

Musical Intersections

Annual Meeting of the New Zealand Musicological Society

29 November – 1 December 2019

University of Auckland School of Music

Venues:

School of Music, 6 Symonds Street

Keyboard Room (250-103)

Music Theatre (250-117)

Conference Centre, 22 Symonds Street

Design Theatre (423-348)



**CREATIVE ARTS
AND INDUSTRIES**
SCHOOL OF MUSIC

Friday 29 November

Registration from 12 noon (School of Music Foyer)

1-1:30

Welcome and Mihi Whakatau (Music Theatre)

1:30-3

Session 1A (Keyboard Room)

Organology

Chair: Sam Girling

Ling Zhao (Hangzhou Normal University): New Developments in Contemporary Chinese Zheng Music: Intersections of Western Instrumental Theatre and the Aesthetics of Maximalism in Zheng Theatre

Imogen Morris (University of Auckland): 'The Tune of Many Heads': Johann Benedikt Gahn's Alto Recorders in g' and their Musical Functions

Session 1B (Music Theatre)

Nineteenth-Century Music and Its Legacies

Chair: Hamish Robb

Marie Ross (University of Auckland): Brahms' Compositional Approach to the Clarinet Sonatas: Perspectives on Performance through a Study of the Manuscript

Gregory Camp (University of Auckland): Musical Dialectics in the Films of Douglas Sirk and Frank Skinner

Elizabeth Nichol (Independent Scholar): Bankruptcy and business failures: some colonial musicians and their dealings with the bankruptcy courts in New Zealand 1865-1900

3-3:30

Afternoon Tea (School of Music Foyer)

3:30-5
Session 2A (Keyboard Room)
Education and Outreach

Chair: Peter Adams (University of Otago)

Eduardo Sola Chagas Lima (Burman University): El Sistema in Toronto, Ontario: building Canadian national identity through music education

Kingsley Melhuish (University of Auckland): Towards Collaborative Practice in a Contemporary Music Education Context at Tertiary Level in Aotearoa New Zealand

Susan West (Charles Sturt University), Sally Bodkin-Allen (Southern Institute of Technology), Georgia Pike (Australian National University), Nicola Swain (University of Otago): New Zealand Saves Musical Lives! A rationale for overcoming a silent epidemic led by a small, thoughtful country

Session 2B (Music Theatre)
60s and 70s Rock

Chair: Kate McQuiston (University of Hawai'i at Mānoa)

Kathryn Cox (Lake Forest College): Turned On To Indian Music': George Harrison's *Wonderwall Music* (1968) and the Counterculture

Ben Kubiak (University of Auckland): 'The Dawning of the Age of Aquarius': A musical and cultural analysis of the intersection of rock music and musical theatre within *Hair: The American Tribal Love-Rock Musical*

Alison Blair (University of Otago): Block Buster! The Sweet and the politics of laughter in 1970s British glam rock

7-8

Concert (School of Music Theatre)

Featuring students and staff of the University of Auckland School of Music

Sam Girling, organiser

Saturday 30 November

9-10:30

Session 3A (Keyboard Room) Transcription and the Piano

Chair: Samantha Owens (Victoria University, Wellington)

Denise Wood (University of Auckland): Why Cross Here? Carl Czerny's Use of Crossed Hands in Four-Hand Piano Transcriptions

Anthony Ritchie (University of Otago): Bartók, 'mistake imitations' and musical analysis

Alina Abraham (Independent Scholar): The introductive Audio-Kinesthetic Piano Method (iAKPM) for the unsighted learner in year 7-8 inclusive classrooms: a digital manual of scales and arpeggios

Session 3B (Design Theatre) Embodying Music

Chair: Erin Atchison (Independent Scholar)

Keith Price (University of Auckland): Jazz Ain't What it Used to Be

Hamish Robb (Victoria University Wellington): Marie Jaëll: Forgotten Pioneer of Embodiment Studies

Sophie Rose (Box Hill Institute): 'Vowels in Retrograde': Ethnomusicology Meets Practice-led Research

10:30-11

Morning Tea (Conference Centre Foyer)

11-12:30

Session 4A (Keyboard Room) Music and Literature

Chair: Gregory Camp (University of Auckland)

Erin Atchison (Independent Scholar): Chopin and Chopin: Repertoire and Performance in *The Awakening* (1899)

Amanda Mills (University of Otago): Stepping out of the page: The intertextual world of Kate Bush

Kate McQuiston (University of Hawai'i at Mānoa): Half Past Duke: Gondry's Jazz Clock in *Mood Indigo*

Session 4B (Design Theatre)
Music and Indigeneity

Chair: Kirsten Zemke (University of Auckland)

Anthony Linden Jones (SAE Creative Media College): Tudawai's Song: Intercultural Borrowings in the Musical Underscore of the Film *Jedda*

Richard Moyle (University of Auckland): Love your leftovers: Songs, the Law and the Land

Mel Cross (Victoria University Wellington): Seventy Māori Songs: an Intersection Between Mātauranga Māori and an Australian Archive

12:45-1:15

Tour of Archive of Māori and Pacific Sound (Human Sciences, Level 8)

First come first served, limited to 15 people. We will depart from the Conference Centre Foyer.

1:30-2

ICTM Meeting (Keyboard Room)

2-3:30

Session 5A (Keyboard Room)

Opera

Chair: Tessa Romano (University of Otago)

Suzanne Robinson (University of Melbourne): The Ocean of Our Silence': Intersections of Opera and Auto/Biography in Glanville-Hick's *Sappho*

Anthony Young (University of Auckland): Unstopping the Words: Towards an analytical method for John Adams' *Doctor Atomic*

Corrina Connor (Victoria University Wellington): Eun lübör Körl' with impeccable knees: critical priorities in the early reception of Prince Orlofski

Session 5B (Music Theatre)
Music and Historical National Identity

Chair: Warren Drake (University of Auckland)

Allan Badley (University of Auckland): Leopold Koželuch's Coronation Cantata *Heil dem Monarchen* (1791): Music in the Service of the State

Hannah Spracklan-Holl (University of Melbourne): Exoticism on the Courtly Stage: Representations of the Other in Festive Events at the Wolfenbüttel Court, 1642-1656

Samantha Owens (Victoria University Wellington): The Evergreen *Messiah*... Growing Stale'?: The Reception of Handel's 'Sublime Oratorio' in New Zealand, 1850-1935

3:30-4

Afternoon Tea (Music Theatre Foyer)

4-5

Session 6A (Keyboard Room)

Percussion

Chair: Allan Badley (University of Auckland)

Sam Girling (University of Auckland): Triangulating the evidence:
Beethoven's percussion writing in the Ninth Symphony reconsidered

Ricardo de Alcantara Stuani (University of Canterbury): Graphic score
and percussion performance: early repertoire and indeterminacy

Session 6B (Music Theatre)

Interactive Workshop

Sharon Televave, Kirsten Zemke (University of Auckland): 'Get Your
Siva On': Sāmoan Siva Dance Workshop

7

Conference Dinner, Vivace Restaurant, 85 Fort Street

Conference Committee

Gregory Camp (University of Auckland) Chair

Peter Adams (University of Otago)

Allan Badley (University of Auckland)

Nick Braae (Waikato Institute of Technology)

Kimberly Cannady (Victoria University Wellington)

Nancy November (University of Auckland)

Samantha Owens (Victoria University Wellington)

Polly Sussex (Independent Scholar, Auckland)

Francis Yapp (University of Canterbury)

Sunday, 1 December

9-10:30

Session 7A (Keyboard Room)

Gender and the Voice

Chair: Suzanne Robinson (University of Melbourne)

Megan Rogerson-Berry (Wintec and RMIT): 'That's Just The Way You Make Me Feel' – An Introduction to the Concept of 'Sonic Gaydar'

Tessa Romano (University of Otago): Including Trans* Folx: Opera as Precedent for Acceptance

Sharon Televave, Kirsten Zemke (University of Auckland): Pacific and Māori masculinities in popular music

9:30-10:30

Session 7B (Music Theatre)

New Methodologies

Chair: Imogen Morris (University of Auckland)

Nigel Nettheim (Western Sydney University): Database methods for analytical musicology, applied to the works of Chopin and Schubert

Peter Adams (University of Otago): Tristan and Te Weka, intersections between time, place and styles in new orchestral composition

10:30-11

Morning Tea (Music Theatre Foyer)

11-11:30

Farwell

11:30-12:30

NZMS Annual General Meeting

Abstracts

Alina Abraham (Independent Scholar)

The introductive audio kinesthetic piano method (iAKPM) for the unsighted learner in year 7- 8 inclusive classrooms: a digital manual of scales and arpeggios

Founded in the *Education Act 1989*, Aotearoa New Zealand education is, at all levels, *inclusive*. Evidence suggests that at the intermediate level (year 7-8) classrooms, intervention is needed to better match specific pedagogy to specific developmental needs of this age group (Shanks, 2013; Bishop, 2008). The method is a digital manual designed for the use of students and teachers of year 7-8 inclusive classrooms. Thus, under the aural instruction of the manual and assistance from the classroom teacher in the music lesson, each akonga – equipped with the digital method, a keyboard and headphones – learns to perform *diatonic scales, modes, broken chords and arpeggios* along Pythagoras' *Circle of Fifths* key centres, from F# down to C. The methodology is rooted in the theory of *aural and kinesthetic* learning styles; the methodology draws from the piano pedagogy principles of Bartók (1913), Taubman (1984), Blickenstaff (2019); the methodology further builds on Gordon's *audiation* theory of inner hearing (2007), and questions to what extent, in this context, one's inner hearing might relate to *inner-visual learning*, or not; moreover, the iAKPM aims to carefully consider Thwaites' (2014) and Lines' (2009) positioning in regards to the uses of *technology* and *informal learning* in the music lesson; and lastly, the manual aims to assist learning there where the *MusiBraille* software or *Braille* resources may not (Borges & Tomé, 2014).

Peter Adams (University of Otago)

Tristan and Te Weka, intersections between time, place and styles in a new orchestral composition

In July of this year the Dunedin Symphony Orchestra conducted by Tecwyn Evans premiered a new orchestral work of mine: *Huriawa: prelude and variations for orchestra*. The work takes inspiration from the setting and myths of the Ngai Tahu Huriawa Pa on the Katritane peninsula, and explores the resonances some of the myths have with the Tristan and Isolde story and Wagner's famous prelude with its yearning chord progression. The 'prelude' in this new piece of mine is really Wagner's, re-contextualized into a fast, violent, tumultuous music. Alongside my own mixed-modal language, I use passages of pseudo-Wagnerian pastiche – as well as some actual Wagner quotes – and I also draw upon my wind and brass band background in certain approaches to scoring and in the virtuosic technical writing.

My talk looks at these narrative and musical intersections and the synthesising of these diverse elements into a new orchestral piece. It explores how these differences come together to provide the audience with a deeper web of associations to draw upon in their listening experience. Some recorded extracts will provide illustration of these points.

Erin Atchison (Independent Scholar)

Chopin and Chopin: Repertoire and performance in *The Awakening* (1899)

When specific pieces of music appear in the pages of literature, broad contextual conclusions can often be enough to satisfy the ‘interdisciplinary’ approach to analysis, but the music in some novels demands a more thorough musicological reading. Kate Chopin’s *The Awakening* (1899) is one such example where music, specifically a prelude by Frédéric Chopin, awakens the protagonist Edna Pontellier’s readiness ‘to take an impress of the abiding truth’—a truth tied up in her dissatisfaction with her role as wife and mother, and a longing to live like an artist. The musicality of Kate Chopin’s writing is an established principle of American literary scholarship, but there is still scope to both extend interdisciplinary inquiry into *The Awakening* and to acknowledge the need for scholarly balance between musical specificity and the thematic demands of the literary text. By using Lawrence Kramer’s musicological principle that works of music have both discursive and volatile meaning, this paper analyses the significance of Chopin’s music in the novel, and argues that repertoire and performance have far-reaching consequences for how we read Kate Chopin’s depiction of late-nineteenth-century artistry amongst women. More than simply an internal signature of the author, or a response to the potentially degenerative influence of Romantic music, Frédéric Chopin’s complex gendered reception in his own lifetime, and the myths surrounding his music in the late nineteenth century, contribute significantly to the thematic complexity of *The Awakening*.

Alison Blair (University of Otago)

Block Buster! The Sweet and the politics of laughter in 1970s British glam rock

My research explores British glam rock as a carnivalesque genre that was distinctive for its visual, gender-defying performances. Bakhtin scholars have debated whether the carnivalesque might be considered either radical or reactionary, and this depends on whether one views the carnivalesque as being radical only within the period of carnival itself, or whether it has any lasting ideological effects. Certainly, if we view ‘high glam’ artists such as David Bowie as effecting radical change in terms of gender and sexual identity, it is tempting to view glam rock as a progressive genre in and of itself. However, viewing the gender performances of popular ‘low glam’ band The Sweet, we find something more ideologically ‘safe’ at work. That is, the band’s comedic representation of androgyny neutralises its otherwise radical potential – the ‘politics of laughter’ operating within a hegemonic framework that privileges both masculinity and heterosexuality. We also see this at work in popular British comedies of the day, and as such, I argue that The Sweet’s performances are representative of wider cultural norms in 1970s Britain. In relation to this, I consider the band’s *Top of the Pops* performances of ‘Wig Wam Bam’ (1972) and ‘Block Buster!’ (1973) – also discussing the latter’s dialogue with popular comedic representations of World War II. Taking all of this into account, I consider the ways that, despite the band’s non-normative stage appearance, The Sweet maintained an ideologically ‘safe space’ for a primarily mainstream mass audience.

Gregory Camp (University of Auckland)

Musical Dialectics in the Films of Douglas Sirk and Frank Skinner

Douglas Sirk, the quintessential director of 1950s melodramas or “women’s pictures,” had a little-studied long-term collaboration with Universal Studios contract composer Frank Skinner. Sirk’s melodramas form one of the most discussed, described, and theorized corpora in mid-century Hollywood cinema, second only perhaps to Alfred Hitchcock’s films of the late 1950s-early 1960s. The melodramas have been approached from many of twentieth-century film theory’s most popular standpoints: auteur-structuralism, Marxist dialectics, feminism, psychoanalysis, audience studies, and genre criticism being the most notable, many critics also placing multiple standpoints in constructive dialogue with each other. None of these studies, however, focus on Sirk’s use of music. All of his major 1950s films have scores by Skinner, yet this director-composer collaboration has received almost no attention in either the scholarly or journalistic literature. When the music is mentioned, it is usually only in passing, as yet another element of excess akin to other aspects of Sirk’s mise-en-scène like color and costume, or worse, the music is critiqued as over-determined hackwork that adds little to the films it accompanies. Through close audio-viewing, this paper will argue against this reductive view of the scores of such films as *All That Heaven Allows* (1955), *Written on the Wind* (1956), and *Imitation of Life* (1959). Skinner provides varied musical tapestries that illustrate the films’ performances and support Sirk’s alleged Brechtian project of distancing. Skinner juxtaposes arrangements of well-known nineteenth-century music by the likes of Beethoven, Chopin, Liszt, and Brahms with his own material as well as with contemporary popular music (such as Victor Young’s title song for *Written on the Wind*), creating a constant musical dialectic akin to Sirk’s other dialectical oppositions of upper/lower class, man/woman, and urban/rural. Far from merely gilding the lily, Skinner’s music participates fully in Sirk’s broader goal of interrogating 1950s society.

Corrina Connor (Victoria University Wellington)

‘Eun lübör Kör!’ with impeccable knees: critical priorities in the early reception of Prince Orlofski

Recent scholarship concerning gender in operatic *travesti* roles – including Orlofski in *Die Fledermaus* – has emphasised the significance of masculinity and gender ambiguity in these roles, often suggesting that performing Orlofski offers a form of empowerment or liberation to the performer and onlooker alike. These models foreground the gender subversion and ambivalence of Orlofski, particularly in performances by late-twentieth-century interpreters including Anne Sofie von Otter, Brigitte Fassbaender, and Frederica von Stade.

My paper proposes that these scholarly responses to Orlofski are critical phenomena of the twentieth and early twenty-first centuries. Instead, I explore the reception of Orlofski in late nineteenth-century Vienna, arguing that in this context the ‘masculinity’ of Orlofski was of lesser importance than the performer’s capacity to beguile the eyes and ears of critics and audiences. Making connections between my discussion of critical responses to Irma Nittinger, Lola Beeth, and Irene Abendroth’s performances at the Theater an der Wien and Hofoper, and research in art, theatre, and dance history illustrates parallels between late nineteenth-century consumers of art and consumers of operetta. These parallels further emphasise my hypothesis that between 1875 and 1900 Orlofski’s presentation of masculine

verisimilitude was less significant than the appeal of the woman inside the costume. My approach offers more attention to some of the first women to perform this role at the Theater an der Wien and Hofoper, while also demonstrating the value of using interdisciplinary intersections to throw new light on well-known operatic characters.

Kathryn B. Cox (Lake Forest College)

“Turned On To Indian Music”: George Harrison’s *Wonderwall Music* (1968) and the Counterculture

In October 1967, George Harrison began composing the soundtrack to the film *Wonderwall* (1968) in the hopes that through his work, ‘maybe a few hippies [would] get turned on to Indian music’ (Beatles, 2000). The resulting soundtrack, *Wonderwall Music*, lies at the intersection of popular music, film score, and Indian classical composition. It is a collection of tracks informed by the innovative studio techniques Harrison had experienced with the Beatles during the recording of *Sgt. Pepper’s Lonely Hearts Club Band* (1967), as well as heavily influenced by Indian classical music, which Harrison had been studying since 1965. Despite being the first album by a member of the Beatles completed outside the confines of the group, Harrison’s soundtrack has seen little scholarly attention. This is perhaps because of middling audience reception of the film, but this album proves to be a curious cultural artifact of the late 1960s Counterculture.

Wonderwall Music reflects Harrison’s sustained interest in championing international musical dialogue, which became one of his greatest artistic legacies. By the 1960s, popular music was experiencing an increasingly globalized dialogue, albeit one that was often informed by exoticized perspectives, with results ranging cultural appreciation to cultural appropriation. Drawing from musicological studies by Shelia Whitely, David Reck, and Jonathan Bellman, and from studies on globalization by Ignacio Corona and Alejandro Madrid, this presentation examines how Harrison’s compositions for *Wonderwall Music* alternately supported and challenged the dialogue between Western Counterculture and Indian classical music, revealing the intricacies of global cultural dialogue in 1968.

Mel Cross (Victoria University Wellington)

Seventy Māori Songs: an Intersection Between Mātauranga Māori and an Australian Archive

Australasian composer Alfred Hill (1869–1960) collected Māori songs between c. 1896 and c. 1958. The majority of these are represented within his papers at the Mitchell Library at the State Library of New South Wales in Sydney as transcriptions, melodies with te reo Māori text and sketched piano accompaniments, or as worked through arrangements for voice and piano. It is clear that Hill’s collected Māori songs are examples of indigenous knowledge uplifted from their original cultural contexts and stored in a western archive. As such issues of indigenous access to and possible repatriation of this material must be considered as part of any major study of Hill’s Māori music collecting practices. Although their written form makes them atypical examples within the field of music studies (Gunderson and Lancefield 2018), access to and repatriation of archived written records about indigenous knowledge are discussed within the policies of New Zealand institutions, and in the academic literature in relation to the UN Declaration of the Rights of Indigenous Peoples,

the Treaty of Waitangi, and collaboration with Māori stakeholders (Morse 2012). Complicating factors in this particular case include: absent, partial, or multiple attributions; a possible assertion of Australian copyright; and the particular understanding held by institutional representatives of the nature and value of these collected songs. This paper will briefly describe the Māori songs Hill collected, and then discuss issues of their access and repatriation for the descendants of Hill's informants and for music researchers.

Sam Girling (University of Auckland)

Triangulating the evidence: Beethoven's percussion writing in the Ninth Symphony reconsidered

Until the late eighteenth century, composers typically used percussion to represent so-called Turkishness, the military, or simply for novelty effect. Throughout the eighteenth century, Viennese audiences in particular were exposed to Turkish military bands and cymbals, bass drum and triangle formed an integral part of Austrian and German musico-military culture. By the early nineteenth century, however, these 'Turkish' influences were dying out.

In Beethoven's Ninth Symphony there is a noticeable shift away from percussion being solely representative of Turkishness or hinting at a militaristic connotation (as seen in works such as *Wellingtons Sieg* and *Die Ruinen von Athen*), to forming part of what Friedrich August Kanne described in 1824 as a 'diversely varying, rich inventive spirit'.

A study of surviving percussion instruments from the 1820s and iconographical sources shows that developments in instrumental construction and design encouraged Beethoven to write percussion parts with greater colouristic use than was typical among earlier composers. Further evidence for Beethoven's attention to detail can be seen in the specific notation of the percussion parts in the Ninth Symphony's autograph. The positioning of the percussion parts on the staff of Beethoven's autograph and first edition in the 6/8 section compared to the *Prestissimo* ending might be interpreted as indicating a change in the size of the percussion instrument being used. If one interprets Beethoven's parts in this way, the percussion parts make a greater contribution to the overall orchestral effect, rather than functioning as a reminder of the noisy, 'Turkish' military bands with which his Viennese audiences would have been so familiar.

Ben Kubiak (University of Auckland)

'The Dawning of the Age of Aquarius': A musical and cultural analysis of the intersection of rock music and musical theatre within *Hair: The American Tribal Love-Rock Musical*

1968's *Hair: The American Tribal Love-Rock Musical* has been widely hailed as a watershed moment in the development of the American musical, noted for its innovative adoption of rock music for the Broadway stage, and its wide contemporary cultural impact. For these reasons, *Hair* has been near-universally granted the title of the 'first rock musical', helped by the fact that it was the first work to claim for itself such a title. Scholarship on this point, however, has not adequately examined two underlying assumptions to this claim: that the

score of *Hair* is rock music, and that it is a musical. This paper thus seeks to scrutinise these claims, by analysing the complex nature of the intersection of rock music and the American musical in *Hair*. This paper first studies a section of *Hair*'s score in depth within the context of rock music theory, to examine the 'authenticity' of *Hair*'s breed of rock music; it then considers the musical's unique dramatic form (or lack thereof) within the context of musical theatre scholarship, and the contemporary structures of the American musical. Analysis reveals that the relationship between rock and the structures of musical theatre within *Hair* is far more antagonistic than has thus far been theorised. *Hair*, in fact, may be better conceptualised as an 'anti-musical', a work appropriating the forms and culture of rock music to criticise and protest the culture represented by the 'sterile' contemporary American musical.

Anthony Linden Jones (SAE Creative Media College, Sydney)

Tudawali's song: Intercultural Borrowings in the Musical Underscore of the Film *Jedda*

The engagement of Australia's settler society with its Indigenous peoples is notably delayed, in comparison with Aotearoa/New Zealand. The 1955 Charles Chauvel film *Jedda* is renowned as the first Australian film to feature Aboriginal actors in the two most significant roles. Yet the story is devised and told very much from a non-Aboriginal perspective, and with little involvement of Aboriginal people in the crafting of the story.

Tiwi man Robert Wilson (Tudawali), who played the part of the hunted fugitive Marbuk, brought an unrecognised element to the narrative of the film in his singing of a traditional Tiwi song at critical moments in the film. The composer of the musical underscore for the film, widely acclaimed international concert pianist Isador Goodman, transcribed and incorporated characteristic elements of Wilson's song into the composition of musical underscore for the film, thus imbuing the song with new meaning. This unrecognised example of cross-cultural intertextuality is unique in Australian film of this time.

This paper explores the search for the origins and meanings of Robert Wilson's song, incorporating the work of Dr Genevieve Campbell on Bathurst and Melville Islands off the northern Arnhem Land coast of Australia, and considers the position of recontextualised traditional materials in a fictional narrative feature film.

Ling Zhao (Hangzhou Normal University)

New Developments in Contemporary Chinese Zheng Music: Intersections of Western Instrumental Theatre and the Aesthetics of Maximalism in 'Zheng Theatre'

One of the most striking and influential developments in contemporary Chinese music has been the emergence of 'Chinese Folk Instrumental Theater'. This movement is modelled after Mauricio Kagel's concept of 'instrumental theater' itself inspired by ideas associated with Wassily Kandinsky, John Cage, and noise music. A subset of this movement, 'Zheng Theater', arose in 2013. Aiming at powerful emotional expression, Zheng Theater integrates drama, music, physical expression, and the visual arts. This investment in maximal emotional impact grounds Zheng Theater in the traditional aesthetics of Zheng performance. By analyzing three representative works in this genre, still largely unexplored in musicological

scholarship, this paper demonstrates the complex set of influences and innovations linking the aesthetics of Western ‘instrumental theater’ and traditional Zheng music.

Similar to Kagel’s works in the medium of ‘instrumental theater’, Zheng Theater is fundamentally dramatic in that the instrumental performers are also actors whose physical movements are connected to musical events and noises. This dramatic orientation is reinforced by the traditional aesthetics of Zheng music. Li Meng’s work *What is Life?!*, for example, employs different forms of the instrument and requires the performers to stand and kneel in pursuing subtle instrumental timbres. Like a sounding museum, her work assembles diverse historical forms of the instrument, including models imported from Japan and practice instruments. This presentation of multiple forms of the Zheng on such a grand scale further suggests an interplay between Chinese notions of maximalism and Western conceptions of monumentality.

Kate McQuiston (University of Hawai’i at Mānoa)

Half Past Duke: Gondry’s Jazz Clock in *Mood Indigo*

In the films of director Michel Gondry, anything is possible. Gondry, who assumes musical connoisseurship and repeated engagement by his audience, deploys music in his films with eclecticism and variety of technique. In the context of each film, the music may assume rhetorical modes including prophecy, contrafact, and wishful lies, to name a few.

For the feature film *Mood Indigo* (2013) Gondry curates a selection of Duke Ellington tunes that diverges from those in Boris Vian’s source novel for the film, *L’écume des jours* (1947). Gondry’s changes increase the variety of Ellington’s music, most obviously with tunes that postdate Vian’s death. Other adaptations of Vian’s work prominently feature jazz, or refer to it. Gondry adds an elaborate opening set piece to Vian’s tale featuring Ellington’s signature tune, “Take the A Train.” Gondry also casts jazz musician, Bobby Few, in a small but important role. Given the slavish recreation of so much of Vian’s fiction, what reasons might lie behind Gondry’s conspicuous musical changes?

This paper illuminates how Gondry’s approach to *Mood Indigo* offers a nuanced musical rhetoric at the intersection of homage and surrealism. By replacing Vian’s choices with a more chronological thread of Ellington tunes, and plotting the tunes among images and sounds of other black musicians, Gondry effectively traces two arcs: Vian’s tale and Ellington’s popularity. Gondry emphasises mysterious and transformative aspects of music with technology and fantasy; these elements help deify the story’s musical figures.

Kingsley Melhuish (University of Auckland)

Singing from the same song sheet: Collaborative Practice in Contemporary Music Education

This paper proposes a research design investigating the broader learning opportunities for students engaged in a collaborative contemporary music project. The research design is based on my developing ideas and research in and around a collaborative practice model that has been known as ‘Collab Week’ at MAINZ (Music + Audio Institute of New Zealand), where students at all levels

create and make music together outside the standard curriculum. The model focusses on empowered and self-determined learning through collaborative music practice, which by means of social praxis includes learning of generalizable, or content-independent knowledge ('soft skills'). Creativity in the collaborative setting is promoted over individualism, and the embracing of diversity may not only optimise creative potential, but also potentially be a means to decolonise the educational hegemony. In a collaborative music education setting, musical and cultural differences may be affirmed by embracing the diverse identities of the learners, (including indigenous knowledge frameworks such as mātauranga Māori), which could ultimately determine the future directions of the contemporary music domain itself. The proposed research provides a possible means to investigate the effectiveness of such concepts through a constructivist learning context.

To tease out the 'push-pull' of theory and practice, and identify the challenges and potential in such a model, a qualitative research design is proposed, informed by critical ethnographic and phenomenological concepts.

Amanda Mills (University of Otago)

Stepping out of the page: The intertextual world of Kate Bush

Musicians and songwriters frequently draw on other texts for inspiration in their musical works. In addition, they may extend that inspiration between texts when communicating with their own musical texts while re-versioning, or re-recording, earlier music in their repertoire. Textual meaning can be viewed in relation to other texts, including the 'transformative relation between one text and another' (Allan 2000, 6), and intertextual relationships between songs and source texts is dynamic. *Intratextural* relationships between original and re-versioned works are also important, creating opportunities to discuss and examine re-recordings in terms of communication between texts, rather than reasons for, or judgement values on, different versions. Re-recorded (or re-versioned) songs are also a site of consideration and debate, as re-recordings are frequently viewed as artistic statements, or indicate a lack of creativity.

This paper will examine how musical and non-musical texts communicate with each other in popular music through different uses, and through re-versioning of songs that alter these texts. By examining the Kate Bush's 1989 song 'The Sensual World', and the 2011 re-recorded version 'Flower of the Mountain' in relation to the source text of *Ulysses* by James Joyce, we will see how musical and non-musical texts work together with performance style to create layered interpretations of musical and non-musical works. I will also consider intertextuality in Bush's wider discography, especially in relation to literature and film, which impact in different ways, and illustrate how her work is influenced by other texts.

Imogen Morris (University of Auckland)

'The Tune of Many Heads': Johann Benedikt Gahn's Alto Recorders in g' and their Musical Functions

Johann Benedikt Gahn's recorders of all sizes fascinate recorder players and makers today, not least because of the exquisite carving that many of them display. Of Gahn's extant alto recorders in g', all are tuned at a pitch standard which could render the instrument as being in a nominal pitch of g' at a low pitch standard (A-1 or A-2), or f' at a higher one (A+1 or A+0). This has caused significant confusion among players, makers, and scholars alike as they try

to unravel what nominal pitch the recorders were designed to be played at and, by extension, what musical function(s) they were intended to serve.

This paper will briefly consider Gahn's career as a woodwind maker before examining his extant recorders in *g'* in more detail. The carving that many of these recorders feature will be explored, with conclusions drawn about the implications that the subject matter of the carving has for the possible musical functions and nominal pitches of the recorders. In the process, pitch standards that were prevalent in Germany in the late- seventeenth and early-eighteenth centuries will be explored with regard to their implications for recorder usage. With reference to features of zoomorphic instruments and to Greek mythological accounts of the invention of the aulos, particular focus will be paid to the most striking element found on many of Gahn's carved recorders, the serpentine face at the mouthpiece.

Richard Moyle (University of Auckland; Queensland Conservatorium of Music Research Centre)

Love your leftovers: Songs, the Law and the Land

Although in common use by the 1990s, the existence and performance of indigenous songs and dances as supportive evidence in Australian Aboriginal land claims began in 1978 in a hearing for a relatively small parcel of land. I discuss my own involvement in that and one other claim using predominantly musical material, and also in a subsequent much larger claim in which the adduced materials extended beyond the normal purview of ethnomusicology. Now, two generations on, new questions arise for the researcher: How does the original host community view that earlier published research now? What kinds of data collected in the research period do they know about? What do they want done with them? What about ongoing issues of safeguards, legal and cultural, for such material? And, more generally, what to do with our "research leftovers"?

Nigel Nettheim (MARCS Institute for Brain, Behaviour and Development, Western Sydney University)

Database methods for analytical musicology, applied to the works of Chopin and Schubert

Over about thirty years I have prepared elaborate computer databases covering the complete works of Chopin and Schubert, with the works of some other composers also in progress. The unit is the single movement as appropriately defined: 275 for Chopin, 2336 for Schubert. The data entered includes the title, poet, genre, date, key, length in bars, score sources and scans, references in the literature, various analytical comments, and the metre and tempo of each section. For Chopin, though not yet for Schubert, I have also entered every marking for dynamics, tempo and character as well as incipits in music notation. A custom computer program in the Matlab language processes the databases for a wide range of analytical purposes. After checking for errors, summaries in a number of categories are prepared, using graphical form where appropriate. Applications presented include the following. (1) Finding comparable excerpts. (2) An error is demonstrated in a recent doctoral thesis whose scope was Chopin's writing in cantabile style, where an important case of Chopin's use of that

marking in his works was overlooked; the unfortunate consequences of that oversight could have been avoided with the use of a reliable database. (3) The keys used by Schubert and Chopin are compared, taking into account changes over time; thus several categories can be analysed jointly, here key and date. (4) Chopin's use of specified dynamic markings are shown as they varied during his life. The methods have proven productive, and are expected to be so into the future.

Elizabeth Nichol (Independent Scholar)

Bankruptcy and business failures: some colonial musicians and their dealings with the bankruptcy courts in New Zealand 1865-1900

Settler musicians were amongst those who appeared before the New Zealand court for bankruptcy and other charges. Looking at the cases of William Flood, Archille Fleury, Alfred Pooley and Donald McCallum amongst others increases our understanding of the precarious livelihood of musicians in New Zealand's colonial settler society. Bankruptcy records give us some picture of the lifestyle and economic pressures facing a colonial musician, and the repeated difficulties some of them found or placed themselves in. This in turn enables us to consider their musical outputs within the fuller context of their professional and personal activities.

Samantha Owens (Victoria University of Wellington)

'The Evergreen Messiah . . . Growing Stale'?: The Reception of Handel's 'Sublime Oratorio' in New Zealand, 1850–1935

Writing in June 1935, in a letter published in the *Otago Daily Times*, an anonymous correspondent lamented the paucity of performances of J. S. Bach's and G. F. Handel's works in Dunedin that year, which marked the 250th anniversary of both composers' births. Denouncing the situation as 'a positive disgrace', the author went on to note that even 'the evergreen *Messiah*' seemed 'to be growing stale, if the financial result of recent performances can be taken as an authentic state of affairs.' Handel's 'Sublime Oratorio' certainly had a lengthy history in New Zealand by 1935. Later that same year, for example, the Auckland Choral Society presented its sixty-ninth annual performance of the work, one of numerous productions that took place across the Dominion to mark the Christmas season.

This paper sets out to examine when and how *Messiah* was introduced and subsequently received in New Zealand, from the earliest performances in the 1850s – after which it quickly became an annual fixture on the programmes of choral societies across the country – until the mid-1930s. Through an investigation of contemporary newspaper reports, advertisements and reviews, a number of key issues will also be addressed. These include: the ways in which the colonial experience of European musical culture was mediated through the British music scene, and the extent to which the success of *Messiah* in New Zealand was influenced by local conditions (above all, the availability of performing forces and varying standards of musicianship).

Keith Price (University of Auckland)

Jazz Ain't What It Used To Be

New Orleans music and early styles of jazz such as ragtime, dixieland, and swing are/were inseparable from the African-American cultural practice of social dance. Like jazz performance practice, Afro-American social dances have no set order of steps, leaving a dancer's movements up to spontaneous improvisation while the overall style of each dance is clearly defined. While swing was a popular style of dance music, bebop and the jazz styles that followed were abstractions of popular music. This separation from dance marked a major shift in the trajectory of jazz, sending it on its way to eventually become an art-form that has since been accepted as America's Classical music. Now that jazz lives in colleges and universities, many students are cut-off from the New Orleanean-roots of the music they're studying. While this disconnection is not necessarily negative, it may help to explain why the question, 'What is jazz?', is often analysed and debated in jazz circles without clear conclusion. This paper endeavours to explain the relevance of Afro-American social dance to the jazz tradition with the understanding that it is cultural identity work used to create, connect and to re-discover multi-cultural African roots, then argues that the invention of bebop and the institutionalization of jazz education were two major shifts away from the cultural practices of New Orleans music and early styles of jazz.

Anthony Ritchie (University of Otago)

Bartok, 'mistake imitations' and musical analysis

The Hungarian composer Bela Bartok developed a unique style based around the integration of folk music and art music. He recorded thousands of peasant performances via the phonograph cylinder and later transcribed them into musical notation. Later in life Bartok returned to his transcriptions and revised them in much greater detail, including every small detail and even accidental occurrences within performances. The unique sound-world and performative style of folk music had a profound impact on his own creative work. In this paper I focus on how he integrates aspects of the peasant sound-world into his own music, even to the extent of creating 'mistake-imitations'. I demonstrate how these are symptomatic of wider elements of Bartok's music, including polymodal chromaticism and notated quasi-improvisational passages that relate to spontaneous folk music music-making. 'Mistake-imitations' also reflect Bartok own creative process which was essentially intuitive and improvisational rather than systematic. This has posed challenges to musicologists such as Lendvai and Antokoletz who have analysed Bartok's music according to their own systems. I ask the question: at the intersection between composer and musicologist is there a danger of misunderstandings and false conclusions being made in order to satisfy the desire for neat and tidy system?

Hamish Robb (Victoria University Wellington)

Marie Jaëll: Forgotten Pioneer of Embodiment Studies

The French pianist, pedagogue, theorist, and composer Marie Jaëll (1846–1925) is a neglected figure in music history, despite her writings illuminating her as a pioneer in musical embodiment. She was one of the first to explain musical expression as connected to sound, thought, imagination, visualisation, and movement. In Jaëll’s model, these factors function in a reciprocally influential relationship, which allows her to highlight the temporal and elastic qualities of each of them. She writes that “the essential state of consciousness ... is the elastic state. All the transformations inherent in bodily positions and movements are accounted for by a permanent elastic state, from which arise our sensations and thoughts.” And because a pianist’s movements are inseparably related to sound, it follows that pianists imagine not only elastic movements, but also elastic sounds.

Jaëll’s work resonates significantly with recent research in embodiment studies, which demonstrates that the musical experiences involved in performing or listening to music are shaped by the mutually influential factors of real sound, imagined sound, thought, visualisation, and movement. Importantly, our different bodily engagements lead us to “hear” sound differently. Such embodiment research reveals music to be not something we can know as a fixed and intersubjective phenomena, but rather a dynamic act that we understand through our bodies and senses. Jaëll’s theories force us to reconsider our understanding of the history of embodiment studies and Jaëll’s pivotal place in that history. And they provide for intersections of thought across the nineteenth, twentieth, and twenty-first centuries.

Suzanne Robinson (University of Melbourne)

‘The Ocean of Our Silence’: Intersections of Opera and Auto/biography in Glanville-Hicks’s *Sappho*

Opera as a genre rarely intersected with biography before the middle of the twentieth century. In the sixty years since the date of Britten’s *Gloriana* (1953), however, women composers have chosen to depict the lives of “sheroes” including Mary Queen of Scots, Mary Shelley and Clara Schumann. Peggy Glanville-Hicks’s *Sappho* (1963), an opera set in ancient Greece to a libretto derived from the verse drama by Lawrence Durrell, ostensibly presents the life-story of “the Tenth Muse”, the first female poet and composer. Yet in light of Liz Stanley’s theory of auto/biography, which highlights how porous the boundaries are between fiction, biography and autobiography in women’s writing, the opera can be seen as an auto/biographical construct. In a process of ‘thinking from women’s lives’ Glanville-Hicks remodelled the play according to her own experience, so that the *Sappho* we see and hear represents an identity shaped by the composer’s own social location, sex, national identity and politics. Durrell’s *Sappho*, who voices fears of a decline in her artistic potency and apprehensions about encroaching old age, becomes a vehicle for an expression of the plight of the woman composer and, more particularly, an illustration of the unnameable problem that Betty Friedan identified in the circumstances of middle-class American housewives in the 1960s. This paper draws on feminist theory and methodology, sociology and women’s history as well as musicological tools of analysis and interpretation to illuminate how the genre of opera enabled its composer to speak what was, in its time, unspeakable.

Megan Rogerson-Berry (Wintec and RMIT)

‘That’s Just The Way You Make Me Feel’ – An Introduction To The Concept Of ‘Sonic Gaydar.’

This paper presents the argument that listeners of popular music can “hear” queerness in songs that they listen to, similar to how ‘gaydar’ is said to be the ability to detect non-normative sexualities from a distance, in a notion I am terming ‘sonic gaydar’. In this paper, I argue that it is possible to identify some potential musical (exclusive of lyric) signifiers of queerness in popular music (including, but not limited to melodic intertextuality, tonal juxtapositions, and harmonic ambiguity), as is apparent in the work of queer artists St. Vincent and Janelle Monáe. However, it is also possible for this ‘sonic gaydar’ experience to take place without necessarily needing any semiotic signifiers indicating queerness to be present. I posit that this is because the identification of queerness occurs between the listener and the text, in an affective relationship between the two, which enables feelings of identification and desire within the mind of the listener, and perhaps a kind of affective shaping of the reading of the text.

Tessa Romano (University of Otago)

Including Trans* Folx: Opera as a Precedent for Acceptance

Since its founding, opera has been a vehicle for exploration in gender. With castrati, the “male” voice reached new heights, and suddenly these men once labelled effeminate became sexualized superstars. With the waning of the castrati tradition began the “female pants role” and a means by which women could be on stage as more than a damsel in distress. Today, opera has once again become a genre at the forefront of the discussion on gender diversity with the emergence of trans* gender opera singers and characters.

This paper will discuss how, despite foreboding cries of the imminent death of opera, its musicological relevance in discussing gender diversity may just be the thing that saves opera, and with it, open a pathway of acceptance for trans* folx. The paper will begin by delving into opera’s exploration of gender, followed by analysis of the media surrounding prominent American trans* opera singers Lucia Lucas, Holden Madagame, and Liz Bouk, and Laura Kaminsky’s opera “As One”, which contains opera’s first trans* character. In establishing opera as a precedence for the acceptance of trans* folx in the larger populace, this paper will also explore whether this sociological phenomenon translates outside of the United States, and its intersectional implications with race.

Sophie Rose (Box Hill Institute, Melbourne)

‘Vowels in Retrograde’: Ethnomusicology Meets Practice-based Research

‘Vowels in Retrograde’ is a set of four compositions to be performed by three throat-singing and Extended Vocal Technique vocalists, percussion, cello, and koauau (traditional Māori flute). The works grew from the desire to learn and engage with throat-singing techniques. This research explores how ethnomusicology can influence composition and performance in the practice-based researcher. Throat-singing is a catch-all phrase for traditional singing

styles ranging from South Africa, to Mongolia, to Canada – though it most commonly refers to Tuvan throat-singing, where performers seemingly sing multiple pitches concurrently. I studied Tuvan and Inuit throat-singing practices from an ethnomusicological and performance perspective. This influenced how I compose through awareness of more techniques, consideration of how ritual purpose in Tuvan and Inuit cultures may shape music, and enhanced sensitivity to types of vocal timbres and physiological production mechanisms. This research contributes to the discussion on interdisciplinary research methods, combining the practical creative approaches of composition and performance with ethnomusicology.

Marie Ross (University of Auckland)

Brahms' Compositional Approach to the Clarinet Sonatas: Perspectives on Performance Through a Study of the Manuscript

The performance practice of Brahms's time was vastly different to how we perform his music today. Based in a different musical society and context, the late Romantics valued different aesthetics: passion, impulse, and emotion were prioritized over technical virtuosity and precision. The Romantics employed practices that seem unimaginable today, like extreme rubato, portamento, dislocation of hands or voices, and frequent arpeggiation on the piano as expressive devices. The Romantic interpretation of musical symbols have been largely lost today. The important musical sign of the "hairpin" would have been read as a tempo marking as well as dynamic, whereas today players are bound by their metronomes and read this marking only as a dynamic indication. In addition to letters, diary entries, newspaper reviews, and a few early recordings from the period that help determine the playing style and practices of Brahms and his closest colleagues, my current research includes detailed analysis of the working manuscript score of the Sonatas, op. 120. Brahms habitually destroyed most of his sketches and work, leaving only final finished versions of his compositions. However, sketches and a working manuscript of the two clarinet sonatas (both of the score and clarinet part) reveal a rare look into Brahms' compositional process, an analysis of which can provide invaluable insights for the performer.

Eduardo Sola Chagas Lima (Burman University)

El Sistema in Toronto, Ontario: building Canadian national identity through music education

Originally conceptualized in Venezuela in the 1970s, El Sistema methodology has still been widely spreading worldwide and witnessing significant social impact, albeit with methodological adaptations and variations in curriculum and instruction. From a historical standpoint it is undeniable that hybrid forms of this program have been of considerable social impact in different countries. Although the implementation of El Sistema in Toronto (Ontario) has attracted attention of mainstream media and social media alike, it has not been systematically discussed in terms of potential music-educational, musicological, and ethnomusicological assumptions.

El Sistema has been growing as a program in Canada since its foundation in 2011 and its implementation in Toronto has been noteworthy for both its musical and social accomplishments. The program is currently operating in five socially underprivileged

neighbourhoods and recognizes the multiculturalism of its target population and the intersectionality between immigration/internationality and race, ethnicity, and class, seeking to socially integrate students through ensemble-based music lessons and activities. El Sistema makes ample use of Canadian music discourses, activities, repertoire, and pedagogies that refer directly to national elements, thus reflecting social problems such as the perpetuation of normative identity projections and the establishment of normative social paradigms.

This study investigates key elements in what is perceived as Canadian national identity and explores how El Sistema methodology interacts with these, in that students undergo gradual integration in Canadian society at the same time as their culture is diluted. In discussing this contribution, this study celebrates the achievements of El Sistema as an agent of cultural integration as well as critiques collective music programs in this specific context, in that they should ideally aim at furthering a broader [multi]cultural awareness and preservation of multiple cultural backgrounds in a multicultural context.

Hannah Spracklan-Holl (Melbourne Conservatorium of Music, University of Melbourne)

Exoticism on the Courtly Stage: Representations of the Other in Festive Events at the Wolfenbüttel Court, 1642–1656

Representations of exotic Others—including French ‘Cavaliers’, Spaniards, Turks, and German peasants—featured in a number of festive events held at the north German court of Wolfenbüttel between 1642 and 1656. This period was a time of formative cultural consolidation during which newly-articulated identities were performed on stage; the stereotyped presentation of Others arguably contributed to this process by helping to reinforce ideas of a normative Protestant Germanness. Surviving textual sources include evidence of the prominent use of music in these performances; however, notated music is not always extant and, when it is, it does not feature musical elements with explicit sonic codes of exoticism. This paper thus takes Ralph Locke’s ‘All the Music in Full Context’ paradigm of musical exoticism as a starting point for a critical survey of exotic representations in works performed at Wolfenbüttel in the mid-seventeenth century. In contrast to Locke’s ‘Exotic Style Only’ paradigm, which considers only music which “sounds exotic”, ‘All the Music in Full Context’ provides a broader framework for an interrogation of how exotic places and peoples were represented in festive events at Wolfenbüttel. This framework takes into account surviving musical sources, and engravings and written descriptions of music performance in these events, as well as other extra-musical elements which underpin exotic representations. By considering these elements together, this paper aims to show that exotic representations played an important role—as cultural analogies or as inverse examples—in constructing Germanic identity in the period immediately following the Thirty Years’ War (1618–1648). In the case of works performed at Wolfenbüttel, this identity was partly constructed through German relationships—whether real or perceived—with other cultures and peoples.

Ricardo de Alcantara Stuani (University of Canterbury)

Graphic score and percussion performance: early repertoire and indeterminacy

This project aims to discuss the performance of graphic scores for percussion instruments and its relationship to indeterminacy. Indeterminate outcomes of many graphic scores deliver the possibility for a performer's decisive involvement in the work through the choices that need to be made, as well as improvisatory demands to be fulfilled. Some early percussion repertoire was written during 1950's and 1960's using graphic notation, such as the first composition for solo multiple percussion written by John Cage in 1956. While traditional notation gives, in a sense, only one correct option in performance (playing the right notes versus the wrong notes) graphic notation allows for more multiple solutions. The performer must have a greater role in the creative process of realizing the score, decisions might be made by the percussionist such as choice of instruments, interpretation of improvisation, style, attitude, and tempo, to name only a few (Smith, 2005; Bernier 2012; Cross, 2017). We must therefore understand: What are the problems, and advantages, faced by the percussionist in order to play a graphic score? What would be the rationale behind using one kind of notation system over another? I will investigate the following graphic scores that provide different approaches to percussion sound-making and feature unique indeterminate performance traits: John Cage's 27' 10.554" for a Percussionist (1956), Karlheinz Stockhausen's Zyklus No. 9 (1959), and Morton Feldman's The King of Denmark (1964).

Sharon Televave and Kirsten Zemke (University of Auckland)

Tama Toa: Pacific and Māori masculinities in popular music

Popular music can be a 'sensitive register of social change' (Lipsitz 1999) and is an ideal site for the observation of the politics of identity (Simonett 2000). Music is also one of the foundational ways that gender is embodied, signified and negotiated (Moisala 1999). This paper looks at how Aotearoa based Pacific and Māori men explore and produce masculine performances in popular musics. Songs and artists we looked draw from and resolve multiple sources and tensions to evolve a contemporary masculinity which highlights deep engagements with Pacific values, despite being based in global pop music forms. Previous works on Pacific and Māori masculinities have explored the impacts of racism, colonisation, sport, and trauma from extensive political and social change. This paper adds to this work by acknowledging the prevalence and power of music genre related masculinities, especially Hip hop, R 'n' B, and Reggae. We show how Māori and Pacific diaspora males use music to articulate nuanced gender negotiations between musical masculinities, Pacific cultural values, restrictive colonial tropes and contemporary urban contexts. Our broad scan of artists and songs revealed prevailing themes of family (whānau or āiga), faith, place, and identity in music, lyrics and videos. The frequency of these themes, despite the debilitating, conflicting and destructive masculinities typically on offer, show that Pacific and Māori men are negotiating for themselves, through their musical choices and outputs, a contemporary masculinity which reworks, reasserts and retains indigenous values.

Sharon Televave and Kirsten Zemke (University of Auckland)

‘Get your Siva on’: Interactive Dance Workshop- Sāmoan Siva

Dance is an important aspect of Pacific cultures. Movements and knowledge were passed down by ancestors making them an ancient art form as well as a living art form today. *Siva* is the generic term for Sāmoan dance, and is a core way in which Sāmoans express themselves culturally. Through the embodiment of songs and choreography in *siva*, Sāmoans confirm their identity as Sāmoans, express gendered roles and negotiations, and depict oral traditions and stories. Where there is a Sāmoan social gathering, in any part of the world, there is always a *Siva Sāmoa*. This workshop will introduce the various types of *Siva Sāmoa* such as the *Sāsā*, the *Fa’ataupati*, the *Māuluulu* and the *Taualuga* and then we will teach the participants a short *Siva* to a traditional Sāmoan chant: ‘*A agi le matagi*’. Come join us for some interactive indigenous knowledge.

Susan West (Charles Sturt University); Sally Bodkin-Allen (Southern Institute of Technology); Georgia Pike (Australian National University); Nicola Swain (University of Otago)

New Zealand Saves Musical Lives! A rationale for overcoming a silent epidemic led by a small, thoughtful country

In the last five years Invercargill in New Zealand’s Southland has been the site of an experiment in what is called Outreach Singing. This social-altruistic approach prioritises singing as a ‘psychological imperative’ (Buller Peters, 2004), and a form of ‘social glue’ (Spychiger, 2001), and is based on over 20 years of research and development in Canberra, Australia. The New Zealand programme can justly claim a unique status in the speed and success of uptake of the programme, as well as the thoughtful and intelligent way in which musicians and non-musicians alike have responded to the challenges the programme presents. This paper offers a rationale for viewing the lack of music making in Western democracies, particularly through singing, as a psychological problem, a form of Selective Mutism, that requires a simple, effective solution. Does our suppression of our singing instinct cause stress itself? Are we more ‘unglued’ as a result of this lack of social music-making? The paper proposes a practice-led research partnership between existing users of the approach and new users to explore the programme’s efficacy. Given New Zealand’s enthusiastic uptake of the initial roll-out of the approach, as well as its strong compassionate response to its recent terrorist attack, could the country lead the world in social-altruistic music making? In so doing, might it help solve this ‘silent epidemic’ while also providing a means of extending empathy and compassion amongst its people, and thence, the world.

Denise Wood (University of Auckland)

Why Cross Here? Carl Czerny's Use of Crossed Hands in Four-Hand Piano Transcriptions

Four-hand piano transcriptions published in the nineteenth century provide a window to the private sphere of the emerging bourgeois households. This repertoire allowed amateur musicians to access and experience a wide range of music, including orchestral and operatic works where concert availability was scarce. It also allowed critics, connoisseurs and concert-goers the opportunity to engage with particular pieces prior to concert attendance as a means of familiarising themselves with the program or to re-live the experience after the event. Carl Czerny, often remembered as primarily a composer of piano etudes, was a prolific arranger of two and four-hand piano transcriptions across a wide range of composers and genres. Czerny's use of crossing the players hands within four-hand piano transcriptions provides a view on his approach to transcribing and allows for an understanding of the goals for his intended audience. This score-based study is a comparative analysis of select four-hand piano transcriptions by Czerny between the original and the transcription scores, with specific focus on his use of the crossing of players' hands to understand the social and musical reasons behind this approach to four-hand arranging. The analysis has been supplemented by primary literature such as reviews and letters or diaries for insight regarding musical taste and literacy, and supported by recent findings in secondary literature that explores a variety of themes related to the social and cultural phenomenon of four-hand piano transcriptions in the nineteenth century.

Anthony Young (University of Auckland)

Unstopping the Words: Towards an analytical method for John Adams' *Doctor Atomic*

Traditional operatic forms find fresh expression in John Adams' 2005 opera, *Doctor Atomic*. The work's arias, scenes and acts are compelling musical and dramatic objects, but are not easily analysable due to the diversity of Adams' distinctive musical language that draws on tonal and non-tonal elements alike. Adams is associated with the American Minimalists due to his use of diatonic sonorities and driving ostinatos. However, the harmonic language of *Doctor Atomic* shows considerable advancement from his popular concert pieces from the 1980s, such as *The Chairman Dances* and *Short Ride in a Fast Machine*.

Extant analyses focus on individual elements within Adams' composition, but seldom approach an explanation of large-scale form from a harmonic perspective. The diversity of structural elements in Adams' score defy a single analytical method, requiring a range of tools for musical analysis. These could include, amongst others, Neo-Riemannian Theory, Forte pitch class set theory, as well as broader tonal and atonal concepts. To develop a succinct method for discussing *Doctor Atomic*, a short section of the work is used as a test bed for multiple and perhaps simultaneous methods of analysis.

In this presentation I will discuss the aria 'Am I in your light?' from *Doctor Atomic*, and look at how various analytical tools may be applied, both to better understand the piece and as a prelude to a formal analysis of much larger sections of the opera.

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