

SYO Composition  
Mentoring Project

Noise and Silence

WESTERN SYDNEY  
UNIVERSITY



Organizers: Bruce Crossman & Ian Stevenson



*“This is a space of communication, the mid-space where understanding takes place, or, with reference to the character ma (間), it is the mid-place where the light of understanding shines.”*

(Adrian Snodgrass 2012)



James Pensini with SYO Symphonic Wind Orchestra

## Noise and Silence Program

### Concert: 12.30-1.30pm Playhouse Theatre, Building D

Addison Grundy:	<i>Mazu Hono</i> (percussion and acoustic guitar)
Joseph Tabua & Holly Harrison:	<i>Intervals</i> (electric guitar and drums)
Jess Graham & Yantra De Vilder:	<i>Conqueror</i> (violin-voice, percussion, Tibetan singing bowl and piano)
Christina Green:	<i>Five Journey into Smooth Space Together</i> (Woodwind Quintet and film)
Jo Williams:	<i>Grasping Space</i> (woodwind quintet)
Eve Duncan:	The Feast of Cleopatra; In a Corner of the Macintyre (brass quintet)
Chloe Hulewicz:	<i>The Fight</i> (brass quintet and film)
Yantra De Vilder:	<i>Haiku</i> (percussion, piano, violin and film)

### Lunch: 1.30-2.30pm, Foyer Playhouse, Building D

Catering is supplied for HDR students, performers and participants and staff.

### Industry Forum: 2.30-3.30pm, Performance Space, Building O

In this forum, presentations from industry professional stimulate an open discussion on making the industry work for musicians.

**Yarmila Alfonzetti:** Sydney Opera House, contemporary music programming (Chief Executive Officer, Sydney Youth Orchestras)

**James Pensini:** St Aloysius' College Performance Programs and Composition (Head of Brass, Woodwind and Percussion/Head of Bands, St Aloysius' College; SYO Symphonic Wind Orchestra, conductor)

**Christina Green:** Music Therapy and being a Composer (Music therapist, songwriter and composer)

**Yantra De Vilder:** Film and Commercial Music as a Composer (Composer and Creative Director)

### Afternoon tea: 3.30-4.00pm, Performance Space, foyer, Building O

### Papers: 4.00-6.00pm, Performance Space; Boom Box, Building O

See full papers program on page 8 for paper abstracts and author biographies.

## Noise and Silence - Concert Program 12.30-1.30

### Addison Grundy: *Mazu Hono*

Sydney Youth Orchestras Percussion Group, Piano & Acoustic Guitar  
James Pensini (conductor), Stuart Rynn (percussion 1), Oliver Brighton (percussion 2),  
Claudia Wherry (percussion 3), Jeremy Sreejayan (percussion 4), Lachlan Skinner  
(percussion 5), Chloe Hulewicz (piano), Addison Grundy (acoustic guitar)

*Mazu Hono* meaning "First Flame" is inspired by the JRP game *Dark Souls* in which the Japanese medieval concept of the cursed undead and one's soul is explored. The narrative behind the composition is the idea of sacrificing of a soul to light the first flame that creates both light and dark, splitting the world into two. The piece uses Western Instrumentation to mimic a more traditional Japanese ensemble sound, consisting of sporadic percussion in free time that symbolize the first flickers of ember in the flame. Slowly over time these embers build into a crescendo "furnace" that spawns life and conflict, quickly burning away all of it's fuel until the fire is extinguished. The idea behind using Western Instrumentation in a traditional Japanese setting was inspired by the work of Ross Edwards where drone is used as a base for free time improvisation.

### Tabua-Harrison: *Intervals*

WSU Improvisation Group  
Joseph Tabua (electric guitar/guzheng [amplified]), Holly Harrison (rock kit)

Chinese *guzheng* vibrations merge into chunky electric guitar virtuosity, driven by Fijian rhythmic viscerality and its Indian sitar associations within a repetitive minimalist aesthetic. The Zorn-like percussion barrages break the minimalist continuity aesthetic of the guitar utterances into juxtapositional blocks containing repetitive dynamism but also the energy of contrast.

### Graham-De Vilder: *Conqueror*

WSU Improvisation Group  
Jess Graham (voice, violin), Yantra De Vilder (piano), Kate Irish (singing bowl),  
Gabriel Waknin (percussion, singing bowl)

*Conqueror* is a musically meditative and somewhat improvised work describing the process of overcoming something emotionally traumatic with both dignity and grace. It reminds us of the static power of fear, the opportunity in adversity and the strength in rising above our trepidations to emerging victorious.

### Christina Green: *Five Journey in to Smooth Space Together*

Sydney Youth Orchestras Woodwind Quintet  
Clara Pitt (flute), Eve Osborn (oboe), Jessica Budge (clarinet), Maria Smith (horn), Eve  
McEwen (bassoon)

I have combined an exploration of ma with concepts and inspiration drawn from reading in the area of Deleuzian philosophy, which underpins the musicological side of my PhD work at UWS. Gilles Deleuze was a 20th century French philosopher whose work has broad applications. It underpinned a collaborative writing project undertaken by

Jonathan Wyatt, Ken Gale, Susanne Gannon and Bronwyn Davies, who collectively named themselves ‘the JKSB assemblage’ (ensemble), and included Deleuze as an imagined fifth presence in their group. Their journey and process is documented in *Deleuze and Collaborative Writing: An Immanent Plane of Composition* (New York: Peter Lang Publishing, Inc., 2011), and this work was one of the first I read in preparation for my PhD project, in 2011. A third strand of thought and inspiration has come from another text read in the early stages of my work, Jennifer Rycenga’s ‘Lesbian Compositional Process: One Lover-Composer’s Perspective’, in *Queering the Pitch* (New York and London: Routledge, 1994). The paper I will present for the event will go into full detail about the concepts involved, the connections between them, and my musical realization of them in the work. In brief, ‘smooth space’ is a concept mobilized by Deleuze to describe a place/context/set of conditions in which ‘bodies’ (human and other) can move and experience with freedom and undergo transformation of a kind that increases their capacities - ‘affects’ in Deleuzian terms. Deleuze describes this transformation as ‘becoming’ or ‘becoming-other’. There is also a value in Deleuze on a relationality that maintains individual difference but focuses on what is shared – this is called the ‘One-All’ by Deleuze, and is an expression (sharing ground with some Buddhist concepts) of the belonging of individual beings to an overarching same ‘Being’, as ‘multiple singularities’. The members of the JKSB assemblage aimed through their collaborative creative writing to ‘become’ in the space made possible by the listening presence of the others, with their exploration underpinned by the thinking of Deleuze. I have paralleled the five instrumental voices in the wind quintet with the 4 + 1 members of the JKSB assemblage, imagining the horn as the voice of Deleuze, and taking the voices through explorations in solo, duo and ensemble sections in similar fashion to the processes undertaken by the JKSB assemblage. The trajectory is one from greater individuality/less connectedness to less individuality and greater connectedness and enunciation as a kind of mini ‘One-All’. The title is a humorous reference to the titles of Enid Blyton’s Famous Five books, which are often about going places.

### Joseph Williams: *Grasping Space*

Sydney Youth Orchestras Woodwind Quintet

Clara Pitt (flute), Eve Osborn (oboe), Jessica Budge (clarinet), Maria Smith (horn), Eve McEwen (bassoon)



The concept of *ma*, indicated by a *kanji* character that depicts the sun shining between the two leaves of a gate, invites us to shine a ‘light of understanding’ between opposing terms. ‘Grasping Space’ [the title of the piece is taken from a literal interpretation of the Japanese compound for ‘design’] therefore expresses on a number of levels. Aesthetically, the musical sounds focus attention on the silences for which they act as a frame, while on a micro-scale the defining space of limited interval sets inform the pitched material. Conceptually the piece wavers between the musical and the non-musical. It does not attempt to shock listeners with wild dissonances and complex figures, but neither does it conform to any established notion of musical ‘sense’. Calmly and quietly occupying the

uncomfortable the space between the musical and the non-musical, ‘Grasping Space’ thwarts the interpretative listener by revealing the object of understanding—that which is grasped—to be fundamentally an emptiness, an opening for thought rather than a ready-made meaning.

**Eve Duncan: *The Feast of Cleopatra; In a Corner of the Macintyre***

Sydney Youth Orchestras Brass Quintet

Alfie Carslake (trumpet), Sam Thompson (trumpet), Thomas Edwards (horn), Jason Ulbrich (trombone), Darcy Shevlin (bass trombone)

*The Banquet of Cleopatra* and *In a Corner of the Macintyre* are two short works inspired by paintings found in National Gallery of Victoria and the National Gallery of Australia respectively. Both works explore aspects of the Japanese concept of *ma*. *The Banquet of Cleopatra* (1743-44) is by Venetian artist Giambattista Tiepolo. The music explores in-between spaces in the painting, between the columns with the extremes of open sky with soaring birds and the intense human drama being played out below. I explored *ma* from the point of view of time; between ancient Egypt and eighteenth century Venice, and Australia in the twenty first century. I explored *ma* as the space between two lovers, very close on one hand, and separated by their individuality on the other. *In a Corner of the Macintyre* (1894) is a painting by Tom Roberts. It shows the Australian landscape saturated with intense heat, as well as the intensity of the drama between the bushranger and the police. *Ma* is explored through the intangible space between the elements of water, air, earth and heat, or fire.



*The Banquet of Cleopatra* (1743-44) by Giambattista Tiepolo



*In a Corner of the Macintyre* (1894) by Tom Roberts

### Chloe Hulewicz: *The Fight*

Sydney Youth Orchestras Brass Quintet

Alfie Carslake (trumpet), Sam Thompson (trumpet), Thomas Edwards (horn), Jason Ulbrich (trombone), Darcy Shevlin (bass trombone)

*Are you ready to fight?* is a brass quintet that explores the visual dramatic qualities found in Charlie Chaplin's silent film, *City Lights*, fused with musical characteristics of my Polish heritage. Specifically, the music exhibits the rhythmic patterns found in Frederic Chopin's *mazurka* form and draws upon Witold Lutoslawski's emotive colour sonority juxtaposed with the visual comical contradictory ideas and accruing tension portrayed in the boxing scene of *City Lights*.

### Yantra De Vilder: *Haiku*

Sydney Youth Orchestras Percussion Group, Piano & Violin

Stuart Rynn (percussion 1), Oliver Brighton (percussion 2), Claudia Wherry (percussion 3), Jeremy Sreejayan (percussion 4), Lachlan Skinner (percussion 5), Holly Harrison (percussion 6), Jess Graham (violin/voice), Yantra De Vilder (piano), Ian Stevenson (sound diffusion)

The Asian philosophy of *Ma* imbues the sound of *Haiku*, where there is the potential for 'something to emerge' through the frame of East Asian philosophy seen through the lens of the 'Artistic Moment', a condition creating a sense of timelessness that goes beyond personality. *Ma* is a Japanese aesthetic, which represents the space between – and in this case is encapsulated by what lies between – whether it be the spaces between the notes, the space between people, the space between the orchestra and composer/piano player, and the space between the audience and performers. The lyrics in *Haiku*, "See through My Eyes" represent the important elements of collaboration (mutual, trust, respect and listening) in a *Ma* context defining the space that exists between collaborators/ players.

## Concert Management

### **Sydney Youth Orchestras:**

Yarmila Alfonzetti, Chief Executive Officer

Helen Cho, Events Operations Manager

James Pensini, Symphonic Wind Orchestra, conductor

### **Sound-Vision:**

David Rapicano, Noel Burgess, Mitchel Hart, Ian Stevenson, Addy Fong

### **Poster and Website Design:**

Baden Chant and Frank Davey

### **Organizers:**

Bruce Crossman and Ian Stevenson

## Papers Program 4.00-6.00

### Performance Space O.1.62A

#### Session chair: Dr Bruce Crossman

- 4.00 Yantra de Vilder: Uncovering the Artistic Moment: Ma's Musical and Visual Spaces within Haiku
- 4.30 Addison Grundy: Mazu Hono
- 5.00 Eve Duncan: The Banquet of Cleopatra and In a Corner of the Macintyre: Ma as a Time and Space Interval
- 5.30 Joseph Tabua: Reinventing Minimalism: A Guitar Driven Voice through Repetitive Structures Assimilating Oceanic Rhythm and Harmony

### Boom Box O.G.25A

#### Session chair: Dr Ian Stevenson

- 4.00 Christina Green: Five Journey into Smooth Space Together (2015, for wind quintet)
- 4.30 Peter Long: Positive within negative: a practice-led exploration of liminality as Ma.
- 5.00 Clare Maclean: Ma, music, time and eternity
- 5.30 Jo Williams: Grasping Space: exploring the role of a concept in composition

### Yantra de Vilder

#### Uncovering the Artistic Moment: Ma's Musical and Visual Spaces within Haiku

The purpose of my research is to examine and explain the artistic moment (Laliberté, 2009; Csikszentmihalyi, 1975) within a cross-cultural multi-artform creative practice of a series of performed and recorded original collaborative works centred on composition and improvisation. The contemporary composer working in a multi-media context with dance, film and theatre may choose several strategies for creating and performing music. The various outcomes are determined by the relationships and agreements set in place by the key creative collaborators which result in what I call an 'internalised system' (Berkovitz, 2011) within my artistic process. The predominant methodology deployed in my artistic process is reflective practice, which tends to operate outside the traditional boundaries of notation and is guided by personal ecology and artistic cogeny (Schön, 1991).

As a composer, I am interested in a music-making model that propagates both specialisation and inter-disciplinary collaboration across cultures, especially the intersection between the Japanese concept of Ma, as a space-time interval (Snodgrass, 2006) and contemporary Australian improvisation with visual stimuli drawn from nature. The notion of the artistic moment and its associated qualities of timelessness are at the heart of my research. The exploration comes from a creative voice that is distinctly unique to myself – an Australian attitude embracing improvisatory, cross-cultural and inter-media practices, in other words, a “border crosser” (Nuss, 2013) approach.



*HAIKU* is a site specific work that provides an opportunity for a meeting of artistic disciplines in a way that affords each genre its own unique creative voice, in an intersection of tactile, visual and recorded moments. Premiering at Gosford Regional Gallery for 5 weeks in February 2015 as a multi-media installation, *Haiku* featured visuals from Japanese gardens in Paris, Japan and Australia—and a pre-recorded score based on the Japanese *Hirajoshi* scale. It opened with a performance for 500 people in the Edogawa Japanese Gardens in Gosford. *Haiku* has now been reinvented for orchestra and film for Noise and Silence, The Sydney Youth Orchestra Composition Mentoring Project.

### Biography

Yantra de Vilder is an international award-winning composer exploring the intersection between classical and contemporary music, inter-disciplinary and cross-cultural arts practices. Along with her numerous film credits, Yantra has worked on a range of projects for the BBC in London, Bangladesh, Afghanistan and Burma.

Her recent sell out concert series with classical pianist David Helfgott are a unique collaboration based in the meeting of two distinct paradigms –classical and contemporary, in an improvisatory format.

The Australia Council, Ministry of the Arts and the Multicultural Arts Alliance have awarded grants to Yantra, and she has received numerous industry awards. Recently, *'Rainforest the Secret of Life'* won First Prize at Jules Verne's Nature Film Awards in Paris, and Yantra also won the award for *Best Instrumental Composition* in a ceremony at Sydney's Government House for her work *Reflections - For Piano & Oboe*.

Yantra is on the board of directors of the Australian Guild of Screen Composers and the Industry Advisory Board for the Sydney Film School.

### Eve Duncan

#### ***The Banquet of Cleopatra* and *In a Corner of the Macintyre: Ma as a Time and Space Interval***

Japanese composer Toru Takemitsu drew attention to the spatial aspect of *ma* when he said "*Ma* is not only a concept in time; it is at the same time very spatial, a spatial thing, I believe" (Takemitsu in Rubin, 1983, p. 212). I drew upon both spatial and time aspects of *ma* in two short works for brass quintet. The works are inspired by paintings found in National Gallery of Victoria and the National Gallery of Australia respectively.

*The Banquet of Cleopatra* (1743-44) is by Venetian artist Giambattista Tiepolo. The music explores "between" spaces in the painting, of the open sky with soaring birds between the white columns. It explores *ma* in the nature of the gap of time between Egypt and both 18<sup>th</sup> century Venice, and 21<sup>st</sup> century Australia, from where a viewer now sees the painting. I explored the "between" space of the intense romance between Antony and Cleopatra.

*In a Corner of the Macintyre* (1894) is a painting by Tom Roberts. It shows the Australian landscape saturated with heat, in which an intense drama between the bushranger and the police is being played out. I wanted to explore the *ma*, the "between" space suggested in the intangible spaces between the elements of water, air, earth and heat, or fire.

### Biography

Eve Duncan composes chamber, orchestral and vocal music. Her music has been played at several Asian Composers League festivals in which both contemporary and traditional

Asian Pacific music is highlighted. She has curated many cross-cultural concerts with Japan, Korea, the Philippines, Hong Kong and Romania.

She has been the recipient of three European composition prizes for her string and piano music. She is a DCA candidate with Bruce Crossman and Clare Maclean.

## Christina Green

### ***Five Journey into Smooth Space Together (2015, for wind quintet)***

The ideas for ***Five Journey into Smooth Space Together*** arose from reading in the musicology area of my PhD work at UWS, combined with a consideration of, and attempt to work with, the aesthetic concept of *ma*. I wrote from a ‘program’ that included theoretical ideas from French philosopher Gilles Deleuze, from *Deleuze and Collaborative Writing: An Immanent Plane of Composition* (Bronwyn Davies, Jonathan Wyatt, Susanne Gannon and Ken Gale, 2011), and from composer-writer Jennifer Rycenga’s chapter in *Queering the Pitch* (1994), ‘Lesbian Compositional Process: One Lover-Composer’s Perspective’. The paper will explore connections between different concepts in these sources and my musical realisation of them in the work, as well as strands related to reconciling musical considerations with the working out of the underpinning ‘story’ and concepts.

The main theme of the work is that the voices (four wind instruments + horn paralleling the four writers in the collaborative writing project with Deleuze as an imagined fifth presence represented by the horn) go through a process of interaction in which they *become-other* (undergo a process of transformation), journeying from greater individuality and less connectedness to less individuality and greater connectedness. I wanted to create a through-composed work to reflect this, moving through different kinds of texture/musical space, for example through some interactions between groups of two (as was part of the process in the JKSB writing adventure). *Ma* is seen in the work in the arresting full-textured punctuating chords separated by rests that appear several times, creating intervals in which the denser atonal contrapuntal sections can be absorbed and are set in relief. It is also present in a different kind of space that emerges in the sparser sections, reflecting the Deleuzian idea of the *space-between*, the space that the writers cultivated and inhabited as they opened to the collaborative writing process as ‘a means of becoming, each in the space made possible by the listening presence of the others’.

## Biography

Christina Green is currently studying at UWS, undertaking a PhD in musicology and composition. This project brings together the strands of her previous academic work – an honours degree in musicology and more recent Masters in composition. Christina is based in Melbourne, where she is active as a composer, songwriter and performer and works as a music therapist, teacher and recreation worker in the homelessness/mental health and disability areas.

## Addison Grundy

*Mazu Hono* meaning “First Flame” is inspired by the JRP game *Dark Souls* in which the Japanese medieval concept of the cursed undead and one’s soul is explored. The narrative behind the composition is the idea of sacrificing of a soul to light the first flame that creates both light and dark, splitting the world into two. The piece uses Western Instrumentation to mimic a more traditional Japanese ensemble sound, consisting of sporadic percussion in free time that symbolizes the first flickers of ember in the flame. Slowly over time these embers build into a crescendo “furnace” that spawns life

and conflict, quickly burning away all of its fuel until the fire is extinguished. The idea behind using Western Instrumentation in a traditional Japanese setting was inspired by the work of Ross Edwards where drone is used as a base for free time improvisation.

### Biography

Addison is an accomplished finger style guitarist has been in the performance circuit for a few years with his solo acoustic guitar act. His compositions span a wide variety of genres but his most known works consist of traditional Japanese arrangements for Western ensembles and electroacoustic dronal improvisations. Addison is currently working at a professional studio and live sound production company whilst completing his PhD with a focus on compositional design for managing stress. This stems from his thesis developed during his honours study, in which brainwave entrainment was combined with more music-based therapies in an attempt to create aesthetically pleasing material for mood enhancement.

### Peter Long

#### **Positive within negative: a practice-led exploration of liminality as Ma.**

The idea of liminality as the ‘in-between’ stage in a three-fold structure of rites of passage (Van Gennep, 1908) bears resemblance to the Japanese concept of *Ma* as the ‘gap’ or space between structural elements. Although based in anthropology, the liminal ‘space’ proposed by Turner as a “transition between states” echoes the spatio-temporal aspects of *Ma*, in that liminality exists “as a realm of pure possibility whence novel configurations of ideas and relations may arise” (1967). This paper explores the notion of liminality and *Ma* not as quiescent but that of dynamic space, or as suggested by Kwinter “dynamism in repose, an interval or gap between two things that does not separate but binds and relates” (2004). By using examples drawn from my own practice and that of others in a phenomenological approach to sound and music, this presentation intends to demonstrate the use of an ‘in-between’ quality as an open space of creative potential by comparing the cyclical and temporal aspects of both *Ma* and the liminal state. It is perhaps fitting that the Japanese *kanji* characters which constitute *Ma* combine the moon or sun within a gate or doorway, while the Latin root of ‘limin’ means ‘threshold’, both perhaps inviting us to enter into what Turner refers to as “a process, a becoming... even a transformation”.

### Biography

Peter Long is a performing musician and vocalist, songwriter and composer, audio engineer and graphic designer based in the Blue Mountains, west of Sydney. He has a number of CD credits to his name in a musical career spanning almost thirty years and as a designer worked at Revolver and Drum Media magazines in Sydney as well as freelancing under the name of Immediate Design. He is a performing member of the Spooky Men’s Chorale, an a cappella group steeped in the Georgian vocal tradition with a humorous take on secret men’s business and has recently returned from a successful tour of the United Kingdom. In 2014 he completed a first class honours degree in a Bachelor of Music at UWS as well as receiving the university medal and is currently undertaking a PhD researching the role of liminality in popular music and cinema.

### Clare Maclean

#### **Ma, music, time and eternity**

This paper is a work-in-progress account of a piece for piano and percussion that investigates the ideas of *ma* and eternity in music. *Ma* is explored in this music primarily

as a screen, which connects two worlds, the relative and the absolute, or time and eternity, and as spaces between events where another world may be glimpsed. As a screen, ma can be expressed in a number of ways, including through ambiguous or soft sounds, or a shimmering texture. As spaces in time, ma can be seen as a kind of waiting, whether as silence between sounds, the 'ebb' of the ebb and flow of musical gestures, or as an interval of music between significant recurring pitches. Waiting connects time and eternity, in that it is an 'activity' that takes place in time but in which time seems suspended. Messiaen saw finite (time-bound) music as being inevitably programmatic of that which is beyond time, evoking eternity, and this work uses a Kyrie plainchant as symbolic of a finite humanness reaching towards the eternal, which, as though through a screen, is both far and near.

### Biography

Clare Maclean has studied composition with Peter Sculthorpe and Bruce Crossman. As a student she began singing with the Sydney Chamber Choir, and this experience, particularly with the Renaissance repertoire, influenced her writing style, which often uses modal tonalities and contrapuntal textures. Clare has written a number of pieces for this Choir, who have released two CDs of her music on the Tall Poppies label, and her *Osanna* Mass won the Australian Art Music Award for vocal music in 2012. Clare has also had music commissioned and recorded by ensembles in Australia, the United States, Taiwan and the Netherlands, and was composer-in-residence with the St Louis Chamber Chorus (Missouri) from 2006 to 2010.

### Joseph Tabua

#### **Reinventing Minimalism: A Guitar Driven Voice through Repetitive Structures Assimilating Oceanic Rhythm and Harmony**

This research project is a practice-led exploration of classical minimalism and the interpenetration of disparate cultural music. The research seeks to locate ways in which American minimalist music can be transferred into a vernacular sound world of Oceanic musics as a unique personal identity through Fijian heritage and Indie rock-improvisation performance traditions in juxtaposition with notated scoring. The project takes the form of an album written and produced during the period from July 2015-August 2015 in which I engaged with several exotic instruments. Also, by experimenting with digital software and the utilization of the recording studio environment as a compositional device, the research and artifacts provided critical perspectives into improvisation, creativity and consciousness.

### Biography

Joseph Tabua was born in Darlinghurst, Sydney, Australia. He has worked as a composer, improviser, music teacher and community artist. Joseph received a B.Mus. degree from the University of Western Sydney in 2015 and also earned a place on the School of Humanities and Communication Arts' Dean's Merit List for 2014 while pursuing honours research at the University of Western Sydney. His research seeks to explore the reinvention of minimalist paradigms and its transference into a vernacular sound world of Oceanic musics as personal identity.

Joseph is an active member of Sydney Improvised Music Association and his website can be found at <https://josephtabua.wordpress.com/>

Joseph's debut album "Intervals" which is the result of his current practice-led research will be launched via Bandcamp on October 1<sup>st</sup> 2015. <http://josephtabua.bandcamp.com/>

## Jo Williams

### ***Grasping Space: exploring the role of a concept in composition***

The problem of music's relationship with the 'extra-musical' has generated much controversy throughout the history of Western music. This has manifested most famously, perhaps, in debates over music's capacity to represent extra-musical meaning which divided proponents of 'absolute' music and 'programme' music in the 19<sup>th</sup> century and which informed the theories of the 'new musicologists' towards the end of millennium. In this paper I will approach the extra-musical not in terms of a meaning represented in the music but as a practical tool which can be used to shape the compositional process. I will briefly discuss the formal structure of 'Grasping Space', drawing attention to the way the concept of 'ma'—whose depiction in kanji features the sun shining between the leaves of a two-leaved gate—was used to inform the selection of organising principles on a micro-scale, as well as being expressed aesthetically through the contrast of noise and silence (I rely here on Snodgrass's exposition of the concept and its influence on Japanese architecture). I will relate the concept of ma and its spatial significance to the theories on artistic creativity that Elizabeth Grosz puts forward in *Chaos, Territory, Art*, noting, in particular the different ways in which both concepts regard the creation of a 'third space' as resulting from the initial movement of enclosing a space or a territory. The generation of this third space, or re-territorialisation (to use the term Grosz develops from Deleuze and Guattari's philosophy), is demonstrated in the process of composing 'Grasping Space'.

### **Biography**

Jo is a guitarist and PhD candidate in musicology at the University of Western Sydney. Since graduating from the Bachelor of Music program at UWS in 2014 with first class honours, University Medal, and Marianne Rosenberg Award for Musicology, Jo has authored a chapter on practice-led research, approved for publication in *Music's Immanent Future: The Deleuzian Turn in Music Studies*, edited by Sally Macarthur, Judy Lochhead and Jennie Shaw. London: Ashgate, forthcoming, 2016, and an article, 'Busking in Musical Thought: Value, Affect, and Becoming', which is currently in the peer review process for publication in a special issue of *Nineteenth Century Music* on 'Street Music' (the issue is the result of Monash University's 2014 'Street Music: an International Conference'), as well as releasing a debut album of guitar and soundscape instrumental solos, *Sillage* (Psychopyjama 2015). His PhD research combines his interests in Deleuzian philosophy and folk music revivals.