



PROGRAM

Friday 3rd December 2010

Marama Hall, University Of Otago, Dunedin, New Zealand

The joint Musicological Society of Australia/New Zealand Musicological Society Conference at the University of Otago, Dunedin, New Zealand.

2-4 December 2010, hosted by the University's Department of Music.

1. **Nigel Westlake** '*Hitchinbrook Riffs*' for Acoustic Guitar And Delay (2003)
2. **Warren Burt** '*Another Noisy Lullaby*' for 4 players and playback (2009)
3. **Percy Grainger** '*Free Music No. 1*' for 4 iphone Theremins (1936)
4. **Lindsay Vickery** '*Improbable Games*' for Three Players And MAX/MSP (2010)
5. **Cat Hope** '*Possible Stories of Harry Power*' for alto flute, bass clarinet and classical guitar, with Max/MSP score (2010)
6. **Karlheinz Stockhausen** '*Pole*' for alto flute, bass clarinet and Max MSP (1970)
7. **Decibel** '*Lingua Ignota*' for three players (2010)

Decibel is a new music ensemble based in Perth, Western Australia devoted to performing works that explore the nexus of acoustic and electronic instruments. Pioneering unique electronic score formats and giving electronic music instruments a voice in the acoustic space, Decibel also arrange electronic works for live performance. They have performed around Australia, most recently performing a program of works by Alvin Lucier (b 1931). Decibel are committed to Australian music and emerging Western Australian composers, as well as sharing important international works with Australian audiences. Their first recording will be released in January 2010 on hellosquare records.

For more information on Decibel, past programs and future activity, go to <http://decibel.waapamusic.com>

Decibel Members (in Dunedin)

Cat Hope (artistic director, flute, Theremin and electronics)

Lindsay Vickery (reeds, programming, Theremin and electronics)

With special guests

Jonathan Paget (guitar, Theremin)

Stewart Smith (piano, Theremin)

Chris De Groot (Monome, a.m. radio)



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1. Nigel Westlake: *'Hitchinbrook Riffs'* for acoustic guitar and delay (2003)

The Hitchinbrook Riffs is a mesmerizing work utilizing digital delay to create an echo approximately a half-second behind the guitarist as he plays. The work's origins go back to 1975 when Westlake first visited Hitchinbrook Island which sits in the Great Barrier Reef, Queensland. It's rippling figurations beautifully evoke the waters of the island, endlessly changing but always the same.

Nigel Westlake (b1958) was born in Perth, the son of clarinetist Donald Westlake. He studied with his father and later at the Australian Film and Television School and in Amsterdam before returning to his native Australia. He was a member of the Australia Ensemble, but his compositional career really began with his first work 'Omphalo Centric Lecture' (1984) for percussion quartet. His many film credits include the score for 'Babe'; his orchestral music includes his Antarctica Suite for guitar and orchestra (1991); and a variety of chamber music, often featuring guitar, percussion and/or his own instrument, the clarinet.

2. Warren Burt *'Another Noisy Lullaby'* for 4 players (2009)

Another Noisy Lullaby is a piece for acoustic instruments, whispering and electronic sounds written especially for Decibel. Everything is soft, balanced and hopefully, creating a delicate suspended atmosphere. The piece originates as a series of anagrams that are translated into notes and electronic sounds. Everything comes from the same source, but the differing media mean that the relationships are impossible to perceive. Nonetheless, the quiet texture of diatonic melodies, whispers, and noise bands will hopefully ask the question: if noise music is supposed to have an element of aggression and confrontation to it, how tender, how delicate, how nurturing can we make something, and still have it be noise?

Warren Burt (b1949) is a composer, performer, video artist, writer and a few other things. He lives and works in Wollongong, NSW. He was until recently an ARC Postdoctoral Fellow in Music Research at the Faculty of Creative Arts at the University of Wollongong. More information about him can be found at www.warrenburt.com.

3. Percy Grainger *'Free Music No. 1'* for 4 Theremins (1936)

"Free Music demands a non-human performance. Like most true music, it is an emotional, not a cerebral, product and should pass direct from the imagination of the composer to the ear of the listener by way of delicately controlled musical machines. Too long has music been subject to the limitations of the human hand, and subject to the interfering interpretation of a middle-man: the performer. A composer wants to speak to his public direct. Machines (if properly constructed and properly written for) are capable of niceties of emotional expression impossible to a human performer. That is why I write my Free Music for Theremins - the most perfect tonal instruments I know. In the original scores) each voice is written in its own specially coloured ink, so that the voices are easily distinguishable, one from the other." *Percy Aldridge Grainger, Dec. 6, 1938.*

Percy Grainger (1882-1961) conceived of what he called 'Free Music' as a boy of 11 or 12, observing the waves on Albert Park Lake in Melbourne, Australia. Eventually he concluded that the future of music lay in freeing up rhythmic procedures and in the subtle variation of pitch, producing glissando like movement. These ideas were to

remain with him throughout his life, and he spent a great deal of his time in later years developing machines to realise his free music. Grainger collaborated with Leon Theremin from 1936-37 before Theremin 'disappeared' back to the Soviet Union. Grainger wrote three pieces for the Theremin.

4. Lindsay Vickery ' *Improbable Games* ' for Three Players And MAX/MSP (2010)

Notions of continuity and disjunction inform these improbable games. The structure of the work consists of several moments of synchrony between the performers that emerge from their own fragmented components. The actual iteration of the formal structure is altered in each performance. To this end the score is generated in two modes: the first in which each measure (and the length of time it is to be played) is chosen at random and the second in which sequences of measures (and a fixed tempo) are displayed for the performer. In this sense it is an example of a "real-time" score, where the music appears before the musicians as they play it.

Lindsay Vickery (b1965) is active as a composer and performer across Europe, the USA and Asia. His music includes works for acoustic and electronic instruments in interactive-electronic, improvised or fully notated settings, ranging from solo pieces to opera and has been commissioned by numerous groups for concert, dance and theatre. He is a highly regarded performer on reed instruments and electronics, touring as a soloist and with ensembles in many parts of the world. He was a founding member of Alea, Magnetic Pig, SQUINT and HEDKIKR: presenting new music by Australian and international composers for over 20 years.

5. Cat Hope ' *Possible Stories Of Harry Power* ' for alto flute, bass clarinet, guitar and am radio with Max/MSP score (2010)

Harry Power was a bushranger in Victoria who is supposed to have 'trained' Ned Kelly in his criminal ways. Is that what happened? There are many versions of how Ned Kelly came to be who he was. This piece is about versions. The written word (and note) is taken as fact, repeated throughout history. The oral story (or improvisation) is often expected to change as it passes through those who listen and retell it. When oral stories are written down in some point of history, they are likely to be different than how they started. In this work, there are a number of versions: composer versions, computer versions, player versions and combinations of all three. Written, listened to and 'spoken' versions. Pitch and volume are proportional, and the computer creates a score for the performers from the very performance of the composers score, altered by parameters provided by the composer. The computer generates 2 scores bookended by the composers scores which are two maps I made of Power, Kelly and his mothers movements in relation to each other over their lives.

Cat Hope (b1966) is a Western Australian composer, performer and researcher who creates works of sound, video and performance art. She is a vocalist, bassist and flautist. She has worked in pop music (in Gata Negra), noise (solo as well as in Lux Mammoth and Abe Sada), new classical music and free improvisation. Her works are published internationally and she tours often.

6. Karlheinz Stockhausen ' *Pole* ' for alto flute, bass clarinet and Max MSP (1970)

Pole is one of Stockhausen's "process works", utilizing his so-called "plus-minus" notation. In these works - 'Plus-Minus' (1963), 'Prozession' (Procession) (1967), 'Kurzwellen' (Short-Waves) (1968), 'Spiral' (1968) and 'Expo' (1969 -70) - the performer is instructed 'how' to modify musical material, but not 'what' that material should be. These instructions take the form of graphical symbols, most prominently including "+" and "-" to indicate the increase or decrease of a particular music parameter: for example a "+" pitch might indicate to play longer, higher, louder, or in more segments. These works are sometimes referred to as "Meta-compositions" in that they "transcend" musical material by controlling its organization but not its content. Stockhausen derived this approach partly from the study of linguistics, in particular the work of Roman Jakobson and Morris Halle - which incidentally also used plus and minus indicators to show gradations along the continuum of phonetic sounds.

Karlheinz Stockhausen (1928-2007) was a German composer, widely acknowledged by critics as one of the most important but also controversial composers of the twentieth and early twenty-first centuries. Another critic calls him "one of the great visionaries of 20th-century music" (Hewett 2007). He is known for his ground-breaking work in electronic, aleatoric, serial and spatial music composition.

7. Decibel 'Lingua Ignota' for three players (2010)

Lingua Ignota is the name given to the mysterious "secret language" invented by Hildegard of Bingen (1098-1179), which believers say contains the divine plan for the construction of the world, and that deciphering it would lead to a completely new conception of reality. This improvised performance has rather more modest ambitions, but celebrates the idea of the shared, and yet still secret, language of music.



[2010 Joint Conference of the MSA and the NZMS](#)

Re-Visions



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Programme – Final Version

THURSDAY 2 DECEMBER

9.00-11.00 MARAMA HALL: Registration (coffee and tea available)

11.00-12.30 MARAMA HALL: Welcome and Keynote 1: John Drummond: Beauty AND Brains

12.30-1.30 ALLEN HALL: Lunch

GAMELAN ROOM: Gamelan concert

1.30-3.00 BREAKOUT SESSION 1

St David 5	St David 6	Scott Shand	Soc Sem 1	Soc Sem 2	Sale Black
GENDER	19 TH	SCARLATTI'S	PACIFIC	COMPOSITION	TECH 1

Katharine Nelligan: <i>Popular Music, Raunch-Culture and the Female Singer/Songwriter</i>	Inge Van Rij: <i>Berlioz's spectral visions</i>	LEGACY	Richard Moyle: <i>Re-visioning musical reception</i>	Jeremy Mayall: <i>Genre in composition</i>	David Tracy: <i>Using Acoustic Phenomena to Generate a Performance Practice</i>
Lexine Solomon: <i>Reflections by a Torres-Strait Islander woman performer</i>	Mark Pinner: <i>Luscombe Searelle's The Black Rover</i>	Rosalind Halton: <i>A cantata contest</i>	Brian Diettrich: <i>Micronesia: Pohnpei</i>	Christopher De Groot: <i>Scoring techniques for silent cinema</i>	Jordan Wett: <i>Online synchronous and asynchronous learning</i>
		Marie-Louise Catsalis: <i>La santa Genuinda</i>	Kirsty Gillespie: <i>Impact of missions in Papua New Guinea</i>	Natalie Lewandowski: <i>Contemporary ANZ film composers</i>	Michelle Stead: <i>Acquiring a taste for electro-acoustic music</i>

3.00-3.30 ST DAVID: AFTERNOON TEA

3.30-5.30 BREAKOUT SESSION 2

St David 5	St David 6	Scott Shand	Soc Sem 1	Soc Sem 2	Sale Black
MUSIC AND PROPAGANDA 1	OPERA	RENAISSANCE AND BAROQUE	INTERCULTURAL	MUSIC OF NOW	TECH 2
Margaret Kartomi: <i>Music in Japanese-occupied Sumatra</i>	Rachel Orzech: <i>Halévy's La Juive</i>	Denis Collins: <i>Analysing Renaissance fuga</i>	Kimi Coaldrake: <i>Miki's Concerto Requiem</i>	Peter Watters-Cowan: <i>Butterley's String Quartets</i>	Cat Hope: <i>Listening and Low Frequency Sound</i>
Graeme Smith: <i>Multicultural Music: ideology and activism</i>	Sarah Chesney: <i>Lucia's Gothic Intrusions</i>	Kate Sullivan: <i>17th cent airs de cour</i>	Ayako Otomo: <i>Constructed western musical tradition in Japan</i>	Gillian Whitehead: <i>Jack Speirs The Islands</i>	Lindsay Vickery: <i>Stockhausen's mobile scores</i>
Anthea Skinner: <i>The band on HMAS Sydney II</i>	David Larkin: <i>Strauss's earliest operas</i>	Greer Garden: <i>Jean-Baptiste de Bousset</i>	Ying Liu: <i>Cross-cultural Music Making</i>	Johanna Selleck: <i>Collaborative and creative work</i>	Jonathan Marshall: <i>Sonic Insufficiency</i>
Kerrin Hancock: <i>South African Jewish music in Australia</i>	Michael Halliwell: <i>Brett Dean's Bliss</i>	Kathleen Gerrard: <i>Musique de Chamber from late 17th cent. France</i>	Edward McDonald: <i>Classical music education in NZ and China</i>	Anthony Ritchie: <i>Three symphonies</i>	Hope/Vickery/ Marshall: <i>Amplification in New Music Performance</i>

5.30-6.30 MARAMA HALL: Reception and journal launch

7.30-9.00 MARAMA HALL: Otago Showcase

FRIDAY 3 DECEMBER

9.00-9.30 MARAMA HALL: Notices (coffee and tea available)

9.30-10.30 MARAMA HALL: Keynote 2: Aaron Corn: Nations of Song

10.30-11.00 ST DAVID: Morning Tea [K/S set up in St David 3]

11.00-12.30 BREAKOUT SESSION 3

St David 3	St David 4	St David 5	St David 6	Soc Sem 2	Sale-Black
TECH 3	BLACKING AND MORE	MEDIAEVAL AND RENAISSANCE	EDUCATION	MODERN MUSIC	MUSIC IN PLACE
Steven Knopff and Graham Strahle: <i>On the Rise and Dissolution of 'High-Fidelity'</i>	Vahidei Eisaei and Jane Davidson: <i>Exploring Venda Instruments and Performers in</i>	Fiona McAlpine: <i>Hildegard of Bingen</i>	Heather Monkhouse: <i>Performance assessment: what does okay mean?</i>	Andrew Wiering: <i>Xenakis's Rebonds</i>	Rosemary Richards: <i>John Wilson and Scottish Song</i>
		Carol J	Teurikore Biddle:	Scott McIntyre: <i>Notation in</i>	Robin Ryan: <i>The Stradileaf</i>

<i>JB's Fieldwork</i>	Williams: Gui <i>of St Denis and MS Harley 281</i>	<i>Indicators of Success in Māori Performance</i>	<i>aleatoric forms</i>	Stephen Wye: <i>Brass and Dance Bands of Newcastle</i>
Jonathan McIntosh:	Warren Drake: <i>Josquin's Ave maria... virgo serena</i>	Robert Faulkner <i>et al: Developing musical expertise</i>	Kimi Coaldrake and Andrew Wiering: <i>Miki's Marimba Spiritual</i>	
<i>Moving beyond the Academy: JB's tv series 'Dancing'</i>				
Jane W Davidson:				
<i>Embodied Musical Communication</i>				

12.30-1.30 ST DAVID'S: Lunch

1.30-3.30 BREAKOUT SESSION 4

St David 3	St David 4	St David 5	St David 6	Soc Sem 1	Soc Sem 2	Sale-Black
K/S Pack-out	BAROQUE 1	MUSIC AND PROPAGANDA 2	ISSUES 1	ASIA	20 TH CENT	AUSTRALIA 1
	Teresa Dillon: <i>French canons and drinking songs 1700-24</i>	Paul Watt: <i>Newman and Holbrooke</i>	Tony Mitchell: <i>Reading Geography through Music</i>	Elaine Dobson: <i>Dramnyen music in Bhutan</i>	Hans Kooij: <i>Wolfgang Wijdeveld</i>	Ian Burk: <i>The Sistine Chapel Choir in Australia, 1922</i>
	Ken Hartdegen: <i>Baroque and Roll</i>	Julie Waters: <i>Alan Bush's Byron Symphony</i>	John A Phillips: <i>Canonic Re-Visions</i>	Keith Howard: <i>Kyrgyz Manas</i>	Abby Fraser: <i>Jean Francaix</i>	Anthony Linden Jones: <i>Aboriginality in post-war Film Music</i>
	Alan Maddox: <i>Rhetoric and recitative</i>	Joel Crotty: <i>Stalinist Socialist-Realist Music</i>	Gerald Ginther: <i>Musicology of Russian Music</i>	Catherine Grant: <i>Vietnamese ca trù</i>	Nena Beretin: <i>Eliot Fisk's Revision of Berio's Sequenza XI</i>	Imogen and Ann Coward: <i>Suzuki in Australia</i>
	Stewart Smith and Jonathan Paget: <i>18th cent contrapuntal pedagogies</i>	Panel: <i>Propaganda of the musical past</i>	Naomi Von Senff: <i>Multidisciplinary musicology</i>	Masaya Shishikura: <i>Ogasawara Hula</i>		Kim Rockell: <i>Rondalla in Canberra</i>

3.30-4.00 ST DAVID: AFTERNOON TEA

4.00-5.00 BREAKOUT SESSION 5: INFORMAL MEETINGS

5.00-6.00 MARAMA: Piano Recital: Tamara Smolyar

7.30-9.00 MARAMA: Concert: Decibel

SATURDAY 4 DECEMBER

9.00-10.30 MARAMA: NZMS AGM

10.30-11.00 ST DAVID: Morning Tea

11.00-12.30 BREAKOUT SESSION 6

St David 3	St David 4	St David 5	St David 6	Soc Sem 2	Music Lec
COMMUNITY	JAZZ	FUTURES	ISSUES 2	18 TH – 19 TH	AUSTRALIA 2
Stephanie Locke: <i>A Chanticleer Mass</i>	Quentin Bryan Angus: <i>The Improvisations of Contemporary Jazz Guitarists</i>	Huib Schippers/ Phil Hayward/ John Drummond: <i>Sustainable Futures for Music Cultures</i>	Di Chenoweth: <i>Interviewing in Qualitative Research</i>	Anne-Marie Forbes: <i>Antonio Lotti</i>	Ruth Lee Martin: <i>Scots music in Australia</i>
Danielle Bentley: <i>New Music, A Revision of High Art and Popular</i>	Louise		James Wierzbicki: <i>Max Weber's</i>	Bronwyn Ellis: <i>Percy Grainger on William Lawes</i>	Robert Faulkner and Jane W.

<i>Culture through Festivals</i>	<p>Denson: <i>Revisoning the Jazz Narrative</i></p> <p>Norman Meehan: <i>Creativity, Tradition, and Jazz Performance</i></p>	<i>Musical Flickwerk</i>	<p>Sock Siang Thia: <i>Fanny Hensel and Clara Schumann</i></p>	<p>Davidson: <i>Migrant groups in Perth</i></p> <p>Julie Rickwood: <i>Intercultural Community Singing</i></p>
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12.30-1.30 ST DAVID: Lunch

1.30-3.00 BREAKOUT SESSION 7

St David 3	St David 4	St David 5	St David 6	Soc Sem 1	Music Lec
GAY/QUEER	NZ	ANALYSIS	PLAYING	MUSIC AND . .	AUSTRALIA 3
Jacob Leonard: <i>La cage aux folles</i>	Lancini Jen-Hao Cheng: <i>Māori Rōria</i>	Kato Koichi: <i>Schubert's Impromptus Op 90</i>	ISSUES Ki Tak Katherine Wong: <i>Czerny's Pedagogical Works</i>	Jennifer Shaw: <i>Schoenberg and Visual Arts</i>	Katelyn Barney and Monique Proud: <i>Singin' Cherbourg Style</i>
Dianne Marie Smith: <i>Images of Same-Sex Attraction in Contemporary Popular Music</i>	Marian Poole: <i>Freddy Page and ISCM NZ</i>	Simon Perry: <i>Skriabin, Sabaneev, Avraamov</i>	Taliesin, Imogen and Leon Coward: <i>Nathan Milstein's Paganiniana</i>	Helen English: <i>Soundscape as historical reconstruction</i>	Genevieve Campbell: <i>Ngarakuruwala</i>
		John Encarnacao: <i>Forms in Rock Music</i>		Susan Erickson: <i>Rebecca West and Music</i>	

3.00-3.30 ST DAVID: Afternoon Tea

3.30-5.00 MARAMA: MSA AGM

7.00 TECHNIQUE RESTAURANT: CONFERENCE DINNER

SUNDAY 5 DECEMBER

10.00 MUSIC LECTURE ROOM: ICTM Regional Committee Business Meeting and Open Forum

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Re-Visions: the Joint conference of the Musicological Society of Australia (MSA) and the New Zealand Musicological Society (NZMS)

The theme of the conference is re-Visions. In music research we develop new visions, and re-visions, about and around the music we study. As professional scholars we also create new visions for our discipline. As musicians engaged in composition or performance, we create or re-create 'visions' in sound. The theme re-Vision is designed to provide a framework within which we can share our current work in music research.

This conference explores the many areas we re-vision music research:

- Re-visions in understanding the practice of music-making
 - o Composition, performance, arrangement; composers, performers, arrangers
 - o Formal and informal music-making
 - o Music reception studies
- Re-Visions in understanding the context of music-making
 - o Practical contexts
 - o Deeper/wider cultural contexts
- Re-visions in understanding the role and purpose of music research
 - o New musicologies
 - o Music research and performance
 - o Music research and education

The conference is open to members of these societies and the general public.

Please see the official conference webpage for more details:

<https://blogs.otago.ac.nz/msa-nzms-2010/programme/>

Date	Thursday, 2 December 2010 - Saturday, 4 December 2010
Time	All Day Event
Audience	Public
Event Category	Humanities
Event Type	
Department	Music
Location	St David's Lecture Theatre and other venues, Dunedin Campus
Cost	See the official conference page for registration costs, including early-bird, single-day and student rates

Contact Name	Prof John Drummond (conference convenor)
Contact Phone	479 8880
Contact Email	john.drummond@otago.ac.nz
Website	http://https://blogs.otago.ac.nz/msa-nzms-2010/

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university@otago.ac.nz

Info Line

0800 80 80 98

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