

Articulation

Newsletter of the Sydney Chapter of the
Musicological Society of Australia

Volume 2, no. 3: November 1999

CONVENOR'S REPORT

David Cashman

The second half of 1999 has produced a seen the fruition of a number of projects of the Sydney Chapter.

The Graduate Music Symposium was held in Canberra in late July, jointly convened between the Sydney and Canberra chapters and Graduate Program of the Canberra School of Music. This was a great success with nineteen papers given by representatives of six music departments from three cities. Stephen Wild gave a keynote address, and Carol Williams the plenary session. My warm thanks go to my hard-working co-convenors, Elizabeth Brookes and Robyn Holmes, to the various chairs of sessions, to Stephen and Carol and the Canberra School of Music, and Canberra Chapter. You can read more about this conference in Meredith Connie's report.

Sydney chapter has published the proceedings of the Sydney Music Research Symposium held in January this year at UWS-Nepean. This has been edited by Peter Platt, to whom go our warmest thanks. Details on acquiring a copy of this volume may be obtained from Peter at the University of Sydney Music Department or by emailing peter.platt@music.usyd.edu.au. Our grateful thanks to Peter and Michele Morgan for their hard work on this publication.

The Chapter Annual General Meeting will be held on 28 November 1999 at 12.00 midday at the Rose Hotel, 52–54 Cleveland St, Chippendale. For those who don't know, that's opposite the Seymour Centre. We need a quorum of ten members to hold this meeting, so if you can make it, please do.

Finally, there will be some changes to the committee in 2000. Jenny Nevile will be standing down as Treasurer, a position she has held most illustriously for a number of years. I am certain that the committee will miss her valuable input and accurate record keeping (particularly as the GST approaches!). Also, I will not be standing for re-election as convenor in 2000. It has been an honour to serve with two so illustrious and committed committees as those of 1998 and 1999.

'I don't like work—no man does—but I like what is in the work—the chance to find yourself. Your own reality—for yourself, not for others—what no other man can ever know. They can only see the mere show, and can never tell what it really means'

Musicology at
Sydney
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MUSICOLOGY AT THE CONSERVATORIUM OF MUSIC, UNIVERSITY OF SYDNEY

Adrian Renzo

The Conservatorium of Music provides a range of opportunities for musicological inquiry at undergraduate and postgraduate levels. The Bachelor of Music (Musicology) offers specialist studies in the history and analysis of music, analysis and palaeography, supplemented by studies in historical and cultural perspectives. At the postgraduate level, the Master of Music (Musicology) provides specialist training in the area of Western historical musicology, in which students are actively encouraged to present their research in both written and spoken forms. This degree may stand on its own or provide preliminary work for a Doctor of Philosophy specialising in Musicology.

The Conservatorium's musicology department is currently undergoing significant changes. For the past ten to fifteen years, the department has been developing under the tutelage of mediaeval specialist and Senior Lecturer Jane Hardie, who recently moved to Medieval Studies. Richard Toop (Reader in Music and Chair of Musicology) notes

that until Hardie's post is filled, musicology at the Conservatorium could adopt a variety of approaches.

When asked to speculate on the future direction of the department, Toop predicts that it will remain focused on traditional Western music and musicological methodologies. As he points out, non-Western musics are more than adequately covered by the music department at the University of Sydney, while the application of critical theory to musicology is already being explored at the University of Western Sydney.

Regardless of future developments, the Conservatorium continues to generate a considerable amount of musicological work. Deborah Priest is about to publish an annotated collection of selected critical writings by Louie Laloy. Having recently completed a Masters degree on the reception of Wagner's *Parsifal*, lecturer Robert Gibson will be completing his doctorate on nineteenth-century German music at Oxford University.

Further information is available from the Conservatorium of Music's website located at <http://www.usyd.edu.au/su/conmusic/>.

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 David Cashman, Terry Clinton, Adrian Renzo 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 Adrian Renzo.

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The University of Sydney NSW 2006

GRADUATE MUSIC SYMPOSIUM '99

Meredith Connie

All who attended the Graduate Music Symposium '99 agreed that it provided a stimulating weekend with diverse points of view tabled. I for one enjoyed the vast territory covered, and felt that the diversity of papers presented indicated a healthy variety in viewpoints in the graduate student body.

Carol Williams, in summing up the approaches of the conference presentations, described the papers as being concerned with recent areas of musicological exploration. In particular, it was the emphasis on 'new' or fresh approaches that she found impressive, and in comparison, the recent national MSA conference seemed less forward-looking. Williams also suggested (somewhat humorously) that perhaps this emphasis on new approaches may be an 'East coast' phenomenon, for it set the conference apart from similar occasions in Melbourne as well.

Papers that questioned the connections between ideology and musical practice were prominent, including the construction of the notion of the score (Helen Saunders, ANU), and postmodernism and authorship (Adrian Renzo, UWS). Relatively new methodologies for research were also displayed, for example, newspaper research (Elisabeth Matheson, ANU). Insights into early Australian musical history revealed it to be a vibrant place that holds much significance not just for Australian musical traditions, but possibly Western music-making in general (Alan Maddox, SydCon).

Individual sessions ranged in topics from early music, composition studies, instrumental pedagogy, nineteenth-century Australian music, popular music studies, and the broadly titled 'Music and Musicology as Culture'. This last session contained four very different papers, and represented a cross-section of universities participating in the conference. Barry Kenny (UNSW) in 'Who Cares if Anyone Listens?' tackled some 'new musicologists' by pointing out the pitfalls (as demonstrated in particular by Susan McClary) of promoting analysis situated in social/political/sexual context whilst not being able to live up to one's own ideological position. Hassan Shanal (UWS) in 'Holding Onto Tradition' described the contradictions inherent in the writing down of an oral culture by paying particular attention to a Turkish music school in Australia. Katrina Hunt (ANU) in 'Historical Dance and Dance Music in Australia' has embarked on a study of the recreation of mediaeval society (and particularly dance) through the Society for Creative Anachronism and the everyday practices revealed through lived mediaevalism. Rachel Hainsworth (UWS) in 'Socioeconomic Background in Relation to Musical Opportunity and Experience' compared the proportion of music students in tertiary institutions in relation to established reputation and urban proximity, questioning how the construction of musical identity and employment occur.

These four papers embodied the reflexive nature of recent musicological studies as displayed by the students involved in the conference. Understanding how the subjective self (or musicology) works within the discourse of music studies is a vital part of gaining perspectives on our own work, as well as the discipline itself. I shall look forward to hearing more from my colleagues in the future, and feel that the conference was a great success. I would like to thank all those involved, whether presenting, chairing, or observing, for their participation in a worthwhile event.

PREDICTIONS AND INACCURACIES: COLLISIONS OF MUSICAL HISTORIES AND FUTURES APPROACHING THE MILLENNIUM

Papers from the Sydney Music Research Symposium held at The University of Western Sydney Nepean, 20 February 1999

Edited by Peter Platt

90 pages, Price \$10

Available from Peter Platt c/o The Department of Music, The University of Sydney, NSW 2006. Please enclose a cheque or money order for \$10 precisely.

In this collection of eight out of the eleven papers delivered at the February symposium, six are by academic staff and senior students from the Music Department of the University of Western Sydney. This is fitting, for the meeting was held at their Nepean campus and the papers give some insight into the preoccupations and goals of the Department under the leadership of Professor Michael Atherton. It will be remembered that it was under their initiative (along with that of the UWS Women's Research Centre) that the enterprising interdisciplinary event *Word–Voice–Sound: Interactions Around Music* took place in July 1996, with guest lecturers Susan McClary and Robert Walser. The other two papers—by Nigel Nettheim (University of New South Wales) and Greg Schiemer (Sydney Conservatorium, University of Sydney)—add perspectives on very different subjects.

It's an experiment to publish papers from a Chapter Symposium in this way—I think a successful one. We're given a glimpse of serious (though mostly not solemn) and diverse work going on, and we're made to think. (As so often these days, the bibliographies are staggeringly suggestive and remind one how little one has actually read, let alone absorbed.) I hope people will buy these proceedings.

The following brief descriptions are supposed to whet the appetite; I don't want to pre-empt what the writers have to say, which is always closely argued and always lively. In a provocative keynote address—with the same title as the Symposium itself—Michael Atherton expresses the hope that the conference will 'raise the temperature of the debate over what we musicologists are prepared to admit as music, as material for study'. He contributes sturdily to this aim, beginning with a vivid exposition of our age's 'ceaseless experimentation, collaging, pastiche and electronic appropriation', and going on to suggest how musicology should cope, noting with approval that already 'we have a musicology that is prepared to forgo inherited narratives of hierarchy and the superiority of the Western canon in favour of more socially grounded criticism, a musicology for example, that does not denigrate popular music' and finishes with a marvellously extreme 'sampler bag for the musicologist' to show the sort of diversity we're facing and (in his words) the multiplicity of approaches we need.

Michael Atherton's second paper, 'Originals, Facsimiles and Virtual Objects: Oceanic Musical Instruments & Sound-producing Objects', makes it clear that he well knows when and how to use positivistic methods. The paper is a report in two parts on 'work in progress on Oceanic musical instruments and sound-producing objects held in the Australian Museum, Sydney'. The first part describes the meticulous methodology adopted and gives samples showing the detail, not to mention the hard (and lonely!) work, involved. The second part raises and deals with some (sometimes thorny) philosophical issues: 'Why collect objects? Who chooses them? How will indigenous communities and the general public remain informed about the collection?'. Our increasing sensitivity to issues surrounding cultural appropriation, Atherton notes, is resulting in a change of emphasis from the object *per se* to cultural identity.

Lara Biernoff (“Multiculturalism in Australian Music: The Other’s Touch”) explores with sensitivity complexities of interacting traditions, the idea of music as an embodiment of stories and of meaning, the possibilities and limitations of music’s ability to ‘open in each [cultural] system the paths to another’. She admits to raising more questions than she is at present able to answer, admits to feeling her way, yet her interrogation of ‘people who live their lives “in between” cultures’ led to a set of responses showing that her chosen perspectives are well worth the study and thought which she is devoting to the issues.

Diana Blom’s paper (“The Composer in the Teacher: Introducing New Compositional Techniques Drawn from a Contemporary Art Music, at Middle Primary School Level”) ‘...draws on the positive experiences of two music teachers of 9 year old students’. They took part in a study conducted by the author ‘...in which teachers of students aged 6 to 18 years were invited to work with an album of minimalist project material. The two teachers chose to introduce the minimalist material through composing activities and to take part in the compositional decision-making with the students’. The described projects uncover many nuances of approach, of teaching strategies, of compositional decisions and of discovery. Leading up to the description of these lively practical activities is a valuable discussion of underlying philosophies in the matter of composing in (and with) the class. The literature goes back to 1914! Diana Blom’s own emphasis is on the relationship between music and society: ‘I argue for the music teacher and students to be viewed as individuals, and collectively, as members of a microcosm of society, within the larger society. When students and teachers both undertake composing activities which explore compositional ideas and techniques of contemporary art music (in this paper minimalism, and the argument holds true for engagement with popular musics), they are acting as mediators between their music and their society’

Corrina Bonshek (“The Studio Artist and the Performing Body: Power, Gender, and Transgression in Kylie Minogue’s “Did it Again”) contributes a honey of a paper, beautifully put together, showing Kylie Minogue’s skilful, riotous (and successful!) self-transformation (with a little help from her PR people) so that she can keep going...

The vividness of Sally Macarthur’s feminist-inspired analysis of one of the fourteen surviving songs (out of about 100, it is thought) by the much-loved, the often-loving, Alma Mahler (“Passion and Love in Alma Mahler-Werfel’s “Ansturm”) is induced by the skill of her writing, her sympathy for her subject, and the radiance emanating from her subject herself. A description of the biographical context (which includes examination of the constricting social mores) leads to discussion of sexual stereotypes in analytical literature of several kinds. Sally Macarthur sees in the setting of the song a truly feminine approach to the text (the music, by the way, is formidably well constructed and thoroughly up-to-date in its early twentieth-century language). If—as she herself admits—her case is not finally proved, this is because it is hardly provable. The journey she takes us on is nonetheless illuminating. (The story of Mahler’s suppression of Alma’s talent makes you want to weep in sympathy.)

Nigel Nettheim (“Gustav Becking’s Theory of Musical Rhythm”) is a musicologist with a unique training and unique experience. We have come to expect him to draw our attention to things we don’t know. Becking (1894–1945) was one of several German theorists to investigate music in terms of its rhythmic/gestural dynamic flow. In the paper (here given in shorthand form which includes a transcript of question-time) Nigel Nettheim explains a system developed by Becking (later known as Becking curves) in which the rhythmic/dynamic personalities of selected Western composers (and ‘families’ of composers) are expressed in diagrams representing the shapes of conducting gestures. At first acquaintance this seems an all too idiosyncratic idea, yet as performance theory and performance studies gradually develop into a new musicological force, Becking and his associate theorists are beginning to be taken

CONFERENCE AIMS TO CAST A WIDE NET

As pundits attempt to boil down the past century, or even more ludicrously the past 1,000 years, to a series of 'top ten' lists of significant human achievements, musicologists are being encouraged to widen their focus for the combined 23rd National Conference of the Musicological Society of Australia and 17th Annual New Zealand Musicological Society Conference being held in Sydney from 27 to 30 April next year.

Being hosted by the University of Sydney Department of Music, the overall theme of the conference, 'Music as Cultural Interpretation', aims to include all aspects of musicological research.

It is also intended as an invitation for musicologists to reflect on the cultural and theoretical underpinnings of their research enterprises and to consider the ways in which they relate to other disciplines in the Humanities and Social Sciences for whom cultural interpretation is a major focus.

It is particularly hoped to attract to the conference scholars from outside the discipline of musicology and thus broaden the frame of reference of music scholars and generate wider interest in music research activities.

There are three major themes, focused around keynote speakers or panels.

1. 'Cultural Interpretations of Music'. The keynote speaker will be Susan McClary who uses this expression to include feminist issues, narrative accounts of instrumental music, constructions of subjectivity and related issues. More broadly, it connotes an approach that brings musicology into dialogue with other disciplines in the Humanities concerned with the interpretation of culture. In addition, Dr Stanley Sadie, editor of the shortly-to-be-published revised edition of the *New Grove Dictionary of Music and Musicians* will convene a panel discussion on 'Music Dictionaries and the Canon'.

2. 'The Contribution of Musicology to the study of Popular Music'. The keynote speakers in this theme will be Robert Walser and William Dart. There will also be a panel convened by the editor of the popular-music journal *Perfect Beat*, Phil Hayward, on the theme 'Musicology and Music Studies—Strategies for the 21st Century'.

3. 'Research in Indigenous Performance: Current Issues'. This symposium, occupying the Saturday of the conference, will open with a panel discussion led by indigenous and non-indigenous scholars and will be followed by the presentation of papers from researchers in a variety of disciplines. A performance of central Australian women's song and dance is also planned.

The symposium is being co-sponsored by the MSA, the International Council for Traditional Music, through its Australian National Committee, and the Research Institute for the Humanities and Social Sciences at the University of Sydney.

Conference Convenor Allan Marett said it was hoped scholars from outside the MSA—anthropologists, linguists, choreologists—would be among the contributors to this part of the conference.

The 2000 conference is being held in the Seymour Centre theatre complex on the Darlington campus of the University of Sydney.

Proposals for papers are invited on the principal conference themes and on any other musicological topic. Abstracts should be sent to Sally Macarthur, e-mail: s.macarthur@uws.edu.au.

The last date for paper submissions will be 17 January 2000. The normal paper length will be 20–25 minutes.

Contacts for further information ➤ p. 2

Annual General Meeting

Sydney Chapter, Musicological Society of Australia

In accordance with Article IV, By law 1 of the Constitution of the Sydney Chapter of the Musicological Society of Australia, two weeks notice is officially given of the chapters Annual General Meeting. This will be held at 12 midday on 28 November 1999 at:

The Rose Hotel
52-43 Cleveland Street
Chippendale

At this meeting, the positions of Convenor, Secretary, Treasurer and seven (7) Committee Members will be declared vacant. Members of the chapter may be nominated by completing the form on p. 12 and sending it to

David Cashman
Convenor
MSA-Sydney
PO Box 11
Holme Building
University of Sydney
Sydney NSW 2006

Nomination forms may be submitted up to and including the official call for papers at the Annual General Meeting.

UPCOMING CONFERENCES IN MUSIC RESEARCH

Compiled by David Cashman

The following list is not meant to be all-encompassing, but is a selection of conferences with a music research main theme. For more information and other music conferences, go to the website <http://www.sun.rhbnc.ac.uk/Music/Conferences/>.

Conference title	Date	Abstracts by	Contact	Location
26th Conference of the Society for American Music	3 Jan	<i>Past</i>	Center for Popular Music, Box 41, Middle Tennessee State U Murfreesboro, TN 37132, USA	Charleston, South Carolina, USA
4th Latin American Symposium of Musicology	20–23 Jan	22 Dec 1999	4slam@uol.com.br	Curitiba, PR (Brasil)
Technological Directions in Music Learning	27–29 Jan	<i>Past</i>	srickett@onestar.utsa.edu	San Antonio, USA
Australian and New Zealand Association for Medieval and Early Modern Studies	1–4 Feb	<i>Past</i>	www.arts.usyd.edu.au/arts/departs/medieval-/anzamems	Sydney, Australia
War in memory, Popular Culture and Folklore	25–26 Feb	1 Jan	pauleward98@yahoo.com	Kansas City, USA
CREATE Symposium on Sound in Space	18–19 Mar	<i>Past</i>	www.ccmrc.ucsb.edu/news/space.html	Santa Barbara, USA
Berlioz: Past, Present and Future	31 Mar – 2 Apr	<i>Past</i>	pbloom@sophia.smith.edu	Northampton, MA, USA
The Music of Peter Maxwell Davies	1–2 Apr	<i>Past</i>	r.mcgregor@ucsmac.uk	Lancaster, UK
Biennial Conference of the American Bach Society	7–9 Apr	<i>Past</i>	rmaiss1@swarthmore.edu	Washington DC, USA
Form and Forming in Music	8–9 Apr	1 Jan	d.cilly@anglia.ac.uk	Cambridge, UK

Conference title	Date	Abstracts by	Contact	Location
26th Conference of the Society for American Music	3 Jan	<i>Past</i>	Center for Popular Music, Box 41, Middle Tennessee State U Murfreesboro, TN 37132, USA	Charleston, South Carolina, USA
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CREATE Symposium on Sound in Space	18–19 Mar	<i>Past</i>	www.ccmr.ucsh.edu/news/space.html	Santa Barbara, USA
Berlioz: Past, Present and Future	31 Mar – 2 Apr	<i>Past</i>	plloom@sophia.smith.edu	Northampton, MA, USA
The Music of Peter Maxwell Davies	1–2 Apr	<i>Past</i>	r.mcgregor@ucsma.ac.uk	Lancaster, UK
Biennial Conference of the American Bach Society	7–9 Apr	<i>Past</i>	nmattis1@swarthmore.edu	Washington DC, USA
Form and Forming in Music	8–9 Apr	1 Jan	d.cilly@anglia.ac.uk	Cambridge, UK
Opera Analysis	10–11 Apr	1 Jan	jlh32@cam.ac.uk	Cambridge, UK
British Forum for Ethnomusicology Annual Conference	14–16 Apr	<i>Past</i>	www.shef.ac.uk/~uni/academic/I-M/mus/staff/js/-BFECon.f.html	Sheffield, UK
American Culture Association Conference – 'Cultural Conflict and Women'	19–22 Apr	Not given	www.sicu.edu/~rdonald/-mapaca/mapaca	Middleton, PA, USA
Royal Musical Association Conference: 'Performance'	26–29 Apr	<i>Past</i>	MEverist@soton.ac.uk	Southampton, UK
Society for 17th-Century Music	27–30 Apr	<i>Past</i>	Jeffrey Kurtzman Dept of Music Campus Box 1032 Washington University St Louis, MO 63130-4899 USA	Vermillion, South Dakota, USA
23rd National Conference of the MSA and 17th Annual NZMS Conference: Music As Cultural Interpretation	27–30 Apr	17 Jan	s.macarthur@uws.edu.au	Sydney, Australia

Conference title	Date	Abstracts by	Contact	Location
26th Conference of the Society for American Music	3 Jan	<i>None</i>	Center for Popular Music, Box 41, Middle Tennessee State Un., Murfreesboro, TN 37132, USA	Charleston, South Carolina, USA
4th Latin American Symposium of Musicology	20–23 Jan	22 Dec 1999	4slam@aol.com.br	Curitiba, PR (Brazil)
Technological Directions in Music Learning	27–29 Jan	<i>None</i>	sricket@jonesata.utsa.edu	San Antonio, USA
Australian and New Zealand Association for Medieval and Early Modern Studies	1–4 Feb	<i>None</i>	www.aarts.unyjl.edu.au/~arts/departments/medieval/~amsnms	Sydney, Australia
War in memory, Popular Culture and Folklore	25–26 Feb	1 Jan	pauleck@uic.edu	Kansas City, USA
CREATIE Symposium on Sound in Space	18–19 Mar	<i>None</i>	www.cerie.ushah.edu/news/space.html	Santa Barbara, USA
Believe: Past, Present and Future	31 Mar – 2 Apr	<i>None</i>	pbloom@epha.smith.edu	Northampton, MA, USA
The Music of Peter Maxwell Davies	1–2 Apr	<i>None</i>	emggreg@bcsm.ac.uk	Lancaster, UK
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Opera Analysis	10–11 Apr	1 Jan	jlh32@bcsm.ac.uk	Cambridge, UK
British Forum for Ethnomusicology Annual Conference	14–16 Apr	<i>None</i>	www.shef.ac.uk/~uni/~resch/eric/ENM/mus/staff/jr/-/BFFEC/04.html	Sheffield, UK
American Culture Association Conference – 'Cultural Conflict and Change'	19–22 Apr	Not given	www.siu.edu/~rcaldw/ampaca/mpaca	Middleton, PA, USA
Royal Musical Association Conference: 'Performance'	26–29 Apr	<i>None</i>	MJilverist@cotson.ac.uk	Southampton, UK
Society for 17th-Century Music	27–30 Apr	<i>None</i>	Jeffrey Krumm, Dept. of Music, Campus Box 1032, Washington University, St. Louis, MO 63130-4899 USA	Vermillion, South Dakota, USA
23rd National Conference of the NMA and 17th Annual NZEMS Conference: Music As Cultural Interpretation	27–30 Apr	17 Jan	a.macarthur@rwa.edu.au	Sydney, Australia
5th International Congress on Medieval Studies	4–7 May	<i>None</i>	www.wich.edu/~medieval/congress/34congress/ac-dance.html	Salamanca, USA
American Handel Society Annual Conference	5–7 May	15 Jan	robert.ketterer@uiowa.edu	College Park, USA
Philosophy of Music Education International Symposium: 'Into the New Millennium'	7–10 Jun	<i>None</i>	lgust@ucliana.edu	Birmingham, UK
Eleventh International Oral History Conference	15–19 Jun	<i>None</i>	NEY716@sbancuni.vcu.edu.tr	Istanbul, Turkey
Jewish Music Conference	25–29 Jun	<i>None</i>	als42@bcsm.ac.uk	London, UK
'The Phenomenon of Singing III'	28 Jun – 1 Jul 2001	1 Oct	Phenomenon of Singing Symposium III, School of Music, Memorial University of Newfoundland, St. John's, NL A1C8S7 Canada	St. John's, Newfoundland, Canada
Leeds International Schubert Conference	29 Jun – 2 Jul	<i>None</i>	www2.sussex.ac.uk/schubert03/LEEDSconference/home.htm	Leeds, UK
International Conference on Nineteenth-Century Music	29 Jun – 2 Jul	1 Dec 1999	d.charlton@tblsnc.ac.uk	Egham, Surrey, UK
9th Biennial Conference on Baroque Music	12–16 Jul	Check Website	www.music.euphae.ie/~t.cornia/baroque/	Dublin, Ireland
Beales 2000	15–18 Jun	1 Jan	www.jyu.fi/musica/152000	Jyväskylä, Finland
7th Brazilian Symposium on Computer Music	17–20 Jul	3 Mar	bsym01@vccetmail.com	Curitiba, Brazil
Dancing in the Millennium	19–23 Jul	15 Dec, 1999	www.sclbs.org/html/call.html	Washington DC, USA
6th International Conference: Music Reception and Cognition	5–10 Aug	1 Dec, 1999	www.keele.ac.uk/depts/p-s/comp6.html	Keele, UK
International Association of Music Libraries Conference	6–11 Aug	Check website	www.welles.it/music/iaml/tempract.html	Edinburgh, UK
NAT Congress of the International Association of Ethical Aesthetics	9–12 Aug	1 Dec, 1999	tocheq@alpha.monclair.edu	New York City, USA
15th Nordic Musicological Conference	15–19 Aug	1 Dec, 1999	www.humau.dk/music/nordic/english/englishme.html	Aarhus, Denmark

◀ p. 5: Symposium Proceedings

seriously. An account of just these theorists is to be found in *The Practice of Performance, Studies in Musical Interpretation* (Cambridge University Press 1995), a book edited by John Rink, who was guest speaker at the MSA annual meeting (Research and Musical Performance) in Perth in late June–July this year. Nigel Nettheim has a much ampler paper on Becking's theories in *IRASM* 27 (1996) 2, 101–122.

Greg Schiemer (*'Improvising Machines: Spectral Dance & Token Objects'*) describes the concepts supporting his improvising machines and the algorithmic structures which underlie them. A quarter of a century's thought and work is exemplified through meticulous description of the rationale and workings of two of his algorithmic pieces. In *Spectral Dance* timbres are generated 'beyond the realm of my imagination'. *Token Objects* sets up 'virtual performers' and '...as in any traditional improvisation, a player can interact with other players without controlling what they do'. Both the philosophy behind the pieces and the sense that new possibilities (arising from new technological resources) are being explored depend on careful observation of what musicians do and what the musical mind is capable of. It is no surprise that Greg Schiemer has worked with Indian musicians and that he finds Edward de Bono's *The Mechanism of Mind* an inspiration.

As I said before, I hope people will buy these proceedings. It is a rich ten dollars' worth.

◀ p. 6: Conference Aims to Cast a Wide Net

Further information may be obtained from any of the organising committee:

Convenor: Allan Marett <Allan.Marett@music.usyd.edu.au>

Deputy convenor: Nicholas Routley <Nicholas.Routley@music.usyd.edu.au>

Program: Sally Macarthur <s.macarthur@uws.edu.au>

Secretary: Jacqui Harrison <Jacqueline.Harrison@music.usyd.edu.au>

Treasurer: Natalie Shea <nshea@mail.usyd.edu.au>

Accommodation and travel: Kathy Marsh <kmarsh@mail.usyd.edu.au>

New Zealand co-ordinator: Warren Drake <w.drake@auckland.ac.nz>

Nomination Form

Name of Nominated Member: _____

Signature of Nominated Member: _____

Name of Proposer: _____

Signature of Proposer: _____

Name of Seconder: _____

Signature of Seconder: _____

Date: _____

Send nominations to:

David Cashman
Convenor
MSA-Sydney
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Holme Building
University of Sydney
Sydney NSW 2006