Joint NZMS-MSA Conference 2025

29th Nov 2025 - 1st Dec 2025
Gallagher Academy of Performing Arts
University of Waikato
Hamilton, New Zealand

Book of Abstracts



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Conference Information

Welcome

Nau mai, haere mai ki Kirikiriroa! Welcome to the Joint Musicological Society of Australia and New Zealand Musicological Society Conference. The organising committee from MSA, NZMS, University of Waikato and Waikato Institute of Technology warmly welcome you to Hamilton.

Conference Website

Please see the conference website for further information about the schedule and other conference details: https://www.ivvy.com.au/event/TNDDXL/

Conference Venue

The conference will be held at the Gallagher Academy of Performing Arts at the University of Waikato. The easiest access is off Knighton Rd via Gates 1, 2 or 2b. See the campus map for further information: https://www.waikato.ac.nz/about/campus/campus-maps/#hamilton

For attendees driving, you can park in the campus carparks for free during the weekend. On Monday, there is a small cost, which needs to be paid via the Pay My Park app. See the website for further information: https://www.waikato.ac.nz/students/transport/drive-to-campus/

The conference dinner will be held at Iguana Street Bar and Restaurant in central Hamilton on Sunday 30 November at the conclusion of the day's sessions. Attendees will have a choice of main and dessert from a set menu. There will be a cash bar available for purchasing alcoholic and non-alcoholic drinks.

During the Conference

Conference registration and (most of the) catering will be in the foyer of the Gallagher Academy of Performing Arts. Lunch on the Saturday will take place in Te Whare Tapere Iti. The parallel sessions will be held in four spaces within the building – Te Whare Tapere Iti, Dance Studio, the Concert Chamber and the Upstairs Lounge. Please note that across the three days, there will occasionally be other events/people in some of the spaces.

Conference attendees can access free WiFi via the network named “Waikato”.

All the rooms being used for the conference sessions have mobility access. The Upstairs Lounge can be accessed by a lift next to the reception desk; or via stairs at the other end of the building.

For any attendees who require a quiet space, there are green rooms available. These are located down the corridor next to the Concert Chamber entrance. Please talk to one of the conference organisers or venue staff if assistance is needed in this respect.

During Sessions

Presentations must adhere to the allocated time – 20 minutes for delivery, 10 minutes for questions. These timings are important so that attendees can move between parallel sessions and so that student paper adjudicators can attend all relevant sessions. If sessions have fewer papers than others (e.g. only two within a 1.5 hour session), please stick to the timings for the reasons above. Session chairs will keep time and may end presentations if needed.

Presenters are encouraged to think about the potential accessibility needs of their audience members. The following resources contain a number of suggestions that may be useful to consider:

– https://www.whaikaha.govt.nz/resources/guidance-and-advice/resources-for-communities-and-educators/engagement-resources/creating-an-accessible-engagement-and-reporting-process/accessible-presentations-and-other-verbal-communication

– https://profession.mla.org/toward-a-more-accessible-conference-presentation/

Each room will have a basic AV setup: a laptop with Powerpoint and sound, which will connect to room projector and speakers. Speakers may bring Powerpoint files on a USB or plug in their own laptop. While there will be technical support on mind, speakers are encouraged to test the room systems prior to sessions to ensure things run as smoothly as possible.

Other Activities

Conference attendees are strongly encouraged to enjoy the natural and tourist delights of Hamilton and the wider Waikato region – the conference website contains a few suggestions, but please feel free to the local organising committee for any other ideas!

For evening activities, there are a range of casual eateries and bars in Hamilton East (Made Market has a number of good options) and in Hamilton Central (Mr Pickles, Last Place, Ottavo and Wonderhourse are favourites). For any attendees after a theatrical experience, there will be a short season of *The Witches of Eastwick* at The Meteor Theatre, presented by the graduating Wintec performing students (and musically directed by conference organiser Nick Braae!) – see https://themeteor.co.nz/event/the-witches-of-eastwick for more information.

KEYNOTE ADDRESS (TE WHARE TAPERE ITI): SAMANTHA OWENS

Chair: Nancy November

Absolutely Democratic?: Community, Identity, and Meaning in Aotearoa New Zealand's Brass Bands, 1840–1920

Samantha Owens, The University of Queensland

In May 1914, the anonymous author of the *Feilding Star*'s 'Notes and Comments' column boldly declared, 'There is no institution so absolutely democratic as the brass band'. But in a country where all citizens were eligible to vote in national elections (including Māori men from 1867 and all women, irrespective of ethnicity, from 1893), was the world of brass banding really as democratic? At first glance this proves a difficult question to answer, since rather than dealing with issues of representation the historiography of brass bands in Australasia concentrating on the decades 1840–1920 has tended to centre on other matters. Namely, the powerful influence of the British brass band movement, the military origins of many local groups (particularly in New Zealand), and the importance of regional and national band contests.

In this talk, I argue that while brass bands active in New Zealand during this period drew heavily upon the British brass banding tradition, many also adapted this cultural form to local circumstances, in ways that allowed them to represent their own communities. Adopting the approach of microhistory, I discuss three case studies from my own research: bandmaster Salvatore Cimino (1854–1934) and the Ōtaki Māori Brass Band, Rudolf Mersy (1867–1949) and the 'Bavarian' Band (comprised solely of itinerant German bandsmen), and Mary Elizabeth (Mame) Watson (1882–1966) and the Brunner Brass Band (a miners' ensemble from the South Island's West Coast). In addition, the Salvation Army's tradition of all-women bands will be considered, above all the 1905–1907 trans-Tasman tour of the Austral Lasses' Band (cond. Captain Ruby Baker), which included players from both countries.

Each of these bands provides an example of the everyday music-making of (now) 'hidden musicians' (Finnegan 1989), which could be heard on the streets, and in parks and indoor spaces across Australasia. Such bands were important external markers of local community identity, as well as providing individuals (both performers and auditors) with a strong sense of social cohesion, not to mention well-being. Furthermore, not only do the historical insights offered by these case studies help us to understand how music can be used to connect people from across a wide social spectrum, but my own experience has shown that the findings of such work are highly valued by the wider community, including by present-day brass band members and relatives of former players, as well as those engaged in local heritage and family history research.

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Samantha Owens is an Honorary Professor of Music at the University of Queensland. She has published widely on the music history of early modern Europe, 1600–1760 and the performance cultures of Aotearoa New Zealand and Australia, 1850–1950, including in such journals as *Early Music*, *Eighteenth-Century Music*, *Music & Letters*, *Musical Times*, *Musicology Australia*, *Nineteenth-Century Music Review*, and the *Royal Musical Association Research Chronicle*. Her major publications have included *The Well-Travelled Musician: John Sigismond Cousser and Musical Exchange in Baroque Europe* (Boydell, 2017), *J. S. Bach in Australia: Studies in Reception and Performance*, with Denis Collins and Kerry Murphy (Lyrebird, 2018), *Searches for Tradition: Essays on New Zealand Music, Past & Present*, with Michael Brown (VUP, 2017), and *Music at German Courts, 1715–1760: Changing Artistic Priorities*, with Barbara Reul and Janice Stockigt (Boydell, 2011). A Fellow of the Australian Academy of the Humanities, she has held visiting fellowships at the Herzog August Bibliothek Wolfenbüttel; Clare Hall, University of Cambridge; and – as an Alexander von Humboldt Foundation Research Fellow – at both the Martin-Luther-Universität Halle-Wittenberg and the Bach-Archiv Leipzig. In 2025 she is the National Library of New Zealand's Lilburn Research Fellow, researching the diverse history of brass bands in Aotearoa, 1840–1920.

KEYNOTE ADDRESS (TE WHARE TAPERE ITI): LAURA CASE

Chair: Alan Maddox

Listening Differently: Reimagining Musicology Through Indigenous Frameworks of Value

Laura Case, The University of Sydney

Western musicology often measures value through analysis, aesthetics, economics, and institutional relevance. In contrast, Indigenous perspectives offer a fundamentally different understanding of music – one that is relational, and inseparable from Country, community and cultural practice. Indigenous music embodies ongoing connections to place, time, and community, and transcends Western notions of linearity, ownership, and commodification. Music is not merely a commodity, but a living archive of knowledge, identity, and resilience. This paper will reimagine music's value through an Indigenous worldview as relational, spiritual, and communal, asking: What might musicology and society look like if we valued music through an Indigenous framework?

Drawing on examples from Indigenous musicians, composers, theorists and my own experience, I will explore how music is understood not as a discrete artform, but as a holistic practice of being, knowing, and doing that resists settler colonial constraints while asserting sovereignty and cultural endurance. This worldview challenges the disciplinary silos and analytical hierarchies that dominate music institutions, inviting a more expansive, integrated approach to musical value.

Rather than positioning Indigenous music as a genre to be analysed or included, I propose that Indigenous ontologies of music, grounded in deep time, place, and relationality, offer a critical lens to reimagine musicology itself. This paper calls for a shift in musicological discourse: from valuing music as product, to valuing music as relational practice. It invites non-Indigenous listeners and scholars to embrace intergenerational responsibility and to listen beyond binary logics – toward music as a practice of relationship, responsibility, and renewal. At a time where musicology faces existential questions of relevance and value, Indigenous frameworks offer not only alternative conceptions of music, but a transformative lens through which the discipline itself might be renewed.

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Laura Case is a Wiradjuri lecturer in musicology and the Associate Dean of Indigenous Strategy and Services at the Sydney Conservatorium of Music. Her research explores the social and cultural history of music in Australia, with a particular focus on the violin, cross-cultural interactions, and feminist perspectives. She is also particularly passionate about using music to reframe Indigenous histories and reclaim Indigenous knowledge. A classically trained violinist with over 25 years of experience, Laura performs with pioneering Indigenous hip hop artist Rhyan Clapham (DOBBY), Aboriginal country singer Uncle Roger Knox, and is a member of Deborah Cheetham Fraillon's Ensemble Dutala – Australia's only Aboriginal chamber ensemble. Her first book *A Socio-Cultural History of the Violin in Australia: Identity, Resilience, and Colonial Legacy* is forthcoming with Routledge in 2026.

Session 1A (Te Whare Tapere Iti): The dramatic and liturgical music of Antonio Caldara (1670-1736)

Chair: Alan Maddox

The rhetoric of power in Antonio Caldara's *Scipione nelle Spagne*

Alan Maddox, Sydney Conservatorium of Music, The University of Sydney

Antonio Caldara (1670-1736) spent most of his working life as a court musician, and after his appointment as deputy Kapellmeister to the Holy Roman Emperor Charles VI in 1716, he was intensively occupied producing powerfully emotive church music and panegyric operas and oratorios designed to glorify his patron and project the authority and power of the house of Habsburg. Court music in such an environment was intimately bound up with power. But in an era of growing authoritarianism, it behoves us to interrogate how this power dynamic in music worked. Previous studies have demonstrated some of the ways in which the representation of power was composed into Caldara's works for Vienna, but compositions only have their effect when performed by musicians and heard and responded to by listeners – in this case primarily the aristocratic audience of the court. Composition, performance and cultural history remain largely siloed in discourse about Baroque music, but without understanding them as an integrated system, we cannot account for why any one component took the form that it did, and how it fitted into the larger system of dynastic power. In this paper I propose to demonstrate some of these connections and their consequences for our understanding of music and power in the case of Caldara's opera for the emperor's name day in 1722, Scipione nelle Spagne (Scipio in Spain).

Alan Maddox is Senior Lecturer in Musicology and was until recently Program Leader of Musicology at the Sydney Conservatorium of Music, University of Sydney. Initially trained as a singer, his research focuses on Italian vocal music in the early eighteenth century, particularly that of Antonio Caldara (1670-1736), as well as on music and rhetoric, music in Australian colonial society, and music and intellectual history. He is President of the Musicological Society of Australia, and is active in the International Musicological Society and Society for the History of Emotions. His edited volume Antonio Caldara and the Performance of Power will be published shortly by Hollitzer Verlag.

Vienna–Prague–Dresden– Leipzig: Transmission of a mass by Antonio Caldara

Janice Stockigt
Faculty of Fine Arts and Music, The University of Melbourne

Denis Collins
School of Music, The University of Queensland

Jan Dismas Zelenka's personal catalogue contains numerous compositions by contemporary and earlier composers in addition to his own works. Included within this catalogue are partial or complete settings of the Mass Ordinary, motets, and two extended Vespers psalm settings by his contemporary, Antonio Caldara. Zelenka arranged or completed each of Caldara's items to suit the liturgy of Dresden's royal Catholic chapel. We propose that his reworking of Caldara's music did not escape the attention of Johann Sebastian Bach, who seemed to have been particularly drawn to certain sections of a mass setting by Caldara reworked by Zelenka and listed in his catalogue as the Missa Providentiae.

Part I demonstrates that JS Bach adapted a short stile antico setting of the text "Glorificamus te" from the Gloria of Caldara's Missa Providentiae in at least threeof his compositions. These include the opening chorus of Wir danken dir, Gott, wir danken dir (BWV 29), 'Gratias agimus tibi" from the Missa of 1733 (BWV 232/1), and 'Dona nobis pacem' from his Missa tota (BWV 232/2). It is suggested that Bach's use of the opening bars of 'Glorificamus te' came soon after Zelenka reworked Caldara's Missa Providentia.

Part 2 examines the processes of adaptation and development of musical materials between the composers, with particular attention to how specific contrapuntal techniques and harmonic contexts were manipulated or extended in these works. This presentation will also highlight the importance of professional networks for the collection and dissemination of items in personal collections of composers of the period.

Janice (Jan) Stockigt FAHA is an Honorary Associate Professor and Fellow at the Conservatorium of Music, Faculty of Fine Arts and Music, The University of Melbourne. Her research centres on the sacred Catholic

music collection and musicians of the Dresden court, c.1720–1765, Czech music, and Australian topics. Recent publications are two chapters on the Australian career of the 19th-century Czech soprano Gabriella Roubalová. Forthcoming chapters address 18thC migration of Czech young musicians, the sacred music of Antonio Caldara in the collections of Jan Dismas Zelenka, and a study (with Denis Collins) of Zelenka's Requiem Mass in D (ZWV 46).

Denis Collins is Associate Professor of Musicology and Deputy Head of the School of Music at the University of Queensland. His research interests lie in the history of counterpoint, most especially canon, in late medieval and early modern music. His work has been supported by two Australian Research Council Discovery Projects held from 2015 to 2021. Recent publications include articles in Acta Musicologica, Music Theory Online, and Journal of the Alamire Foundation, as well as chapters in Music and Science from Leonardo to Galileo (Brepols, 2022) and Belonging and Detachment: Representing Musical Identity in Visual Culture (Hollitzer, 2023). He is the current Editor of Musicology Australia.

SESSION 1B (CONCERT): CROSSING CULTURES THROUGH COMPOSITION

Chair: Summer Ren

Cultural Identity Construction in the Music of Chinese-Canadian Composer An-lun Huang: A Case Study of Two Piano Trios

Jianmin Lu, Victoria University of Wellington

After the end of China's Cultural Revolution in 1976, a group of Chinese composers traveled to Europe and America to study Western compositional techniques and eventually settled overseas—An-lun Huang was a representative figure of this wave. Having experienced China's profound socio-historical changes, Huang moved to Canada in 1980 to pursue further studies and continued his composing career. Under the Western cultural shock, his music reflects the rethinking of his own cultural identity, and the process of cultural selection and self-reconstruction, resulting in works of distinct and complex cultural character.

This study is based on cultural identity theory and adopts a dual approach, combining literature research and musical analysis. By examining Huang's biography, interviews, essays, and thesis together with musical analysis of his two piano trios composed in 1981 and 2014, it reveals how Huang responded to cross-cultural challenges, how he chose musical language and compositional techniques to reflect his evolving sense of self, and how he gradually shaped his unique cultural identity in and through music. This research aims to enrichen the dialogue between music analysis and cultural identity theory, broadening musicology's understanding and response to issues of cultural identity.

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Jianmin Lu is currently pursuing a PhD in musicology at the New Zealand School of Music, Victoria University of Wellington. My research focuses on musicology, performance studies, and collaborative piano. My doctoral project explores the works of Chinese-Canadian composer An-lun Huang, with particular attention to biography, cultural identity, and piano trio performance.

Bridging Cultures at the Keyboard: Performing Intercultural Dialogue in Zou Xiangping's *Impromptu – Dongxiang Drum Tower* and Béla Bartók's *Allegro barbaro*

Yvonne Yun Zhou, Sydney Conservatorium of Music

How does a pianist navigate the tension between modernist notation and the sonic memory of folk music? This paper explores the interpretive journey of performing Béla Bartók's *Allegro barbaro* (1911) and Zou Xiangping's *Impromptu – Dongxiang Drum Tower* (1987), two works rooted in regional folk idioms yet shaped by entirely different modernist imaginaries.

Drawing from my own performance practice, I explore how both works – despite their contrasting origins – share striking interpretive features, particularly in their use of layered polyphony and percussive articulation. While Zou's work draws directly from Kam (Dong) minority choral traditions, Bartók's composition – though not quoting specific folk melodies – evokes a strong folk character through modal inflections and rhythmic idioms. These shared characteristics are not only embedded in the score but also unfold vividly through nuanced differences in touch, phrasing, and pedalling. In this paper, I demonstrate how these interpretive parallels manifest at the keyboard, revealing how each composer transforms folk material into a pianistic language that demands both physical precision and expressive flexibility.

Under varied touch and articulation, the instrument yields sounds that are at once blurred and re-shaped – revealing the piano's latent tension between clarity and resonance, precision and ambiguity. This expressive malleability becomes a medium through which the performer activates folk sensibilities in a concert setting. This practice-led inquiry suggests that cultural memory is not just inscribed in the score, but reanimated through the interpretive agency of the performer. In entering this space of intercultural listening, the piano becomes not merely a vessel of technique but a resonant site of artistic transformation.

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Yvonne Yun Zhou is a pianist, researcher, and DMA candidate at the Sydney Conservatorium of Music. Her work focuses on intercultural dialogue in contemporary Chinese piano music, with special attention to the influence of Béla Bartók and the musical representation of minority identities. She holds multiple degrees in music performance and research from Royal College of Music and Sydney Conservatorium of Music, and is the founder of YUNLEE Music Sydney, where she curates concerts and educational initiatives bridging Chinese and

Western musical traditions. Yvonne is also active in performing public recitals and collaborates with instrumentalists and composers to explore narrative and national identity in piano performance.

The pedagogical value of Cécile Chaminade's Piano Works

Ziqian Xu, Victoria University of Wellington

This paper argues that the piano works of Cécile Chaminade are of important pedagogical value, and are often more accessible to a wider student cohort than the works of mainstream composers such as Chopin and Liszt. Chaminade's works range from beginner to advanced level, making them valuable additions to piano teaching repertoire. For example, Idylle (Op. 126, No. 1) is included in the ABRSM Grade 4 syllabus, representing beginner-level repertoire, and at the intermediate level, Chaminade's Nocturne (Op. 165) encourages an improved awareness of melodic construction. For advanced students, her 6 Etudes de concert (Op. 35) and Sonata (Op. 21) provide more virtuosic training. Chaminade's music also introduces students to the contributions of women composers, enriching the repertoire and encouraging a broader appreciation of diverse contributions.

In this lecture recital, I introduce one of Chaminade's concert etudes - Automne, which incorporates many romantic stylistic and technical features. In section A, Chaminade employs the main melody in the inner voice of the right hand, and the main theme moves constantly throughout the section, from the alto, soprano and to the tenor. This kind of composition can improve piano students' voicing and finger independence. In section B, some of the pianistic techniques are borrowed from Chopin and Liszt, including the employment of two voices in one hand, and similar virtuosic uses of double-note chords and diminished seventh chords for shimmering effects. I argue that Chaminade's music offers more widely accessible training in romantic stylistic and technical features than the music of Chopin and Liszt.

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Ziqian Xu is a DMA candidate at Victoria University of Wellington, supervised by Dr. Jian Liu and Dr. Hamish Robb. Her research and performance focus on the piano repertoire of Cécile Chaminade. She earned her Masters degree from the Royal Conservatoire of Scotland in 2023. Ziqian has performed in China, the UK, Portugal, and New Zealand, where she performed Cécile Chaminade's Sonata and won second place at The Judith Clark Sonata Celebration in 2024. In 2025 she was awarded a scholarship in recognition of her academic and artistic achievements. Now, Ziqian's goal is to make Chaminade's contributions more widely known.

Session 1C (Upstairs Lounge): Texts, Frameworks and Creativity

Chair: Le-Tuyen Nguyen

Nationalism and Music Education in China: A Cross-Era Examination of Two Sets of Music Textbooks

Hanbiao Zhang, University of Auckland

This article investigates various ways Chinese music education sculpts nationalism in different periods by analysing two music textbooks: Rejuvenation: Junior Middle School Music Textbooks, published between 1933 and 1935 during the Republican era, and Music, released in stages from 2012 to 2014, under the PRC education system. This cross-era examination seeks to reveal how nationalism has been persistently embedded in music education across different political and historical contexts. By juxtaposing two distinct periods, the study reflects on the enduring role of music education in ideological formation. Such a diachronic comparison would trace continuities and ruptures in how state ideology is inserted into educational materials. This study suggests that although the nationalistic expressions in Chinese music education vary with socio-historical change, their ultimate purpose was to serve the rejuvenation of the Chinese nation. This paper also discusses the challenge of music teaching in contemporary China, particularly the tension music educators face in balancing aesthetic value with utilitarian aims.

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Hanbiao Zhang is a PhD candidate in musicology and ethnomusicology at the University of Auckland. His research explores musical and cultural exchange between China and the West, with a particular interest in transnational musical flows, modernity, and nationalism. He is also attentive to how music education, migration, and cross-cultural encounters have shaped musical identities in twentieth-century China.

Beyond Bi-Musicality: Towards new frameworks for intercultural composition

Joshua Robinson, Australian National University

This paper compares composition methods for Balinese gamelan. Once an oral tradition, the increasing complexity of gamelan composition has necessitated new ways of recording live music into a reproducible artefact. Furthermore, recording technology has enabled sampled gamelan to be created and distributed via virtual studio technologies, resulting in wide and easy access to this ensemble even if the composer has no experience with gamelan. This presents an issue of non-Balinese composers using the gamelan in ways in which it would never traditionally be used. Multiple compositional approaches are analysed, including Balinese composers, international composers, collaborative efforts, and the differences between composition for the moving image and those not. Screen music often uses these recorded, sampled gamelan in unnatural ways compared with music which is expected to be performed live. Although there is some research on composition methods for Balinese gamelan, most of this focuses on the output of a specific composer or asserts one particular compositional approach. There is little research which analyses multiple approaches and as a result ignores the diverse perspectives of each of these groups. The compositional approaches were found through fieldwork and interviews conducted in numerous countries, including Balinese and non-Balinese participants in approximately equal number. A wider survey of Balinese and non-Balinese composers was also conducted. The results help inform a framework for intercultural composition which aims to assist collaborators in receiving fair outcomes including those relating to copyright, royalties, and giving back to culture.

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Joshua Robinson is a PhD candidate at the School of Music at the Australian National University. His research explores the development of intercultural collaboration on music for film, television, and video games, particularly in relation to Balinese gamelan. He is particularly interested in improving current intercultural collaboration practices through pedagogical frameworks. He has been an active member of the Balinese gamelan ensemble Sekar Langit since 2020 and has performed at numerous venues in Canberra. In addition to his research, he works as a research assistant in health humanities and as a casual lecturer at the Australian National University.

Gender, Technology, and Agency: Being and Becoming a Female Singer-Songwriter in Contemporary Music Production

Johanna Davie, School of Music, The University of Queensland, School of Music

Despite the widespread availability of music production technology, female singer-songwriters continue to face challenges in studio environments. These include social issues arising from gender disparity and career context, alongside technical issues related to the development of knowledge and expert evaluative capabilities in music production. This presentation will report on findings from qualitative research involving five interviews with Australian female singer-songwriters at different career stages, conducted as part of a wider doctoral project. The interviews focused on the participants' experiences in navigating the confluence of music technology, production environments, and songwriting processes. Reflexive thematic analysis was employed to analyse the data, with a focus on identifying both common and individualised experiences. All participants described positive collaborative experiences, the need to negotiate creative control, the potentially overwhelming nature of digital audio workstation (DAW) technology, male industry dominance, and a lack of female representation.

Alongside these points of common ground, the participants also described personal experiences related to creative, logistic, and power dynamic dimensions. Findings reveal that while all participants recognised systemic gender disparities, their personal experiences navigating these dynamics varied significantly based on factors including personality, experience, technological interest, age, and genre. Notably, participants perceived younger and emerging artists as most vulnerable to power imbalances. This research suggests self-production may offer a pathway for female singer-songwriters to establish creative autonomy, contributing valuable insights for music pedagogy and addressing representation in creative industries.

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Jo Davie is a doctoral candidate at the University of Queensland's School of Music, researching the intersection of gender, technology, and creative practice in contemporary music production environments. Her doctoral project combines autoethnographic practice-led research with qualitative methods, focusing on how female artists navigate production spaces. Davie's work contributes to ongoing conversations about gender representation while exploring pathways to creative autonomy for female artists in the industry. A practicing musical artist, she won the 2024 Carol Lloyd award (administered by QMusic & Arts Queensland) and has toured extensively, performing at Sydney Festival, Darwin Festival, Woodford Folk Festival and more.

Session 2A (Te Whare Tapere Iti): Plucked from History

Chair: Oliver Fartach-Naini

The Essence of Sentimentality in Late Romantic Guitar Music

Jonathan Paget, Western Australian Academy of Performing Arts, Edith Cowan University

Late Romantic guitar music is characterised by an unabashed sentimentality. This is true globally, including Victorian guitarists (eg. Pratten, Shand), continental figures (Cottin), and numerous Americans – particularly within the light popular styles of the BMG (Banjo, Mandolin, and Guitar) movement, which are increasingly coming to light. While this era is no longer a complete enigma, it is all too tempting to dismiss much of the repertoire as ephemeral, cliched, and embarrassingly sentimental. While the music of luminaries like Francisco Tárrega have continued to enjoy renown, others have not fared so well, a rejection that was perhaps precipitated by the turn against sentimentality in the mid twentieth century. Nevertheless, myriad clues remain that this music was nourished and sustained by a richness of stylistic practice (including portamento, cadenzas, arpeggiation, and rubato) that potentially elevated it beyond the apparent mundanity of the written page – including evidence within scores, methods, and historical recordings. This paper focuses on historical methods intended for more advanced players, where detailed discussions of technique and style unfold (including Pratten, Holland, Withers, Pujol, and Roch). The detailed explication of portamenti species (including finger exchanges and string crossing) related by Roch, for instance, hint at an endemic portamenti practice as a normative tool to create a continuously unfolding veneer of cantabile and the illusion of legato. Various examples are employed within works by Cottin, Shand, Pratten and Tárrega to illustrate how the veneer of Romanticist style can potentially breath new life and expressivity to this repertoire.

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Associate Professor Jonathan Paget is Associate Dean of Music at the Western Australian Academy of Performing Arts, Edith Cowan University. A Fulbright and Hackett scholar, he completed postgraduate studies at the Eastman School of Music, NY. An active researcher and experienced supervisor, Jonathan has published on Australian guitar music, early recordings, and the nineteenth-century guitar. He is a member of WAAPA's "Centre for Keyboard Heritage and Performance Research" and on the editorial board for Musicology Australia. A prominent Australian classical guitarist, he is the winner of multiple international competitions and has released multiple CDs as a soloist and with the Silver Sands Guitar Quartet.

Embodying a Late-Romantic Musical Sensibility in Guitar Performance: Reconstructing Characteristic Uses of Rubato in the Fransisco Tárrega School

Alexis Chin, University of Western Australia

The Spanish guitar school surrounding Fransisco Tárrega (1852-1909) features a distinctly late-romantic performance style, preserved on early-twentieth-century recordings by guitarists associated with Tárrega's method. Historically Informed Performance research involving early instrumental recordings has often focused on Germanic nineteenth-century keyboard and bowed strings repertoire, as seen in the work of Robert Philip and Neal Peres Da Costa. However, the Tárrega guitar school offers significant evidence of extensive rhythmic flexibility, to be compared with the German schools. I focus on inégal, sudden tempo modifications, and sectional elisions – all aspects that I observe to be fundamental to Tárrega school rubato style.

I adopt Kai Köpp's Historical Embodiment methodology to analyse romantic interpretative information through four historical source types, before applying findings to inform early-recording imitations. Firstly, I consider Tárrega's scores with his own expressive and fingering indications. I also analyse contemporaneous method books by Emilio Pujol and Pascal Rosch documenting Tárrega's playing technique, along with historical guitars from the early-twentieth century, which determine limitations and possibilities of sound production. Finally, I analyse early recordings of prominent Tárrega school exponents, demonstrating sonic snapshots of performance practice. I specifically consider recordings by Miguel Llobet (1878-1938), Maria Luisa Anido (1907-1996), and Regino Sainz de la Maza (1897-1981). Interpretive information from each source is combined in historical re-enactments of larger excerpts of Tárrega's compositions, facilitating holistic learning of performance conventions. This research produces new expertise in historical technique and romantic aesthetics to be applied to further artistic practice.

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Alexis Chin is an MMus (performance) student at the University of Western Australia. An accomplished guitarist, Alexis competed in the finals of the 2021 Adelaide International Guitar Competition and performed as a soloist with the UWA Symphony Orchestra in the Perth Concert Hall. Alexis has won multiple prizes

throughout his studies, including the Edith Cowan Prize for achieving the highest average mark in the last two years of a bachelor's degree, and the Gerty Ewen Prize for most outstanding instrumentalist in first year. Alexis was also the undergraduate representative on the MSA WA Chapter Committee in 2023.

Conversations among Friends: the Neapolitan Mandolin in Eighteenth-Century Europe

Lawrence Mays

An important contribution that musicologists make to music discourse involves contextualization and analyses of private music collections. These elucidate how music was performed and understood when the collections were made. The corpus of compositions for Neapolitan mandolin in the GIMO collection reveals a stylistic homogeneity, encapsulating several aspects of music-making at the time (Addessi, Anna Rita 2021). This instrument has scant attention in musicological literature to date perhaps because it and its repertoire have had secondary roles in music historiography. Nevertheless it is the only instrument besides those of more widespread use and historical stature for which sonatas and concerti were composed in the eighteenth century. The 19 compositions for mandolin in the GIMO collection belong to representative genres of contemporaneous instrumental music: concerti, trios, duets and sonatas for mandolin and basso continuo. Apart from the five concerti the collection has works intended for performance in domestic, convivial or even personal settings. There are traits of the stile moderno – widespread in the second half of the century – and galant style, for which the mandolin is an instrument par excellence. The latter could be interpreted as a kind of "conversation among friends," representing a succession of different affects. I will describe my work in collaboration with a group of Italian music academics on the instrument's history in Naples and more widely in Europe, and will demonstrate how this activity is translating into my contemporary music composition and practise.

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Lawrence Mays (Ph.D. Australian National University, 2018) is currently an independent scholar in Canberra. His research interests centre on eighteenth-century Italian comic opera – in particular the works of Niccolò Piccinni – and the Neapolitan mandolin. He has published two critical editions of Piccinni's operas: "Il regno della Luna" (2019) and "La serva onorata" (2025. He has published book chapters on the historiographic and socio-political aspects of these works. A student of baroque mandolin, he is collaborating with Italian colleagues on a project concerning the history of the instrument in the eighteenth century and is currently writing an English translation of an Italian book on the subject.

The Politics of Partimento: Federico Moretti (1769-1839) and the transculturation of the nineteenth century guitar

Josinaldo Costa

The guitar's transition from its five-course iteration to the six single string form is commonly framed as a technical process: from the strummed prototypical eighteenth century configuration, different construction methods and string manufacturing technologies produce an instrument capable of sophisticated polyphony. Often centred on technical and organological aspects, this teleological discussion fails to appreciate how the encounter of different musical cultures contributed to the establishment of a new paradigm for the guitar.

In Spain, the line connecting the double-course guitar and the violinistic textures of Fernando Ferandiere to the polyphonic music for the six-string guitar of Fernando Sor is intersected by a Neapolitan, Federico Moretti. Educated by eminent partimento practitioners Fedele Fenaroli and Domenico Cimarosa, Moretti was favourably received when he resettled in Madrid in 1794. Moretti's Princípios para tocar la guitarra of 1799 and his adaptation of partimento practices to the guitar is an inflexion point that establishes an Iberian line of guitaristic partimento dissemination.

Focusing on this convergence at the turn of the century, this paper reframes the narrative of development of the six-string guitar as a process of transculturation. To illustrate this point, Moretti's Doce Canciones con acompañamiento de Guitarra, Sor's Les Folies d'Espagne, variées, et un Menuet Op. 15a and Dionisio Aguado's Rondo in A Minor, Op.2, no.3 will be examined as products of the interaction between Neapolitan pedagogical practices and the cultural conventions associated with the guitar in Spain.

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Brazilian guitarist, Josinaldo Costa is a performer, academic, and pedagogue. A founding member and co-director of The Sydney Bach Society (Sydney) and The Ritsos Project (Greece), he has an extensive recording and publication catalogue, including three albums of works by J.S. Bach, and several transcriptions and arrangements of works by J.S. Bach, Vivaldi, Scarlatti, Bigaglia, Gaultier, and Schubert. Currently a PhD

candidate at the University of Melbourne, Josinaldo is a recipient of the Doctor of Musical Arts degree from the Eastman School of Music (New York, USA) and degrees from the Universidade Federal de Pernambuco (Brazil) and the University of Akron (Ohio, USA), with further studies at the historical Accademia Chigiana (Siena, Italy) and at the MusicAlp Festival (Tignes, France).

SESSION 2B (CONCERT): THE SOLO VOICE

Chair: Fiona McArdle

Performing Femininity, Negotiating Power: Gender Politics in Shaanbei Shuoshu

Xin Liu, The University of Auckland

Shaanbei Shuoshu is a Chinese narrative singing that was traditionally performed by male storytellers. Its gendered performance practice began to be reshaped in the 1950s by the renowned male storyteller Han Qixiang who encouraged his daughter to learn it from him. In recent decades, many women performers have established themselves as professional Shaanbei Shuoshu artists and become popular.

This paper explores how female storytellers navigate traditionally male-dominant narrative arts in building themselves as professional artists in contemporary China. Reflecting on the stories of Shaanbei Shuoshu women performers whom I interviewed during my ethnographic fieldwork in 2023 and 2024, I argue their popularity has much to do with the audiences' fascination with their staged femininity—expressed through traditional attire, stylized hair, delicate makeup, and softer vocal timbres—rather than the performance skills traditionally valued, such as story improvisation, instrumental virtuosity, and powerful voice projection. While women have gained visibility in traditionally male-dominated fields of arts such as Shaanbei Shuoshu as professional artists today, their career success is inevitably tied to the gendered gaze that has been historically entangled.

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Xin Liu is a PhD candidate at the School of Music, University of Auckland. Her research examines gender, identity, and politics in Shaanbei Shuoshu, a traditional Chinese narrative singing form. With a background in instrumental music and ethnomusicology, she draws on fieldwork and cultural analysis to explore how female performers navigate shifting gender roles and seek artistic recognition in a historically male-dominated tradition. Her work contributes to broader discussions on performance, cultural policy, gender, and power dynamics in contemporary Chinese folk culture.

'I draw fire from the snow and fresh water from the sea': The Natural World in Troubadour Song

Anne Levitsky, University of Queensland

The role of the natural world in the Middle Ages has a long history in medieval studies. Scholars such as Jennifer Saltzstein, Elizabeth Eva Leach, and Sarah Kay have explored the ways in which nature and the natural environment (including both flora and fauna) played a role in the creation of medieval music, particularly song. In addition, the larger field of musicology has recently turned its interest to the relationship of music and the natural world (see for example the forthcoming Cambridge Companion to Music and the Environment).

In this paper, I explore the relationship between troubadour lyric poetry and the natural world. While elsewhere I have read the lyric corpus in the context of incorporation of concepts from works of natural philosophy, made newly available to the Latin West over the course of the twelfth century, here I approach troubadour song from the standpoint of more practical, mundane practices, such as water desalination and agriculture, and the impacts of weather on everyday life. I focus particularly on Peire Vidal's songs "Una chanso ai faita mortamen" and "Pus tornatz sui en Proensa," both of which reference the drawing of fresh water from the sea, as well as the song of Raimbaut d'Aurenga, where the effects of winter and cold weather feature heavily. I argue that, though these descriptions of nature and interactions with the natural world, the troubadours offer a unique view of the effects of the natural environment on the lives of their contemporaries.

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Anne Levitsky is Lecturer in Music at the University of Queensland, and she holds degrees from Stanford and Columbia Universities. She is interested in medieval vernacular song, and her monograph Sound(ing) Bodies: Natural Philosophy and Troubadour Lyric Poetry is forthcoming with Liverpool University Press. Her work also appears in Mediaevalia, Current Musicology, The Medieval Review, and in the Bloomsbury Cultural History of Music (in a chapter co-authored with Susan Boynton). In addition to her academic work, Anne enjoys a wide-ranging performance career and is the Artistic Director (and a founding member) of the early music chamber ensemble Fractio Modi.

Finding an Authentic Voice in the Art Song of Aotearoa New Zealand

Dr. Morag Atchison, University of Auckland

While there is a long tradition of Western Art Music in Aotearoa New Zealand, singers from these islands in the South Pacific who travel internationally are frequently asked to perform 'traditional' music by Māori composers. Yet the Māori music that classical singers often perform is largely Westernised and commonly referred to as 'folk song'. Many of these songs have named composers and poets that are frequently forgotten about or not acknowledged. Are these Aotearoa New Zealand's first art songs? How did the colonial composers reflect their new homeland in their writing, how has this art form developed, and does it reflect New Zealand and New Zealanders in the 21st century?

This lecture recital will map the development of classical art song in Aotearoa New Zealand, from the songs of Māori and colonial composers and songs depicting an idealised view of 20th-century New Zealand, to the young composers of today who use the Māori language and the diverse nature of New Zealand as the inspiration for their writing. Parallels will also be drawn to the development of art songs in other colonised nations. Featuring songs by Alice Foster Mackay (1870-1940), Erima Maewa Kaihau (1897-1941), Douglas Lilburn (1915-2001), and David Hamilton (b.1955) that use texts by New Zealand writers, this lecture recital will also include a new song written this year by young Māori composer Takerei Komene (b.1999), giving a canon of art song that has largely been unexplored internationally a new audience and promoting the diverse voice of song composition in Aotearoa New Zealand.

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Dr Morag Atchison has firmly established herself as one of New Zealand's leading sopranos and pedagogues. She studied at the University of Auckland and Royal Academy of Music (London) and was a finalist in the Kathleen Ferrier and Royal Over-Seas League Competitions. She has performed operatic roles for NZ Opera, Auckland Philharmonia, NZSO, English Touring Opera, and Aspen Festival Opera, and recent concert performances include the Britten War Requiem (Orchestra Wellington) and a recital in Tunisa with Maria-Neus Devesa. Her debut CD The Distance: Songs of David Hamilton (Atoll) was released in 2022. Morag is a Senior Lecturer in Voice at the University of Auckland, and vocal consultant for the award-winning New Zealand Youth Choir and Auckland Chamber Choir. In 2013 Morag was awarded a Doctorate in Musical Arts from the University of Auckland, the first DMA in vocal studies from a New Zealand University and in 2019 she was elected as an Associate of the Royal Academy of Music (ARAM).

Session 2C (Upstairs Lounge): The Body's Musical States

Chair: Chris Stover

Scores of possibilities: Hearing Jordan Peele's *Nope* through a biological lens

Kate McQuiston, University of Hawai'i

Jordan Peele's Nope (2022) is a wildly imaginative neo-Western thriller that critiques the treatment and erasure that minorities face as workers in the entertainment industry, which it unveils as the ultimate predator. *Nope* tells a story of discovering and interacting with a novel species, which the characters are doubly motivated to understand – both to capture footage of it and gain fame, and to survive its visits. The film's direct engagement with spectacle and sound technologies as subjects calls for novel investigation. The recent resurgence of interest in biological models in musicology suggests a timely and relevant paradigm for *Nope* and its soundtrack, including both sound and music.

Despite hallmarks of horror and western tropes in Michael Abels's original score for *Nope*, and the film's array of pop songs, which could suggest traditional musicological approaches, adopting a biological model helps loosen analytical thinking beyond narrative frameworks and classic conventions. This strategy affords a novel in vivo perspective, and raises questions such as: How can the soundtrack signal choice and other processes of multimedia creation and consumption? How might manipulations of music call attention to the limitations of technology and to the human costs of spectacle? And, how can biological models and musicology together map new areas of aesthetics and meaning in soundtracks?

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Kate McQuiston is Professor of Music at the University of Hawai'i at Mānoa. She is the author of Music and Sound in the Worlds of Michel Gondry (Routledge, 2020) and *"We'll Meet Again": Musical Design in the Films of Stanley Kubrick* (Oxford University Press, 2013). Her recent work appears in *The Bloomsbury Companion to Stanley Kubrick*, *Journal of the Society for American Music*, *Music and the Moving Image*, and *French Studies*. She was featured in a 2023 MUBI podcast on music in *2001: A Space Odyssey*.

Strasbourg 1518: An act of artistic and political defiance

Dr. Lucien Johnson, University of Waikato

Strasbourg 1518: A woman steps out of her house and begins to dance. Her actions attract a crowd of onlookers, who one-by-one begin to follow suit. The snowballing effect provokes consternation from the local authorities who seek a cure to this dancing plague. On advice from medical experts, they encourage dancing, setting up a stage and music in the marketplace for people to dance through their affliction, an action which only exacerbates the problem. The bizarre events of Strasbourg's dancing plague have been the subject of numerous studies and medical theories, ranging from demonic possession to ergot poisoning. The most recent consensus, as submitted by historian of medicine John Waller, is a Mass Psychogenic Illness or form of mass hysteria.

The 2020 dance-theatre work Strasbourg 1518, was commissioned by the NZ Festival of the Arts under the shadow of the global pandemic. By reframing the events through the lens of artistic expression, defiant political action and joy, our dance-theatre collective Borderline Arts Ensemble offered a perspective that not only reflected the challenge to the patriarchal oppression of the epoch but also the underlying assumptions of the medical and scientific analysis that has ensued.

Venus in Musical Contexts: Performance, Gender, and Allegory in Sixteenth-Century Venetian Artworks

Jacinta (Yujie) Wang, University of Queensland

In sixteenth-century Venetian artworks, Venus frequently appears in musical contexts as either a listener or performer. Titian and his workshop produced five works (c. 1550–70) depicting the reclining Venus with male musicians, where she primarily serves as a listener to music. Although scholars have extensively explored the allegorical significance of Venus, the musical depictions in these scenes have been rarely addressed. This paper examines how musical instruments work as a part of allegory, and how artist employ their gendered symbolism in performance scenes. Significantly, in the latter two paintings, Venus transforms from a passive listener to music into an active participant in the music-making activity, notably evidenced by her engagement with a recorder. Moreover, the lute, which is played by the male musicians in Titian's artworks becomes the musical

instrument played by Venus in several female half-length portraits by Parrasio Micheli from the similar period. According to the comparative analysis, this study illustrates the lute's evolution from an allegorical motif to an emblem of musical harmony intimately associated with women. Furthermore, Venus, as a musician, is closely linked to bella donna, a common theme in sixteenth-century artworks, and courtesans, the largest female social group in Venice at the time. For instance, the music-making Venus in Micheli's artworks can be interpreted as a representation of courtesan. Overall, this study investigates the sacred and secular identities of Venus in musical context, revealing parallels between her artistic representations and sixteenth-century Venetian women's socio-musical practices.

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Jacinta (Yujie) Wang is a PhD candidate in Musicology at The University of Queensland, specializing in music iconography. Her thesis investigates intersections of gender and music in sixteenth-century Venetian art and culture. Her work highlights music's role in constructing social identities, particularly through visual and allegorical representations in Renaissance Venice. Alongside research, she works as one of the HDR student representatives, organizing workshops and seminars for the School of Music. She also works as a tutor in musicianship and keyboard, bridging historical scholarship with practical pedagogy.

Session 3A (Concert): Vienna at Home and Abroad

Chair: Allan Badley

Valuing Vienna, Valuing Musicology: Eduard Hanslick and Music Historiography

Nancy November, University of Auckland

Eduard Hanslick's *Geschichte des Concertwesens in Wien* (1869) has long shaped our conception of Vienna as the cultural capital of Western classical music. By privileging public concert life and eminent musical figures, Hanslick constructed what he termed Vienna's "stately face," reinforcing a historiographical emphasis on institutional and public spheres. This focus, however, marginalises the city's vibrant traditions of private and domestic music-making, producing enduring gaps in Western music historiography.

This paper interrogates Hanslick's selective treatment of chamber music as symptomatic of his broader neglect of Vienna's private musical culture. I argue that while Hanslick's methodology privileges published sources and journalism to chart the evolution of public concert life, his professed idiographic approach – which champions the particular and localized – paradoxically provides the tools necessary to recover omitted facets of Vienna's musical identity. Drawing on archival materials, personal diaries, salon programmes, and unpublished manuscripts, I reconstruct a more holistic portrait of Viennese musical life circa 1869 that integrates both public and private domains.

By re-writing Hanslick's narrative through an idiographic lens, this paper demonstrates how a reframed historiography can reveal the dynamic interplay between domestic music-making and institutional culture. In doing so, it proposes a model for inclusive musicological scholarship that honors Vienna's celebrated public legacy while foregrounding the hidden, yet equally influential, private spheres. Revisiting Hanslick not merely as a biased chronicler but as a potential guide for expanded inquiry invites us to redefine the boundaries of music historiography – ensuring that the "stately face" of Vienna is complemented by its rich, multifaceted interior life.

Reconstructing the Original Basset-Clarinet Part in the Solo Music of Anton Stadler

Dr. Marie Ross, University of Auckland

The manuscripts of the solo works of clarinettist and composer, Anton Stadler, like those of the great masterworks for the clarinet by Mozart, have been lost. The existing first editions of these works, also like those of Mozart, are in versions for clarinet as the basset-clarinet was an instrument unique to Stadler. Made originally as a collaboration between Stadler and the Royal instrument maker, Theodore Lotz, the basset-clarinet extends the range of the clarinet down a third past the normal range to a "C". Scholar Albert Rice commented in his monograph, *The Clarinet in the Classical Period*, "It is very possible that Stadler played these solos during his many concerts and tours from the late 1780s through the first decade of the nineteenth century on one of his basset clarinets, making use of the instrument's additional lower range." (pg. 55) Works like Stadler's *10 Variations* demonstrate the height of virtuosity and feature occasional octave displacements that indicate that the score has been rewritten for the regular clarinet. The task of recreating the extended range is deceptively complex. I will discuss the process of reconstructing works for basset-clarinet including the Stadler *10 Variations* as well as the works of Mozart which have often been reconstructed in many different versions.

Dr. Marie Ross is Senior Lecturer at The University of Auckland, teaching clarinet and performance practice. Her current research explores performance of unaccompanied music for the historical clarinet from the Baroque through the mid twentieth-century. She has recently recorded the Brahms chamber music for clarinet and piano on original instruments for Centaur Records. Marie is Associate Principal Clarinet with the French historical orchestra, Ensemble Matheus, and returns regularly to perform in Europe, where she lived for over a decade. She enjoys chatting about music and various other artistic disciplines with colleagues on her podcast, Fidelio.

Schubert's sonata form as his mature song style

Koichi Kato

Schubert's maturity or groundbreaking point in the compositional evolution is generally consent in 1824, when he completed three chamber music. In the famous letter dated on 31st March 1824, Schubert, reporting to Kupelweiser his recent compositions, announced a plan to write a new symphony (Symphony in C, D. 944,

‘Great’), and this has been the scholarly debate on whether the chamber music of 1824 proceeded directly toward the ‘Great’ symphony.

This paper proposes that the compositional evolution to the grand symphony rather predated to the previous symphony, ‘Unfinished’ (1822); despite the distinction in character, they share a number of the compositional strategies and the stylistic features, most distinctively the rotational principle. On the other hand, the two differ in a critical point: the grand symphony resolved the formal problem by adapting the technique developed in the songs written in the contemporary period to the ‘Great’, 1825–26. In fact, it appears that the development of the song style (c.a. 1822–26) aligns to the period of the compositions of the two symphonies, the ‘Unfinished’ and the ‘Great.’ Moreover, this assertion does seem to help to advance the issue raised in the letter, to determine the compositional evolution by interlinking the two symphonies. Furthermore, this paper finds a parallel in biographical context between Beethoven and Schubert in that they achieved the monumental symphonies (‘Eroica’ and ‘Great’ respectively) after their overcoming the life crisis, and this will advance the current ongoing renovation of the historical reception of Schubert as an instrumental composer.

SESSION 3B (DANCE): WORKING THROUGH THE PIANO

Chair: Millie Locke

From *Pipa* to Piano: Fidelity and Creativity in the Piano Adaptation of *Ambush from Ten Sides*

Li Chen, The University of Queensland

Traditionally, terms such as transcription and arrangement have been often used to describe musical works that involve modified reproduction of existing materials. However, the overlapping but subtly distinct meanings embedded in these terms make them difficult to define precisely. In *The New Grove Dictionary of Music and Musicians*, Malcolm Boyd (2001) describes reworking in a broad sense as a creative act that may or may not involve a change of medium, ranging from literal transcription to freer paraphrasing that reflects more of the arranger's intention rather than that of the original composer. However, such a definition tends to overlook cross-cultural media transfer practices, particularly those that entail aesthetic negotiations and identity constructions. Therefore, this paper considers the usage of conventional terms and proposes adaptation as a more appropriate concept to describe a form of compound creativity that spans both across media and culture. The case study of Yin Chengzong's piano work – *Shimian Maifu [Ambush from Ten Sides]* (1973) – adapted from traditional pipa piece, exemplifies the core principles of adaptation: remaining broadly faithful to the structural narrative of the original while creatively restating its musical content. Crucially, it employs techniques aligned with the piano's idiom to evoke the timbral imagery and cultural memory of the pipa. This process of reworking reveals a dynamic negotiation between fidelity and creativity, and suggests that the composer is thinking piano in a new way.

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Li Chen is a current PhD candidate, under the direction of Dr. Simon Perry and Dr. Anna Grinberg, at the University of Queensland's School of Music, where she is conducting research on how Chinese composers construct and express "nationality" in Chinese piano adaptations during 1960s-1970s.

Reanimating sounds of the past: How an eighteenth-century Viennese fortepiano came to be rebuilt in New Zealand

Andrew Ward, University of Auckland

During the 1980s, the eminent New Zealand pianist Colleen Rae-Gerrard made an important decision, one which was to have a significant bearing on the musical life of New Zealand and Australia. Frustrated with being only able to play the music of her adored Mozart – something for which she had become renowned during her career – upon modern pianos, she arranged to have built what is thought to be one of the first fortepianos ever to be used for professional performance in New Zealand. Built piece by piece from a kit, with the guidance of centuries-old instructions and affectionately named Constanze, it is a facsimile of an instrument constructed by one of the foremost piano makers of the eighteenth century, Johann Andreas Stein. The initial aim of this paper is to explore aspects of the relationship between Stein and his clients, most significantly that with Mozart, and how these helped to enable the production of an exciting new type of instrument and sound. I will then seek to tell the story, given in Colleen's own words, of how Constanze came into being. By doing so, my aim is to demonstrate why the great achievements of her career have been crucial to furthering a wider understanding for musicians, not only in New Zealand but also further afield, of the kind of sounds which Mozart and his contemporaries would have heard when composing for the keyboard.

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Andrew is currently studying for a PhD in Creative Practice at the University of Auckland, under the supervision of Associate Professors Allan Badley and Nancy November. His thesis examines the growth of amateur pianism in Britain during the late eighteenth century, alongside its resulting influence upon wider British piano culture during the nineteenth. In August 2024, he gave a four-hands recital with the eminent fortepianist Michael Tsalka at the University of Auckland. Recently, he performed in Mozart's G Minor Piano Quartet at Isel House in Nelson, on a fortepiano owned by Colleen Rae-Gerrard – the subject of his paper for this conference.

Reframing healthy piano technique in practice through design-based action research

Le (Summer) Ren, University of Auckland

This study reconceptualises healthy piano technique as a holistic, dynamic, and embodied learning process, grounded in context-responsive pedagogy and sustained technical development. While existing literature acknowledges the negative effects of inefficient movement on musical outcomes and physical wellbeing, few evidence-based frameworks address these concerns in tandem. In response, this research designed, implemented, and evaluated a multimodal framework and progressive training scheme aimed at fostering coordinated movement and healthy playing habits among student pianists.

Two longitudinal case studies were conducted: an in-person intervention with 17 pre-tertiary pianists in New Zealand, and an online implementation with 16 tertiary students from the Xi'an Conservatory of Music in China. Both cohorts engaged in iterative retraining of fundamental movement patterns using structured materials and multisensory resources specifically developed for this study, informed by neuroplasticity, biomechanics, and holistic teaching principles.

Data were triangulated through performance videos, weekly practice reflections, questionnaires, teacher evaluations, and researcher journals. Findings revealed measurable improved awareness of body-sound relationships, enhanced kinaesthetic and auditory sensitivity, reduced unnecessary tension, and greater technical fluency. Crucially, participants demonstrated the capacity to transfer movement concepts into diverse repertoire and practice contexts, developed healthier playing habits, and became increasingly reflective and proactive learners.

This research offers a replicable model for rethinking technical development in instrumental education. It underscores the value of early intervention, culturally responsive pedagogy, and ongoing teacher development grounded in embodied, interdisciplinary practice. It advocates integrating wellness and performance science into mainstream piano curricula, contributing to a more inclusive, sustainable, and adaptive approach to tertiary music education.

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Le (Summer) Ren is a PhD candidate in Music, piano educator, and early career researcher at the University of Auckland. Her research explores the dynamic intersections of performance science, creative piano pedagogy, musician wellbeing, and sustainable artistic practices. Holding First-Class Honours degrees from both New Zealand and Chinese institutions, she integrates Eastern and Western educational philosophies—shaped by her multicultural background and inclusive values—into her research and teaching. Driven by broad intellectual curiosity, Summer's scholarly interests extend to music education research and practice, music therapy, interdisciplinary musical inquiry, cultural identity, and critical perspectives, informed by philosophy, positionality, and feminism.

SESSION 3C (UPSTAIRS LOUNGE): GUITAR PEDAGOGY AND COMPOSITION

Chair: Jonathan Paget

Immersed in Affordances: An interdisciplinary approach towards extended-reality guitar pedagogy and novel musicking experiences in headphone contexts

Ben Panucci

In today's media-saturated environment, approaches to music making and pedagogy must co-evolve with technology to capture the attention and imagination of students, institutions, and communities. This practice-led research demonstrates how integrating immersive audio technology, studio-as-instrument practices, and nonlinear learning strategies can create innovative experiences for the advancing guitarist. Applying a constraints-led practice intervention, this project reimagines solo electric guitar performance through the creation of an audio-only, extended-reality (XR) guitar system that enables real-time control of spatialisation in headphone listening contexts. The hybrid instrument, called the Spatial Guitar System (SGS), provides novel constraints that amplify performer-instrument engagement to promote the exploration of new, immersive musical pathways. The project's self-regulated practice design is underpinned by ecological dynamics, a theoretical framework that provides empirical insight into techno-motor skill acquisition. Conceived during the precarity of the Covid-19 pandemic, the SGS offers the performer sanctuary in virtual acoustic environments when access to physical performance spaces is restricted. The creative work – Just You, Just Me – intimately connects audiences to the performer's unique sound-world. The study's interdisciplinarity highlights how music-making practices can cut through the noise and demonstrate enduring educational, cultural, and social value that fosters meaning, connection and imagination in the ever-shifting modern world.

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Ben Panucci is a musician, producer, academic and educator with a Ph.D. in practice-led research. His professional practice spans guitar performance, composition, music/audio production, and innovative multi-disciplinary research utilizing immersive audio and hybrid-instrument design. As a freelance professional musician and producer, Ben performs and produces music in an array of genres, spanning from traditional Jazz through to Neo-Soul, Indie-Pop, Experimental Music and Film scoring. Alongside his ongoing work in the music industry, Ben tutors undergraduate courses in production, songwriting, performance and musicology as a casual academic at the Sydney Conservatorium of Music and JMC Academy.

The collaborative classical guitar – a historical review through the lens of instrumental pedagogy

Dr. Oliver Fartach-Naini, University of Adelaide

The guitar is one of the most popular instruments, and its classical tradition has produced a substantial chamber music canon. However, collaborative music making among classical guitarists is comparatively rare, and students' and teachers' repertoire choices are dominated by the formats guitar duo and guitar ensemble. Compounding this monocultural tradition, compositions for guitar and other instruments tend to be neglected, often due to the guitar part's disproportionate demands on technical proficiency and sonic projection. This problem is reflected in the guitar's underrepresentation on the international chamber music circuit, at music festivals and even in extracurricular school settings. In contrast, many other instruments such as violin or clarinet benefit from a stylistically richer tradition, technically more balanced repertoire choices and more participatory opportunities within well-established ensemble formats such as string quartet, woodwind ensemble, piano trio and symphony orchestra. Employing qualitative and quantitative analysis, this study examines the interrelated aspects of the classical guitar's insular performance and pedagogy culture and its lack of collaborative engagement beyond the guitar's fretted horizons. A discussion of historical, compositional, pedagogical and socio-cultural contributors to this classical guitar phenomenon serves as a catalyst for an exploration of pathways towards a broader eco-system of collaborative music-making for classical guitarists and their students.

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Trained in musicology, classical performance and instrumental pedagogy in Berlin (BMus/Hons), Leipzig (MMus) and Adelaide (PhD), Oliver Fartach-Naini's eleven-album discography ranges from Persian art music and his award-winning Schubert collaboration for Deutsche Grammophon to his solo album Suite Latina, which US magazine *CLASSICAL GUITAR* listed under 'Top Ten Classical Guitar Albums of 2019'. Oliver is Associate Director for Postgraduate Programmes at the University of Adelaide's Elder Conservatorium of Music, federal examiner for the Australian Music Examinations Board and the author of the AMEB's current classical guitar syllabus (7 graded repertoire books and a 1000-work graded repertoire list).

Session 3D (Te Whare Tapere Iti): Singing Across America

Chair: Kate McQuiston

Disney's Country Bear Jamboree: Nostalgia, Pastiche, Canon Formation, and the Musical Bears in the Middle

Gregory Camp, University of Auckland

Through careful marketing and publication, Disney has created a canon of its own music, wrapped up with feelings of nostalgia. One such nostalgia-inducing musical text is the Country Bear Jamboree, a 20-minute audio-animatronic musical starring a group of singing bears, which has been playing at Walt Disney World since 1974. The first version of the show was a cohesive performance in the bears' music hall with a series of acts alluding to various vaudeville tropes (including a girl on a swing, illustrated slides, close harmony female trio, and sentimental song) and pastiching North American country, blues, and roots styles. Christmas- and summer vacation-themed versions were later introduced that further engendered nostalgia for American music. All three versions of the show have also been presented with great success at Tokyo Disneyland, and a musical film, The Country Bears, based on the show's characters was released in 2002. A 2024 re-theme, re-titled the Country Bear Musical Jamboree, replaces most of the original music with a panoply of Disney songs in country arrangements. This new version is centred not around the historicised nostalgia for vaudeville and music hall but around the nostalgia guests feel for classic (and new) Disney songs themselves, compounded with their nostalgia for the original show. This paper explores how the Country Bears have shifted from being conduits of nostalgia through pastiche of Americana to being agents of the formation of the Disney song canon. The bears and their automated musical serve as markers for the middle ground between nostalgia, pastiche, and canon formation.

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Dr Gregory Camp is a Senior Lecturer in Music at the University of Auckland. He has published two monographs with Routledge on mid-twentieth century film music: Howard Hawks: Sonic Style in Film (2020) and Scoring the Hollywood Actor in the 1950s (2021). His most recent book is Linguistics for Singers (Routledge, 2023), a manual that guides musicians through the poetic texts they work with via a holistic and comparative approach. Current work includes a monograph on music in the Disney theme parks, forthcoming with Routledge; an anthology of opera libretto translations under contract with Oxford University Press; and chapters on Disney choral arrangements, community singing in Disney texts, and the aesthetics of the Disney Channel Original Musical corpus. He teaches a wide variety of topics in musicology, music theory, opera, and musicianship. A long-time choral singer, he sings regularly with the Auckland Chamber Choir and Voices New Zealand.

Broadway Musicals, Modern Pop and the 'Vibe' Song

Nick Braae, Wintec

The 'integrated musical', as developed via Rodgers and Hammerstein in the 1940s, is built on the notion that songs flow flow out of dialogue and continue to advance the narrative. This idea has arguably fostered a broad stylistic language of musical theatre characterised by chromatically-embellised harmony, extended formal templates, and well-defined accompanimental tropes. Composers from different phases in musical theatre history (e.g. Golden Age to 1980s megamusicals to post-2000s shows) have then found comparatively idiomatic ways of realising these musical principles, whilst still adhering to a foundational principle of advancing a story through musical contrast and development.

This paper explores a trend in Broadway musicals from the 2010s that appear to resist some of these conventions. Examining songs from Waitress, Natasha Pierre & the Great Comet of 1812 and Hadestown, amongst others, I highlight the varied presence of repeating chord loops, absent or fragile tonic progressions (Spicer 2017). In turn, this lends the song's structure a comparatively fluid character, being marked less by harmonic directionality and more by melodic variation, textural dynamics and shifts in vocality. Drawing on Nobile (2020), I suggest that these features are reflective of contemporary pop music's influence on Broadway. Further, this trend invokes an alternative approach to musical storytelling – less driven by linear structural goals, more grounded in the 'vibe' of a song.

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Nick Braae is Principal Academic Staff Member of Music and Performing at the Waikato Institute of Technology. His research focuses on rock music, issues of style and genre, and the analysis of musical theatre.

Outside of teaching, Nick is active as a musical director and keyboardist for theatre productions and has composed scores for four original shows.

Surfers Rule: The Beach Boys' falsetto museme and California as simulacrum

Matthew Bannister, Wintec

The Beach Boys' falsetto fanfare museme evolved from a symbol of California fun and the American dream into a leitmotif in the oeuvre of auteur Brian Wilson and finally into a terrifying theremin wail on "Good Vibrations" (1966). As such it symbolizes tensions in US postwar culture: via falsetto as symbolic femininity and Otherness, and the pressures of a competitive, homosocial environment. Wilson incorporated the masculine fanfare into his writing, but repressed aspects - aliens, animals, femininity, homosexuality - returned via the motif's musical complication, association with melancholic lyrics, complex gender politics and alienation of human voice as theremin, precipitating his mental breakdown. Wilson's search for alternatives led him towards essentialized femininity which can be recuperated via the queer concept of "vocalic bodies", an alternative theorization of vocal and musical timbres, suggesting the roles of gender and trauma in mediating "vibrations", and Wilson's engagement with repressed Others.

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Dr. Matthew Bannister is Postgraduate Theory Supervisor at Wintec (Waikato Institute of Technology), NZ. He has published several monographs on popular music and film including *White Boys White Noise: Masculinities and 1980s Indie Guitar Rock* (Routledge 2007), Eye of the Taika: New Zealand Comedy and the Films of Taika Waititi (Wayne State University Press 2021) and *Songs from the Front Lawn by the Front Lawn* (33 1/3, Bloomsbury 2023).

Session 4A (Dance): Making Music in Eighteenth-Century Austria

Music Education in Eighteenth-Century Austria: Pedagogical Practices in the Chapel Houses of Vienna and Salzburg

Anthony Abouhamad, Sydney Conservatorium of Music, The University of Sydney

Over the past two decades, the study of historical methods of music education has emerged as a significant area of musicological research and plays an increasingly important role in performance practice and tertiary music education. Much of this research has focused on Italian conservatory training and the pedagogical methods of Johann Sebastian Bach as representative of North German traditions. This paper, by contrast, examines eighteenth-century Austrian music education through a study of the chapel houses – ecclesiastically funded music schools – in Vienna and Salzburg.

Pupils in these institutions were taught by court and church musicians. Their instruction included singing and basso continuo at the keyboard, both grounded in pattern-based learning. Austrian pedagogical manuals from the period reveal how this approach, through the use of melodic and contrapuntal formulas, laid the foundation not only for practical musicianship but also for compositional training. These instructional sources illustrate techniques such as melodic construction and the principles of two-, three-, and four-part writing.

By investigating the curricula of the chapel houses in Vienna and Salzburg, this paper seeks to bring the compositional practices of Fux, the Haydn brothers, and the Mozart family into sharper relief. Moreover, it highlights how seemingly archaic methods—such as six-syllable solmisation and species counterpoint—were, nevertheless, active and important components of musical education in the chapel houses of late eighteenth-century Austria, despite being regarded as outdated or purely theoretical by later scholars.

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Anthony is a harpsichordist and lectures in both musicology and historical performance at the Sydney Conservatorium of Music. His research focuses on the pedagogy and practice of basso continuo and on compositional approaches in eighteenth-century Austria. As a performer, Anthony appears regularly as an ensemble musician and has recorded an album with his group, The Muffat Collective, as well as a solo clavichord album of Austrian keyboard music for ABC Classics.

‘Then Came 12 Hautboys, Playing Charmingly’: The Ceremonial Role of Oboe Bands in Europe, 1700-1740

Samantha Owens, The University of Queensland

In early 1701, having returned from a successful diplomatic mission in Istanbul (Konstantiniyye), Count Wolfgang IV of Oettingen-Wallerstein made his public entry into Vienna, riding through the city’s streets to the Hofburg. Among those accompanying him were officers of his household, ten mousquetaires, twenty-four footmen, twelve pages, twelve trumpeters, and a kettledrummer. A detailed report published in the *London Post* also noted that the procession featured eight grooms leading Turkish horses (richly caparisoned with gold embroidery and fur trimmings), who were followed in turn by a group of ‘12 Hautboys, Playing Charmingly.’ Generally comprised of oboes, bassoons, and horns, such oboe bands are seldom mentioned in conventional histories of music making in major European centres (including Vienna); nevertheless, they were commonplace across the Continent during the early decades of the eighteenth century.

Employed mainly by courts, regiments, and town councils, these ensembles were a well-established component of Europe’s musical landscape, but one whose role changed over time, being highly dependent upon fluctuating financial conditions and the different artistic priorities of individual patrons. Drawing primarily upon evidence from German- and English-language print media (above all contemporary newspapers) and iconography, this paper examines the ceremonial role of oboe bands in diverse settings from Vienna to Copenhagen, Belgrade to Madrid and beyond, considering their significance as markers of wealth, power, and status.

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A Fellow of the Australian Academy of the Humanities, Dr Samantha Owens is an Honorary Professor of Music at the University of Queensland. She has held visiting fellowships at the Herzog August Bibliothek, Wolfenbüttel (2004); Clare Hall, University of Cambridge (2007–2008); Martin-Luther-Universität Halle-Wittenberg (2009–2010); and Leipzig’s Bach-Archiv (2018). Currently the National Library of New Zealand’s Lilburn Research Fellow (2025), she has published widely on music making in both early modern Europe and in Aotearoa New Zealand and Australia, 1850–1950.

Enigmatic Variations: Nomenclature, Identity, and the Eighteenth-Century Viennese Concertino

Allan Badley, The University of Auckland

Between 1767 and 1784, forty-nine works styled ‘concertino’ were advertised in the Breitkopf supplements making them one of the more poorly represented genres in the catalogue in spite including exemplars by well-known composers such as Hofmann, Hoffmeister, Rosetti, Carl Stamitz, and Toeschi. Many more concertinos were composed during the second half of the eighteenth century, yet the concertino itself remains an enigmatic genre. Many extant copies are classified under other genres, ranging from trios and quartets to concertos and symphonies concertantes. Despite the obvious historic association of concertino with concerto, Breitkopf himself seems not have considered these works concertos, consistently advertising them alongside divertimentos, partitas, cassations, and serenades. Heinrich Christoph Koch, whose *Versuch einer Anleitung zur Komposition* (1787–1795) and *Musikalisches Lexikon* (1802) contain the most detailed and regularly cited descriptions of concerto form from this period, ignored the concertino entirely setting a precedent for later scholars.

This paper explores some of the ways the term ‘concertino’ was applied by Viennese composers and copyists during the middle decades of the eighteenth century. Through a series of case studies examining first movements of works by Wagenseil, Haydn, Hofmann, Wanhal, Salieri, and Pleyel, it seeks to establish what distinguishes a concertino from a small-scale concerto or other genre, and whether these characteristics were broadly understood and adhered to or applied idiosyncratically by individual composers. Finally, it considers whether the relatively short-lived existence of the Viennese ‘ensemble’ concertino may have been responsible for the apparent lack of local interest in the symphonie concertante in the 1770s and 1780s.

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Allan Badley is Associate Professor in Musicology at The University of Auckland. A specialist in late eighteenth-century Viennese music, his publications include several hundred scholarly editions of works by contemporaries of Haydn, Mozart, and Beethoven. Among the most significant of these are his editions of the complete works for piano and orchestra by Ferdinand Ries, and an extensive series of symphonies and concertos, all of which have been recorded for Naxos. Recent publications include ‘Ferdinand Ries: Three String Quartets, Op. 150’ for A-R Editions (2022) and articles on the dissemination of Hofmann’s paraliturgical works and Pleyel string quintet sources for *Fontes Artis Musicæ*.

Session 4B (Upstairs Lounge): Opera Around the World

Chair: Gregory Camp

Chinese Modern Opera as Cultural Capital: Composition, Promotion and State Strategy

Heng Sun, University of Auckland

When people in the West refer to "Chinese opera," they often mean traditional forms such as Peking opera or other regional genres. However, since the introduction of Western opera to China in the 1920s, the concept of opera in China has evolved into a much broader and more inclusive category taking in traditional, Western-influenced, and hybrid forms. Since the 1980s, contemporary Chinese opera has experienced significant growth. Alongside the increasing attention paid to opera composition and performance within China, various conferences, seminars, publications, and critical discussions have flourished. Moreover, financial and policy support from the Chinese government has played a crucial role in the rapid development of Chinese opera in modern society.

This paper explores the symbolic meaning and reception of contemporary Chinese opera in different social and cultural contexts, focusing on the operatic creations of four Chinese composers: GUO Wenjing, HAO Weiya, TAN Dun, and LIANG Lei. I will also discuss the production, performance, and promotion of Chinese opera by the China National Centre for the Performing Arts. Additionally, I will examine how the Chinese government employs opera as a tool for international cultural exchange and national image-building, demonstrating the cross-cultural adaptability of this art form.

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Heng Sun is a PhD candidate at the University of Auckland's School of Music, supervised by Dr Gregory Camp and Professor Nancy November. She completed her master's degree at the Central Conservatory of Music in Beijing in 2011, with a thesis on the Khachaturian's ballet music. Before her doctoral studies, she worked at the China National Centre for the Performing Arts in Beijing, where she was involved in the production and promotion of opera films. Her current research centres on Chinese modern operas created after the 1980s, combining interdisciplinarity and cultural history to examine questions of social, cultural, and politics.

Tsuyazaki!: Contemporary Opera and Communal Memory in Regional Japan

Paul Smith, University of New England

In October 2024, 10 residents aged 68-84 living in the regional town of Tsuyazaki in Fukuoka Prefecture, Japan, premiered a contemporary opera for 200 of their friends and neighbours at the local Shinto shrine. The show, which told the story of the township applying to become a sister-city of Sydney, Australia, was informed by the residents' stories, experiences, and histories. Written, rehearsed and performed in just six days, the non-specialist residents worked with local artists Naoko Benom-Miura (translator/writer) and Mika Yamaguchi (conductor) and visiting artists Julie Koh (writer) and myself (composer). The project outcomes articulate a type of community-engaged opera that retreats from dominant hierarchical models and shifts opera from a static work to a valuable process of cultural memory for a multi-generational community. The local/marginal stories are performed for a local/marginal audience and, in this presentation, I detail how the components of music, libretto, dialogue and the divising process evidence the process. This project further contributes to a global demand for operatic texts and their politics to be restructured in an anticolonial way by being made on the margins rather than originating in artistic centres. In *Tsuyazaki!*, opera becomes a powerful site for creatively rewriting and engraving local histories.

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Paul (he/they) is a composer, performer and Associate Professor in Music at the University of New England. His work encompasses traditional scholarly writing and non-traditional creative outputs focusing on opera, singing and politics of the voice.

Columbus, Catholicism, and Colonialism in Central European Opera circa 1930

John Gabriel, University of Melbourne

In this paper, I argue that in the late 1920s and early 1930s, Central European musicians used operas about Christopher Columbus to help make sense of the tumultuous decade they had just experienced. Columbus offered rich material. On one hand, the Spanish Empire in the New World aligned with longing for the lost

German and Austro-Hungarian Empires, rising authoritarianism, and a growing Catholic internationalist movement. On the other, the Columbus's voyages were understood to have catalysed scientific advances and the Reformation, thus spawning European nationalism and laying the foundations of the unstable modern world. This mirrored ideas about the promise and threat of modern cultural products, like jazz, coming to Europe from the Americas.

I examine two operas. The first is Werner Egk's *Columbus* (1933). Egk emphasises Columbus's voyages as a triumph of European science, but is ultimately ambivalent about Columbus's colonial legacy, drawing on elements of both Communist anti-colonialism and proto-fascist celebration of Columbus as visionary leader. The music cites Spanish and Indigenous American music to portray colonial conflict, and integrates jazz elements into its modernist musical language to expresse the need to 'conquer' foreign elements. The second is Ernst Krenek's *Karl V* (1932) about the eponymous Holy Roman Emperor. Krenek examines how Karl V wrestled with the effects of Columbus's voyages, especially the Reformation. Krenek adopts the twelve-tone technique as a representation of religious unity, but also a modern update of the medieval social order through corporatism and the new role it creates for the artist in society.

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John Gabriel is Senior Lecturer in Musicology at the University of Melbourne. His research focuses on but is by no means limited to German and Czech speaking Central Europe from the fin-de-siècle to the early Cold War. His work has appeared in *JRMA*, *Twentieth-Century Music*, *JSAM*, and numerous edited volumes. With Sarah Kirby, he edited the volume *Australasian Music at Home and Abroad* (Australian Scholarly Publishing, 2023). He is Secretary of the Victorian Chapter of the MSA.

Session 4C (Te Whare Tapere Iti): Performance in Practice

Chair: Isabelle Watson

Vietnamese Musical Heritage: From the Mekong Delta to the Mountain Forest

Dr Le-Tuyen Nguyen, Australian National University

A lecture-recital featuring a new repertoire of Australian music with Vietnamese cultural influences. Written for the guitar by Vietnamese-Australian composer Le-Tuyen Nguyen, these compositions incorporated traditional music of Vietnam from the Lý folk songs of the Mekong delta to the instrumental Gong music of the highlands. Based on ethnomusicological research, each composition reflects an exploration of the musical and technical possibilities of the guitar as the expressive medium, weaving together Vietnamese material and Western Art music styles. The lecture will demonstrate how Vietnamese musical materials and social contexts are selected and used as a source of inspiration in the compositional process. The discussion will also highlight the influences of Euba's theory of creative ethnomusicology and Bartok's compositional principles in the transformational process of Vietnamese traditional music into contemporary composition.

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Dr Le-Tuyen Nguyen is an Australian composer, researcher, and teacher. He studied music and education at the University of New South Wales and completed his doctorate at the Australian National University. His research focuses on creative ethnomusicology, practice-based research, Vietnamese traditional music, and Australian music with Asian influences. His compositions and arrangements include solo instrumental works, art songs, choral and small chamber works. Le-Tuyen has worked in leadership positions within the New South Wales Department of Education and is currently a Visiting Fellow at The Australian National University School of Music.

The importance of Original Cadenzas in Historical and Modern Performances of Weber's First Clarinet Concerto in F Minor Op. 73

Robert van Greunen

Cadenzas serve as a virtuosic highlight, where a performer can demonstrate their skill and technical ability on their instrument. My research explores cadenzas from Weber's period by prominent clarinettists and Weber's original intentions regarding articulation, ornamentation and improvisation in his Concerto in F minor, op. 73 (1811) for Clarinet and Orchestra. Weber wrote the Concerto for Henrich Baermann, who was one of the most significant clarinettists, famous for influencing the creation of several important works for the instrument and being a brilliant virtuoso performer.

My research of early 19th century cadenzas, including the cadenza created for Weber's Concerto by Henrich Baermann, serves as a basis for the creation of my own original cadenza. As a background to my cadenza's composition, I have researched contemporary original cadenzas written by performers. The Assistant Professor of Clarinet at Arizona State University, Jeff Anderle, has created a database that contains original cadenzas from different versions of Weber's Concerto. My presentation will include a discussion, comparison and survey of historical and contemporary cadenzas, composed by performers. I will demonstrate how I have used this research to inform the composition of my own original cadenza.

Accentuating cadenzas in modern performance can affect an audience's reception of music and positions them to consider the importance of human authenticity in a world where creativity is being undermined by capitalism. With this in mind, my research considers the conference topic: alternative conceptions of value in musical contexts.

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Born in Wellington, New Zealand, Robert van Greunen started learning the clarinet shortly after he turned 8. When he was 16, he began studying under Doctor Marie Ross. He has participated in various band/orchestra camps and played second clarinet for the University of Auckland orchestra when he was in year 11. In his spare time Robby enjoys surfing, biking and practicing his clarinet.

Gilbert Biberian's *Threnody for Guitar* as a Complex Response to the Insanity of War

Jane Darcey

The twentieth century has demonstrated convincingly the potential of music to trigger empathy, precipitate catharsis, and make provocative social commentary. Of course, the arts can serve the commercial function of

providing decoration, pleasure and entertainment. At a higher level, they trigger catharsis and empathy. At the highest level, perhaps, is the spiritual experience provided by such great minds as J S Bach, Arvo Part and Samuel Barber – eternal sorrow, love and peace. One recurring theme in music is the tragedy of war, and music written on this theme is more prevalent in the twentieth century where technology has made war ever more violent and destructive. For instance, Penderecki wrote his *Threnody to the Victims of Hiroshima* for string orchestra in 1961; Benjamin Britten's *War Requiem*, written in 1962 was a choral work which controversially incorporated the poetry of WW1 war poet Wilfred Owen into a Mass for the Dead. Richard Charlton's twelve-tonal *Threnody for Chernobyl* (1989) for guitar commemorates not war but an uncontrolled nuclear reaction that causes massive damage – a tragedy not of war, but of human error and hubris. In this presentation, I will introduce and discuss the solo guitar work *Threnody* (1991) by Istanbul born British composer Gilbert Biberian. *Threnody* was written in response to the Gulf war and combines twelve-tone, post-tonal and middle-eastern themes to depict the aggression and fear of war, the grief of young men destroyed and the mourning of their parents. Biberian combines these disparate elements to create a compelling and deeply moving lament.

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Jane Darcey (1956 -) is a classical guitarist and composer. She has a performance degree in music from UWA (1981) and a Master of Arts from WAAPA (2024). Darcey has produced three CDs, two of which include original works. Darcey is currently studying the post-tonal music of composer Gilbert Biberian (1944-2023). Darcey had online lessons with Biberian for the last four years of his life. Her PhD topic at WAAPA combines a biography and annotated catalogue with analysis of a variety of Biberian's music. She has had three articles focused on Biberian's composing accepted for the Guitar Foundation of America publication, Soundboard.

Session 5A (Te Whare Tapere Iti): AI, AI, Oh!

Chair: Paul Newton-Jackson

Recomposing Power in Music: A Feminist Critique of AI Music and the Development of a Feminist AI Music Data Centre

Sophie Burberry

This paper examines how patriarchal, capitalist, and colonialist power structures have historically controlled and monetised music to the detriment of marginalised communities and environmental sustainability. It positions AI music generation as a critical technological development that not only extends these power structures but actively amplifies their systemic inequities. Central to this analysis is the proposed Feminist AI Music (FAIM) framework, which synthesises diverse feminist ideologies – including intersectional, posthuman, and ecofeminist perspectives – to critically examine and potentially reconstruct AI's impact on musical production and distribution.

This paper draws on foundational work by theorists Jacques Attali and Rosi Braidotti to explore how AI technologies perpetuate gendered, racial, and ecological biases. It critically examines copyright regimes, compositional practices, and algorithmic biases, advocating for a fundamental reconceptualisation of the AI music ecosystem.The conceptualisation and development of a Feminist AI Music Data Centre (FAIM-DC) challenges dominant narratives of technological determinism by demonstrating the viability of alternative approaches to AI implementation. Through its emphasis on deliberate, consensual, and collaborative processes, the FAIM-DC provides a framework for reimagining both technological infrastructure and cultural dynamics of music production, suggesting pathways toward more equitable and inclusive creative practices. This paper ultimately seeks to catalyse a paradigmatic shift i our understanding of music – from a capital-driven commodity to a democratised medium of collective expression – while critically examining AI's potential to transform music's societal function and cultural significance.

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Sophie Burbery is a composer, researcher, and music producer whose work explores feminism in music production, sound design, and music technology. She holds a Master of Music from the University of Auckland, where she received a 100% mark and the Drake Prize for her dissertation, "Recomposing Power in Music: A Feminist Critique of AI Music and the Development of a Feminist AI Music Data Centre." Her research critically engages with the intersections of AI, music technology, and feminist theory, while her creative practice – spanning modular synthesis, field recordings, and experimental soundscapes – reimagines electronic music through feminist perspectives.

Two Systems, One Question: What Is Music Education Worth in the Age of AI?

Madlen Poguntke, Hochschule für Musik und Theater, Munich; Seoul National University, Südkorea College of Music

As artificial intelligence (AI) is increasingly infused into education paradigms, questions emerge regarding the evolving role and significance of music education. In what ways are digital technologies reshaping not only pedagogical approaches but also the perceived significance of music as a discipline inextricably linked to human imagination, aesthetic experience, and practice engagement?

This paper presents the results of a qualitative cross-national survey research study on the attitudes and reactions of music teachers in Germany and South Korea to the introduction of artificial intelligence in educational settings. Based on an open-ended online questionnaire and analyzed through a constructivist grounded theory methodology (Gioia Method), the research examines teachers' perceptions, experiences, and competences related to the application of AI tools – from creative usage to serious reservations regarding ethics and data privacy. A central focus is the shifting idea of educational value: What is music education 'worth' in the era of AI? To what extent do teachers view AI as enhancing, redefining, or compromising core pedagogical philosophy? By means of a comparative study of two culturally different education systems, this research highlights the tensions between political ambition and classroom realities. My research argues that artificial intelligence presents considerable challenges to traditional models of music teaching and learning; yet, at the same time, it offers opportunities for rethinking the pedagogical relevance of the subject in an ever-more digital future.

Toward Lutoslawski: Mediated Abstraction and Musical Value in an Age of AI Saturation

Alan Cook, University of Adelaide

This lecture-demonstration explores how compositional processes involving data, objects, and machines can reconfigure musical value in a time increasingly defined by algorithmic creation. Using field recordings of machinery collected in South Australia's Onkaparinga region, I developed a method that transforms these sounds through a sculptural intermediary, a physical object derived from contextual data, which determines the nature and sequence of audio manipulations and abstractions.

Initially inspired by the formalised compositional logic of Xenakis, I expected the resulting works to reflect his architectural and mathematical sensibility. However, what emerged was a sonic language reminiscent of Lutoslawski's aleatoric textures, suggesting that the constraints of the process gave rise to aesthetic qualities that resisted deterministic control. Central to my practice was the idea of a mediated abstraction; the abstraction of machine sound through the agency of non-human mediators – the data, the sculpture, the algorithmic processes. This challenges traditional notions of value in music being centred on expression, authorship, and virtuosity, and instead foregrounds situated process, unexpected contingent outcomes, and collaborative agency between composer, environment, and system.

As generative AI becomes ubiquitous and an increasingly dominant cultural force, this project offers an alternative model, one where value is found not in ease of production, but in the careful design of compositional ecosystems that make space for the unexpected. This work invites reflection on how artists might resist AI saturation by designing processes that honour complexity, context and emergent form.

Alan Cook is a Doctor of Philosophy candidate at the Elder Conservatorium of Music whose research pursues a contextual approach to anthropophonic sound. He follows sounds as they circulate through various networks, processes, and infrastructures, and then transforms those encounters using formalised algorithmic techniques. Through his research Alan seeks to unify narrative, field recordings, site specific data, mathematics, and sculpture. He explores how electro-mechanical sounds interact by developing compositional strategies that create abstractions of anthropophonic sound.

SESSION 5B (DANCE): TEACHERS, PATRONS AND MUSICAL FUTURES

Chair: Rosemary Richards

Teaching the Unteachable: Reflections on Pedagogy in Tertiary Composition Training

Lauren McCormick, University of Adelaide

As with any art form, the process of writing music – of music composition – is a highly personal one. Every composer has their own unique approach to practicing their craft, their own methods, and their own musical quirks. In this way, no two composers are alike. From stylistic preferences to modes of working, the diversity among composers reflects the richness of the art form itself. The aesthetics, form, style, and application of learned craftsmanship is unique to each and every composer. This is one reason for which the world of classical music is so exciting; each individual work is, in some way, a reflection of the person who composed it. It is also, however, what makes music composition a particularly challenging subject to learn, and, by extension, extremely challenging to teach, particularly within modern structured academic frameworks.

This paper presents preliminary findings from an international case study exploring teaching practices and program structures in the formalised training of aspiring composers at the tertiary level. Drawing on qualitative interview data with senior composition faculty from a range of conservatoires and university music schools, the study highlights the diverse approaches educators employ to foster artistic growth, balance technical instruction with creative freedom, and navigate institutional constraints. This presentation invites reflection on how composition might best be supported within higher education, not by seeking a one-size-fits-all model, but by engaging with the complex realities of teaching creativity.

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Lauren McCormick is a PhD candidate and casual lecturer at the Elder Conservatorium of Music, University of Adelaide, where she has also served as course coordinator and lecturer in music analysis. Her doctoral research investigates pedagogy and curriculum design in tertiary composition education, with a preliminary paper on distinctions between conservatoires and university music schools recently published in the *International Journal of Music Education*. She is also an active composer, with works commissioned and performed by ensembles including the Adelaide Symphony Orchestra and the Australian String Quartet. Her creative practice explores accessibility, narrative form, and neo-romantic aesthetics.

Performers Teach! How are Australian Universities preparing the next generation of Classically trained performers to teach?

Lucy Macourt

It is widely acknowledged that performing musicians will have aspects of instrumental pedagogy form part of their career portfolio (Paige 2007; Shaw 2024; Gonzalez 2012; Rowley et al. 2021). Currently, to teach an instrument in any setting in Australia there are no requirements for formal qualifications. In fact, the general consensus in Australia has been 'that master musicians [can] naturally 'teach' by virtue of their own experience of learning and watching their master' (Reid 1999, p. iv). However, with increasing research into the cognitive benefits of undertaking music lessons (Collins 2014; Okely, Overy, and Deary 2022), calls for accreditation of Australian instrumental music teachers (Alberts: Music Education Right from the Start 2024, p. 11) and the increasing move towards portfolio careers for performing musicians (Cawsey 1995; Bartleet 2012), there has been an increase in demand for structured training to enhance pedagogic quality in what has largely been an unregulated profession in Australia. Currently, most performers trained in classical music in Australia will undertake a Bachelor of Music (Performance) to help build their readiness to participate in the Australian music industry. With these demands for formalised pedagogy training in Australia in mind, this research project aims to take a snapshot of current formal pedagogy training offered to tertiary students undertaking a Bachelor of Music (Performance) degree at Australian Universities in the 2024 and 2025 academic years to answer the question, how are Australian Universities teaching the next generation of Classically trained performers to teach music and their instrument?

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Violinist Lucy Macourt, originally from Sydney, is a passionate performer and dedicated educator. Lucy performs regularly with the Adelaide and Canberra Symphony Orchestras and teaches at St Peter’s Girls and Pulteney Grammar Schools in Adelaide. A graduate of the Sydney and Elder Conservatoriums of Music, she has received multiple awards and scholarships and is now a Master of Philosophy candidate at the University of Adelaide, researching how Australian Universities prepare future performers to teach.

The Power of Patronage: A Case Study on Judith Neilson and Ulrike Klein and Their Impact on Australian Music Culture

Nena Beretin

At a time when public arts funding is increasingly constrained, private patrons like Judith Neilson and Ulrike Klein play a vital role in developing Australia's music culture. Their financial investment in both architectural spaces and live performances demonstrates how patronage influences not only artistic production, but also cultural identity and public life. The first area of discussion is on the architectural visions behind Neilson's two inner Sydney music venues including Phoenix Central Park and The Church as well as Klein's purpose-built chamber music venue UKARIA in the Adelaide Hills. These performance spaces personify and extend the cultural values of their patrons.

The second area of discussion focuses on the leadership style of Neilson and Klein. This study shows that Neilson promotes artistic risk-taking and fosters interdisciplinary collaborations. Neilson's commitment to accessibility is evidenced by the way Phoenix Central Park and The Church offers free performances to the public via a ballot system. This initiative endorses Neilson's belief in the transformative power of the arts and her dedication to community engagement. In contrast, Klein's leadership is founded in long-term artistic development, supporting musical residencies, education programs and festivals most notably those that emphasise classical and contemporary chamber music. Neilson and Klein have reshaped Australia's music landscape not only through financial support, but by establishing enduring platforms that promote performance as well as experimentation.

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Nena Beretin is Artistic Director of the Phoenix Cultural Centre. This initiative is funded by philanthropist Judith Neilson AM to nurture, develop and showcase talent across the performing arts. Nena holds a PhD in Musicology from the University of New England (Australia), having completed a master's degree at the Sydney Conservatorium of Music. Currently, she is a Board Member to the Classical Music/Opera/Choral/Ensemble Artform Board for Create NSW. Nena is also a radio presenter and programmer of classical music at 2MBS Fine Music Sydney, an FM and Digital broadcaster.

SESSION 5C (UPSTAIRS LOUNGE): CROSSING CULTURES EAST TO WEST

Chair: Yvonne Yun Zhou

Empowering Learning: Self-Regulated Learning Strategies Among Chinese University Piano Students in Australia

Tiffany Tao, Monash University

This paper investigates how six Chinese university-level piano students studying in Australia employ self-regulated learning (SRL) strategies within their practice routines, drawing on Zimmerman's three-phase SRL model (forethought, performance, self-reflection). A qualitative microanalytic approach was used to explore how cultural background and educational context influence these students' motivation, metacognitive engagement, and behavioural strategies during solitary practice. Participants engaged in three data collection points across a semester involving video-recorded solo practice, structured interviews, and self-assessments. Findings reveal significant differences in strategic planning, metacognitive monitoring, and motivational resilience across performance levels. High-performing students consistently set clear goals and employed advanced strategies such as sectional and dynamic practice, imagery, and self-instruction. In contrast, lower-performing students relied heavily on repetition and exhibited inconsistent time management and motivation.

Cultural influences shaped help-seeking behaviours, with many participants preferring independent problem-solving – a trait aligned with Confucian learning traditions. However, students with longer exposure to Australian education demonstrated greater willingness to seek collaborative input and feedback. The study underscores the value of SRL microanalysis in identifying culturally nuanced learning patterns and highlights the importance of promoting intrinsic motivation and autonomy in music education. This presentation addresses the conference theme "The Value of Music/ology" by illustrating how culturally responsive pedagogy and SRL development can enhance student engagement and performance. It argues for the recognition of alternative conceptions of musical value and autonomy in cross-cultural learning environments.

Tiffany Tao is a PhD candidate in Music Education at Monash University. Her research explores self-regulated learning strategies among tertiary-level piano students, focusing on Chinese international students in Australia. Using qualitative microanalysis and informed by cross-cultural education theory, her work investigates how motivation, metacognition, and cultural background shape students' learning behaviours. Tiffany has taught piano pedagogy and performance at the University of Melbourne.

Issues in Acculturation and Induction of Doctoral Chinese students in Western Academic Institutions

Le (Summer) Ren and Millie Locke, University of Auckland

This selective literature review focuses on the induction and acculturation experiences of Chinese doctoral students within Western academic institutions. It has been specifically prompted by anecdotal evidence regarding the experiences of doctoral students in the School of Music at the University of Auckland and is motivated by a commitment to creating more equitable academic environments that acknowledge and value Eastern contributions to global arts education. The review synthesises a range of current research on the challenges encountered by Chinese doctoral students as they navigate Western academic environments. These include cultural stereotyping, dissonances between Eastern and Western academic traditions, personal challenges such as loneliness, conflict, cultural isolation, and pressures to conform. Additionally, the review examines both social and institutional agencies (academic, linguistic, and social) whereby these students are supported in meeting these challenges.

In addition to identifying factors that contribute to both effective and ineffective induction and acculturation experiences, the review also highlights discipline-specific challenges, such as balancing artistic creativity with academic rigour, navigating cross-cultural pedagogical differences, managing supervision dynamics and research autonomy, and developing critical thinking and creative expression. Overall, the review has an interest in reconceptualising international doctoral education as a bidirectional knowledge exchange that fosters genuine cross-cultural dialogue. While not aiming to be a comprehensive review, the writers aim to provide a sound indication of current trends in the literature, identify noteworthy gaps and lay the groundwork for future research on the induction and acculturation experiences of Chinese doctoral students, who represent a significant cohort within creative arts disciplines in a range of settings.

Le (Summer) Ren is a PhD candidate in Music, piano educator, and early career researcher at the University of Auckland. Her research explores the dynamic intersections of performance science, creative piano pedagogy, musician well-being, and sustainable artistic practices. Holding First-Class Honours degrees from both New Zealand and Chinese institutions, she integrates Eastern and Western educational philosophies – shaped by her multicultural background and inclusive values – into her research and teaching. Driven by broad intellectual curiosity, Summer's scholarly interests extend to music education research and practice, music therapy, interdisciplinary musical inquiry, cultural identity, and critical perspectives, informed by philosophy, positionality, and feminism.

Millie Locke is a senior lecturer in music education and postgraduate director of the School of Music in the Faculty of Arts and Education at the University of Auckland. She has been involved in a wide range of school, studio and community-based music education programmes. Her research has included topics such as: teaching as artistry; the impact of professional development in the Orff approach on Aotearoa New Zealand; teacher identity and self-efficacy; eco-literacy and music education and more recently programme development in music education in higher education.

BTS vs Kpop: New Zealand perspectives on authenticity

Kirsten Zemke, University of Auckland

As part of a broader project on New Zealand K-pop fans, a contentious issue has arisen which this paper will attempt to unpack. We cannot resolve the issue but will provide narratives and examples about how a fandom community across the globe from the content creators (New Zealand), negotiates the "perpetual" discourse we often find in popular musics: authenticity. We have interviewed many New Zealand fans of the seven member Korean "boy band" BTS. This band has the most global success of any Kpop band and have a huge "army" of fans especially active on social media (they have 47 million Twitter followers and have been designated UN Special Presidential Envoys for Future Generations and Culture). Their fans celebrate the fact that the group was not on one of the main Kpop labels, and that they co-write or co-produce some of their songs. We have also come across New Zealand fans of other Kpop bands that feel that BTS "stans" are not fully engaging with Korea and Kpop, that they are only embracing the most common, the most accessible Kpop band. It may be surprising that "authenticity" even comes up in a pop genre known for its cultivated image, "idol" training, "star" system, mass marketing and "factory" production model. This paper will share thoughts and debates that New Zealand Kpop fans have around why and how they like their Kpop, and what "authenticity" means to them as music fans.

SESSION 6A (CONCERT): CYCLING THROUGH SONG

Chair: Morag Atchison

Singing "Der Sänger": Historical Performance Perspectives on Reichardt, Loewe, and Wolf's Settings of Goethe's "Der Sänger" from *Wilhelm Meisters Lehrjahre*

Thomas Allan

Diverging from traditional hermeneutic analyses, Jennifer Ronyak argues in Intimacy, Performance, and the Lied that the cultural practices surrounding performance can supersede meanings considered ingrained in the songs. This research explores how performance contexts serve as sites for negotiating individual and societal values around artistic freedom, social identity, cultural capital, and self-expression. Three case-studies are used, each of them centred around a hypothetical or documented performance of a setting of "Der Sänger" from Goethe's *Wilhelm Meisters Lehrjahre* (1795/6).

I deal with settings by Johann Friedrich Reichardt (1752-1814), in a hypothetical performance in the Berlin salon of Rahel Varnhagen (1771-1833), exploring how her salon allowed her to forge her own social and cultural identity, overcoming the limitations placed upon her due to her gender and religion. Carl Loewe's (1796-1869) position as a virtuosic composer-performer is considered, looking at how his improvisations whilst on concert tour in 1836/7 serve as a commentary on authenticity and an artist's freedom of expression. Liederabend performances around 1889 of Hugo Wolf's (1860-1903) Lieder are used as the third case study. Wolf's writings as a music critic are rarely discussed, despite their provocative and influential nature that created many enemies for Wolf. Analysis of these criticisms demonstrates Wolf's desire to raise and maintain the quality of performance and artistic integrity in Vienna. The historical, social, and cultural performance practices are discussed for each setting, examining how they mediated and affected the expression of and in "Der Sänger," thereby contributing to a new, performance-oriented analytical approach of Lieder.

Thomas is currently completing a Joint Honours degree in Music (Musicology) and German Studies at the University of Western Australia, which he will finish in 2025. He recently completed an undergraduate degree in classical voice and is particularly interested in the intersection of music, identity, and historical context, specifically how cultural and social contexts influence the interpretation of texts. After completing his Honours, Thomas hopes to pursue further academic study in musicology in Germany.

Wagner in Song

Fiona McArdle, Elder Conservatorium of Music, University of Adelaide

Though Richard Wagner is primarily celebrated for his operas and revolutionary impact on music drama, his lesser-known Lieder offer a unique glimpse into the early development of his compositional voice and artistic ideals. This lecture recital explores Wagner's compositions of song, examining select works such as *Gretchen am Spinnrade* and *Dors mon enfant*. Through historical context, textual analysis, and live performance, this presentation traces the evolution of Wagner's song style – from the influence of Parisian salons to the development of his operatic language. Rather than looking at his well-known *Wesendonck Lieder*, this recital will explore compositions from Wagner's time in Paris, engaging with these often-overlooked works to provide a different view of Wagner's composition skills.

Fiona McArdle is a PhD candidate at the University of Adelaide's Elder Conservatorium of Music. Fiona's research, supported by the Australian Government Research Training Program Scholarship, seeks to highlight 21st century art song compositions by Australian women composers, acknowledging the vast contribution these composers are making to the current landscape of Australian classical music. Fiona has extensive background in opera and recital singing; in addition to completing a Master of Music at the New England Conservatory in Boston USA, Fiona has performing credits in the USA, UK, and Australia.

Session 6B (Te Whare Tapere Iti): Exploring Inclusive Music Ensembles for Performers with Disability from Indigenous and Non-Indigenous Perspectives: Melbourne Youth Orchestra's Adaptive Music Bridging Program and the Te Anga Paua o Aotearoa Kapa Haka Festival

Anthea Skinner, The University of Melbourne
Aaron Corn, The University of Melbourne
Taki Peeke, Foundation for Equity and Research New Zealand (FERNZ)

This session explores inclusive music education for performers with disability through the work of two programs, Melbourne Youth Orchestras' Adaptive Music Bridging Program (AMBP) and the Te Anga Paua o Aotearoa (TAPoA) Kapa Haka Festival. Both programs serve as bridging programs, providing disabled musicians with a music and performance education to support them to graduate into mainstream ensembles. However, the two ensembles operate in genres with very different cultural expectations. The AMBP is part of Melbourne Youth Orchestras' suite of ensembles. Students with disability learn an orchestral instrument and are trained within the orchestral model. In contrast, TAPoA trains people with intellectual disability in Kapa Haka, or Māori performing arts. In this session we will discuss the differences and similarities between the two groups, and how both draw on concepts of inclusivity that are inherent in Indigenous cultures, to create accessible learning environments for musicians with disability.

The session begins with Aaron Corn outlining the broad concepts of how both disability and music performance are understood within Indigenous cultures and how these comingle to provide a space where inclusion in performance is the norm. Anthea Skinner follows this with a description of the pedagogies employed in AMBP, which draw on these concepts to provide an accessible performance space within what is traditionally one of the least accessible ensembles - the orchestra. Taki Peeke with then discuss TAPoA, creating a national voice for intellectually disabled Māori by supporting locally diverse ensembles. Finally, members of the TAPoA Hamilton team will perform Kapa Haka.

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Dr Anthea Skinner is an ethnomusicologist specialising in disability music culture and education and organology. She is currently an Australia Research Council Early Career Industry Fellow and a Senior Lecturer in Disability Creative Arts at the University of Melbourne. Anthea's research into disability music focuses on professional musicians with disability, their creative output and career pathways, as well as adaptive musical instrument design. Anthea is currently the coordinator of Melbourne Youth Orchestras' Adaptive Music Bridging Program providing instrumental music education to children with disability.

Professor Aaron Corn has a background in music, curatorial studies and Indigenous knowledge. He is Inaugural Director of the Indigenous Knowledge Institute at the University of Melbourne. He works closely in co-designed research with Australian Indigenous colleagues and communities and serves as a Director of the National Recording Project for Indigenous Performance in Australia. His long term collaboration with Indigenous leaders and communities engage with intellectual traditions that remain fundamental to Indigenous cultural survival. His research investigates new strategies for strengthening human cultural diversity in the digital age with emphasis on the durability of Indigenous knowledge across generations and cultures.

'Ko taku mana ko te ataarangi o ōku kawaitanga hei kahukōrako ki te hunga hauā' – The reflections of my ancestry grounds and guides what I do.

Taki's introduction to disability began in 1985 as a kaitiaki through a head injury disabling his grandfather and his ability to live independently including tribal and cultural responsibilities. In 1989 Taki volunteered at the local day base of IHC where he has recently finished as their national Māori advisor. Taki has been a board member of Te Ao Mārama Aotearoa Trust since 2018.

Session 6C (Dance): Institutions in Church and State

Chair: Samantha Owens

"This is Grand": Two Methodist choir conductors in Australia

Dr Rosemary Richards, Independent Scholar

Independent scholars face challenges of "worth and relevance" along with colleagues in tertiary employment. In this paper, I focus on my explorations into music-making by two members of my father's family. Generations of family historians and musicians have left memorabilia that can be contextualised by other sources.

The quotation in the title of this paper comes from an unpublished journal written by George Armstrong (1840–99), who was born in County Durham and became pivotal to music-making at the Golden Square Methodist Church in the Australian goldfields at Bendigo. Another Methodist choir conductor, John Robins (Johnnie) Richards (1850–1913), migrated from Cornwall in 1870. His wooden flute, ceremonial conductors' baton and folder of music are among surviving artefacts of his musical life centred in Eaglehawk in the Bendigo area. For many migrants and their descendants, music-making was an important link to their former homes. This investigation of two migrant church musicians contributes to wider research into the role of music in the lives of individuals and their communities.

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Rosemary Richards is an Australian musicologist and historian who completed her PhD at the University of Melbourne, Australia. She has investigated the biographical, historical, and musical significance of memorabilia that belonged to individual musicians and their communities. With Julja Szuster, she co-edited *Memories of Musical Lives: Music and Dance in Personal Music Collections from Australia and New Zealand* (Lyrebird Press Australia, 2022). For more information, please see https://rosemaryrichards.com/.

BACH 52, the Bach Aria Group, Bach Musica NZ, and Music Advocacy since World War II

Stephen A. Crist, Emory University

An engaging and provocative project in present-day musical performance is BACH 52, the brainchild of tenor Nicholas Phan, 2025 winner of the Grammy for Best Opera Recording. Phan's venture is a web series that will eventually comprise 52 episodes, in which a Bach aria is paired with an interview. The focus of BACH 52 is redolent of the Bach Aria Group, which was formed in 1946 by the philanthropist William Scheide, so that musicians could "become immersed in the world of Bach arias," as Scheide himself wrote in *The New York Times* (1948). Scheide viewed the arias as "the heart of Bach's cantatas," and he considered Bach's music to be universal in its appeal. BACH 52, by contrast, asks and explores the central question, "Is the music of Bach for everyone?" Phan's own identity as a biracial gay man is crucial to these conversations about the music of this quintessentially canonical composer.

This paper draws on archival materials at the Library of Congress and conversations with Nicholas Phan himself. It also compares the Bach Aria Group and BACH 52 with the pioneering work of Bach Musica NZ in Auckland during the past three decades, under the direction of Rita Paczian. By considering the distinctive approaches of these three entities, this paper contributes a significant new strand to the emerging picture of music advocacy since World War II.

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Stephen A. Crist is Professor of Music History and Chair of the Music Department at Emory University. He works largely in European music of the sixteenth through the eighteenth centuries, with additional interests in jazz and hymnody. Crist has authored *Dave Brubeck's Time Out* (Oxford University Press, 2019). He is editor of *Johann Ludwig Krebs: Complete Vocal Works* (A-R Editions, 2025), co-editor of *The Cambridge Companion to the Bach Cantatas* and *The Cambridge History of Christian Sacred Music since 1500* (Cambridge University Press, forthcoming), and in 2023 he was the Derek Brewer Visiting Research Fellow at Emmanuel College, University of Cambridge.

Adapting Byzantine Chants from Greek to English for Congregational Accessibility

Demetra Politakis, University of Queensland

From its fourth-century origins in the Byzantine Empire, Byzantine chant continues to be culturally and spiritually important to Australian Greek Orthodox churches. With congregational demographics shifting towards less Greek-speaking attendants, it is necessary to adapt chants from the traditional Greek to English for bilingual liturgies. However, stylistic Byzantine chant adaptation is not largely taught throughout Australia. Chanters may source adapted English chants online, but with limited public research on chant adaptation, it is difficult to glean which outsourced adaptations are musically comprehensible for worship. Alternatively, chanters often improvise adaptations in live liturgical settings. This method does not promote congregational participation, which is both historically encouraged in the Orthodox faith and a potential deterrent for declining spiritual engagement in the wake of secularisation.

My research aimed to contribute to an under-researched field by understanding and outlining the process of adapting chants. I combined personal and secondary knowledge to adapt chants that were considerate of the listening and participation opportunities for church laypeople. The adaptations were presented in bi-notational scores by displaying a Byzantine notation line above Western staff notation. A personal journal was undertaken alongside the adaptations to document my thought process behind each adaptation. Documenting adaptations for liturgical use provided a method of chanting that would encourage congregational participation through familiarisation and text perception. Furthermore, recording my processes foregrounded chant adaptation's prevalent considerations: Textual coherence, melody-text relationships and adherence to Byzantine music theory. Research in chant adaptation and its methods can bolster the communal and spiritual participation of Australian churches.

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Demetra Politakis is a Doctor of Philosophy student at the University of Queensland. Her undergraduate Honours thesis on the process of adapting Byzantine chants for congregational accessibility was awarded the university's Donald Tugby Musicology Prize. She is also a practitioner of Byzantine chant who has been conducting her parish's youth choir for seven years. Demi is a musician of many facets who considers her upbringing in the Greek Orthodox soundscape to be foundational to her growth as a mezzo soprano, composer and academic. She aims to continue pursuing a life of constant learning in the realm of music.

SESSION 6D (UPSTAIRS LOUNGE): STRUNG OUT

Chair: Marie Ross

From Tradition to Modernity: The Evolution and Significance of the Morin Khuur in Mongolian Music Culture

Yuwei Jing

The morin khuur, stands as the most emblematic traditional bowed string instrument of the Mongolian people, deeply rooted in the pastoral nomadic culture of the steppes. Its distinctive horse-head design and rich, resonant tones not only reflect the Mongolians' reverence for horses but also embody profound cultural symbolism. In performance, Mongolians often attribute esteemed qualities to the instrument and its melodies, aiming to encapsulate the spirit of the Mongolian horse within their music. This spirit manifests as a cultural symbol in music, reinforcing a sense of ethnic identity and belonging, and is intricately linked to their economic and daily life. On the steppes, the Mongolian horse is not merely a means of transportation and labor but an integral part of pastoral life.

This study centers on the morin khuur, exploring its multifaceted roles within Mongolian society and culture. Through fieldwork, in-depth interviews, and musical text analysis, it reveals how the morin khuur bridges tradition and modernity, serving both as a symbol of ethnic identity and a vessel for cultural transmission and innovation. Findings indicate that the morin khuur plays a pivotal role in religious rituals and festive activities, and continues to influence Mongolian cultural expression and social structure through education, media, and artistic innovation. I will analyse the instrument's evolution across different historical periods, the research examines its cultural adaptation and reinvention in the context of globalization. The aim is to deepen the understanding of the morin khuur as a cultural symbol of the Mongolian people.

Yuwei Jing, currently a doctoral candidate in Ethnomusicology at Victoria University of Wellington, focuses her doctoral research on the contemporary transformation and ethnic identity of Inner Mongolia's music culture.

Experimenting with Nineteenth-Century Expression in Louis Spohr's Violin Duo Op. 67 No. 2

Isabelle Watson, University of Adelaide
Jared Adams

In his 1832 *Violinschule*, Louis Spohr (1784 – 1859) distinguishes between a correct style (richtigen Vortrag) and a beautiful style (schöner Vortrag) of performance. The latter requires more than a literal reading of the notation – it calls on the artist to read between the lines and add individual expression. The pedagogical legacy of Spohr, the father of the nineteenth-century German 'Classical' Violin School, continued unabated throughout the century and was taken up by Ferdinand David (1810-1873) and Joseph Joachim (1831-1907). However, with the advent of a modernist and text-literal style in the twentieth century, expressive devices which were once so vital – tempo rubato, rhythmic flexibility, portamenti and ornamental use of vibrato – fell out of use.

Nineteenth-century performance practices have been extensively researched for decades and rehabilitated in practice by scholar performers such as Clive Brown, David Milsom and Neal Peres da Costa. However, despite the overwhelming historical evidence, many violinists are still hesitant to embrace a style which challenges modernist notions of beautiful and successful performance. This lecture recital presents the results of creative experimentation with romantic performance style in an overlooked work – Spohr's Violin Duo Op. 67 No. 2. The violin duo genre is too often dismissed for its association with pedagogical and domestic music-making contexts, but its small-scale nature provides a welcome opportunity to develop fluency in nineteenth-century expressive language, including tempo rubato and asynchrony. We present a case for this duo's deserved place on the concert stage through a flexible performance which pushes interpretive boundaries.

Hailing from Brisbane, Isabelle Watson is a historical and modern violinist and artistic researcher. She obtained a Bachelor of Music with First Class Honours at the University of Queensland in 2023. Issie has performed with the Australian Romantic & Classical Orchestra (after being concertmaster in Young Mannheim Symphonists from 2022-2024 and Emerging Artist in 2022) and Queensland Youth Symphony (including Principal Second Violin for their 2023 international tour). She is currently a Master of Philosophy student at Elder Conservatorium, University of Adelaide, where her practice-led research seeks to experiment with nineteenth-century expressive practices in Robert Schumann's violin sonatas.

Jared Adams is a young violinist based in Sydney with a keen interest in historically informed performance. He is currently working with the Australian Brandenburg Orchestra and the Australian Romantic & Classical Orchestra as Emerging Artist and Fellow. Actively engaged in the community music scene, Jared regularly presents chamber programs in churches and halls around Sydney, and performs with groups like the Sydney Cantata Project and the Kuringgai Philharmonic Orchestra. Recent programs include Rimsky-Korsakov's *Scheherazade* and Strauss' *Also Sprach Zarathustra* as concertmaster, and leading Steel City Strings in a program of Australian and Balinese music touring through regional NSW.

'Making Room for Creativity': Unnotated Expression in Robert Schumann's Violin Sonatas

Isabelle Watson (University of Adelaide)

Nineteenth-century performances of Robert Schumann's (1810-1856) violin sonatas by members of the composer's circle – Ferdinand David (1810-1873), Joseph Joachim (1831- 1907) and Clara Schumann (1819-1896) – would have sounded very different to the text-literal performances often heard today. Nineteenth-century performers read between the lines, adopting a sentimental and flexible performance style replete with tempo rubato and modification, rhythmic flexibility, portamenti and ornamental use of vibrato. Despite the considerable volume of scholarly research collating and analysing written and recorded evidence of these practices, violinists are still hesitant to embrace romantic performance practices. Significantly, Schumann's violin sonatas are not yet represented in the artistic research literature on romantic performance practices.

This paper reflects on the experience of experimenting with nineteenth-century performance style on modern instruments. From an initial stage of consulting treatises, instructive texts and often neglected annotated performance editions, I then conducted emulations of historical recordings by Joseph Joachim and Marie Soldat-Roeger. Actively embodying representative recordings of forgotten practices was an expansive learning exercise, widening my expressive palette. This increased the expressive options at my disposal when developing sentimental and unique interpretations of the Schumann Violin Sonatas Op. 105 and Op. 121, the final stage of the project. Nineteenth-century musicians valued the co-existence of flexibility and respect for the composer in their performance philosophies. Taking inspiration, I advocate for a nuanced understanding of 'faithful' interpretation which makes room for the performer's expression, agency and creativity.

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Hailing from Brisbane, Isabelle Watson is a historical and modern violinist and artistic researcher. She obtained a Bachelor of Music with First Class Honours at the University of Queensland in 2023. Issie has performed with the Australian Romantic & Classical Orchestra (after being concertmaster in Young Mannheim Symphonists from 2022-2024 and Emerging Artist in 2022) and Queensland Youth Symphony (including Principal Second Violin for their 2023 international tour). She is currently a Master of Philosophy student at Elder Conservatorium, University of Adelaide, where her practice-led research seeks to experiment with nineteenth-century expressive practices in Robert Schumann's violin sonatas.

"Desultory and Unaccountable"?: Continuity in Boccherini's Instrumental Music

W. Dean Sutcliffe, University of Auckland

Elisabeth Le Guin has written that "structural coherence and teleology are not among the strongest features" of Boccherini's music. In claiming this, she was not so much making an absolute judgment as attempting to show that the standard terms of engagement for "mainstream" Austro-German composers of this time were not applicable to Boccherini. Other recent scholars have put the case in more positive terms, whether through the use of metaphors such as "montage" or "mosaic" or by drawing on concepts such as modularity.

However, while aiming to clear some discursive space for the composer, such efforts arguably collude with the exoticizing strain that has long formed part of Boccherini reception, which relies on notions pertaining to his Spanish working environment and a more general "Mediterraneanism." I suggest, though, that the differences between Boccherini and his now-more canonical contemporaries have been greatly exaggerated. His famously hyper-repetitive "looping" phrase structures, for example, can be understood as part of a more widespread interest in musical mechanics. The basic creative problem was how to wrest continuity out of the more fragmented, pluralistic musical manner that succeeded the baroque style. For William Jones in 1784, Boccherini was often "desultory and unaccountable in [his] way of treating a Subject", but Jones named Haydn as another guilty party, suggesting that for a contemporary critic Boccherini was not exceptional in this regard. Through a

series of case studies, I investigate the various means whereby Boccherini creates – or indeed disrupts – musical continuity, whether for player or for listener.

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W. Dean Sutcliffe is Professor in the School of Music at the University of Auckland, and has been co-editor of *Eighteenth-Century Music* since its inception in 2004. Recent publications include the book *Instrumental Music in an Age of Sociability: Haydn, Mozart and Friends* (2019), the edition Andreas Romberg: Three String Quartets Op. 2 (2023) and the articles "What is Haydn Doing in a John Field Nocturne?" (*Music Analysis*, 2023) and "Haydn's Wandering Sextuplets and Ideals of Melodic Eloquence" (*Music Theory & Analysis*, 2025).

Session 7A (Upstairs Lounge): Trans* Urgency: a panel discussion on trans music studies' role in the midst of rising anti-trans injustices

In recent years issues related to trans* individuals, such as access to bathrooms, sports, and gender-affirming health care, have been successfully weaponised by conservative figures in media and politics. This year alone, we have seen people in positions of power attack the trans* community through unethical bans on gender-affirming health care for trans* youth and the use of executive orders to enforce a two gendered system and sex assigned at birth. The Queensland government's pause on puberty blockers and hormone replacement therapy for trans* youth under the age of eighteen, has exposed how expert opinions and vigorous academic research is easily ignored when it stands in opposition to anti-trans rhetoric. The ignoring of such research brings into question the purpose of trans* studies, and furthermore, what role future research should play. In regards to musicology, the study of trans* music offers a way to uplift trans* voices and answer the call for a focus on trans* joy. In this panel, four trans* music academics seek to unpack who trans* music studies is for, how can trans* stories be told through music research, what roles it should take in the resistance against transphobia, and what is needed from academic institutions to safeguard trans* studies in an increasingly hostile climate.

"Everyone's watching screaming who is this": Contextualising Coming Out and Transitioning in Popular Music on Trans* Terms

Vik J. Squires

The moment of coming out is awkwardly centred between pre- and post-transition within trans* narratives. Similar to queer narratives, coming out is frequently portrayed from the point of view of the family or friends of the individual, giving straight and cisgender people the power to accept or reject their queerness. Trans* individuals are also burdened with presumptions regarding transition and 'passing,' which prioritise cisnormativity. Regarding popular music, instances of trans* musicians coming out have often been accompanied with a release, either a single or album. Lyrics provide the most direct indicator of these releases and present the narrative of coming out, but the music also presents indicators. In this paper, I position the 'coming out release' as a point of reintroduction, crystallisation, explanation, or experimentation for the artist, which can then be expanded to the musical expression of their discography. I explore this concept by unpacking the relationship between three singles from Swiss pop artist Nemo, winner of the 2024 Eurovision Song Contest. Across "This Body" (2023), "The Code" (2024), and "Eurostar" (2024) Nemo confronts, identifies, and celebrates their gender identity morphing their musical expression to represent this. Through analysing 'coming out releases' in the context of an artist's discography, I aim to examine the complexities and diversity of trans* narratives and foreground them within contexts which are specifically trans*.

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Vik J. Squires (they/them) is an independent academic studying trans* music practice. In 2025, Squires received their PhD in musicology/ethnomusicology from Melbourne Conservatorium of Music, University of Melbourne. Their doctorial research focused on the history and lived experiences of women and gender-diverse performers in metal music, with a specific focus on transness in the Australian metal scene. Squires' recent publications include a chapter on autistic metalheads in *Heavy Metal and Disability: Crips, Crowds, and Cacophonies*, and articles for *Musicology Australia* on the disabled academic experience and for *Revenant* on the occult's role in the development of metal's aesthetics.

Transposing to the Gender Euphoria Scale: Applying Music Studies as a Tool for Trans* Joy

Adam Dillon

For a long time, trans-ness has often been pathologically defined by the presence of gender dysphoria – a discomfort with one's gender assigned at birth – making trans* research a space that can be painful for the researchers that exist within it. As a transgender researcher focused on the trans* experience, much of my time is spent discussing the pain of transgender people, be it from discrimination, gender dysphoria or the latest legislation enacted to harm the community. Outside academia, I am also a performing musician that actively gigs in Meanjin/Brisbane's metal scene, having been shaped by it immensely, both as a gay trans* man and as a musician. Though it is undoubtedly a scene that is flawed, as all are, through research and performance, it has become a space of opportunity of gender affirmation and euphoria. Expanding beyond metal, I argue that music studies as a whole can provide an opportunity to reframe trans* studies, navigating the unique experiences of gender euphoria and joy that music can bring forth. Taking inspiration from Swinburne University's recently published gender euphoria scale, and my own research, I want to push for a more trans* positive view – as in

increasingly difficult times for trans* people, envisioning happiness and joy is key to survival. After all, as the old adage states – "you can't be what you can't see" – and for music studies, the possibility of trans* joy is a monumental application for what music studies can be.

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Adam Dillon (he/him) is a PhD candidate based at the Queensland Conservatorium Griffith University who is focused on trans* representation and alternative music cultures. Currently, his research explores the relationship between mainstream cultural attitudes towards gender and how transgender performers in metal musics are affected by this relationship, using Australia and Japan as case studies. He is currently a member of the International Association for the Study of Popular Music ANZ, and the Creative Arts Research Institute at Griffith University. Outside of research, Adam is a performing musician, fronts his own industrial metal band and regularly organises events and gigs in his local scene.

"Shake It Up and Make It Fizz": Listening Trans*, Bonding Play, and Dungeon Intimacies in SOPHIE's "VYZEE"

Stephen Tian-You Ai

The gender-dysphoric voice is often taken as a point of departure to inflect the lived experiences of trans* people in theory (Allphin 2021, Pennington 2018). This paper presents an analysis of SOPHIE's trans* producorial voice in "VYZEE" (2015). Sung by vocalist Raffy over a driving beat, the lyrics of "VYZEE" are beautifully vague, describing the physical manipulation of an undefined "it." For example, in the first verse, Raffy sings, "You've got to stir that mixture / Make it really thick / Let it drip all over," accompanied by a synthesized squelch. Indeed, what is the unknown "it" heard throughout the track?
Rather than trying to define "it," I respond to Baitz's (2018) call for a trans* method, by engaging a practice of listening that derives its ethics from a consideration of what/who we hear when confronted by unfamiliar sounds. Here, my paper answers Eidsheim's "acousmatic question" (2019) by employing Smalley's "spectromorphology" (1997). Through a diaristic tabulation of the links between spectromorphology and source produced by various listenings, I grapple with my listening which insists on bonding familiar sources to unfamiliar sounds, and struggle to imagine otherwise.

I argue that "VYZEE," in seizing on the slippages of listening, enjoins us to celebrate the coexistence of contradictory bondings that arise from listening to "it." I argue that such an orientation instantiates, as Stryker (2008) puts it, a transsexual-sadomasochistic "dungeon"—between listener and "it"—that carries the potential to counter-frame entrenched subject-object dualities and render them "unceasingly active in [their] inversions" (Bachelard 1958).

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Stephen Tian-You Ai (he/him) is a music theorist, pianist, and toy pianist. He is currently a PhD candidate in music theory at Harvard University. His dissertation, "Sounding the Media Mix," theorizes how media mix logics—and more broadly, capitalism—influence and express themselves in the formal organization of musical works, with a focus on *anison* ("anime song"). Other research interests include 17th-century tuning and temperament, trans* listening, and performance analysis. As a pianist, Stephen has appeared in concert with the Horizon Ensemble, the Harvard Glee Club, the Berkshire Symphony, the Los Angeles Bach Festival Orchestra, and the San Diego Symphony.

Trans* Embodiment and Environmental Justice in ANOHNI's *Mourning the Great Barrier Reef*

Mathew Koltz

In a 2025 interview with *The Guardian*, British-born trans singer-songwriter ANOHNI stages the numerous and intertwining ethical stakes of the present in the dual terms of loss and remembrance: 'Where are the ceremonies fit for the purpose of naming and commemorating the times that we're living through? … To see the Great Barrier Reef fall, that's 10,000 9/11s'. Trans* (and queer) communities are no stranger to the kinds of ceremonies that ANOHNI invokes, nor the violences stoked by accelerationist processes that make them necessary. Indeed, ceremonies and ways of remembering and accounting for loss were pivotal for the development of first-wave trans* and queer studies (including a body of work that can be roughly called first-wave queer musicology).

In this short talk, I read ANOHNI's *Mourning the Great Barrier Reef*, presented at the Sydney Opera House as part of the 2025 Vivid Festival, not only as a ceremony but, more importantly, as one that engages two ever-present themes in her work: trans* embodiment and environmental justice. *Mourning the Great Barrier Reef* features ANOHNI performing her 2023 album *My Back Was A Bridge For You To Cross* (much of which serves as a mournful celebration of Black trans activist Marsha P. Johnson) against a documentary she shot on the Great Barrier Reef. I will aim to unpack the entanglement of trans* embodiment and environmental justice that ANOHNI so often teases by theorising *Mourning the Great Barrier Reef* as an articulation of how to live on a planet that is damaged in so many inextricable ways.

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Mathew Klotz (they/them) is a saxophonist, improvisor, and music researcher living and working on the unceded lands of the Turrbal and Yuggera Peoples. They are a Research Fellow at the Creative Arts Research Institute, Griffith University, working on the Creative Change Project—an Australian Research Council–funded (ARC) project led by ARC Future Fellow Professor Brydie-Leigh Bartleet that investigates the role of community music in addressing entrenched social inequities in Australia. Mathew's transdisciplinary work weaves threads between music studies, artistic research, queer and trans* studies, and critical posthumanisms. Their research has been published in a special issue of *MUSICultures* on queer music (2021), the *Journal for Artistic Research* (2023), and *M/C Journal* (2024).

SESSION 7B (DANCE): MUSIC AND THE BRAIN

Chair: Sophie Burberry

Beyond Utility: Meta-Cognition, Music, and the Broader Value of Listening

Daris Hale

In a time of shifting cultural priorities, members of the music community, as well as the wider creative industries face growing challenges to their relevance and sustainability. While ample research underscores the role of music in enhancing individual well-being, social cohesion, and cultural belonging, discussions around music's value are often forced into a utilitarian framework – where music must prove its worth by improving one's abilities in unrelated domains such as mathematics or spatial reasoning.

This presentation draws from two ongoing research investigations that instead explore the intrinsic and meta-cognitive effects of listening to music. Through qualitative and quantitative surveys administered to students and members of broader communities, we examine how music engages listeners in reflective, emotional, and cognitive processes that are valuable not because they serve other purposes, but because they enrich the human experience. The initial findings suggest that listening to music fosters heightened states of perception, empathy, and emotional regulation – capacities of ever increasing importance for navigating modern life, yet often overlooked in discussions of human relevance.

This presentation contributes to the broader conversation about how the numerous genres of music can assert their importance in a saturated, efficiency-driven cultural environment. By shifting the narrative from music-as-optional-utility to music-as-life-enhancement, we aim to support the justifications for the cynosure of music in curricula, and society as a whole. In doing so, we advocate for a reframing of value – as one that positions listening not as a passive act but as a vital, generative form of regular daily engagement with the world.

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Daris Hale is a performing arts expert with over 30 years of experience in symphonic and international chamber music touring, with performances available on major streaming platforms, including Apple Music and Spotify. A Fulbright Scholar to Tanzania and Nepal, she has developed and led initiatives that preserve cultural heritage in East Africa and the Maldives that promote the performing arts sector by leveraging tourism. As a dedicated educator at Texas State University, she teaches performance, researches the meta-cognitive effects of music, and lectures students on the history of fine arts in London, Paris, Edinburgh, Rome, and Vienna.

A Question of Value: The Role of Music History in Music Therapy

Jon Fessenden, Mississippi University for Women

Recently, an American Music Therapy Association (AMTA) commission released a report calling for reforms in music therapy pedagogy. It included a recommendation to reduce the study of Western art music, and offered several justifications: time could be better spent learning popular music repertoires, or topics like music technology and neuroscience; it is a barrier for students coming from nontraditional backgrounds; and, echoing social justice concerns, the curriculum should be more inclusive of diverse authors and practices. However, the report makes no defense of Western music or its history, which I see as an opportunity to clarify a relationship of value.

Which aspects of music history deserve attention from music therapists? According to ATMA's competencies, therapists must merely "recognize standard works in the literature," which effectively flattens history to a list of works. I suggest that this kind of instrumentalization of humanistic inquiry exposes a tension between everyday pragmatic concerns and the broader pursuit of knowledge – one that has been explored by Øivind Varkøy and Eric Adler, among others – and can be acutely felt in person-centered therapy, which treats human creativity as expressive rather than functional. To this end, I suggest that music therapists develop more flexible language to accommodate the study of music as it emerges through ideas and concepts in culture, rather than as a series of compositions by composers; and, in parallel, educators must manage the sprawl of music history to explore the rich musicological and ethnomusicological writings that elucidate intricate networks connecting music, self, and world.

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Dr. Jon W. Fessenden, Ph.D., MT-BC, is currently Assistant Professor of Music Therapy at Mississippi University for Women. He has been a practicing music therapist for over ten years, and completed advanced clinical training in Nordoff-Robbins Music Therapy. Dr. Fessenden received his Ph.D. from Stony Brook

University in Music History and Theory. He presents and publishes research on autism and music, and is particularly interested in how sensory and perceptual differences lead to unique forms of listening and creativity.

Divergent Encounters: The "double empathy problem" in ethnomusicological fieldwork

Alex Hedt, The University of Melbourne

In recent years, disabled anthropologists and ethnomusicologists have illuminated their disciplines' ableist underpinnings, speaking out against the inaccessibility of normative practices like the canonical fieldwork model of extended work in remote locations (Durban 2022; Lipscombe 2022). Simultaneously, the reflexive turn has made space for researchers to identify the practical implications of being physically disabled in their work. But despite the inescapably social nature of ethnography, disabilities that affect the way people think and socialise still lurk in the shadows. The image of an anthropologist observing their surroundings in order to fit in is one popularly applied to Autistic people, and yet a growing number of openly neurodivergent ethnographers (myself included) embark on research without having any model for how their unique social orientation might shape their observations, fieldwork methods and analysis. This paper draws on my PhD fieldwork in Melbourne choral societies to advance a potential starting point for such a model. In particular, I show how the "double empathy problem", the term coined by Autistic psychologist Damian Milton (2012) to describe the gap between neurotypical and neurodivergent social realities, manifests itself at various points in the research journey. I argue that each of these scenarios can have significant – and sometimes surprising –consequences for an ethnographer's findings. Contributing to an emerging conversation about the meanings and implications of doing ethnography through a neurodivergent lens (Greco 2022), this paper identifies a range of practical considerations for researchers and supervisors, and invites further discussion on how disability itself might produce new knowledge about music-making.

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Alex Hedt is a PhD candidate in ethnomusicology at the Melbourne Conservatorium of Music, The University of Melbourne. Her doctoral research explores the bodily politics of abledness in Melbourne's choral societies, whilst her Master of Music research included the most comprehensive history of Deaf musicking in Victoria to date. A keen advocate for making both musicking and music research more accessible to disability communities, Alex is MSA's Access and Equity Officer.

SESSION 7C (CONCERT): MUSICAL VALUES IN AUSTRALASIA

Chair: Anthea Skinner

The Value of Musicology Amidst Climate Crisis: Ecological Memory in Australian Popular Music

Dr. Kathryn B. Cox, Liverpool Hope University/University of Adelaide

Environmental historian Carolyn Merchant asks in *The Anthropocene and the Humanities* (2020), "how is the very idea of what it means to be human altered with climate change?" In pursuing what musicology can offer, and by developing a research approach with a long-term viewpoint that considers the importance of memory, this presentation provides perspectives on popular music and environment, on remembered pasts, and on what it means to be human amidst the climate crisis.

In 1992, ecologist Judit Padisak defined the term 'ecological memory' as "the capacity of past states or experiences to influence present or future responses of the community". What comes of conceptualizing musical memory as living and dynamic in terms of its relationship to physical environment? By drawing from theories in biology (Ogle, 2014; Khalighi, 2022), environmental history (Merchant, 2020; Bruno, 2022), memory studies (Wilson, 2005; Routledge, 2016), and musicology (Rehding, 2011; Allen, 2017), this presentation explores how *remembered* environments – ones that are diminishing or no longer present – impact Australian popular music making in multifaceted ways.

This presentation touches upon a wide range of popular music – covering bush ballads of the early 20th century to progressive metal and contemporary Australian Indigenous hip hop – thereby depicting Australia's longer history of critical engagement with ecological memory within popular music. This long-view approach reveals deep-rooted emotional engagements with spaces as they change with time; grapples with and complex senses of nationhood and belonging; and tracks shifting values, awareness of, and reaction to the realities of the impact of climate change.

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Dr. Kathryn B. Cox is the Academic Lead of Music & Performing Arts at Liverpool Hope University. This year, she is undertaking a year-long research project on popular music and ecological memory under the auspices of the Elizabeth Wood Musicology Fellowship from the University of Adelaide. Her research specialization is the intersection between popular music, memory, and emotion. She is a contributor to *The Beatles in Context* (Cambridge University Press, 2020) and co-editor of *The Beatles, Sgt. Pepper, and the Summer of Love* (Lexington, 2017).

Relational Authorship: A Pillar of the Relational Resonance Framework to Interpret Contemporary First Nations Music Making

Cianna Walker, The University of Sydney

This paper introduces the Relational Resonance Framework, a self-developed, practice-led and culturally grounded model to interpret First Nations musicking, before focusing on one of its five key pillars, Relational Authorship. Born from my experience as a Walbunja and Gumbaynggirr musician, the framework challenges Western approaches to music analysis by introducing a culturally grounded model that positions First Nations music-making as inseparable from Country, kinship, and cultural continuity, providing both a practical and theoretical lens through which to interpret First Nations creative practice.

Within this framework, Relational Authorship understands songs as co-created with community, kin, Elders, and even with Country itself. Authorship becomes a shared weaving of many voices, knowledges, and experiences rather than the claim of a single hand. This is enacted through practices such as naming contributors in liner notes, referencing specific people and places in lyrics, incorporating soundscapes from Country, and acknowledging collaborators in live performance. These acts are not mere protocol, they are deeply embedded expressions of relational responsibility and cultural accountability.

Drawing on examples from my own Honours creative project, I demonstrate how Relational Authorship refuses colonial notions of ownership and originality. Instead, it foregrounds kinship, reciprocity, and community voice as central to creative authorship in First Nations contexts. This paper contributes to the growing body of First Nations-led scholarship by offering a culturally responsive way to engage with First Nations musical practices.

By privileging relationship over individualism, Relational Authorship allows us to hear music as an echo of collective memory, lived experience, and continuing connection to Culture and Country.

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Cianna Walker is a proud First Nations Australian, Walbunja and Gumbaynggirr woman, musician, and emerging academic, currently completing her Bachelor of Music (Honours) at the Sydney Conservatorium of Music. Based in Sydney (Gadigal), she works with and is informed by community perspectives, centring cultural knowledge, lived experience, and collective empowerment in her practice. As a passionate role model, she is dedicated to preserving First Nations cultural narratives, supporting the next generation of leaders through mentorship and education, and advancing opportunities for her people across creative, academic, and community spaces.

Playing the Field: Jenny McLeod and Modernism

Shamus Baker, University of Waikato

Composer Jenny McLeod is a significant pioneer in the adoption of mid-twentieth-century musical modernism in New Zealand composition. This presentation will focus upon outlining McLeod's relationship to musical modernism, framed by concepts drawn from the field-theories of sociologist Pierre Bourdieu.
In particular, it will focus upon the notion of *doxa*, or taken-for-granted contextual knowledge which shapes action and the understanding of social reality, to develop a culturally-oriented analysis of Jenny's 1966 chamber work *For Seven*. This will draw on an account of Jenny's early musical socialization, and her exposure to the European high modernism of the 1960s, as phenomena each associated with distinct musical *habitus* – habits of categorization, perception and action – and will discuss *For Seven* in light of their dialogue.

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Shamus Baker (BMus, MMus Waikato, AMusNZ) is a doctoral candidate at the University of Waikato. His research focusses on stylistic mediation in the music of New Zealand composer Jenny McLeod and its relation to culture. Passionate about the aesthetics and philosophy of music, particularly as they intersect with compositional technique, previous research projects include an investigation of Douglas Lilburn's theory of musical nationalism, the aesthetics of musical expression, and a Masters thesis exploring McLeod's tone-clock theory of chromatic harmony and its implications for expanded tonality.

Session 7D (Te Whare Tapere Iti): Music, Arts and Politics

Chair: Lucien Johnson

Maurrassian Classicism: The Influence of reactionary politics on the neo-classicism of T.S. Eliot and Igor Stravinsky

Cameron McCormick, Independent Scholar

In a 1936 interview, Igor Stravinsky would declare: "I am neither a royalist nor a republican. But I am anti-parliamentarian. That I can't stand, like a horse that can't put up with a camel." In 1921, in a similar vein, Eliot would write to Richard Aldington to express his: "contempt for every existing political party, and profound hatred for democracy". These anti-democratic comments cannot be read as isolated political aberrations, forming instead part of a decades-long association with right-wing politics, nor can they be divorced from their creative output. Eliot's famous description of himself as "classicist in literature, royalist in politics, and Anglo-Catholic in religion", attests to just how interconnected he saw the strands of aesthetic, political and religious self-discipline. As Eliot would elsewhere elaborate, "As forms of government become more democratic, as the outer restraints of kingship, aristocracy, and class disappear, so it becomes more and more necessary that the individual no longer controlled by authority or habitual respect should control himself." This paper will explore the influence of right-wing political thought, in particular that of Charles Maurras, on Eliot and Stravinsky's inter-war neo-classicism.

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Cameron studied undergraduate piano at The University of Melbourne with Ian Holtham, before completing Honours in musicology where his dissertation analysing aesthetic similarities in the works of Igor Stravinsky, Pablo Picasso and T.S. Eliot between 1910 and 1925 was awarded First Class Honours. He has since completed a Master of Teaching and works variously in Secondary Education, Piano Teaching and Theatre Production alongside his musicological work. His current research concerns further comparative interdisciplinary analysis.

Microtonality in Serbia: A (Paradoxical) Mediator between the National and Global

Miloš Zatkalik, University of Arts in Belgrade

No musical tradition is based on the twelve-tone equal temperament, and Serbia is no exception. Yet, when Serbian art music began to develop (roughly in the third quarter of the 19th century), for all its interest in folk music, it never resorted to microtonality. Perhaps paradoxically, it was introduced by Serbian composers who in 1920s studied in Prague with Alois Hába. This was almost a gesture of renouncing national tradition, and embracing global trends. Having afterwards all but disappeared, interest in microtones was revived in the second decade of the twenty-first century, among a generation of younger composers, just finishing their doctoral studies. Almost invariably, they connect microtones with their interest in all things ancient, traditional, ritualistic, and mythological, while incorporating them into modern musical languages and composing techniques. Ethnic traditions are important, and the composers have demonstrated their readiness to embrace traditions of most diverse ethnicities, which makes inclusiveness the hallmark of their creative endeavours. They regard microtonality (or, precisely, quarter-tones as the approximation of all non-tempered tuning systems) as an important agent of recreating ancient or demotic traditions. Consequently, the role of microtones can be seen as doubly mediating. It mediates between various traditions, as their common denominator, as it were. At the same time, microtonal systems are capable of performing another kind of mediation, being, on the one hand, highly artificial, resulting from mathematical calculations and cutting-edge technology capable of producing them, and on the other, belonging to a world that is ancient, primordial, unadulterated by civilization. For these composers, microtones thus become the fulcrum, the center of gravity around which revolves their multicultural, indeed all-embracing musical universe.

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Miloš Zatkalik is composer and music theorist, professor at the University of Arts in Belgrade. For several years visiting professor at universities in Novi Sad, Kragujevac and Banjaluka (Bosnia and Herzegovina). Lectured by invitation at universities in Canada, Norway, Germany, the USA, Slovenia, Australia and Argentina. Research interests include analysis of 20th-century music; relationships between music and other arts; psychoanalytic aspects of music analysis.

Art *always* leads the way…

Chris Stover, Griffith University

Just recently I was asked to write a letter to the executive board of the University of Leiden, responding to their stated decision to end funding for the Academy of Creative and Performing Arts (ACPA), which among other things facilitates two postgraduate programs in practice-based research: docARTES and PhDarts. In my letter I wrote the following:

The arts are an easy target for those who consider the measure of success to be "money brought in" or STEM-focused "impact" measuring tools like SciVal. Arts-led knowledge production fundamentally challenges simplistic ways of parsing the world, which is why it's no surprise to see, for example, the Trump administration and far-right US state governments fearing and loathing art just like they fear and loathe anything that motivates critical thinking among a populace. Likewise, it is entirely unsuprising to see how managerialism in tertiary education has put programs not easily accounted for under technocratic rubrics in their sights, as ways to make the institution more "efficient," as if that in itself is a laudable goal. (It's *never* made clear, by the way, why that is the case.) These are things we have come to expect in a place like the US, sadly. But the world has come to expect Dutch universities to be on the vanguard: looking forward toward dynamic new horizons, supporting creative and experimental ideas, considering what is possible that might have previously been unimaginable. Art always leads the way.

For my proposed talk, I will develop these ideas on three fronts: a clarification of the limitations of existing measurement rubrics, and a historical consideration of the ways in which humanistic (including arts-based) epistemologies have led innovative thinking and doing, and some practical suggestions for amplifying the latter moving forward.

Chris Stover is an Associate Professor of Music Studies and Research at Queensland Conservatorium, Griffith University, where he convenes the HDR program and teaches courses in music theory, musicology, and jazz. His recent book *Reimagining Music Theory: Contexts, Communities, Creativities* was published by Routledge as part of the College Music Society's Emerging Fields in Music series, and he is co-editor of *Rancière and Music* (EUP) and *Making Music Together: Analyzing Musical Interaction* (OUP, in press). He is also a busy improvising trombonist and composer.

SESSION 8A (TE WHARE TAPERE ITI): REFLECTIONS ON VALUE AND KNOWLEDGE

Chair: Nick Braae

On some values of ethnomusicology — views from the retirement verandah

Richard Moyle

If ethnomusicology can be said to consist of an approach to data incorporating academic rigour and social relevance, how is that rigour and relevance expressed in the post-fieldwork period? In other words, of what enduring value is ethnomusicology in a rapidly changing world presently coloured by neoliberal thinking? The Academy may seek to quantify quality through research outcomes, but for ethnomusicologists, the fieldwork raw materials – the collections of notes and audiovisual data – can take on an enduring life of their own for those individuals and communities whose music traditions and activities once captured our attention. Moreover, such data – once made accessible – can form the basis of future developments in directions which might not have been anticipated even a generation ago. And all this is occurring alongside notions of "giving back" to communities of origin, of collaborative reciprocity, and of relational equivalences. Examining host community reactions and indigenous initiatives, I draw on the accumulated experience of ten years of fieldwork, 30 years of teaching ethnomusicology, and 18 years heading an archive billed as housing the world's largest collection of traditional Pacific music.

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Richard Moyle, former President of NZMS, and now retired ethnomusicologist is best known in Aotearoa for his publications on traditional Polynesian music and dance. In Australia he is known for his trilogy on the music of Central Australia. Since retirement, he has written further books on Polynesian language and ritual, and continues to receive a steady stream of requests from both scholars and host community members for access to his field materials. His paper today examines musical, social and academic trends observed over his 60 years of research.

The Value of Early Music History: Reflections from Research and Teaching

Paul Newton-Jackson, University of Leuven

At a time of increasing precarity in humanities research, what can the study of early music contribute to our ongoing conversations about the value of musicology? This discipline faces some special challenges: scholars of early music are interested in events that happened centuries ago, and study music which few people listen to today. These factors can make it difficult for early music historians to articulate the relevance and appeal of their field to non-specialists. In the early days of the disciple, music historians could justify their worth through recourse to "great composers," to "great works," or by connecting music to historical figures that were deemed self-evidently important. Now that these concepts have been subject, rightly, to scrutiny and critique, music historians need new ways to communicate the value of their discipline. Drawing on three case studies from my own experiences researching and teaching histories of music from the sixteenth through eighteenth centuries, I suggest ways in which the aforementioned challenges faced by early music history can be reframed as strengths. At the same time, I offer some reflections on how our discipline can – and should – continue to adapt to a rapidly changing academic landscape.

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Originally from Hamilton, NZ, Paul Newton-Jackson is currently a postdoctoral fellow at the University of Leuven in Belgium. In 2022, he completed a PhD at the University of Cambridge on the topic of German-Polish relations through the lens early music. In 2023, he held a fellowship at the University of Edinburgh as part of an interdisciplinary project on decoloniality. He currently research musical-cultural exchange between Scotland and the Low Countries during the sixteenth century. He has published articles in the journals *Eighteenth-Century Music*, *Music & Letters* and *The Journal of Musicology*, and has a monograph forthcoming in early 2026.

Incidental Music: Locating Musicality in Social Media Content

Chris Gendall

Social media has provided numerous opportunities to recontextualise content as music. Instagram posts from accounts like ScoreFollower and charlescornellstudio exemplify the ways in which transcription can locate musicality in otherwise non-musical contexts – including speech, animal sounds, or mechanical noise. They present these transcriptions with two different methods: by using staff notation, or by accompanying the source

material with another instrumental layer – harmonising the content with a sequence of piano chords, for example.

This paper examines the capacity of these two epistemologies to extrapolate and represent musical detail by analysing the transcriptions in terms of accuracy and musicality. The existing literature on social media interactivity and cultural phenomena also informs the way I evaluate these methods. I then reflect on the way each one situates its source material, and any aesthetic or cultural implications associated with the positioning in question.

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Composer Chris Gendall's works have graced the programmes of the New Zealand Symphony Orchestra, Neue Vocalsolisten Stuttgart, NZTrio, Mark Menzies and the Christchurch Symphony Orchestra, Saar Berger, and the New Zealand String Quartet. He studied composition at Victoria University of Wellington before completing a doctoral degree at Cornell University with Roberto Sierra and Steven Stucky. He has participated in a number of festivals and conferences including the Wellesley Composers' Conference, the Aspen Music Festival, the Royaumont Voix nouvelles Composition Course, and the Aldeburgh Festival – bringing him in contact with such figures as Magnus Lindberg, Brian Ferneyhough, Mario Davidovsky, Oliver Knussen, and Anders Hillborg. Chris was a 2018 Civitella Ranieri Fellow, Mozart Fellow at the University of Otago, and resident composer with Orchestra Wellington and at the New Zealand School of Music. He won the 2008 SOUNZ Contemporary Award for his work Wax Lyrical, and his debut portrait album Tones was released on the Rattle label in 2019. He is a Senior Lecturer in Composition at the University of Auckland.

Session 8B (Upstairs Lounge): Musicological Society of Australia Student Subcommittee Panel

Beyond the Dissertation: Postdoctoral Pathways in Musicology

Rabiya Plush-Noad, University of Western Australia

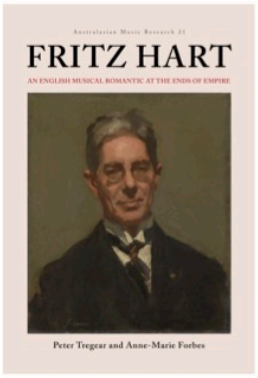
This panel, led by the Musicological Society of Australia's Student Subcommittee, brings together a diverse group of early- and mid-career academics to explore the evolving landscape of postdoctoral opportunities for Higher Degree by Research (HDR) graduates in musicology. As pathways to secure academic employment become increasingly competitive and complex, this session aims to provide critical insights into the array of professional trajectories available following doctoral completion. Panelists will reflect on their own postdoctoral journeys—including fellowships, adjunct positions, research-intensive roles, industry collaborations, and alternative academic careers—highlighting the strategic decisions, challenges, and support systems that shaped their transitions. The panel will also address structural shifts in the academic job market, funding environments, and the global context for early career researchers in music. The session seeks to empower HDR candidates and recent graduates with practical advice, networking strategies, and realistic expectations as they consider their next steps.

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Rabiya Plush-Noad is PhD Candidate at the University of Western Australia and MSA Student Representative.

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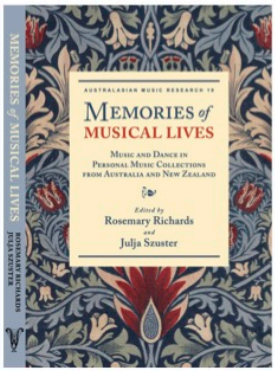


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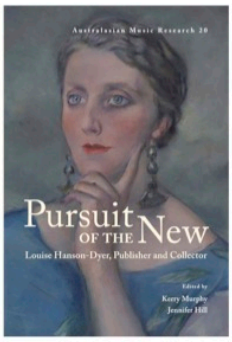


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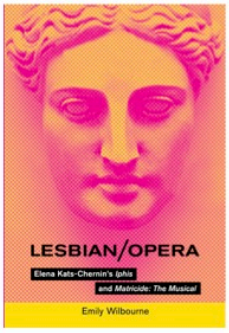


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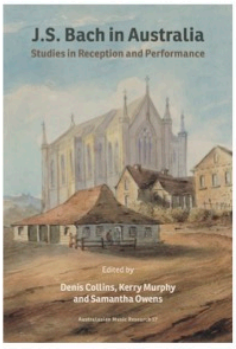


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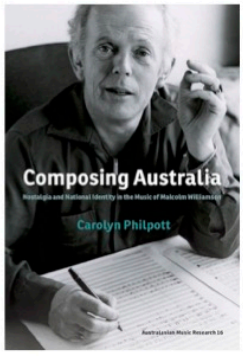


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