

# Articulation

Newsletter of the Sydney Chapter of the  
Musicological Society of Australia

Volume 2, no. 2: July 1999

## CONVENOR'S REPORT

David Cashman

The major event coming up over the next few months is the Graduate Music Symposium '99 that is being jointly organised between Canberra and Sydney chapters of the MSA and the Graduate School of Music of the Australian National University, and which will be held on 30–31 July in Canberra. Robyn Holmes, Elizabeth Brookes and myself have been co-convenors of this conference. Eighteen papers will be presented in by postgraduate and honours students from the Australian National University, Sydney Conservatorium and the Department of Music, University of Sydney, the University of New South Wales, the University of Western Sydney and the University of Melbourne. There is a report on this symposium within these pages.

The organisation continues to proceed apace for the National Conference which is to be held in Sydney next April. A report from Terry Clinton can also be found in this issue. The committee has changed marginally in the past few months. It is with the profoundest regret that I report the departure of Meredith Connie, although the reason is a positive one. Meredith has received a scholarship to study for a Masters degree at San Francisco Conservatoire. I would like to take this opportunity to thank Meredith for her steadfast support for and enormous contribution to the Sydney Chapter of the MSA over the past two years, and to wish her the best of luck in San Francisco. We look forward to receiving Special Reports from our San Francisco Correspondant. As one of our committee members leaves, however, another joins. At the last committee meeting, Elizabeth Brookes, who is doing postgraduate research at the University of Western Sydney, was co-opted to the committee. Welcome Elizabeth.

Finally, on behalf of the local chapter, I would like to offer heartiest congratulations to chapter member Peter Platt who was awarded an AO (Officer in the General Division of the Order of Australia) in this year's Queen's Birthday honours list. The award was made for 'service to music, particularly in the field of education, and as a scholar, performer and conductor'. Congratulations, Peter.

I remember looking around the hall and wondering how I ever expected collegial dialogue from such a bunch of misfits, misanthropes, cranks and curmudgeons.

Evelyn McDonnell, *Stars Don't Stand Still in the Sky: Music and Myth*

Graduate Music  
Symposium

National  
Conference  
2000 in Sydney

Musicology at  
the University  
of Newcastle

Events Special:  
IASPM  
Conference  
Roundup

Inside



# MUSICOLOGY AT THE UNIVERSITY OF NEWCASTLE

Adrian Renzo

The Faculty of Music (formerly known as The Conservatorium of Music) at the University of Newcastle offers a range of courses at both undergraduate and postgraduate levels. Undergraduate courses include the Bachelor of Music and the Bachelor of Music/Bachelor of Commerce. Postgraduate courses include the Master of Music, Master of Arts (Music), Master of Creative Arts, and Doctor of Music.

The Faculty's chief musicologists and research supervisors are Assistant Professor Michael Ewans (Assistant Dean of Postgraduate Studies) and Dr Ros Halton. Dean Robert Constable, Mr Philip Matthias and Mr David Jones are also involved in musicological work at the Faculty.

The University of Newcastle caters for approximately two hundred and fifty full-time music students, and has a burgeoning postgraduate community. The size of this community has increased dramatically over the past four years, growing from five students in 1995 to forty-two students this year. Amongst these, there are eight PhD candidates, six MA (Music) students, and ten candidates for the Master of Creative Arts (Music) (a degree in research through performance). Assistant Professor Michael Ewans attributes this rapid growth to the Faculty's policy of encouraging 'interaction between musicological research and performance.' Due to increasing interest in musicology, Ewans reports that Newcastle will soon form its own MSA chapter, and that the University expects to host the MSA's national conference within the next 5 years.

Postgraduate research at the Faculty encompasses a broad range of subjects. Currently, research is concentrated on individual composers (from Turner and Paisiello to contemporaries such as Nigel Butterley and Ross Edwards), and performance-based work (for example, exploring baroque and classical singing technique, as well as various pedagogical issues).

Located in the cultural centre of Newcastle, the Faculty of Music shares its precinct with the Art Gallery, Cultural Centre, Town Hall, Civic Theatre and the Hunter Orchestra. Its website is located at <http://www.newcastle.edu.au/departments/fmu/>.

Don't forget to visit the Chapter website for articles, events, notices, and back issues of *Articulation*

<http://www.geocities.com/Vienna/Choir/3042/index.html>

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

This issue was prepared by Terry Clinton, Meredith Connie and Caitlin Rowley. 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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# 1999 GRADUATE MUSIC SYMPOSIUM

Meredith Connie

The Graduate Music Symposium, to be held on the last weekend of July, is a joint venture between the Sydney and Canberra chapters of the MSA. The conference is able to be staged with the co-operation and assistance from the graduate music programme of the Canberra School of Music, who have supplied venues and advice, as well as various entertainments and diversions for the weekend. The convening committee of the GMS reflects the dual chapters of Sydney and Canberra, represented by Robyn Holmes from the Canberra end, and David Cashman and Elizabeth Brookes (formerly from Canberra) from the Sydney end. As a graduate student and as an active member of the Sydney chapter, I would like to thank them for their time and dedication.

An enthusiastic response from students in Melbourne, Sydney and Canberra has ensured that the GMS will have a varied programme, and universities represented by student papers are: Australian National University, University of Melbourne, University of Western Sydney, University of New South Wales, Sydney Conservatorium of Music and the Department of Music, University of Sydney. Similarly, the session directors are drawn from a diverse palette, and the conference will be opened by keynote speaker Stephen Wilde, a past president of the MSA (who should, therefore, be able to represent us all in some form).

One focus of the symposium will be works-in-progress, emphasising that graduate papers are often derived from material that is not yet fully formed. The purpose of a Graduate Music Symposium is, after all, to gain feedback from academics and peers.

The two days, Friday 30th and Saturday 31st of July, will have quite separate programmes. The first day will focus on Australian themes, the sessions being titled 'Australian Music of the 19th Century', 'Instrumental Music' and 'Composition'. Other highlights of the day include an opportunity to hear Dr Larry Sitsky speak on his fourth violin concerto, a work that will be premiered at a concert later in the evening. A new work by Ruth Lee Martin will be premiered at the same concert on the Friday evening, performed by the orchestra of the School of Music, which is available for free for registered GMS attendees. The Saturday programme covers much more diverse ground, traversing mediaeval music to Turkish oral traditions to jazz to dance music, and the papers are drawn from research that does not by necessity foreground Australian music or musicians. Session titles include 'Early Music', 'New Musicologies' and 'Music as Culture', before a general plenary session at the close of the day. A performance by the Vocal Department of the Canberra School of Music is scheduled for the Saturday evening: Benjamin Britten's opera 'The Turn of the Screw' is available at concession rates for symposium attendees. The conference is being staged for a minimal entrance fee of \$10 for both days or \$6 for one day, (with free entrance to the Sitsky and Martin premieres, and concession entrance to the Britten opera inclusive). A small price to pay for such generous opportunities for socialising and inter-faculty comparisons.

For more information or a registration form, please contact David Cashman at [dcashman@mail.usyd.edu.au](mailto:dcashman@mail.usyd.edu.au), or your local music department (there is also a registration form contained in the newsletter). Hope to see you there.

# EVENTS SPECIAL: CONFERENCE OF THE INTERNATIONAL

## Changing Sounds

Day One: Friday, July 9, 1999

*Songlines, Scenes, and Communities: Indigeneity and Locality*

**Keynote:** Steven Feld, NYU: *Anxiety and Celebration: Mapping the Discourses of 'World Music'*

**Plenary: Didjeridu Panel**

with Abrie Wright (Yarnteen Aboriginal and Torres Strait Islander Corporation), Michael Atherton, Marj Kibby and Karl Neuenfeldt.

**Parallel Sessions 1**

**(a) Torres Strait Islander Music Panel**

with Chris Lawe-Davis, Helen Lawrence and Aven Noah (Torres Strait Islander Media Assn)

**(b) Music, Festivals and Communities**

with Michael Hannan, Michele Duffy and Henri Terho (Finland)

**Parallel Sessions 2**

**(a) Australian Aboriginal Music**

with Robin Ryan, Elizabeth Mackinlay, Aaron Corn and Maroochi Barambah & Ade Kukoyi (Daki Budtcha Records, Queensland)

**(b) Indigenous Musics in the Asia-Pacific Region**

with Philip Hayward, Dennis Crowley (Univ. PNG), Julie To'Liman-Turali (PNG National Cultural Commission) and Joas Baes (Phillippines)

**(c) Music and Community in Japan and Singapore**

with Haguchi Hideko (Japan), Elaine Goh & Lily Kong (Singapore)

**Parallel Sessions 3**

**(a) Music, Identity and Locality**

with Neil V. Rosenberg (Newfoundland) and Terhi Katrina Nurmesjarvi-Skanikos (Finland)

**(b) Music, Indigeneity and Geography**

with Claire Levy (Bulgaria), Arun Saldanha (Brussels) and Russell Reising (USA)

Day Two: Saturday, July 10, 1999

*Roots and Routes: Migration, Identity and Globalisation*

**Keynote:** Franco Minganti, Bologna Univ., Italy: *The (Perverse) Imp of Place: The (Pseudo-)Indigenous Zones of Italian Youth Music*

**Plenary: Localising/Globalising Popular Music**

with Shuhei Hosokawa (Japan), Val Morrison (Canada) and Joze Vogrinc (Slovenia)

**Parallel Sessions 1**

**(a) Australian Multiculturalism**

with Rebecca Coyle, Kipps Horn and Aline Scott-Maxwell

**(b) Issues of Globalisation**

with Tug-Hung Ho (UK) and Thomas Weber (USA)

**(c) Metal/Rebellion**

with Roger Chamberland (Canada), Keith Harris (UK) and Jeroen de Kloet (Holland)

**Parallel Sessions 2**

**(a) Contexts of Blues and Folk**

with Peter Doyle, Peter Narvaez (Newfoundland) and Paul Oliver (UK)

**(b) Global Rock**

with Michael Rauhut (Germany) and Yngvar Steinholt (Norway)

**(c) Interacting Genres**

with Kari Kallioniemi (Finland), Virva Vainikainen (Sweden) and John Whiteoak

**Parallel Sessions 3**

**(a) Local Hip Hop Cultures**

with Andy Bennett (UK), David Hesmondhalgh and Caspar Melville (UK), Masahiro Yasuda (UK) and Kirsten Zemke-White (NZ)

**(b) 'High Art' Forms of Popular Music**

with Ales Opekar (Czech Republic) and Pablo Armijo Plaza (Chile)

# ASSOCIATION FOR THE STUDY OF POPULAR MUSIC

This is a brief rundown of the topics to be presented at the 10th Conference of the IASPM. For more information and a complete list of papers, visit our website at <http://www.geocities.com/Vienbna/Choir/3042/index.html>

## Day Three: Sunday, July 11, 1999

### *Talking of Others: Gender, Sexuality, Race and Ethnicity*

**Keynote:** Lutgard Mutsaers, Utrecht Univ., the Netherlands: *Issues of Diaspora, Identity and Strategic (In)authenticity in Popular Music*

**Plenary: Constructing and Understanding the Other in Popular Music**

with Christopher Ballantine (South Africa), Sheila Whiteley (UK), Dean Hapeta (Te Kupu) (Aotearoa/NZ) and Hillegonda Rietveld (UK)

#### **Parallel Sessions 1**

**(a) Gendering Rock**

with Joe Malabello, Marion Leonard (UK) and Katie Milestone & Nicky Richards (UK)

**(b) 'Exotic' Others**

with Vesa Kurkela (Finland) and Karen Pinkus (USA)

**(c) Dance Cultures: 1**

with Marilyn Sangster (UK) and Tamir Lion (Israel)

#### **Parallel Sessions 2**

**(a) Dance Cultures: 2**

with Susan Luckman, Chris Gibson and Nabeel Zuberi (NZ)

**(b) Ethnicity, Locality and the Forging of Identities**

with Sean Campbell (UK), Ronald Schleifer (USA) and Pekka Suutari (Finland)

#### **Parallel Sessions 3**

**(a) Image and Identity**

with Xin Tao (China) and Malka Shabtay (Israel)

**(b) Women in Pop/Rock: Issues of Production and Consumption**

with Gerry Bloustien, Mark Evans and Emma Mayhew

## Day Four: Monday, July 12, 1999

### *Musicians' Conditions: Policy, Commodification, Copyright and Consumption*

**Keynote:** Dave Laing, Westminster Univ., UK: *George Michael's Contract or Copyright and Power in the Contemporary Recording Industry*

**Plenary: Commodification and Credibility**

with Will Straw (Canada), Line Grenier (Canada) and Holly J. Everett (Newfoundland)

#### **Parallel Sessions 1**

**a) Policy and National Identity**

with Shane Homan, Roy Shuker (NZ), Rob Strachan (UK) and Peter Symon (UK)

**b) Alternatives, Independents**

with Richard Smith (UK), Geoff Stahl (Canada) and John Martin (Saylavee Productions, SA)

**c) Music Industry Economics**

with Koji Onishi (Japan), Geoff King and Michael Goeke (Germany)

#### **Parallel Sessions 2**

**a) Policy and the Music Industry**

with Mick Counihan, Martin Cloonan (Scotland) and Robert Burnett (Sweden)

**b) Policy, Promotion and Repression**

with Andy Lovatt (UK) and Rajko Mursic (Slovenia)

**c) Mediations**

with Philip McIntyre, Hasse Huss (Sweden), Janne Mäkelä (Finland) and Eamonn Forde (UK)

**d) Production Contexts**

with Jan Hemming (Germany), Julie Sloggett and Sarah Baker

**Plenary: IASPM General Meeting**

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# YEAR 2000 CONFERENCE MARKS OUT THE COMMON GROUND

Terry Clinton

The recognition that music is inextricable from the culture that produces it is the point of closest contact for the disciplines of Western historical musicology, ethnomusicology and popular music studies.

The exploration of this common ground is the overarching theme of the 23rd National Conference of the Musicological Society of Australia (MSA) being held jointly with the 17th Annual Conference of the New Zealand Musicological Society (NZMS) in Sydney from Thursday 27 April to Sunday 30 April next year.

Titled *Music as Cultural Interpretation*, the 2000 conference is being organised around three sub-themes:

- Cultural Interpretations of Music
- The Contribution of Musicology to the Study of Popular Music
- Research in Indigenous Performance: Current Issues

Professor Susan McClary of the University of California, Los Angeles (UCLA) has been invited to be a keynote speaker for the opening Cultural Interpretations of Music section of the program. Professor McClary, who specialises in the cultural criticism of music, both the European canon and contemporary popular genres, also has been invited to deliver the inaugural Alfred Hook Memorial Lecture for the University of Sydney Department of Music, which is hosting the conference.

Professor Rob Walser, also from UCLA, has been approached to be a keynote speaker for the Friday popular music session. Professor Walser is a leading musicological writer on popular music, specialising in American music, especially jazz. New Zealand musicologist and editor of the NZMS journal, William Dart, will be a second keynote speaker in the popular music session.

The Saturday indigenous performance section of the conference will be based around a panel session with four invited speakers: Professor Marcia Langton, who is Ranger Professor of Indigenous Studies at the University of the Northern Territory and Chair of the Australian Institute of Aboriginal and Torres Strait Islander Studies; the Senior Curator of Aboriginal Art at the Museum of Australia, Djon Mundine; the Director of the Festival of the Dreaming, Rhoda Roberts; and, Research Consultant on Aboriginal Music, Linda Barwick. Professor Langton was on the negotiating team for the first native title agreement with the Keating Government.

Conference convener, Associate Professor Allan Marett, said it was planned the Saturday programme also will include a performance by a group of Warumungu women from Tennant Creek, who will sing their Munga Munga song series. 'The day will be about music and dance, probably mostly from the Australian indigenous perspective, but there also is the possibility of papers being submitted on subjects relating to other indigenous musics of the Pacific, including New Zealand and Papua New Guinea,' Associate Professor Marett said.

'For the conference as a whole we are interested in papers that are informed by some measure of cultural interpretation, but on the other hand we are not seeking to exclude studies that are concerned with technical matters of performance or the analysis of notated music.'

'The intention is to emphasise the common ground between Western historical musicology, ethnomusicology and popular music studies within a framework that is broadly inclusive,' Associate Professor Marett said.

All conference venues will be in the Seymour Centre, a theatre complex in which the University of Sydney Music Department is located.

## CALL FOR PAPERS

Although there will be space for free papers, preference may be given to submissions adhering to one or other of the conference's themes. Abstracts should be sent to:

Sally Macarthur

C/ - Jacqui Harrison

Department of Music

J09 University of Sydney NSW 2006

Ph: (02) 9351 4790 Fax: (02) 9351 7340

E-mail: [jacqueline.harrison@music.usyd.edu.au](mailto:jacqueline.harrison@music.usyd.edu.au)

Last date for paper submissions: 1 December 1999

The normal paper length will be 20–25 minutes

Further information may be obtained from members or the organising committee or the administrator:

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Secretary: David Cashman <[dcashman@mail.usyd.edu.au](mailto:dcashman@mail.usyd.edu.au)>

Treasurer: Natalie Shea <[nshea@mail.usyd.edu.au](mailto:nshea@mail.usyd.edu.au)>

Accommodation and travel: Kathy Marsh <[kmarsh@mail.usyd.edu.au](mailto:kmarsh@mail.usyd.edu.au)>

New Zealand Co-ordinator: Warren Drake <[wdrake@auckland.ac.nz](mailto:wdrake@auckland.ac.nz)>

Day Five - Tuesday, July 13, 1999

*Multiple Mediations: New Technologies and New Formations*

**Plenary: Toys - Tools - Technology**

with Bruce Johnson, Stan Hawkins (Norway) and Helen Cunningham (UK)

**Parallel Sessions 1**

**(a) At Any Time: Ubiquitous Music**

with Andrew Herman (USA), Anahid Kassabian (USA) and Patricia Clough (USA)

**(b) Performance, Technology, Culture**

with Hannu Puttonen (Finland), Rupert Till (UK) and Susanne Binas (Germany)

**(c) Radio and TV: Past and Present**

with Julio Arce (Spain), Mark Percival (Scotland) and Klaus Neumann-Braun (Germany)

**Parallel Sessions 2**

**(a) Technology and Popular Music Theory**

with Jenjo Brown, Ian Whalley (NZ), Rob Bowman (Canada) and Landis Mckellar (Austria)

**(b) Technology & the Sounds of Music**

with Andrea Cera (Italy) and Yasushi Ogasawara (Japan)

**(c) Popular Music: Film and Video**

with J. Lawrence Witzleben (Hong Kong), Antti-Ville Kärjä (Finland) and Beatrice Tobler (Switzerland)

**Parallel Sessions 3**

**(a) Popular Music and Design**

with Paul Oliver (UK), Michael Hill and Jeremy Allen

**(b) Music's Domestication**

with Toru Seyama & Kenji Tanaka (Japan), Jon Fitzgerald and Hiroshi Ogawa (Japan)

**Plenary:** Will Straw (Canada): *Closing Remarks*