Sydney Conservatorium of Music
Meter Symposium 2

Organisation committee:
Andrea Calilhanna (Master of Music (Musicology) student)
Associate Professor Kathleen Nelson
Dr Michael Webb

Keynote:
Professor Richard Cohn (Yale University)

Recital Hall West, Friday 24 and Saturday 25 February 2017
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Welcome

With great pleasure we welcome you to the Sydney Conservatorium of Music, at the University of Sydney, and to Meter Symposium 2. This is the second meter symposium at the Conservatorium, after an initial postgraduate seminar on Musical Meter led here in 2015 by our keynote speaker, Professor Richard Cohn. We are delighted to have him join us now for Meter Symposium 2. In our two-day program, our presenters will discuss musical meter from a broad range of perspectives, and in connection with a stimulating diversity of music and musical activities including an important focus on music education.

Thank you to all the presenters for your enthusiasm and commitment, and a special thanks to those who are joining us from far afield. It is wonderful to have such a range of researchers participating and sharing their knowledge in exploration of musical meter.

Acknowledgements

The organisers are grateful to Kate Drain, Guy McEwan, Chris Prasad, Jacqui Smith and all others who have assisted in the organisation of this event. For providing support for the event, we are grateful to the Conservatorium’s musicology division (led by Dr Alan Maddox) and to the Conservatorium’s research unit (led by Professor Linda Barwick Associate Dean (Research)), and to the Conservatorium’s Dean, Professor Anna Reid.

Finally we extend a very sincere thank you to Andrea Calilhanna. Without Andrea’s initiative and efforts this event would not have happened.

Associate Professor Kathleen Nelson
Associate Dean (Research Education)

Dr Michael Webb
Senior Lecturer, Music Education
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Richard Cohn

Musical Meter as Imagined and Experienced: Pedagogical Implications

This lecture introduces a new method of teaching meter, based on forty years of intensive research in music psychology and music theory. Modern researchers consider meter primarily as an element of heard and imagined sound, only loosely modelled by music notation. This conception is quite different from the 18th-century score-based one currently taught in Western curricula at all levels. Modern metric research encourages performers, improvisers, and listener/analysts to treat meter, like tonality, as a dynamic, pliable, form-building aspect of musical structure and experience. It is applicable not only to classical scores, but also to the partly improvised, aurally transmitted repertoires that saturate the soundscape. It thus fulfils a set of ethical and pragmatic pedagogical criteria, at the same time as it invites musicians to think systematically about a central element of their art.

Richard Cohn is Battell Professor of Music Theory at Yale University, and Visiting Professor at the Sydney Conservatorium of Music. He is Founding Editor of Oxford Studies in Music Theory, and has served as Executive Editor of the Journal of Music Theory. His book, Audacious Euphony: Chromaticism and the Triad’s Second Nature was published by Oxford University Press. He has published nine articles on musical meter, and is currently working on a book The Method of Musical Meter: States, Spaces, Syntaxes.

Simon Barker (Sydney Conservatorium of Music)

Rhythmic Micro-timing through Physical Pendulums and Clock Face Visualisations

This practice-based study offers an account of the creation of two rhythmic processes associated with the development of physical pendulums allowing one to manipulate rhythmic micro-timing. Developmental activities described include a series of entrainment studies manifest as pendulum ‘bounce/gather’ sticking techniques (bounce [short]/gather [long]), coupled with rhythmic archetypes in multiple rhythmic subdivisions. This study also offers a series of movement/visualisation practices in which Long/Short rhythmic variants in multiple rhythmic subdivisions are assigned to hour positions on an imaginary vertical clock face, coupled with cyclic body movements reminiscent of Korean hoehup cycles associated with SamulNori drumming practices.
In addition to research associated with developmental process, this study will offer an overview of a solo drumming composition entitled *Urgency! To Kiribati*, featuring rapid rhythmic forms of differing lengths performed simultaneously within an unfixed meter.

**Simon Barker** has performed and conducted workshops throughout Australia, Europe, Asia and the USA with a wide range of artists including his three internationally recognised ensembles Daorum, Trace Sphere, and Chiri. In 2005 Simon created Kimnara Records, an independent record label presenting new music by Australian improvisers. In 2011, Simon completed a PhD at the University of Sydney, and in 2013 was awarded a Korea Foundation Postdoctoral Fellowship. He is currently a lecturer at the Sydney Conservatorium of Music (University of Sydney). He has performed on over 80 CDs and has released three critically acclaimed solo recordings. His research into Korean rhythmic forms is the subject of a recent publication entitled *Korea and the Western Drumset* (Ashgate).

**Lewis Cornwell (Sydney Conservatorium of Music)**

*Fives, Sixes and Sevens: unravelling Ifukube’s Ritmica Ostinata*

Ifukube Akira explains that in *Ritmica Ostinata* (1961) for piano and orchestra, his use of pitch material based on hexatonic scales provides ‘a possible link between the pentatonic and heptatonic scales, Orient and Occident.’ At the same time, he describes the prevalence in the work of time signatures based on five and seven beats as reflecting the typical disposition of syllables in Japanese poetry. The latter comment goes only a small way towards explaining the metrical organisation of *Ritmica Ostinata*, and this paper investigates the possibility that the concept of bridging between the oriental and occidental may apply equally to metre as it does to pitch.

**Lewis Cornwell** lectures in harmony and analysis at the Sydney Conservatorium of Music. He is an experienced theory teacher and composer with research interests in the area of 20th-century Japanese composers. A graduate of the University of Sydney, he studied composition in the Department of Music with Peter Sculthorpe. At the Sydney Conservatorium of Music he has served as Chair of Musicology from 2002–2004 and 2006–2010, and Associate Dean (ICT/eLearning) from 2004–2006. Lewis was a founding member of the composers’ collective Music Performed and served a term as its administrator, helping to organise workshops of New Music for young composers. His works have been included in concerts given by the ISCM, the Mused Ensemble and the Seymour Group. His interest in studying and composing new music for traditional
Japanese instruments has led to performances of his works in Japan and Europe, and his compositions for solo flute have been performed by New York flautist Linda Wetherill. Lewis was a co-organiser of the Takemitsu Symposium and Tribute Concert, which was held at the University of Sydney in 1998.

**Elliott Gyger (University of Melbourne)**

*Composing Meter in Post-Metrical Music*

The great majority of art music written since the decline of functional tonality in the early twentieth century has been notated using barlines and time signatures. However, music which is post-tonal is also to a considerable degree ‘post-metrical’; the manner in which meter can be perceived in the absence of tonal syntax is ambiguous, and not clearly understood. This paper explores the challenges of evoking metrical perceptions and hierarchies from the viewpoint of a contemporary composer working in a post-tonal idiom.

Elliott Gyger was born in Sydney, and holds degrees in composition from the University of Sydney and Harvard University. His composition teachers have included Ross Edwards, Peter Sculthorpe, Bernard Rands and Mario Davidovsky. His compositional interests include the creation of a purely musical sense of drama and narrative, and the multilayered interplay of music and text. Elliott is also active as a conductor, teacher and writer on new music. He was Assistant Professor of Music at Harvard from 2002 to 2007, and has taught at the University of Melbourne since 2008, where he is currently Senior Lecturer in Composition. He has been a tutor for young composer development programs with Halcyon, the Tasmanian Symphony Orchestra and National Music Camp. He has written extensively on Australian composer Nigel Butterley, including a book on his music published by Wildbird Press in April 2015.

**Courtney Bryce Hilton (University of Sydney)**

*Tangible Rhythm: Learning Metrical Structure with Gesture*

Metrical and grouping structure are thought to be the two main types of mental representation that underlie our mind’s capacity for rhythm. Yet, music pedagogy approaches rhythm in ways that do not align with this understanding. In aural training, instruction follows a behaviorist paradigm where we get repeated practice, with corrective feedback, either reproducing or notating rhythms. In music theory, if even dealt with at all, students are taught to identify rhythmic-features in a score (for example, hemiolas).
Both of these approaches are based on an impoverished understanding of rhythm perceptually and conceptually. In order to better target the cognitive underpinnings of rhythm perception, and to provide a sensory grounding to a more conceptual understanding, this work explores the use of gesture to learn rhythm. Gesture supports our ability to think and learn by fostering an alignment between sensorimotor representations in the brain and more abstract conceptual structure. Here, we examine whether using “up and down” gestures aligned with metrical structure (patterns of strong and weak beats) can help teach musical rhythm even more effectively than actions that directly produce rhythm, such as tapping. Rhythm perception fundamentally relies on areas of the brain’s motor system, even in the absence of motor preparation associated with performing rhythm. Further, bodily movement has been shown to selectively modulate our perception of rhythm. Thus, aligning gesture (and underlying sensorimotor representations) with metrical structure may be beneficial for learning. We provide both behavioural and neurological evidence, using EEG and fNIRS methodologies to support this idea.

Courtney Bryce Hilton is a PhD candidate and research associate at the Centre for Research on Learning and Innovation (University of Sydney). Initially trained as a classical guitarist, Courtney now spends his days pondering two areas of research. The first is music cognition; what are the mental representations and processes that underlie musical capacities, and how are these implemented in the brain? The second is the sciences of learning, with particular interest in applications of cognitive neuroscience to understand general learning phenomena and to evaluate instruction. Naturally, these two areas also intersect.

Peter E. Keller (The MARCS Institute for Brain, Behaviour and Development, Western Sydney University)

The Role of Meter in Ensemble Performance

Precise yet flexible interpersonal coordination in musical ensembles is facilitated by shared representations of musical goals and cognitive-motor processes that enable co-performers to anticipate, attend, and adapt to each other’s expressive performance parameters in real time. I will discuss possible roles of meter in establishing such shared goal representations and in the implementation of these real-time ensemble skills. The general claim is that meter—more specifically its psychological correlate in metric frameworks, which are mental schemas comprising hierarchically arranged levels of pulsation—can function as a shared temporal frame of reference
that ensemble performers use in coordinating their sounds. With regard to shared representations, hierarchical metric schemas allow co-performers to form collective memories of landmarks in musical structure that require joint attention. With regard to enhancing ensemble skills during performance, metric hierarchies (1) support temporal predictions about co-performers’ sounds simultaneously at long and short timescales, (2) provide dynamic attentional resource allocation schemes that increase efficiency in processing relations between one’s own part, others’ parts, and the whole ensemble texture, and (3) allow temporal adaptation mechanisms that correct for interpersonal timing errors to operate locally without disrupting global tempo. I will present empirical evidence from behavioural experiments and electrophysiological brain imaging studies that address questions related to these potential functions of meter in shared representation and real-time processing during ensemble performance.

Peter E. Keller holds degrees in Music and Psychology from the University of New South Wales. He is currently Professor of Cognitive Science and leader of the ‘Music Cognition and Action’ research program in the MARCS Institute for Brain, Behaviour and Development at Western Sydney University. Previously, he was at Haskins Laboratories (USA) and the Max Planck Institute for Human Cognitive and Brain Sciences (Germany), and has served as Editor of ‘Empirical Musicology Review’. Peter’s research examines the behavioural and brain bases of human interaction in musical contexts.

Matthew Lorenzon (Monash University, Melbourne)

Metrical Grouping Strategies in Olivier Messiaen’s Chronochromie, the Livre d’orgue and the Turangaila-Symphonie

True periodicity, that of waves on the ocean, is the contrary of pure and simple repetition. Each wave is different to the next and the last in its volume, height, duration, the length or brevity of its formation, the power of its climax, the prolongation of its fall, of its passing, of its dissipation.*

Analyses of Messiaen’s music tend to accept the composer’s stated preference for ‘dynamic’ rhythm over ‘repetitious’ meter. But what if we gave meter the benefit of the doubt? From his experimental period (1949–53) onwards, Messiaen often uses a succession of rhythmic stresses of varying periodicities—like his metaphor of waves on the ocean—as a metrical framework for movements or entire works. I will consider three such strategies of large-scale metrical cohesion: Interversion in Chronochromie, logaoedic Greek meters in the Livre d’orgue, and augmentation/diminution of talas in the Turangaila–
Symphonie. Each of these strategies conform to different degrees to recent axiomatic definitions of meter and even hypermeter. But without wanting to run afoul of the generative definition of hypermeter I will tentatively call these ‘metrical grouping strategies.’


Described by an ANU guitar student as ‘the musicologist who gets it,’ Matthew Lorenzon’s research interests include intellectual history and analysis of mid-twentieth century French repertoire, sociology of contemporary music, and colonial Australian music. He received his doctorate in Musicology from the Australian National University in 2015 and has given guest lectures at institutions in Australia and Europe. He is the founder of the Melbourne Music Analysis Summer School and maintains the Partial Durations contemporary music blog. He is an Adjunct Junior Research Associate at Monash University in Melbourne and in his spare time he works as the Office and Website Manager of the Federal Office of the Australian Music Examinations Board.

Peter McCallum (University of Sydney)

*Indications of Hypermetric Groupings in Beethoven’s Sketches*

Beethoven occasionally counted off bars in his sketches, with the apparent intention of working out or clarifying to himself an underlying metre at the bar level. In some cases the numbers continue for only a few bars and seem designed to indicate stressed and unstressed bars. In other cases the numbers mark off larger 8-bar groupings and extensions to those groupings. The sketches sometimes show alternative metric interpretations of hyperbar groupings with the interpretation apparently evolving as the 8 bar groupings evolve. In the case of groupings in sketches for the central scherzo of the String Quartet in F, Opus 135, the evolution of 8 bar groupings is related to tonal movement from F through G to A and can be related to the composing out of the motive of the third on which the moment is based.

Peter McCallum is Director, Education Strategy at the University of Sydney and an Associate Professor in Musicology, at the Sydney Conservatorium of Music. He was Chair of the Academic Board of the University of Sydney 2010-2015 and previously Deputy Chair. His research areas include the music of the Classical Era, the music of Boulez and Australian music criticism. His PhD research examined the analytical significance of the sketches for Beethoven’s last string quartet in F major, Opus 135. In 2015 he published a history of the Conservatorium to celebrate its first hundred years: *The Centenary of the Con: A History of*
the Sydney Conservatorium of Music, 1915-2015. He is also chief classical music critic for the Sydney Morning Herald.

Stephanie McCallum (Sydney Conservatorium of Music)

*Metric Disruption and Irregularity in the Piano Works of Charles-Valentin Alkan*

Charles-Valentin Alkan (1813-1888) was a reclusive French composer known for his highly original and virtuosic keyboard music. His music includes dances, marches and other genres typically associated with metric regularity. Examples abound where he subverts otherwise rigorously regular metric patterns with irregular bar groupings (sometimes creating a cross rhythmic pattern with an underlying regular repetition), hemiola patterns going across several bars or even throughout a piece, and a technique of adding beats one by one to a thematic idea cutting across the prevailing bar structure. Other somewhat unusual features include interruptions to the narrative and metric framework with rests, chorale melodies or chime-like strokes, as well as an interest in underlying regular grouping patterns in five. This talk examines some piano pieces by Alkan which illustrate his techniques for disrupting metric regularity in the context of other musical disjunctions that are a feature of his style and expressive purpose.

Stephanie McCallum is a piano soloist, known internationally for her work on the reclusive Romantic composer, Alkan, and nationally for her many recordings and work championing unusual, new and Australian repertoire. Currently an Associate Professor of Piano at Sydney Conservatorium of Music, Stephanie has performed internationally in recital, as soloist with major Australian orchestras, and with AustraLYSIS, Sydney Alpha Ensemble, ELISION, Australia Ensemble, ACO, Kammer, Halcyon and other groups. Her live solo performances of Alkan have been described by critics as ‘titanic’, ‘awe-inspiring’, ‘stupendous’, ‘virtuosic pianism of the highest calibre’ and ‘one of the glories of Australian pianism’. She appears on over 40 CDs including 19 solo albums ranging through Liszt, Weber, Magnard, Xenakis and premier recordings of Alkan, Kats-Chernin and even newly transcribed Beethoven. Her 2013 Alkan bicentenary discs on Toccata Classics were described on BBC3 by Kenneth Hamilton as ‘really fantastic playing – stylistically exactly right, with an individual voice’ – and her recent Ropartz disc of premiere recordings, also on Toccata, has attracted much international acclaim. Her most recent performances and recordings have involved solo and four hands work on historic pianos. For more reviews and a complete list of recordings, please visit [www.stephaniemccallum.com](http://www.stephaniemccallum.com)
Andrew Milne (Western Sydney University)

*Rhythmic Generators: Towards a Theory of Metrical Aesthetics*

Unique amongst animals, humans are keenly predisposed to *entrainment* — synchronising with a regular beat. Yet music rarely exhibits perfect temporal regularity: composers, performers and listeners typically find that deviations from perfect regularity are aesthetically appealing. As outlined in this talk, there are a variety of distinct ways in which such deviations can be systematised and, thereby, computationally generated. The resulting tools hold potential for creative, pedagogical, and explanatory applications.

Andrew Milne is a postdoctoral research fellow at the MARCS Institute for Brain, Behaviour and Development, Western Sydney University, with interests in music perception and cognition, music computing, and computational modelling. He was recently awarded a DECRA by the Australian Research Council to fund a three-year project ‘Uncovering universal mechanisms for the communication of musical emotion’.

Simon Perry (University of Queensland)

*Thoughts on the ‘Russian’ 5/4 Meter*

Although not exclusive to Russian music, the simplest of the non-isochronous meters, the 5/4 meter has a particular cultural significance in Russian music (primarily in relation to wedding songs) and has thus found its way into certain works of the 19th-century Russian canon. This paper will examine a number of excerpts from this repertoire and seek to determine whether explorations of this meter offer the potential for useful insights that might marry metrical analysis to cultural signifiers.

Simon Perry is a lecturer in musicology in the School of Music at the University of Queensland, Australia. His research interests include: theory and analysis of music, with particular focus on repertoires of the late 19th and early 20th century; music theory in Russia in the early 20th century; the music of Percy Grainger. Recent work (including forthcoming material) includes chapters and articles on: work on notational analysis of late common-practice and early post-common practice repertoires; a study of the notion of posthumous collaboration, considering Rimsky-Korsakov’s completion of Musorgsky’s *Khovanshchina*, and a study of the aesthetics of Percy Grainger as approached through his unpublished autobiographical writings.
Damien Ricketson (Sydney Conservatorium of Music)

Animated Time

As screens replace paper on the music stand, composers are adopting new modes of notation to communicate to performers. Of particular interest is the rapid rise of visual animated scores. The use of moving graphics to communicate musical instructions in an intuitive way is common in music education: for example, the plethora of music apps for kids. However, animated notation and its potential to unlock new musical structures has not been lost on today’s ‘digital native’ composers. The expression of temporal information in realtime serves a variety of functions. For some composers it may simply be a more direct and efficient means of communicating rhythm – for example enabling composition for non score-reading performers (eg. public participatory projects). For others it may capture polyrhythmic complexities impossible to express with conventional notation. Others still, may be drawn to the potential of coordinating vast spatialised ensembles via networked devices. Or perhaps interactive ‘live’ scores that are generated while they are being performed.

In this paper I will outline some of the possibilities available in using animated scores to communicate time. I will draw upon the work of one of the pioneers in this field, Australia’s own Cat Hope and the Decibel ScorePlayer app, and draw attention to the influence that this mode of notation is having on an emerging generation of young composers today. I will also outline my own application of animated scores in relation to an in-progress opera on which I am working that involves, among other things, composing for an untrained chorus of ‘howling girls’.

The music of Sydney-based composer Damien Ricketson is characterised by exotic sound-worlds, novel forms and is frequently integrated with other media. Recent large-scale works have included Fractured Again, a multimedia production, which premiered in Sydney Festival and toured China and The Secret Noise, a hybrid music-dance work about music and secrecy that was awarded the ‘Instrumental Work of the Year’ in the 2015 Art Music Awards and recently featured in the Melbourne Festival. Damien studied with renowned Dutch composer Louis Andriessen and has a PhD from the Sydney Conservatorium of Music. Damien co-founded and for 20 years co-directed Ensemble Offspring, a unique arts company dedicated to innovative new music through whom much of his music has been performed. He recently stepped down from Ensemble Offspring to take up the role of Program Leader of Bachelor of Music (Composition) at the Sydney Conservatorium of Music.
Aidan Charles Rosa (Sydney Conservatorium of Music)

**Metric Escapism: A Beat-Class Analysis of Michael Smetanin’s Ladder of Escape**

Michael Smetanin’s *Ladder of Escape* is a landmark in Australian music and bass clarinet chamber repertoire internationally. Written in 1984 during the composer’s residence in The Hague, *Ladder of Escape* exhibits the post-minimalist style that was the vogue in Holland during the 1980s. Although this work features a punchy, complex ‘groove’ based metre, Smetanin escapes repetitiveness by implementing several metric devices including: pulse displacement, prolongation, truncation, metric dissonance, and parenthetical hemiola. These techniques reflect the composers interest in British progressive rock; notably in the use of similar metric techniques from the early music of Gentle Giant. An analysis of *Ladder of Escape* using beat-class set theory\(^1\) will provide evidence for the recurring metric set [048B] and delineate the composer’s use of the aforementioned metric techniques. The results of this analysis will be depicted using both geometric realisation on cyclic diagrams and standard rhythmic notation. This research will provide valuable analytical notes for both performers seeking to interpret the piece and composers who may seek to implement similar metric devices in their own practice. A full analytical map of the work will be available on request in the form of a hand out.

\(^1\)This methodology is derived from Richard Cohn’s ‘Transpositional Combination of Beat-Class Sets in Steve Reich’s Phase Shifting Music’, 1992.

Aidan Charles Rosa is a Sydney-based composer and is currently undertaking a Master of Music degree at the Sydney Conservatorium of Music with a focus on music as geometry. In 2015, he completed his Bachelor of Music with First Class honours was the recipient of the Horace Keats Memorial Award for composition. In 2014, Aidan Charles Rosa was a Composition Mentor for the MAKE project, hosted by The Arts Unit, London Symphony Orchestra, and the Sydney Opera House. Earlier in 2014, he was a Composer Fellow of Trinity Grammar where he had two works commissioned by the Junior School.

Jeremy Tatar (Sydney Conservatorium of Music)

**Extra Bars and Missing Beats: Metric Patterns and ‘Irregularities’ in Popular Music**

Much like the analysis of Western Art Music before it, recent theoretical considerations of popular music have focused almost exclusively on pitch and harmonic elements, with limited regard for rhythmic and metric organisation.
This is coupled with the general perception that metric events in popular music take place against a ‘pure-duple’ background, in which 4/4 is the prevailing meter and bars are grouped in twos, fours, eights and so on to build 32-bar structures. In this presentation, I will explore a number of popular songs which exhibit certain disruptions to any such pattern, usually through the addition of extra bars or the subtraction of beats. These perturbations also affect the perception of hypermeter, and so because of this I will deliberately distinguish these songs from other popular works in decidedly ‘odd’ time signatures (such as Pink Floyd’s ‘Money’) which nonetheless operate clearly on hypermetric levels. The pieces discussed today will include performances by Dolly Parton, Aretha Franklin, OutKast, and Kanye West.

Jeremy Tatar is in his second year of a Master of Music (Musicology) degree at the Sydney Conservatorium of Music, where he also completed an undergraduate degree in performance in 2014. Jeremy’s main research interests include the music of Poland after 1945 and African-American derived popular music, focusing on the interactions of memory and identity within these platforms. He is excited to return to the SCM’s Meter Symposium after presenting at the inaugural event, where he spoke about a particular dance music from Chicago. Jeremy is currently a tutor for the undergraduate Aural Perception course at the Con, and in 2017 hopes to pursue further graduate study in North America.

Myfany Turpin (Sydney Conservatorium of Music)

Metrical Ambiguity in Aboriginal Song

Meter is the grouping of beats ‘as organised by the listening mind’ (Cohn 2015). Just as languages carve up the world of sound differently to produce contrastive phonemes, different cultures may carve up the rhythmic world in different ways to produce contrastive categories of meter. In some cases meter is ambiguous, as in particular instances of 3/4, 6/8 and 2/4 (Cohn 2015:4). Knowing that metrical ambiguity exists in our own music, how do we go about identifying categories of meter in another culture’s music? How do we know whether the ambiguous categories that we might perceive exist as ambiguities in the minds of the musicians from the culture whose music is under consideration? In this paper I look at three common metrical phenomenon in Australian Aboriginal music: meters with contrastive feet (often called dipods or rhythmic cells), as in (a) which consists of 3-beat and 2-beat feet (‘x’ represents clap beat accompaniment); meters that are polyrhythmic as in (b), where the ratio of beats in the vocal line and clapping is 2:3; and
metrical ambiguity such as that in (c), where groupings of 3 beats or 2 beats are possibly heard:

(a) contrastive feet

\[
\begin{align*}
&\uparrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \\
&x \times x \times \times \times \times \times \times 
\end{align*}
\]

(b) polyrhythm

\[
\begin{align*}
&\uparrow \downarrow \downarrow \downarrow \downarrow \\
&x \times x \times \times \times 
\end{align*}
\]

(c) metrical ambiguity

\[
\begin{align*}
&\uparrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \\
&\uparrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow 
\end{align*}
\]

Music in Aboriginal societies is primarily song, and so it may be that categories of meter relate to the sounds of language. In particular, syllabic distinctions (such as stressed/unstressed or heavy/light) and prosodic word boundaries — the intonation unit that maps on to one or more words.

**Myfany Turpin** is a linguist and ethnomusicologist at the University of Sydney. She has published extensively on Aboriginal song-poetry including a number of multi-media publications. She has conducted research on Kaytetye, a language spoken in central Australia, and written an encyclopedic dictionary and Learner’s Guide of the language, as well as a number of scholarly articles in the areas of lexical semantics and ethnobiology. She currently holds an ARC Future Fellowship to investigate the relationship between words and music in Aboriginal song-poetry.

**Francis Yapp (University of Canterbury, New Zealand)**

*Musical and Poetic Meter in French Baroque Recitative*

Recitative, with its emphasis on declamatory delivery based on natural speech rhythms, brings together three separate approaches to meter: the natural rhythm of the spoken language; the formal meter of the poetic text; and the musical meter. Thus, more so than in other vocal styles, it raises complex issues in metrical analysis. Since recitative was first developed to fit the natural prosody of the Italian (Florentine) language, French musicians at first refused to accept that it could be adapted to the French language, which uses very different rhythmic patterns. Lully’s initial skepticism about opera in French is well-known.
While the relationship between Lully’s recitative and the prosody of the French language has been explored, there has been less attention paid to the relationship between poetic and musical meter in recitative by other French composers. Furthermore, there has been even less consideration of the French setting of Latin texts; Latin, at this time, was read aloud with a very French declamatory style.

The aim of this paper is twofold. First, it will seek to clarify the relationship between poetic and musical meter and prosody in the post-Lully generation of composers (including Campra, Charpentier, and Lalande); secondly, it will evaluate the extent to which these principles were also applied to settings of Latin texts by French composers in the same period.

Francis Yapp is Lecturer in Musical Culture at the University of Canterbury, New Zealand. His research focuses on French baroque music, music in Catholic liturgy, and the history of the cello. He also has a strong interest in the Digital Humanities and in music history pedagogy. Francis is a committee member of the Australian and New Zealand Association for Medieval and Early Modern Studies (ANZAMEMS), a member of the National Digital Forum, and is Canterbury regional representative of the New Zealand Musicological Society.
Forum Members

Richard Cohn, Simon Barker and Damien Ricketson – please see earlier pages for biographies.

Andrea Calilhanna is a graduate research student (Musicology) at the Sydney Conservatorium of Music. Andrea’s research interests include music curriculum development; meter in music education; meter theory; and meter theory history. Andrea organised the student-led Meter Symposium at the Sydney Conservatorium in 2016 and co-organised Meter Symposium 2. Andrea is a research assistant; adjudicator (Pianoforte); studio teacher of piano, saxophone and theory; author of CD and music textbook reviews; classroom music specialist teacher; and on Council for the Music Teachers’ Association NSW. As a Senior Secondary Music Specialist, she was employed by various Australian universities to train pre-service teachers. In 2013 Andrea was admitted as a Fellow of The Collegiate of Specialist Music Educators. In 2016 Andrea taught meter theory to a class of undergraduate musicology students at the Sydney Conservatorium.

Dr Rita Crews OAM is currently President of the Music Teachers’ Association of NSW and editor of The Studio journal as well as Deputy Chair of the Australian Music Examinations Board (NSW) where she represents private music teachers. As a musicologist, she has over 30 years teaching experience at private and tertiary levels with both the University of New England through the Department of Continuing Education and the Australian International Conservatorium of Music where she was Head of Professional Development. Rita has been an AMEB written examiner since 1988 and is currently Chief Examiner for written subjects in NSW and for on-line examinations for the Federal AMEB. She is also a Senior examiner and Team Leader for the International Baccalureate Organisation.

Rita is a member of many professional organisations, has published many articles and reviews, some of her piano works are included in the AMEB syllabus and her biography appears in several international dictionaries. She is currently writing the history of the AMEB for the 2018 Centenary. In 1992–93 the Cambridge Biographical Centre honoured her with the award of International Woman of the Year for services to music education. In 2002, she was created a Fellow of the Australian Society of Musicology and Composition for her contribution to Australian music and composers and in 2008 her biography appeared in the inaugural edition of Who’s Who in NSW. She is also featured in the 2017 edition of Who’s Who of Australian Women. In 2014
Rita was given the great honour of being awarded the Medal of the Order of Australia for ‘services to the Performing Arts as a music teacher, examiner and composer’ and in 2015, the Distinguished Alumni Award of the University of New England. For recreation [when she has time] Rita plays the drums, travels the outback and indulges her life-long interest in astronomy.

**Michael Webb** is an ethnomusicologist specialising in Melanesian musical cultures past and present, and a music educationist with a particular interest in Aboriginal and Torres Strait Islands music as well as the classroom transmission of musical knowledge. He has published articles related to music education in the *British Journal of Music Education*, *International Journal of Music Education*, and *Music Education Research*, and co-authored a chapter included in the *Oxford Handbook of Music Education*. 