively post-modern age.

Alexandra HIEW
Bridging the gap: How can music psychology research inform violin teaching?

The newly burgeoning field of music psychology, which examines musical thought and behaviour from a scientific perspective, has presented pedagogues with new opportunities to explore how humans learn music. The scientific study of violin playing builds upon the work of past pedagogues by quantifying and complementing teaching directives that have traditionally been gained through experience. Moving towards a pedagogy informed in part by science could not only improve the efficacy of playing and teaching the violin but also help prevent and minimise injury. However, the existing research is written for a polarised audience consisting of specialists in diverse fields. The resulting ontological discrepancies further perpetuate the divide that exists between researcher and pedagogue, hindering accessibility and pedagogical inquiry. The goal of this paper is to help bridge the gap between research and practice by demonstrating to the violin community that useful pedagogical implications can be drawn from pertinent music psychology research. While the
treatises of the last four centuries have served as the basis of pedagogical scholarship, new technologies could lead the way to new possibilities for a safer, more effective, evidence-based tradition.

Gary HOLLEY (QCGU)
Performance anxiety in music

There has been a large body of work created on the topic of Performance Anxiety in the creative arts, sports and corporate settings. There are many similarities between all of these areas and the effects this anxiety has on the outcome. When looking at music literature this anxiety is often referred to as MPA (Music Performance Anxiety). Performance anxiety is not solely represented only in public performance, but also can affect a performer in lessons, rehearsals and private practice. In her writing Corby (2008) suggests that there are potentially three responses to MPA: cognitive, physiological and behavioural. In music and particularly for most singers, performance anxiety or stage fright is common and has often started from an early age. In the area of music theatre this anxiety is heightened as they are expected to perform as singer, dancer and actor. This expectation in itself creates anxiety as they attempt to master all areas. In this presentation I will focus on what is performance anxiety as it relates to the singer/performer and what possible solutions can be put in place to assist with this. Using examples from my own personal journal I will reflection on the effects MPA can have on the performer in the music theatre setting.

Jessie HUNT (University of Wollongong)
Just a fangirl: Gender, popular music, and “divided discourses”

In December 2010, Rolling Stone Magazine grouped female pop stars Katy Perry, Ke$ha, Lady Gaga with the term “slutwave”. The term, taken from popular satirical music blog Hipster Runoff, describes female pop stars that perform their sexuality in ways deemed to be too sexual, too “slutty” by music critics. “Slutwave” is a particularly sexist, archaic way of understanding the performances of female pop musicians—yet we accept this discourse as stable, because socially sanctioned ideas about female musicianship and female fandom (and perhaps female-ness more generally) encourage us to devalue and delegitimize the cultural practices of women. Within the deployment of the term “slutwave”, Rolling Stone Magazine and Hipster Runoff reproduce traditional ideas about feminine sexuality and feminine musicality, despite the two publications’ “edgy” and “alternative” self-stylings. In contrast to these analyses, young female fans of Katy Perry talk about Perry in a completely different way—they are using Perry's music, lyrics, costumes, themes, as a conversational resource for incredibly complex, multi-dimensional constitutions of identities and communities. Though “slutwave” in general and Katy Perry in particular are disparaged and devalued in most public discourse, members of katyperryforum.com find very real personal and interpersonal value in the work of Katy Perry. These particularly gendered ways of talking about popular music are at such odds to the ways in which popular music is received by young female fans. It is clear that popular music scholars need to re-evaluate the ways in which we analyze female pop stars and female fan communities in an academic context.

Mirra JENSEN
A Phenomenological Enquiry into Pythagorean Tuning in the Creation of New Music

The history of musical tuning has long been of interest to philosophers, mathematicians, scientists and musicians. As such, there have been many evolutions of the musical scale
since long before the current era. The technology accessible today however is unprecedented in its ability to automate and understand the application of frequencies and tuning in music. This research explores the experiential and practical performance aspects arising through using primarily Pythagorean but also other forms of ‘non-tempered’ tuning systems. The focus is primarily on the application of these tuning systems in the creation, performance and apprehension of new music. In Western cultures ‘equal temperament’ is the dominant tuning standard to the extent that Western musicians and audiences may not be aware of other tuning possibilities. However, using non-tempered tuning standards arguably produces a different physical experience in the listener and a different quality of physicality in sound production on a musical instrument. The questions arise: ‘How do people experience non-tempered tuning?’ How do musicians respond to the demands of playing in tuning systems that are not familiar and may work counter intuitively to the architecture of the instrument they play? Does the experience of the musician using different tuning systems enhance or detract from other performance attributes? The first study in this practice-led research was a live performance accompanied by acoustic grand piano in equal tempered tuning, alternating with a digital piano in Pythagorean tuning and guitar accompanied songs based on the ancient tuning also. Overwhelmingly, the audience members who participated in the survey demonstrated that they were unaware of which songs were in the ancient tuning or equal tempered tuning. However, initial experiences of being immersed in Pythagorean tuning whilst recording and producing contemporary music have produced quite significant physiological responses to the pure ratios resonating within the music.

Jesus A. LOPEZ-DONADO, Andrew BROWN, & Gerardo DIRIE (QCGU)
Emotional theme annotation in music composition

A compositional workflow is proposed which is aimed to guide composers to discriminate, or favor, pre-composed music themes as well as selecting musical features as they relate to the composer’s previous emotional responses. This workflow applies Plutchik’s emotions classification framework. It also utilizes Fisher discrimination as a statistical tool in a two-fold manner: (i) to guide the classification of themes as per the composers perceived emotions and (ii) to discover prevalent musical descriptors. Robert Plutchik offers a three-dimensional model that is a hybrid of both basic-complex categories. It is used due to (i) its inherent Euclidean symmetry, which allows for the identification of antagonistic emotions and (ii) because it is based on a measure of emotions similarity that has been validated. The proposed compositional workflow starts after labeling a set of musical themes using a vector of 18 music descriptors, which are available to the research community within the YAFEE suite of UNIX scripts. Then, for music theme n with an associate vector of features the composer chooses a relevant emotion to label each theme n. After all themes have been annotated with relevant Plutchik’s emotions, fisher discriminant scores are applied to the resulting set of describing vectors { 1 . . . n} in order to produce a normalized rank of themes for every one of the four antagonistic pairs from the Plutchik’s classification space. This framework offers a music composition tool, which aims to guide composers’ creativity based on a pool of musical themes classified by the composer’s emotional perception. It applies fisher discrimination as a tool to rank music descriptors per theme and Such discrimination is based on bipolar class separation of antagonistic emotions as per Plutchik’s paradigm.
Jesus A. LOPEZ-DONADO, Andrew BROWN, & Gerardo DIRIE (QCGU)
The Emotional Sonata Form as a Case for Musical Surautomatism Ox-ent-dach: Emotional Sonata Form Performance for Modular synthesiser and Virtual Buchla Oscillators.

Since the advent of Breton’s first surreal manifesto, surreal techniques have been proposed as methodologies to drive creativity by taking control out of the artist’s actions into an “automatic” realm. We borrow ideas from Luca and Trost’s (1945) Dialectique de la Dialectique: “the way to surrealist painting blossoming lies in the use of aplastic, objective and entirely non-artistic procedures”. We extend this idea to music composition by proposing a computer-asisted method that uses non-artistic and non-musical (“aplastic”) procedures to promote a self-reflective compositional approach.

This compositional workflow is proposed to guide composers’ selection of music themes and features contingent upon their prior emotional responses to these themes - a form of surautomatism. This workflow applies Plutchik’s emotions classification framework. Here the statistical formalism of Fisher Discriminants is utilised as a non-artistic method to (i) guide the classification of themes as per the composers perceived emotions and (ii) to discover prevalent musical descriptors. This method ultimately could be regarded as a form of guided surautomatism with the aim of generating a final compositional work by populating sections of a predefined musical form – in our case an electro acoustic adaptation of the sonata form termed emotional sonata form.

Emotional sonata form is an idea that evolved naturally during the development of our emotional annotation process and is a four-fold musical structure: introduction; exposition; development and; recapitulation. The sonata-form is then populated with themes based on musical features that were ranked as emotion-prevalent for a selected Plutchik’s axis. By means of this framework we would like to present a composition/performance for modular analog synthetizer and amplified piano. The piece is entitled Ox-ent-dach, a phantasy on the anxiety associated with landing a Boeing 747. The piece lasts for 17 minutes and it is based on Plutchik’s axis: surprise/anticipation. It is, as expected, structured as per the emotional sonata form paradigm described above.

Craig LYONS (University of Sydney)
“Dollar Blues”: gentrification, dolewave, and everyday life in “creative” Sydney

Since 2009, a number of commercial live music venues in Sydney, Australia have closed their doors, with the escalating cost of regulatory compliance a major obstacle to their continued operation. Venue closures, paired with continued growth in the property market, have impacted underground music in Sydney in two key ways. Firstly, local and federal governments have sought to rehabilitate “the music industry” through a series of policy interventions. Secondly, and the focus of this ethnographic study, musicians have responded by shifting towards DIY venues such as warehouses, shopfronts, houses, and backyards. Clustering in low-rent areas on the gentrification frontier, or gathering in dilapidated buildings closer to the city, these performances openly confront state authority to regulate cultural practice. They also offer an implicit critique of “creative cities” improvement strategies in which local underground cultural producers are often excluded from the economic growth such strategies purport to encourage. The struggle between making ends meet and cultural practice has recently been expressed musically with a move away from musical proficiency, and a lyrical preoccupation with unemployment and poverty. This trend – reported in music media as ‘dolewave’ – is an example of musicians in DIY scenes using a critique of everyday life as a strategy to reassert their right to exist in a rapidly gentrifying city. This paper will apply recent theoretical developments in the field of urban informality to show how the
landscape of dolewave is produced and lived through everyday interaction in contemporary Sydney.

Janet McKay (QCGU)
Significant Other: changing the sound world of the flute through collaborative composition

This research project seeks to push musical boundaries in the quest for new flute sounds and techniques by bringing together composer and performer in a collaborative compositional framework. This paper will discuss the collaborative processes and results of two composers – Amanda Cole and Timothy Tate – who worked with flutist Janet McKay over the course of 12 months. For the past hundred years or so performers and composers have been tapping into the flute’s enormous potential for more unusual sounds. Some of the most strikingly original sounds appear to have emerged from close musical partnerships between a composer and a flutist. Thanks in part to such collaborations the flute can now growl, flutter, whisper, screech, click, throb, whirr, whoosh, and produce any number of uncharacteristic sounds. Cole’s piece, Node, required the formulation of an entirely new set of fingerings for specific microtones, as well as the use of a customized set of accidentals for the required pitches. Discussion points will include the processes we undertook in devising accurate and effective fingerings, troubleshooting during performance preparation, and formulating a unique set of accidentals. Tate’s work of memory, of desire features ‘undertones’ – a type of multiphonic built from the uppermost pitch downwards. The first movement also includes a sound developed specifically for this piece – the ‘tongue trill’ – which was created as an alternative to an otherwise-impossible timbral trill. These sounds will be described in detail as well as the processes of creating and notating them. Excerpts of both pieces – Node and of memory, of desire – will be performed in order to demonstrate the techniques, sounds and notations that were developed as part of this research project. The flute possesses a great capacity for alternative methods of tone production, and these possibilities have been explored and exploited to a large extent by performers and composers throughout the 20th and 21st Centuries. It is hoped that further investigating the sonic properties of the flute through collaborative compositional models will contribute to the changing sound world of the instrument.

Emma Nixon (QCGU)
Australian Accents: Scottish Music: Evolution of a Tradition

Scottish fiddle music is a style of traditional Anglo-Celtic music currently thriving in Australia. Scottish fiddle community groups have emerged across Australia during the past twenty years. The way this music is played has changed since its arrival in Australia; Australian “accents” are developing. This genre is traditionally passed from player to player by way of oral transmission, each new player adopting and adapting the music, and in turn transmitting the music themselves. This process of musical transmission affects the musical outcome. Each regional group in Australia is led by an individual who has been instrumental in promoting the genre. These group leaders have to varying degrees pursued their interest by seeking out the music’s “legitimate” sources. They have informed their playing through pilgrimages to Scotland, studying touring players and recordings, and reviewing historical tune collections. In turn, this immersion in “legitimate” sources contributes to the perceived “legitimacy” of the group leaders.

The research for this paper was conducted using a combination of interviews, observational study and analysis of stylistic elements of performances of the leaders and their groups
around Australia. This paper will discuss the development of regional Australian Scottish fiddle accents evident in the respective playing of the various groups. I propose that these accents are personality driven, that is, the resulting styles are the product of the playing and teaching styles of the group leaders rather than the result of purely geographical factors. These regional accents can be seen as Australian reflections of a similar process which has led to the regional accents evident in Scottish playing. These Australian accents, while not necessarily “authentically” Scottish, should be accepted as “legitimate”, emerging styles: part of the Scottish fiddle tradition. These modern variations reflect the ongoing traditional processes of transmission and evolution which have shaped this music for centuries.

Vincent PERRY (QCGU)
Vintage vibe or simply old junk? Part 1: Vintage Keyboards

Amongst audio production circles, an argument has played out for decades to determine which is superior – analogue or digital? For many producers and musicians this discussion simply results in other questions arising including the frequent, “What’s more convenient? ” and, “What option is more affordable?” Since the rise of Digital Audio Workstations (DAWs) such as Logic, Pro Tools, and Cubase, the convenience of digital alternatives such as software plug-ins have often replaced the traditional outboard hardware for compression, reverb, and equalization. As part of my PhD research into the production techniques of the Motown recording company, I aim to join this discussion with an academic investigation in to the pros and cons of analogue gear. ‘Vintage vibe or simply old junk’ is the third chapter of my thesis: ‘Soul Reborn: A Reappropriation of the Motown Aesthetic’ and acts as my audio production literature review. The purposes of this paper is to showcase the importance of keeping old gear in operation and determine whether or not musicians of my generation can be inspired by the ‘vibe’ of these units.

This presentation will be the first part of this thesis chapter and will focus on vintage keyboards. Two Brisbane musicians will test two different vintage keyboards and compare them to modern hardware and software options. The results and findings of these experiments will inevitably aid the production of my PhD album and determine what methods are cheaper and easier. Ultimately, does vintage gear provide vintage ‘vibe’ or is it all simply old junk?

Jeremy ROSE (Sydney Conservatorium)
Glocal dialects: exploring the jazz nationalism paradox in Australia

Within the global jazz economy, regional accents have formed as a means of authenticating the participation of non-Americans in the production of jazz music (Atkins 2003). Yet the difficulty of describing “Australian jazz” through assessments based purely on sonority is well known to Australian jazz writers, who often find no common ground or sonic aesthetic in their investigations of the music. The idea that local cultural and creative practice might serve as a more useful focus of inquiry when trying to figure out how Australians negotiate and construct the mechanics of their own jazz scene underpin Nicholson’s (2005) thoughts on “Australian jazz” and provide a framework for my ethnographic study of the Sydney jazz scene. In this paper, I will present preliminary results from 18 months of interviews and observations of rehearsals, recordings and performances with Sydney based Australian jazz musicians. My focus on creative practice as opposed to sonic identity has allowed me to test and clarify previously held concepts on an Australian jazz aesthetic rooted in the multifaceted themes of mateship, eclecticism, and pragmatism. I will present my findings on the first of these themes, “mateship,” a term I view as encompassing culturally specific
negotiations of trust, assertions of masculinity, irreverence towards American jazz traditions, a patriotic sense of individualism of sound and a black sense of “Australiian” humour – modes of thinking and acting that, as I will show, have a direct impact on the development of Australian jazz products.

Joanne RUKSENAS
Music – the missing link in education?

In an integrated classroom, it is typical to encounter children with a variety of developmental disorders, delays, behaviour problems, physical disabilities, emotional problems, and emotio-social problems, alongside gifted and developmentally normal children. How can we improve our understanding of our pupils’ individual needs, interests and diverse learning styles? Taken at face value, the issues seem overwhelming. What needs to be considered is that each student is an individual with the same core needs: they need to feel that they belong, that they are trusted, that they are capable, and responsible. This helps children develop resilience, the ability to deal positively with what life throws at them. High stakes testing has seen an increased homogenisation and narrowing of curriculum content with an increased focus on literacy and numeracy. This has also seen the marginalisation of The Arts, including music. This paper discusses the important role that music education plays in child development by helping children transcend disadvantage and disability. Active engagement in well-structured music lessons provides a unique learning environment which affords multiple opportunities for each child to connect with their teacher and peers at their own level in meaningful ways in every lesson. This provides a strong emotional connection and sense of community and understanding that reinforces the value of self and others. Music transforms education in a number of ways: through its content, provision of life-long skills, and also through its emphasis on active participation. How, and to what extent do music lessons help children develop resilience, and what is the impact of this on their schooling, their relationships with their peers, their families, and their overall development? The effects are widespread and overarching, as is expected with resilience, indicating that music should be an integral part of any education program.

Joanne RUKSENAS
Neural responses to passive versus active engagement with music.

Music seems to be everywhere. From the ubiquitous iPod and similar devices to muzak, music is used everywhere from the classroom to sporting events and beyond. This allows people to think they are engaged with music, when really, their engagement is only on a very superficial level. The benefits of passive engagement with music have been widely documented, but the real strength in music is achieved when we are active practitioners. Performance, composition, participation in choirs, or active participation in music therapy: the benefits of actively engaging with music rather than simply listening represent a growing body of research in the literature in a number of fields including psychology, and the neurosciences. This has changed definitions of music and music research as it challenges us to examine music in the language of qualitative and mixed research methods, rather than more traditional qualitative terms. This is allowing music therapy and music psychology to be accepted and adopted in broader health settings. For example, recent studies have indicated that music therapy is an effective adjunct intervention in cancer treatment, through music’s action in promoting personal resilience (Robb, et al, 2014). This was achieved through the activation of several pathways and mechanisms that are not activated by passive listening. The effects are more widespread and permanent than simple distraction, which has been long believed to be music’s main effect. The action of active music making is demonstrated
on the stress response pathways, pain pathways, and mechanisms for social cohesion and resilience. This makes active music making a powerful and effective tool for health and wellbeing.

Jordin STEELE (QUT Creative Industries)
That’s Not Opera: Rethinking the Methodology Behind Creating Opera for Modern Australian Audiences

Audiences for opera are declining around the world as companies struggle to compete with modern forms of entertainment and popular music. As a consequence, the classical voice techniques traditionally used in opera have become increasingly unfamiliar and unpopular. As both a classical singer and artistic director, one of the challenges I face is how to use the classical voice in a way that will engage modern audiences.

Small companies are considered essential to the cultural ecosystem as they have been identified as incubators of new ideas, products and artists (Caust, 2010; Commonwealth of Australia, 1999). Through practice-led research I examine the strategies used by an artistic director of a small performing arts company to create and facilitate new work designed to increase community engagement.

The development of a hybrid work, The Void and the Light explores a new form, ‘installation opera’ and the modernisation of the classical voice through space and context, language and story, music and performance.


Vanessa TOMLINSON (QCGU)
From “Music for the Banal” to “The Listening Museum”: An examination of listening through found objects and site-specific work.

How is listening important in our everyday lives? How do we discern between the ongoing (the drone), the specific (the intentional composition) and the unexpected (the sound intervention)?

This two-part talk journeys from the researcher’s personal artistic practice involving deep listening and collecting a found-object instrumentarium, to a large scale application of these ideas in the aspirational and tested environment of The Listening Museum. Following from ideas of Pauline Oliveros and R.Murray Shafer and incorporating site-specific, improvisational and ecological awareness, this talk will contribute to the field of acoustic ecology through awareness of place, environmental sound, and intentional sonic interventions. As a percussionist Tomlinson has a long history of dealing with sound, and the talk will traverse from her specific solo performance practice to one that engages community, composers, factory workers, performers and the general public in revaluing the act of listening.
Melanie WALTERS (University of Adelaide)
The Aesthetics of Alienation and Felix Werder’s Compositional Philosophy

From his childhood growing up Jewish in Germany during the rise of Nazism, through to his experiences as an immigrant first in England, then in Australia, composer and music critic Felix Werder (1922-2012) was on the outside of the dominant culture in which he lived throughout his life. His compositional style was vastly different to the mainstream of Australian composition for most of his career, and his music was consequentially met with hostility from audiences, performers, critics, and other composers. Werder was critical of many aspects of Australian culture which he found in conflict with his own beliefs, especially what he described as the ‘inherent Australian contempt for intelligence’, and he frequently identified himself primarily as a German, rather than Australian, composer throughout his life, despite having spent more than 70 years living in this Although the stylistic influences on Werder’s music were numerous and varied, and despite the changes in compositional technique as his music evolved, at the core of all his music was an Expressionist aesthetic. This aesthetic arose from the alienation from society many German artists experienced during the social upheaval and political changes of the early twentieth century, and used violent techniques and distortion to express the turmoil within the artists’ psyches. This paper will examine the ways in which alienation from society formed an essential part of Werder’s compositional philosophy, and why the composer was drawn to an aesthetic associated with the mayhem and change which occurred in Europe in the early twentieth century.

Rianne WILSCHUTT (QCGU)
Chamber music in community venues

Artico Ensemble is a quartet of professional musicians specializing in creating chamber music performances in small community venues such as churches, museums, and private homes in and around Brisbane, Queensland. Their experiences form the basis of a current Doctoral research study, in which a mixed-method ethnographical case study of Artico Ensemble investigates the experience of creating this type of performances from the viewpoint of the three partners involved: the artists, the audience and the venue administrators. In seven concerts of their local concert series, an audience survey was conducted, consisting of a questionnaire (on voluntary basis) with optional participation in semi-structured follow-up interviews.

This presentation will discuss the first results of the audience survey. It will create a demographical profile of the audience and chart their connection to the venue, highlight the audience’s general listening and concert attendance habits and explore their experience of attending the case study’s specific concert. Findings from this current study will be compared to recent Australia Council research, which stated that Australian residents reported several practical factors and perceptions that act as barriers for arts attendance. Connections will also be made with research from the United States discussing the importance of community venues in enhancing arts participation in the US. This presentation will reflect on how Artico Ensemble’s model for chamber music performance in community venues addresses many of the perceived barriers for arts attendance identified by the Australia Council, and can thus contribute to enhanced arts participation in the wider Brisbane area.

Paul YOUNG (QCGU)
Music for Wall Paper

Music for Wall Paper is an interactive composition that uses electronic music and
improvisation to re-interpret the self in minimalist composition. The piece is inspired by research into the philosophical paradigms surrounding the role of subjectivity in minimalism. Authors since Plato have given philosophical, social and political accounts of the purpose, meaning and cause behind music's compositional approaches (Bowman, 1998). My creative practice has centered on exploring the philosophical origins of minimalism and responding to various challenges and critiques that have presented themselves in the literature. European analyses have used psycho-analytical and dialectical theories to view minimalism as a continuation of Modernist musical movements that aimed to abandon traditional teleological forms common to western classical music (Mertens & Hautekiet, 1983). This stands in contrast to an American critique, claiming minimalism to be culturally embedded in the mass-consumer generation, to which the music simply mirrored the changing sociological environment of the nineteen-sixties (Fink, 2005). Music for Wall Paper responds to philosophical challenges that explicitly question the role of the self in the minimalist genre. Using a Sound sculpture, improvising musicians and digital compositional tools, the composition experiments with the recreation of the self in minimalism. Using three musicians who simultaneously respond to differing perspectives (sub-mixes) of the piece, the composition is played through a three-speaker amplification system, to which the audience can view from the perspectives of the musicians, and their prospectively situated improvisations.

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