

# Articulation

Newsletter of the Sydney Chapter of the  
Musicological Society of Australia

Volume 1, no. 1: July 1998

## NOT THE CONVENOR'S REPORT

David Cashman, Secretary, MSA Sydney Chapter

Normally Sarah Weiss would be writing this report, but she has just given birth to a boy (both are doing fine from all accounts). Consequently, you've got me instead.

The first six months of the committee's tenure have been busy and successful ones. A large number of lapsed members have renewed their membership, which is always pleasing, and several new members have joined. Word has quickly spread that the Chapter has been reactivated and events and innovations have been coming thick and fast.

The most obvious innovation of the committee is this newsletter. I'm sure the editorial team will discuss it elsewhere, but on behalf of the committee, thanks to Terry Clinton, Meredith Connie, Caitlin Rowley and Sulinna Ong for their time and effort. Another innovation is the institution of a mailing list for regularly updated information on what is going on in Sydney musicology. If you want to be placed on this mailing list, please email me on [dcashman@mail.usyd.edu.au](mailto:dcashman@mail.usyd.edu.au).

The year started out with the Chapter providing some financial support to the Takemitsu symposium. This event brought together some of Australia's and Japan's best-known scholars to talk about Takemitsu on the second anniversary of the composer's death. A showing of the film *Kyaidan*, for which Takemitsu wrote the score, and a concert of his music were also organised. Congratulations to Lewis Cornwell and Hugh de Ferranti.

On March 28, the Chapter organised a joint presentation of Sally Macarthur's and Sarah Weiss' recently submitted PhDs at the Old Darlington School. Presenting first, Sally talked on 'Feminist Aesthetics in Music: Politics and Practices in Australia', and then Sarah on 'Paradigms and Anomalies: Female Style Gender and the Aesthetics of Central Javanese Wayang'. This event was well attended and some interesting discussion ensued. It has been decided to continue an occasional lecture series and the next one planned is a composition studies lecture.

The Chapter was also involved in the presentation of a recital of shakuhachi flute music by Riley Lee on May 17. This was reported to have been very well attended.

At the last meeting in May, the committee sadly bade committee member

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Musicology  
at UWS  
Nepean

Graduate Music  
Symposium

Active Figures  
in Music  
Research in  
Sydney: Tony  
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What's On

Criticism, in other words, is not just producing a version of  
the music for the reader but also a version of the listener  
for the music

Simon Frith, *Performing Rites*

Inside



## ◀ p. 1: Not the Convenor's Report

Bronwyn Arthur goodbye, as she left for Brisbane to complete her PhD. We look forward to inviting her back to present an occasional lecture on her findings.

Elsewhere in this newsletter, you will find Terry Clinton's report on the upcoming Graduate Music Symposium, which promises to be one of the biggest yet organised by the Chapter, with seventeen papers being presented. Thanks to the organising committee of Sarah Weiss, Ann Power and Sally Macarthur.

At the end of the year, the Chapter proposes to hold a symposium with a wider focus (as Melbourne Chapter does). More details will be forthcoming as we approach the event.

That's about it for now. It's been a big six months and it will get bigger in the second half of the year. Hopefully by the next newsletter, Sarah will be back on board and will assume her rightful place in this column. Thanks to the committee and everyone who has made the last six months possible.

**Articulation**, the newsletter of the Sydney Chapter of the Musicological Society of Australia, is to be published three times a year, in March, July and November.

This, the inaugural issue, was prepared by Meredith Connie, Caitlin Rowley and Terry Clinton, with the assistance of Sulinna Ong. Design and layout are by Caitlin Rowley.

Contributions from all sources are welcome, from short articles to information on upcoming events that may be of interest to MSA members.

For ease of handling, the best way to submit material is via email to either Terry Clinton or Caitlin Rowley. Telephone enquiries may be made to Terry Clinton or Meredith Connie.

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## MUSICOLOGY AT UWS NEPEAN

Sally Macarthur

In the Music Area of the School of Contemporary Arts at UWS Nepean, a range of subjects is taught under four generic headings: Music Technology, Composition, Performance and Musicology. Students who enter the Bachelor of Arts (Music) degree are expected to complete a compulsory foundation year in which they experience something from each.

In performance, students are involved in presenting themselves as solo performers, as members of an ensemble, and as improvisers. The subject Music, Craft and Theory, while providing the necessary theoretical and aural skills needed for any of the music subjects taken as part of the Bachelor of Arts (Music) degree, also satisfies the needs of those students who have a bent for composition.

In Music Technology, students are encouraged to both master the theoretical and practical aspects of things such as MIDI sequencing, microphone techniques, sound synthesis, sampling, and electroacoustic performance, while at the same time being encouraged to use the technology creatively and/or compositionally.

Twentieth Century Musics, the musicological arm of the foundation year, feeds into the other subjects being taught in the course, an elaboration of which is given below.

From the second year of the degree students may opt to specialise in Composition, Musicology, Performance or Music Technology. Unlike some tertiary courses in music, where there is a tendency to explicate music history as an unfolding, uncomplicated narrative that emphasises the Western art-music tradition, musicology at UWS Nepean is more thematic in its approach to the treatment of

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# STUDENT RESEARCH FINDS A FORUM

Terry Clinton

With seventeen paper proposals accepted for next month's MSA Sydney Chapter Graduate Music Symposium, the organising committee has had to programme parallel sessions for the one-day event.

The symposium, being held on Saturday 15 August at the Sydney Conservatorium of Music's temporary home at Redfern, will bring together graduate, honours and some undergraduate students from music departments in Sydney and Canberra.

Represented are the University of Sydney (USyd), the University of Western Sydney (UWS), the Sydney Conservatorium of Music (SydCon), the University of New South Wales (UNSW), and the Australian National University (ANU).

It's the first such forum to be held in Sydney since a student colloquium at the Old Darlington School in 1995, but this time a greater number and range of topics will be covered, from feminist and critical theories to composition studies, ethnomusicology, Western historical musicology and studies of popular music.

The day will begin just after 9am with a welcome from Conservatorium deputy principal Associate Professor Peter McCallum, and at 9.15 the first of the parallel morning sessions will begin in rooms 2.31 and 2.32 of the Redfern campus.

Lunch and morning tea will be provided, and it's planned that following the final session, participants will reconvene for dinner and/or drinks at a location to be decided. While there is no charge for attending the symposium, bookings would be appreciated so that numbers may be determined for the free lunch. Bookings can be made by calling David Cashman on his mobile number (0412 407023).

The full programme for the symposium may be found in the following pages.

## EVENTS

Please let us know about upcoming events that could be of interest to MSA members, particularly if chapter members are involved and/or the advertising budget doesn't cover anything more than a few flyers. The next *Articulation* is due out in November and will cover the period until March 1999. Email is the best submission method: [tclinton@mail.usyd.edu.au](mailto:tclinton@mail.usyd.edu.au). By post: *Articulation*, MSA Sydney Chapter, C/o PO Box 11, Holme Building, The University of Sydney, Sydney NSW 2206.

Please note that most venue names have been abbreviated to conserve space:

ATP	Australian Technology Park
CRH	Conservatorium Recital Hall, Australian Technology Park
EGH	Eugene Goossens Hall, ABC Studios, 700 Harris St, Ultimo
GH	Great Hall, University of Sydney
NT	Newtown Theatre, St Georges Hall, 354 King St, Newtown
SJC	Sir John Clancy Auditorium, University of New South Wales

### AUGUST

- 3/8: Masterclass: 1998 Yamaha Music Visiting Master Teacher Program: Stephen McIntyre (pf). 6pm-8pm, CRH. Info: 9351 1263
- 4/8: Australia Ensemble free concert. 1.10pm, SJC. Info: 9385 4872
- 6/8: Australia Ensemble free workshop concert: Beethoven: String Quartet Op.131. 1.10pm, SJC. Info: 9385 4872

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9.05–9.15	Welcome by Peter McCallum	
9.15–10.45	<b>FEMINIST &amp; CRITICAL THEORIES</b> <i>Chair: Sally Macarthur</i>	<b>COMPOSITION STUDIES</b> <i>Chair: Richard Toop</i>
9.15	Penny Stannard (UWS: BMus Hons) 'I am heard, I am, but only if it's in the opera theatre'	Katia Tiutiunnik (ANU: PhD) 'The transformation of Middle Eastern concepts into symbolic musical structures in the composition <i>Al Kauthar</i> for violoncello solo, by Katia Tiutiunnik'
9.45	Corrina Bonshek (UWS: BMus III) 'Performing feminist theory: The case of Laurie Anderson'	Stephen Snook (USyd: PhD) 'Kinaesthetic analysis and performance practice in post-tonal compositions'
10.15	Sulinna Ong (UWS: BMus III) 'Sistas of colour: Women, ethnicity and hip-hop music'	Marcus Hartstein (SydCon: PhD) 'The work that never was: Don Banks' Variations for Cello and Piano'
10.45–11.05	MORNING TEA	
11.05–12.35	<b>POPULAR MUSIC</b> <i>Chair: Bruce Johnson</i>	<b>18TH AND 19TH CENTURY MUSIC</b> <i>Chair: Graham Hardie</i>
11.05	Meredith Connie (USyd: MPhil) 'Some definitions of distortion and their implications in musical production'	Natalie Shea (USyd: BMus Hons) 'The language of music: A case for native language as an influence on compositional style'
11.35	Barry Kent (UNSW: PhD) 'Charlie Parker and the "golden section": An examination of structural unity in the realised and alternate takes of 'An Oscar for Tredwell'	Robert Mitchell (USyd: PhD) 'La vie de <i>La Vie Parisienne</i> : A survey of the development of Offenbach's 1866 opera bouffe'

# SYMPOSIUM 1998

gramme

12.05	Danielle Perini (USyd: BMus Hons Performance) 'The product of our times? An exploration of world beat music'	Marcus Wong (USyd: PhD) 'Operatic gesture in Mozart's instrumental music'
12.35–1.45	LUNCH	
1.45–2.45	<b>ETHNOMUSICOLOGY</b> <i>Chair: John Napier</i>	
1.45	Sally Treloyn (USyd: BMus Hons) 'Experiencing Inma Nyiinyii'	
2.15	Gary Watson (USyd: PhD) 'Shared intellectual property and the maintenance of cosmic order: An investigation into the significance of melodic sampling and transformation in the creation of new gendeng in Balinese gamelan music'	
2.45–3.15	AFTERNOON TEA	
3.15–4.45	<b>EARLY MUSIC</b> <i>Chair: Peter Platt</i>	
3.15	Neil McEwan (USyd: MPhil) 'The consideration of signs and significant letters in the interpretation of Gregorian chant'	
3.45	David Cashman (SydCon: PhD) 'Text and music in troubadour song: Peire Vidal, a case study'	
4.15	Terry Clinton (SydCon: MMus) 'Errors in transcription or an editor at work? The differences between two Italian-published lute intabulations of the sixteenth century and their concordances in publications issued in Germany and Flanders'	

The Conservatorium's Redfern campus is in the Australian Technology Park, a redevelopment of the old Eveleigh Railway Workshops adjacent to Redfern station. Coming by rail, there is access to the ATP site from platform 10.

### ◀ p. 3: Events (August)

- 8/8: Australia Ensemble: Beethoven, Vine, Francaix and Poulenc. 8pm SJC. Info: 9385 4872  
15/8 (8pm), 16/8 (3pm): Sydney Conservatorium Symphony Orchestra, Larry Rachleff (cond.): Berlioz: 'Roman Carnival' Overture, Mozart: Clarinet Concerto, Ives: *Central Park in the Dark*, Ravel: *Daphnis and Chloe Suite No.2*, EGH. Info: 9351 1263
- 18/8: University of Sydney Department of Music, 50 years: 1948–98: Gala Fundraising Concert. Roger Woodward and The Renaissance Players, directed by Winsome Evans: Schumann, Schubert, Boyd, Platt & Chopin. 8pm, GH. Info: 9351 4790
- 27/8: Marina Marsden (vln), Katie Zhukov (pf): Mozart: Sonata for Violin and Piano K.454 in B-flat, Debussy: Sonata for Violin and Piano, Fauré: Sonata for Violin and Piano Op.13. 6pm–7.15pm, CRH. Info: 9351 1263
- 29/8: Sydney Conservatorium of Music Open Day, 10am–3.30pm, ATP. Free public concerts and masterclasses in all instrumental areas by conservatorium staff. Course information sessions on undergraduate and postgraduate programmes throughout the day. Free buses from the Fisher Library at Sydney University to the Conservatorium ATP site. Info: 9351 1238 or via the internet at <http://www.usyd.edu.au/su/conmusic>.

### SEPTEMBER

- 1/9: Australia Ensemble free concert. 1.10pm, SJC. Info: 9385 4872
- 3/9: Australia Ensemble free workshop concert: Mozart: Piano Quartet K.493. 1.10pm, SJC. Info: 9385 4872
- 5/9: Australia Ensemble: Mozart, Crumb and Gershwin. 8pm, SJC. Info: 9385 4872
- 18/9 (7.30pm), 19/9 & 20/9 (1.30pm), 21/9 (7.30pm): Sydney Conservatorium Opera: Puccini: *Gianni Schicchi*, Andrew Green (cond.), Graeme Ewer (dir.). Info: 9351 1263
- 20/9: Collegium Musicum Choir and Orchestra: *Messiah*. 5pm, SJC. Info: 9385 4874
- 24/9: 'Sounds American': Elizabeth Powell & Nikolai Evrov (pf): Milhaud, Copland and Gershwin/Grainger: *Fantasy on Porgy and Bess*. 6pm, CRH. Info: 9351 1263

### OCTOBER

- 15/10: Spectrum '98 chamber music concert: Mozart: Kegelstatt Trio for viola, clarinet and piano in E-flat major K.498 (Wolfram Christ [vla]), Ravel: *Trois Poèmes de Stéphane Mallarmé*, Franck: Piano Quintet in F minor (David Miller AM [pf]). 6pm, Government House Ballroom. Info: 9351 1263
- 19/10: Masterclass: 1998 Yamaha Music Visiting Master Teacher Program: Mikhail Voskressensky (pf). 6pm–8pm, CRH. Info: 9351 1263
- 21/10: Sydney Conservatorium Symphonic Winds, Robert Busan (dir.): Works by Grainger, Nelhybel, Grondahl and Gillingham. 8pm, Sydney Church of England Grammar School (Shore), Blue Street, North Sydney (Smith Auditorium). Info: 9351 1263
- 22/10: Georg Pedersen (vc), Stephanie McCallum (pf): J. Guy Ropartz: Sonata No.1, J. Guy Ropartz: Sonata No.2, G. Fauré: *Elegy* Op.24. 6pm–7.15pm, CRH. Info: 9351 1263
- 23/10: Sydney Conservatorium Choir, Neil McEwan (choir dir.): Music of Venice with brass and organ. 8pm, GH. Info: 9351 1263
- 29/10: Pro Musica Orchestra, Nicholas Routley (cond.): Saint-Saëns: Concerto for violin, Bruch: Concerto No.2 for violin, Elgar: Concerto for cello, Mozart: Arias, Szeto: Concerto for mandolin and orchestra (new work). With artists: Anna Smith and Joanne Sadler (vln), Rachel Maio (vc), Kylie Bailey (sop.), Antony Darvill (mandolin). 8pm, GH. Info: 9351 4790
- 30/10: Sydney Conservatorium Chorale, Neil McEwan (dir.), Conservatorium Baroque Orchestra, Paul Dyer (dir.): works by Britten, Vivaldi and Byrd. 6pm, Government House Ballroom. Info: 9351 1263

# Active Figures in Music Research in Sydney

## Profile: Tony Mitchell

Meredith Connie

Over lunch in a resident cafeteria in the University of Technology, Sydney (UTS), near the Department of Humanities and Social Sciences where Tony Mitchell spends much of his time, we discussed not only his current projects and goals, but also what research in music means for him.

At first hesitant in reply to my request for an interview over a cup of coffee, we discussed why the words *Musicological Society* had evoked this response in him. He explained that ‘a kind of argument goes on between people who are musicologists and people who aren’t... There’s this sort of debate about whether people who aren’t actually musicians and who don’t read music have the right to talk about music and write about music.’ Mitchell regards the split as playing a prominent role in popular music studies. Some theorists approach popular music as trained musicians, whereas his approach is closer to cultural studies. He continued: ‘It’s a slightly sensitive area. I’m not a musicologist in that I can read music, and I used to sort of fiddle around with guitar and piano when I was younger, but I don’t consider myself a musician.’

Why is this a sensitive area? ‘People who are musicologists, particularly people who are kind of involved in classical music, still tend to regard studies in popular music as a bit of a joke. It’s been quite a struggle to actually get popular music into the curriculum and syllabuses in Australia. It’s only recently that that’s happened.’ This is not, however, the case with the University of Technology, attributable to the relative youth of the university, as evidenced by the somewhat plastic office buildings that house the faculties situated near Railway Square. ‘UTS has always taught courses on popular culture, right from the beginning.’

Mitchell teaches courses not only on popular music but also on cinema, and a course called Writing for Performance, for both theatre and film. I asked him how his approach to a visual medium and a sonic medium differed. ‘Not a lot. I’m looking at both of them in terms of how they construct place, not so much how they *reflect* place but how they construct space, in an imaginative way. So they’re quite similar in that sense.’ This approach he terms *cultural geography*: ‘the study of places and spaces and what people do with them.’

In film, one of the ways this is manifested is in studying soundtracks, ‘looking at the function they have in films... One of the good things about soundtracks is that they can function on their own without the film, you can make up your own images.’ Some of this research has recently been published in a book on Australian film soundtracks, edited by Rebecca Coyle.

In music research, cultural geography forms the theoretical backbone of his book, *Popular Music and Local Identity*, published in 1996. He described it as an attempt to ‘look at four different countries in terms of how music-making practices reflected particular kinds of political and social concerns.’ I asked why that research concentrates on underground forms of music, rather than mainstream. In particular reference to Australian music, is this because they don’t

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## ◀ p. 7: Tony Mitchell

get enough attention, or is it a more interesting area of Australian identity? Mitchell replied: 'Both.' He explained that 'it reflects my interests in that I'm much more interested in forms of music that are submerged, that you have to dig out to find. And because I'm also interested in music as a form of opposition, whether it's political opposition or cultural opposition or social opposition. I come from a sort of 60s Marxist background. I was very influenced by British subcultural studies, so I kind of like to look at music-making practices which I think are oppositional.'

Finally, I asked if he would regard the state of music research as healthy? He replied in the affirmative, referring in particular to the work submitted and published as part of conferences held by The International Association for the Study of Popular Music (IASPM). Mitchell is currently the treasurer and membership secretary of the organisation, and is also the chairperson for the forthcoming 10th IASPM International Conference, to be held at UTS in July next year. 'There's a hell of a lot of stuff being produced. It's a real growth area, and there are more courses being taught.'

## ◀ p. 2: Musicology at UWS Nepean

music, dipping into the past when and where necessary.

Musics of the twentieth century, in all their guises, constitute a major part of the content taught in these subjects, but always in relation to the contexts and traditions in which they belong. So, for example, where an historical treatment of a topic is required, as would be the case when dealing with borrowings of music by Bach by twentieth-century composers, it will be given.

The musicology subjects offered to undergraduates at UWS Nepean are not restricted to the Western art-music paradigm of score-based music. Nor do the musicology subjects *Twentieth Century Musics 1 and 2*, *Words–Music–Theatre*, *Australia: One Music, Many Musics?*, *Research Methods in Musicology*, *Issues and Practices in Ethnomusicology*, *Popular Music and Women in Music*—present the student with an unproblematic account of music in history as if it had always been and continues to be part of an ongoing evolutionary process.

The musicology subjects cover topics that are wide-ranging. These include chant (for example, Gregorian and Tibetan chant); New Age Music; music of the Second Viennese School and the so-called 'complexist' movement; music of the so-called minimalists; music by a variety of important twentieth-century composers of art music, including Australian composers; music from a variety of popular music traditions, including jazz and rock; music by women; music from a wide range of cultural contexts, including Australian Aboriginal music, Indonesian and Korean music and music for shakuhachi.

In musicology subjects at UWS Nepean, there is an emphasis placed on engaging with contemporary issues, and on dealing with and understanding the context in which music is produced. While, in some instances, musicological subjects will focus on particular musical scores, at all times—and with the aid of contemporary transdisciplinary theories—they seek to explore and understand the complex cultural phenomenon identified as 'music', by acknowledging that it can never be pinned down to one explanation.

On the contrary, because music is always in the process of dynamic flux, we recognise the need to constantly seek multiple explanations.