PROGRAM

DAY 1 Music & Spirituality

Monday 13 September | Zoom

	TIME	ITEM
DAY 1	*click for Zoom*	**Music for Meditation**
	8:45 am	Billy HAN (*xiao*) and Tony WHEELER (*guqin*)
	click for Zoom	**Welcome note**
	9:00 am	Prof Kevin DUNN (Pro-Vice Chancellor, Research) | Western Sydney University Richard PETKOVIC (Director) | Sydney Sacred Music Festival
	click for Zoom	**Keynote Panel 1** | A/Prof Diana BLOM (chair)
	9:05 am	Prof John ROBISON | University of South Florida School of Music Dr Gerardo DIRIÉ | Queensland Conservatorium Griffith University
	click for Zoom	**Session 1a Indigenous reflections—Australia (parallel)** | Dr Stephen WILD (Chair)
	9:35 am	*Tiwi Yilaniya: Healing in song and ceremony* Dr Genevieve CAMPBELL | Sydney Conservatorium of Music
	9:55 am	*Place-based songs, spirituality and performance of Warlpiri women's yawulyu* Dr Georgia CURRAN | Sydney Conservatorium of Music
	click for Zoom	**Session 1b Indigenous reflections—China (parallel)** | Dr Nicholas NG (chair)
	9:35 am	*In conversation* Dr Lulu LIU | Sydney Conservatorium of Music
	9:50 am	*The reconstruction of tradition: Research on Da Ti dance musical culture of Yi minority in Liangshan, China* Dr ZHANG Chengyu | Hunan First Normal University
	10:05 am	*The survival consciousness of Funing Yi nationality's bronze drum music and dance* FENG Guorui | Yunnan University
	click for Zoom	**Keynote Panel 2** | Prof Jocelyn CHEY (chair)

DAY 1	10:20 am	Prof YU Hui | Yunnan University Dr Catherine INGRAM | Sydney Conservatorium of Music
	click for Zoom	**Session 2a On creativity (parallel)** | Dr Mahesh RADHAKRISHNAN (chair)
	10:50 am	*Spirituality and compositional practice in the time of Covid-19* Dr Christina GREEN | Western Sydney University Alumna
	11:05 am	*Ambushed by the pipa* Dr Corrina BONSHEK | Western Sydney University Alumna
	11:20 am	*Dimensions of creativity in Persian musical improvisation based on Sohrevardi's philosophy* Malek Mohammadi Nejad CHARGHOUYEH
	11:35 am	*Mithraism, music and truth-telling* Anna McDONALD | Australian National University School of Music
	click for Zoom	**Session 2b On ethnography (parallel)** | Dr Georgia CURRAN (chair)
	10:50 am	*A song that connects the spirit of Northeast China (dōngběi) and Australia* LIU Ying | Western Sydney University
	11:05 am	*Recovering Chinese Buddhist ritual music through examination of secular music source* Jean WONG | Sydney Conservatorium of Music
	11:20 am	*A comparative analysis of the music practice of the Bouyei people's bayin seated singing from different villages* WANG Fang | Yunnan University
	11:35 am	*Thoughts on the discipline of Chinese instrumental language and music—Taking the "hidden words" in the Lusheng music of Guizhou Miao as an example* Dr MENG Meng | Central Conservatory of Music
	11:50 am	**RECESS**
	click for Zoom	**Keynote Panel 3** | Dr Clare MACLEAN (chair)
	12:05 pm	Dr Eve DUNCAN Dr John NAPIER | University of NSW
	click for Zoom	**Session 3 On tradition** | Dr Lulu LIU (chair)
	12:35 pm	*Dharma sounds: The soundscape of the Taiwanese Buddhist diaspora in São Paulo, Brazil* Dr André RIBEIRO | University of Brasília
	12:50 pm	*Breathing the divine: Reflections on music and spirituality in contemporary Turkey* Dr Banu SENAY | Macquarie University
	1:05 pm	*Hearing the horror, trauma, valour and spirituality of war in music about war* A/Prof Diana BLOM & Pamela WITHNALL | Western Sydney University
	1:20 pm	**LUNCH**
	click for Zoom	**Session 4 On innovation** | Dr Corrina BONSHEK (chair)

DAY 1	1:50 pm	*"When it comes to love, there is no border!": Classical modal music, hybridity, and intertextuality in post-Soviet West and Central Asia* Dr Polina DESSIATNITCHENKO | Waseda University
	2:05 pm	*A modern audio exploration of the symbolic archetypes of the flute* Sally WALKER | Australian National University School of Music
	2:20 pm	*Cross-cultural experiment* ***Featured performance** Dr WANG Zhengting | Melbourne Conservatorium of Music
	click for Zoom	**Session 5 Musical spirituality in the Sinosphere** | Prof Jing HAN (chair)
	2:35 pm	*The qin: a personal reflection upon the qin and its music, in relation to the question of music and spirituality* Tony WHEELER
	2:50 pm	*Buddhist music soundscape and inter-religious encounters in Malaysia* Dr CHOW Ow Wei | Universiti Putra Malaysia
	3:05 pm	*The spirituality of money-making soundscapes: Transcendent experiences in pop on China's streets* Dr Samuel HORLOR | Yunnan University
	click for Zoom	**Session 6 Ritual, healing and transcendence** | Sally WALKER (chair)
	3:20 pm	*Music, spirituality and governance: The invention of Confucian ritual performance in 1960s Taiwan* Dr TSAI Tsan-Huang | Elder Conservatorium of Music, University of Adelaide
	3:35 pm	*"Shadow Theatre of Anaphoria" as contemporary ritual performance* Kraig GRADY and Dr Terumi NARUSHIMA | University of Wollongong
	3:50 pm	*The healing music of Wana people: Shamanism, playfulness and kasintuwu in the Indonesian jungle* Dr Giorgio SCALICI | NOVA University Lisbon
	4:05 pm	**RECESS**
	click for Zoom	**Session 7 Intercultural connections** | A/Prof Kim CUNIO (chair)
	4:20 pm	*The interculturality of Kaoka (Gaojia opera) in the Philippines* Dr Caroline CHIA | National University of Singapore
	4:35 pm	*Passion in the devotional singing of Anton Ragal* DR Mahesh RADHAKRISHNAN | Sydney Conservatorium of Music
	4:50 pm	*On the basis of traditional Chinese and Western theories: "Grasping playing skills rationally"* E/Prof ZHANG Ning | Tianjin Conservatory of Music
	5:05 pm	*The reception of Australian and Chinese composers at the International summer courses for New music in Darmstadt (1970-1990). Interlacing between cultures* Dr Joevan de MATTOS CAITANO
	click for Zoom	**Keynote Panel 4** | Richard PETKOVIC (chair)
	5:20 pm	A/Prof Bruce CROSSMAN | Western Sydney University E/Prof Larry SITSKY AO | Australian National University School of Music
	5:40 pm	**FINISH**

DAY 2 HDR Symposium—Music & music therapy in theory & practice

Tuesday 14 September | Zoom

	TIME	ITEM
DAY 2	*click for Zoom*	**Virtual foyer**
	9:00 am	Informal meet-and-greet
	click for Zoom	**Introduction**
	9:15 am	Dr James GOURLEY | Western Sydney University
	click for Zoom	**Keynote 1** | A/Prof Clare MACLEAN (chair)
	9:20 am	Dr Paul SMITH | University of England
	click for Zoom	**Session 1a Music (parallel)** | A/Prof Clare MACLEAN (chair)
	9:50 am	*Primary music education: An age old issue* Danielle BURNS (Gannon, Power, Blom) *The pros and cons of collaboration between musicians – a literature review* Grant SAMBELLS (Blom, Maclean) *Exploring co-performers' communications in a newly-formed piano duo* Shufang ZHANG (Blom, Keller)
	click for Zoom	**Session 1b Music Therapy (parallel)** | Dr Alison SHORT (chair)
	9:50 am	*Fostering musical cultures in schools: Building the capacity of teaching staff to deliver classroom music* Jenny WHALAN (Short) *How do WSU MCMT students experience learning the small harp for interactive music-making (musicking) with future clients?* Gwenda DAVIES (Short) *Hip Hop therapy: An approach to working with offenders with severe mental health conditions* Kim DILATI (Short, Hall, Garrido)
	11:05 am	**RECESS**
	click for Zoom	**WSU White Paper**
	11:30 am	*Music for health and wellbeing: The WSU White Paper* Dr Alison SHORT
	click for Zoom	**Keynote 2** | Dr Alison SHORT (chair)
	11:40 am	A/Prof Annie HEIDERSCHEIT | Augsburg University

DAY 2	***click for Zoom***	**Session 2a Music (parallel)** | A/Prof Clare MACLEAN (chair)
	12:10 pm	*Perceptions and conceptions of Francesca Caccini and Barbara Strozzi: How can the contemporary composer work with creative methods and historical traces to reveal new insights?* Claire DEAK (Maclean) *Blues and beyond: Tonal backwater or wellspring?* Steve GRIEVE (Encarnação, Blom)
	click for Zoom	**Session 2b Music Therapy (parallel)** | Dr Alison SHORT
	12:10 pm	*Sanskrit mantras as a contemporary therapeutic tool: A music and meditation approach to wellbeing* Lene JEFFREY (Short, Norman) *Sing, play, move and soothe: Music therapy for families of hospitalised preterm infants and in the first 12 months after discharge* Verena CLEMEMCIC-JONES (Short, Stultz, Mattock) *A decade on - Reflections on the perceived expressive confidence of two participants with autism who engaged in song creation in music therapy as children* Ann LEHMANN-KUIT (Short)
	1:00 pm / 1:25 pm	**LUNCH**
	click for Zoom	**Keynote 3** | John ENCARNAÇÃO (chair)
	2:00 pm	*The musicologist/composer as activist: The intersections of traditional and sacred music, creative practice and technology* A/Prof Kim CUNIO | Australian National University School of Music
	click for Zoom	**Session 3 Music** | A/Prof Bruce CROSSMAN (chair)
	2:30 pm	*The album as object – stockpiling music* John ENCARNAÇÃO (Morley, Fagan, McGuire) *Making connections: Identifying common patterns in separate parts of a single project* Oliver O'REILLY (Blom, Maclean, Milne, Gilbertson) *The origins and applications of extended vocal techniques in C20 & C21 new music* Josephine TRUMAN (Milne)
	3:45 pm	**RECESS**
	click for Zoom	**Session 4** | John ENCARNAÇÃO (chair)

4:00 pm	*The experience of online interaction with a music arrangement of a Korean folksong, "Married life song": An overseas exchange project with two music institutions in Australia and the Republic of Korea in 2020* Jin Ju YANG (Blom, Maclean, Crossman) *Music to die for* Felix CROSS (Maclean, Blom) *Sustainable practice through community and adult music-making in a Maltese Band Club School of Music* Jes GRIXTI (Power, Blom)
click for Zoom	**Summary**
5:15 pm	A/Prof Bruce CROSSMAN | Western Sydney University
5:25 pm	**FINISH**

ABSTRACTS

DAY 1—Music & Spirituality

Monday 13 September | Zoom

Keynote abstracts

Dangerous ideas for creativity—allowing the spirit to sing: Intercultural musical creativity as permeable, knowable and lateral

A/Prof Bruce CROSSMAN | Western Sydney University

The poetic revelation of Japanese architect Seike Kiyoshi is that beauty in artistic or architectural expression is not just technique but something intangibly spiritual—'the soul that dwells in wood' (Takahide 2018). In a secularist, hyper-modernist world, this can seem like a dangerous idea; yet within Tokyo's ultra-modern architecture in which the bones of the city sit in an *Oku*-like revealed inner spaces from its Edo period (Lippa 2012), the concept of the spiritual both as a revealed space and a quality within materiality sings out as a model for music composition. In this essay, the dangerous ideas are that the revelation of the spiritual in artistic practice, especially contemporary music composition drawn from and informed by multidisciplinary ideas, follows a threefold journey: firstly, through the 'permeable' boundaries (Nuss 2002) between cultures; secondly, into the knowable knowledge complexes (Nuss 2002) of 'Other' from 'Same' (Foucault 1973); and through into a Confucian-like 'lateral' thinking (Capon 2009) to form an aesthetic voice for composition, which sings its identity. This journey into compositional voice so as spirit sings, reconceives my own musical identity as an Asian-Pacific border crossing from within a Pacific located European heritage towards a fresh creative ground from a specific amalgamation of traditions.

This new hybridity is formed from three principal ideas: firstly, the refreshing and repurposing of traditional forms specifically East Asian moment structure and eschewing Golden section principles illuminated by models from Japanese (Hirato 2018) and Korean architecture (Hong 2016); secondly, the presence of tradition in contemporary artistic creation drawing on Japanese architects (Naito 2014) and *Honkyoku* players, and Chinese artistic philosophy (Chou 1986); and finally, the allowing of the soul (Takahide 2018) of the wood to *sing* through suggestions of spirit from Chinese Daoist (Chou 2004) and literati ideas (Ho 1997), sense of space from Japanese *ma* (Franklin 2008; Belfiore 2012) and Judeo-Christian spirit (Barker 1985). I then examine how this hybrid conglomeration of ideas, sparked into sharp relief by the Mori Art Museum heights reflective wooded space with Seike's self-reflective statement (Takahide 2018), move through, initially, Bruce's dual *shakuhachi* work *Spirit-Presence* (2012), and then focuses within the Chinese opera-influenced chamber opera development, *Shy Like Blushing Flowers* ('Fragrant Rain Clouds of Love'; 'Garden of Fire'; 'Strange Invisible Perfume') (2016-17), as principles of *freshness*, *presence of tradition* and, dangerously, *spirit singing*.
Back to DAY 1

Approaching Venice: Pandemic coastal architecture, Japanese Oku space and Filipino Kulintang time in an operatic overture

Dr Eve DUNCAN | Western Sydney University Alumna

In composing *Approaching Venice ,* the overture of my opera *The Aspern Papers, t*hree approaches were taken: firstly, Filippino *kulintang* interlocking rhythmic cells mirror the soft architecture of coastal nature. Secondly, my Christian Steiner spirituality connects the dark spaces of water and the light space of Venice's buildings in tonal *chiaroscuro* and *oku* inner space. Thirdly, the hard human architecture of Andrea Palladio's pandemic church is interpolated into the non-musical mathematics of the music. Back to DAY 1

In the eyes of God, all people are equal: Pawitra Naukari by John Mayer (1929-2004)

Prof John ROBISON | University of South Florida School of Music

In 1995, Indian composer John Mayer (1929-2004) completed one of his most impressive works, *Pawitra Naukari* for chorus and orchestra. A devout Catholic growing up in Hindu society, Mayer also studied comparative world religions in his spare time once he emigrated from Calcutta to London in 1952. Coming from an impoverished family, Mayer was quite attracted to the idea of composing a 10-movement work based on the concept that in the eyes of God, all people are equal. Utilising texts and ideas taken from Buddhism, Hinduism, Christianity and other religions, *Pawitra Naukari* is one of the most intricate mixtures of Indian and Western styles that Mayer ever composed.

Movement 1 uses Buddhist texts, with a surprising Renaissance-style conclusion emphasising the concept that "all religions are but one religion." The second movement incorporates 12-tone writing when a prophet rebukes a poor man for calling out to God, and an Indian raga/style for God's angry response to the prophet. Several thematic ideas permeate movement 3, which utilises Kyrie/Gloria texts, and movement 4 emphasises the merits of poverty over earthly wealth. Movement 5 serves as a centrepiece, and uses the Credo text with multiple layers of activity. The Sanctus text appears in movement 7, while the final movement is a fitting conclusion emphasising the importance of peace to all the world's peoples. Although Mayer felt that *Pawitra Naukari*'s message would fall upon deaf ears, it is a remarkable composition with a vast array of musical styles, and a concept relevant to today's world. Back to DAY 1

Invited abstracts

Hearing the horror, trauma, valour and spirituality of war in music about war: an analysis frame

Dr Diana BLOM & Pamela WITHNALL | Western Sydney University

Music about war has often celebrated and ritualized the honour, glory and sacrifice of those who took part, helping build a cultural identity of heroism and valour. This is particularly true of songs of World War I where the bravery of ANZAC soldiers, alive and dead, is celebrated in popular and classical music. But the unfolding tragedy of this war changed society's response to wars that followed in the twentieth century and this change in cultural identity, stemming from the personal beliefs of those who took part, those who followed the wars in the media of the time, and those who protested against war, is reflected in music (and visual art) about the wars. This paper discusses an analytical frame built from the research of others into music of protest and war - popular and classical music – plus insights into some Australian music of the Vietnam War. The analytical frame is interested in text but particularly in how sound and the performative aspect of music about war can reflect and embody such qualities as horror, trauma, valour and spirituality. Back to DAY 1

Ambushed by the pipa

Dr Corrina BONSHEK | Western Sydney University alumna

In 2015, I watched Jasmine Chen, a younger generation Taiwan-based Pipa virtuoso, perform Ambush on All Sides and was blown away by the incredible energy and charisma of her playing. I offered to compose a piece for her, knowing that I would need to reform my musical language to honour the dynamic energy I had witnessed. This was not a straight-forward process. I spent time meditating, listening to works in the Pipa canon, and reading Way of the Pipa. The answer that eventually came to me effected a major shift in my composing practice. It was the notion dynamic energy can co-exist or led you towards a silent or still centre. This is something I had experienced in meditation but not attempted to 'translate' into music. In this paper, I reflect on two musical works for Chen in light of this shift in my composing - *Desert Time* 2016 (8mins) for solo Pipa premiered in Taipei and *Laniakea* 2019 (40min) for Pipa, Percussion and spatialised electroacoustic sound which was supported by the HOTA & City of Gold Coast Creative Development Fund. I will also explain how concepts of Purusha / Prakriti, Yin & Yang and Wu Wei have informed my compositional thinking and led, in Laniakea, to a more open compositional approach. Back to DAY 1

Tiwi Yilaniya: Healing in song and ceremony

Dr Genevieve CAMPBELL | Sydney Conservatorium of Music

The practice of mourning Ceremony and associated rituals remains central to 21st century life on the Tiwi Islands, Northern Australia. With inherited knowledge of ritual melodies and language, new occasion-specific songs are composed for every Funeral and Ceremony. As well as reconfirming kinship identity and obligations, these songs enable metaphysical connections between individuals and their ancestral totems and sacred places in country. In Tiwi cosmology the unborn, the living and the dead co-exist in their country, but on different states of perception, with song being the conduit between them through the embodied voice of the (living) singer. The *Yilaniya* 'Smoking' ritual comprises songs that create direct conversation between the living and the dead, acknowledging the deceased's new place amongst the ancestors and encouraging their spirit to leave, thus allowing the living to move on and heal.

The impact of colonial rule over the last century has resulted in changes to the logistics of holding Ceremony. *Yilaniya* - traditionally male-led and relatively small - is now widely also called 'Healing', is increasingly sung by senior song-women and has expanded to include new song forms. Through examples of old and new forms of *Yilaniya* songs I will explain how this has resulted in a blurring of traditionally gendered roles in song composition and custodianship as well as broadening the motivations and understandings of 'Smoking' and 'Healing' beyond their ritual context - both in their own right remaining pivotal to the spiritual and, perhaps more importantly, the social health and wellbeing of the Tiwi community. Back to DAY 1

Dimensions of creativity in Persian musical improvisation based on Sohrevardi's philosophy

Malek Mohammadi Nejad CHARGHOUYEH | Iran

This paper proposes creativity as a completely dynamic and self-existent phenomenon, which, from the time of the Neanderthals, has had the ability to help humans actively adapt to the powers of nature, and also to develop their awareness in the same direction as their environment. Through these two fundamental axes of consciousness; the birth of myths and the development of inner logic and wisdom, we can see a substructure for an active state of human creativity. This active state of creativity is gained by arriving at truth and can lead to deeply moving acts of musical improvisation.

Persian and Islamic ways of thinking are based on the existential perception of the artist, as a person who comes in contact with the active intellect, *kharade minovi*, by transcending levels of perception. The concept of creativity in Persian and Islamic thought also responds to the birth of myth and symbolism, and a way of seeing the foundations of time and space as phenomena of creativity. The concept of true ideas comes into being—a true idea in Persian philosophy is believed to be sourced from the *Messal*, or ideal universe, which can then manifest in music and other types of art, through the mode of improvisation. Music, with its linguistic and spiritual quality, was used for prayer, particularly in the gathas of the Zarathustrian period. Following this, in the Islamic period, music was discussed in relation to a sense of ethical and moral quality.

Persian culture spans two paradigms—the religious and mythical—and in order to elaborate the process of musical improvisation, through the active intellect, we will look at the *eshraq* philosophy of Sohrevardi (1154-1191 CE) who reconciled Zarathustrian and Islamic philosophy. The phenomenological dimensions of creativity in musical improvisation will be discussed in the light of the Sohrevardi revelation. Back to DAY 1

The interculturality of Kaoka (Gaojia opera) in the Philippines

Dr Caroline CHIA | National University of Singapore

This study brings the attention to a fast disappearing theatrical tradition originally deriving from South Fujian, China in the late nineteenth century. Kaoka, as it is commonly known in the Philippines and by far the only site in Southeast Asia to sustain this theatrical art, is witnessing the participation of locals, with no Chinese descent, in this theatrical form. Other than localization, there is an increasing intercultural hybridity, which is evident in various aspects including religious faith as troupe members worship Chief Marshal Tian as God of Theatre while remaining devout Catholics, and scriptural creations that are handwritten in romanized Hokkien with no intonation coupled with Tagalog explanations to assist new performers with no Hokkien background to learn Kaoka. Back to DAY 1

Buddhist music soundscape and inter-religious encounters in Malaysia

Dr CHOW Ow Wei | Universiti Putra Malaysia

As the global interest in the interfaith communication especially in the Post 9/11 Era is increasing, the ethos of inter-religiosity in Malaysia, a country that encompasses a diversity of ethnicity and belief systems, is still under-characterised. In a state where interfaith dialogues have almost lost their political influences, an unorthodox inquiry emerges from a hypothetical consideration: can Buddhist music with a nature to accentuate the universality in most popular faiths weld the vulnerable status of interfaith communication in a non-Buddhist state? Can Buddhist music that sounds more philosophical and less religious refills the 'in-betweens' without causing discomfort, offence and intrusion for an audience of a diversified background? And what lesson can be learned from the inter-religious encounters with Buddhist music in 21st-century Malaysia?

This qualitative study presents a scenario of interfaith dialogues as well as efforts of institutions and organisations to promote an inter-religious understanding in Malaysia. The author also aims to invoke thoughts based on selected samples of diverse styles and languages which are available in the Buddhist music soundscape, and to suggest how a Buddhist's comprehensive approach towards 'sentient beings' potentially allows its music to connect with major faiths in the least insensitive way. With a consideration on the complication caused by social stigmas in the current world, this study is hopefully to offer an preliminary discussion on a possibility whether Buddhist music can operate as an inspirational rhetoric for an inter-religious understanding in a cosmopolitan society post COVID-19. Back to DAY 1

*****_This paper presentation is supported by the Fundamental Research Grant Scheme of the Ministry of Education in Malaysia (FRGS/1/2019/SSI08/UPM/02/1)_

Place-base songs, spirituality and performance of Warlpiri women's yawulyu

Dr Georgia CURRAN | Sydney Conservatorium of Music

Across Australia, songs maintain links between people, land and Dreamings which are core to Indigenous religious identity. For the custodians of these singing traditions relational qualities are often emphasised and spiritual agency and power are assigned to songs and their singers (Von Sturmer 1987). In contemporary contexts where Warlpiri singers are finding there are fewer opportunities to perform and pass on songs, there is significant cultural work that needs to be done in performance spaces to maintain social and spiritual order. I will consider two contemporary performances of Warlpiri women's *yawulyu* and discuss the inter-group dynamics and negotiations which are central to these particular performance instances. The first example is of performance at an outstation close to Yuendumu, Northern Territory, in which numerous groups of Warlpiri women gathered to sing, dance and nurture cultural traditions. The second is a performance by Warlpiri women held in Alice Spring as part of a broader theatrical event. Here Warlpiri women presented themselves to the Arrernte owners of Alice Springs as well as a broader intercultural audience. In each instance, Warlpiri singers and dancers collectively maintain the spiritual efficacy of song by renewing and reforging their intimate links with country and others. Back to DAY 1

"When it comes to love, there is no border!": Classical modal music, hybridity, and intertextuality in post-Soviet West and Central Asia

Dr Polina DESSIATNITCHENKO | Waseda University

In this paper, I examine how musicians in post-Soviet Muslim republics create affective states in performance, which allows them to negotiate and establish hybrid and heterogeneous identities. Their interpretations of *maqam* musical traditions interweave different poetical, religious, and social texts, and through this form of intertextuality (Bakhtin), they define their identities as encompassing Eastern, Western, religious, spiritual, secular, traditional, and progressive selves at once. Importantly, these identities characterized by paradox challenge and distort Soviet hierarchies and labels, thus, music is used as an important decolonial tool in the post-Soviet cultural milieu. As one case study, I look into the dramatic

fate of *mugham nava* in Azerbaijan. *Nava* is a *mugham* that was purged from official curriculum in the Soviet era because of its ties to religion and Iranian classical music. Today musicians are united in an effort to restore and reintroduce this *mugham*. They not only stress their Eastern and Muslim post-Soviet identities through the affect of musical performance of *nava*, but articulate their experience in universal, spiritual, Western, progressive terms, arguing that their classical music transcends dualities and boundaries. I bring in other examples from musical traditions in Central Asia where similar discourses are perpetuated, and hybrid identities are created. Back to DAY 1

The survival consciousness of Funing Yi nationality's bronze drum music and dance

FENG Guorui | Yunnan University (PhD Candidate)

The bronze drum is a kind of percussion instrument and sacrificial vessel made from bronze by the ethnic groups of the Southwest and the Mid-South in ancient China. For more than 2000 years, the ancient custom of using bronze drums has been inherited and preserved in Yunnan and other places. In recent years, studies on bronze drums have focused on many aspects, such as their age of use, types of artefacts, and social functions. As a representative cultural symbol of the Yi nationality in Funing County, Wenshan Prefecture, Yunnan province, Tonggu is a natural primitive link between various branches, and its unique connotation reflects the cosmology of the ancient southern ethnic minorities: it is considered a "living fossil" inherited by this ethnic group. Through fieldwork conducted in Funing, we can come to a better understanding of the bronze drum, its use in music and dance. In particular, this paper examines the Yin and Yang concept of "the unity of opposites" in Yi bronze drum dance, In order to explore the common survival consciousness of different ethnic groups. Back to DAY 1

“Shadow Theatre of Anaphoria” as contemporary ritual performance

Kraig GRADY and Dr Terumi NARUSHIMA | University of Wollongong

The Shadow Theatre of Anaphoria Island prides itself in being a sanctuary where the marginalised, the obsolete, the exiled and the extinct find a new safety. It is a meeting place where different elements of storytelling, shadow puppetry, coloured lighting, and live music on original instruments - whose tuning is derived from the sacred numeric proportions of Meru Prastara - come together to explore contemporary spiritual and social concerns through ritual performance. Back to DAY 1

Spirituality and compositional practice in the time of Covid-19

Dr Christina GREEN | Western Sydney University Alumna

This paper will explore artistic practice informed by spiritual practice in the time of Coronavirus/Covid-19. As a composer/songwriter/performer, my life and practice have had to adapt to the time we are in. I have found threads from Buddhist spirituality, echoed in music writing, a great help in steering my practice at this time. In an article for the online journal NewMusicBox,[1] Paul Elwood writes that he believes that maintaining a consistency of creative work and trying not to focus on where it may or may not lead is a good strategy for survival. This immediately chimed for me with a strand from the Zen practice in which I have been involved for many years, where practice for its own sake, with ‘no gaining ideas’,[2] is valued.

In the space of about two weeks in March I saw all my performance bookings cancelled, and moved to an understanding that musical life is changed in the immediate and into the foreseeable future. Moving into a space of ‘not knowing’ in relation to this, I have since focused on composing a song cycle documenting this time, while working with aged care residents as a music therapist, and sharing these and other songs with them. In my paper I will share some of this work, speak about some unexpected artistic/spiritual benefits coming out of the lockdown time, and touch on questions of what qualifies as ‘sacred music’. Back to DAY 1

---

[1] Paul Elwood, ‘Creativity in the Age of Covid-19’, *NewMusicBox@20*, *New Music USA* (April 2020) (https://nmbx.newmusicusa.org/creativity-in-the-age-of-covid-19/, accessed June 2020).

[2] The idea of practice with ‘no gaining ideas’ is present in the dharma talks and lectures of Shunryu Suzuki Roshi, for example in the lecture of April 13th, 1967 – see http://suzukiroshi.sfzc.org/dharma-talks/tag/gainingidea/ (accessed March 2018).

The spirituality of money-making soundscapes: Transcendent experiences in pop on China's streets

Dr Samuel HORLOR | Yunnan University

Connections between music and spirituality seem most naturally aligned with musical experiences in which ritual qualities are prominent, or with those involving self-consciously contemplative attitudes. In contrast, musical encounters in the public space of everyday urban life are more comfortably associated with soundscapes of commercial activity and with potentially disorienting cacophony. In the city of Wuhan in central China, for instance, shops, stalls, and other businesses project pop hits from their thresholds to attract customers, and street performers play to enliven their locales with the aim of extracting money from patrons. In this paper, I ask whether spirituality has a place in this public space music of mundane urban life. I draw on ethnographic engagement with Wuhan's street music scene, highlighting examples of "personal experiences of the transcendent" (Zinnbauer et al. 1997) hidden in these prosaic musical contexts. I focus in particular on manifestations of spirituality involving street music participants' connectedness to nature (albeit in an urban setting) and personal growth and actualization. If spirituality can be meaningfully recognised in such pragmatic musical encounters, the key implications of this come in supporting a problematising of links between spirituality and the contemplative aesthetic modes associated with 'art', which may overlook spirituality's roles in the diversion and commerciality of 'entertainment'. Back to DAY 1

In conversation

Dr Lulu LIU | Sydney Conservatorium of Music

Virtuoso *pipa* player Dr Lulu LIU reflects on her performance practice in relation to her 'ethnic minority' cultural background in Northeast China. Now based in Australia, she addresses issues of migration and her ongoing work with the Australian Pipa Association and the Chinese Music Ensemble at Sydney Conservatorium of Music. This reflexive ethnography examines her connection to spirituality and by way of a case study, draws on her latest performance of *Hectic Jacaranda* for guitar and *pipa*, written by composer Dr Damien Ricketson. Back to DAY 1

A song that connects the spirit of Northeast China (dōngběi) and Australia

Ying LIU | Western Sydney University (MRes)

Throughout Australian history, since the gold rush era of the 1850s, Chinese immigrants have been known for their hard work and low profile. They mostly came from Southern China due to geographical advantage factors. Since the late twentieth century, there has been an influx of migrants from Northeast China to Australia and they have brought a new culture with them that reflects their unique history and culture.

This paper will focus on intercultural aspects between Australia and China and especially between Australia and the Northeast region of China. It will cover literature and music, and the history of immigration from Northeast China. The study centres on an in-depth analysis of the musical structure, creative process and background of a theme song, *Women shi dongbeiren* 我们是东北人 (We are Northeasterners), composed by Ying LIU for the fifth anniversary of the Australian Dongbei Chinese Association in 2016. An original work, it has both lyrics and music created by two Chinese Australians, both from Shenyang, a major city of Northeast China.

Northeast China includes three provinces: Hēilóngjiāng (capital city: Harbin), Jílín (capital city: Chángchūn), and Liáoníng (capital city: Shěnyáng), as well as inner Mongolia. The people from Northeast China region share a similar spirit with Australians in many ways, as described by Jocelyn Chey, "Australians and Shenyang people shared a very similar qualities of down-to-earth approach of life" (Chey, page 83, Lodestar China), which is a perfect interpretation of how the two cultures can integrate in music, the arts and lifestyles. Back to DAY 1

The reception of Australian and Chinese composers at the International summer courses for new music in Darmstadt (1970-1990). Interlacing between cultures

Dr Joevan de Mattos Caitano | Leipzig

Founded in 1948 by Wolfgang Steinecke, the Internationales Musikinstitut Darmstadt (IMD) has become an interchange platform for dialogue with musicians and institutions abroad. In the 1950s, Alphons Silbermann and Don Banks were instrumental in updating the Darmstadtian audience about musical life in Australia. In the 1960s, Chou Wen-chung, Chün-Ching Hou and Andrew McCredie established contacts with Ernst Thomas and Wilhelm Schlüter. In the 1970s, James Murdoch from the Australian Music Centre sent sheet music and records to IMD coexisting with Moya Henderson, who brought the didgeridoo. Michael Ranta, who was living in Taiwan, proposed a workshop on music from East Asia. Friedrich Hommel's management at IMD in the 1980s was important in implementing two projects: Summer courses 1990: composers from Australia (Michael Smetanin, Michael Whiticker, Chris Dench, Gerard Brophy); and Program planning vacation courses 1990: Asia (Tan Dun, May-Chee Chen, Valerie Ross). In the 1990s, Liza Lim was active as a speaker, Larry Sitsky in Canberra and Detlev Gojowy in Germany developed partnerships on Russian music thanks to the support of IMD, and Chen Xiaoyong saw his work performed at Ferienkurse 1998. Solf Schaefer in cooperation with Jörn Peter Hiekel, organised the Symposium of Music Cultures. Intercultural traces in contemporary composition in 2006 received Chinese music expertise such as Christian Utz, Shi-Rui Zhu and Samson Young. Anchored in archival material from IMD Archiv, this paper aims to show a historical overview of Chinese and Australian musical culture in Darmstadt by analysing the role of key people in the industry. Back to DAY 1

Mithraism, music and truth-telling

Anna McDONALD | Australian National University (PhD Candidate)

As a westerner learning Iranian classical music, the question of how to enter into another culture as ethnomusicologist without a pervading sense of being an ‘Outsider’ was one that led to a search about identity as a music-researcher in the field. The ancient Persian religion of Mithraism contains many valuable principles relating to the search for true identity within a harmonious society. Its precepts of exploring symbolic identity are often linked to a practice of introversion within a sacred space, in this case, a cave. This sense of being a part of nature allows a larger conception of nature itself as a holding space, combined with the Zoroastrian view of light irradiating the darkness. The ancient religious founder, Zoroaster, further elaborated these concepts with the development of fire temples, in which principles of truth-telling and purity were foundational to the development of music as carrier of devotional prayer, and celebration. Music as an embodied art of truth-telling is contrasted with the modernised sense of “habitus”, elaborated by sociologist Pierre Bourdieu, in which participants learn to “play the game" by obeying the cues of society and its pressures to conform. According to Bourdieu, this largely unconscious obeying of doxa (assumptions of basic truths) “….does not mean happiness; it means bodily submission, unconscious submission, which may indicate a lot of internalised tension, a lot of bodily suffering.” Music, as a dynamic creative practice, offers the opportunity to observe the body in these situations, as well as develop transcendental methodologies. Using concepts from the ancient Persian world view, we consider ways to be truth-tellers as musicians, creating as we go a new kind of habitus which pivots on the principle of kindness and friendship, having as its foundation a deeper sense of identity. Back to DAY 1

Thoughts on the discipline of Chinese instrumental language and music—Taking the "hidden words" in the Lusheng music of Guizhou Miao as an example

Dr MENG Meng | Central Conservatory Of Music

As a multi-ethnic country, China has its own unique language and culture. Language is the most semiotic feature of cultural transmission, and the phonetics and intonations of the languages of various nationalities have given a unique “cultural gene” to national music. Linguistic musicology, as a bridge for the study of the relationship between language and music, is more inclined to the study of vocal language in pitch, tone colour, and rhythm in vocal tone and musical form. For some text-free peoples, the pronunciation value of the language is assigned to the tone of instrumental music, so that instrumental music has the effect of expressing it by sound. The Miao nationality has no text and uses the Miao

language as its mother tongue. In the Miao nationality of Guizhou, its Lusheng music has the characteristics of imitating the tone of the Miao language and it has passed down in Miao culture from generation to generation. The study of this relationship between language and instrumental music is very different from previous theories and methods of linguistic musicology. The author takes the comparative analysis of the relationship between Lusheng genre of the Miao nationality in Guizhou and the tone value of Miao language as an example to explore the research theory and significance of the discipline of Chinese instrumental music. Back to DAY 1

Passion and power in the devotional singing of Anton Ragal

Dr Mahesh RADHAKRISHNAN | Sydney Conservatorium of Music

In the East Coast of Sri Lanka live the Portuguese Burghers, a minority Eurasian ethnic community whose identity emerged out of waves of colonial encounter and who affirm Portuguese heritage. The community's traditional language is a creole called Sri Lanka Portuguese (SLP), which is still spoken and transmitted today though it is endangered. Portuguese Burghers also have their own syncretic music and dance tradition called *káfriinha*, specific wedding customs, cuisine, dress, traditional occupations and other identity marking practices. The majority of Portuguese Burghers are Roman Catholic and for those who are their faith is often a core part of their ethnic identity and is deeply connected to other forms of cultural expression. An unforgettable example of this is Mr Anton Ragal, a leading figure in the Portuguese Burgher community particularly in Trincomalee. Ragal is a fluent speaker of SLP and a singer, lyricist, orator and prolific verbal artist. Though he also writes secular songs set to a range of *káfriinha* tunes the majority of Ragal's work and arguably what he is best known for is in the devotional domain. He is frequently called to chant prayers and sing his devotional songs in SLP at the *móórtisu káása* or "house of the corpse" at the side of the deceased lying in state. Ragal also reads and performs prayers and songs in SLP (and Portuguese) for the Stations of the Cross which includes his own lyrics. He ritually performs this on Good Friday or other occasions. This paper will introduce a selection of songs by Anton Ragal and show how his performances of them reflect culturally-specific and syncretic types of devotional passion. These make for powerful creative expressions of faith in a vulnerable language both preciously his own and unique in the world. Back to DAY 1

Dharma sounds: The soundscape of the Taiwanese Buddhist diaspora in São Paulo, Brazil

Dr André RIBEIRO | University of Brasília

Sonic rites represent an intangible part of human history. In Buddhism, they are called "Dharma Sounds." They serve to organise and translate the multiple meanings of belonging to the community with a view to a common goal: spiritual enlightenment. Belonging to a Buddhist community, in search of a spiritual path means adhering to the set of practices and rituals that support it, specifically, through devotional singing. In the uses given to the sung voice, there is an ancestral science of sounds, which involves the vocalisation of sacred texts on the one hand and, on the other, the use of sound environments provided by percussion instruments, such as bells, gongs and drums. It is from this combination of voice and percussion that Buddhist rites and ceremonies fulfil the function of connecting people to spiritual practice. Monks in antiquity knew perfectly well the power of harmonisation that vocal music offers to religious practice. From the rites, they knew that, just as music leads practitioners through successive emotional states, it also harmonically organises space. Buddhist traditions make use of music in conjunction with walks in the hall, chanting mantras and prayers - and that today we still see in São Paulo temples of Chinese tradition, like Templo Tzong Kwan and Templo Zu Lai (Cotia). This paper aims to present the main aspects of Buddhist music practice in Taiwanese communities located in the city of São Paulo. Through an ethnographic work, I propose a look at Buddhist music from the confluences of identity between Brazilians and Taiwanese. Back to DAY 1

The healing music of Wana people: Shamanism, playfulness and kasintuwu in the Indonesian jungle

Dr Giorgio SCALICI | NOVA University Lisbon

Inside the Morowali forest, when somebody has the "inner ill", the Wana people officiate a night-long ritual known as *momagu*. Once the people gathered and the night has fallen, the music, produced by two gongs and a drum, can start and, with it, also the ritual begins.

By examining the ritual music of the *momagu*, I will clarify the role and the importance of the music in the healing process of the Wana, both of the main patient and the entire community. During the ritual, music indicates the beginning and the end of it. Moreover, with its ability to unite the visible with the hidden world, it calls the spirits, transforms the profane time into the mythical time and it helps shamans getting into trance and obtain their power. Music also contributes to the playful atmosphere that characterises Wana rituals, and this permits the healing of the patient and the community through an emotional catharsis. Indeed, the wellbeing of the first is strictly related to the wellbeing of the latter, and vice versa.

To explore the role of music in this shamanic ritual, this paper will analyse the structure and the aim of the *momagu*, a ritual in which shamans and music join forces in the effort to find the soul of the patient and save his/her life, the different healing rhythms and how music contributes to the playfulness. In the end, it will explore the role of music in healing not only the sick but the entire Wana community. Back to DAY 1

Breathing the divine: Reflections on music and spirituality in contemporary Turkey

Dr Banu SENAY | Macquarie University

Recently there has been a remarkable new interest in Turkey in the artistic practice of *ney* (reed flute) playing. Willing students, mostly adults, take lessons in a large spectrum of pedagogical sites, including *ney* studios, private music schools, religious associations, university clubs, and local mosque organizations. *Ney* lessons are available as a lunchtime activity at Istanbul's corporate office spaces. *Neys* are bought and exchanged as gifts between friends and between partners, and the instrument's sound fills an eclectic range of urban spaces, from museums (often converted Sufi lodges) to jazz festivals. Although the constituencies of learners are as diverse as their teaching sites, "a quest for spirituality" is often identified as one key motive in this popular recreation of *ney* learning.

This paper explores the forces that charge the reed flute with such intense spiritual meaning, as well as the spirituality that prevails in its playing. In particular, my discussion focuses on the sonic, material, and poetic affordances of the *ney*, foregrounding the crucial role that the breath occupies in shaping perceptions about the spiritual *ney*. If music constitutes the fastest way to "travel" to the Divine for many of the Muslims that I worked with, the breathy sound of the beloved ney affords visceral connection to the Divine. I substantiate this analysis with firsthand knowledge gained through extensive field research with the *ney* artists, masters, and learners in Istanbul. Back to DAY 1

Music, spirituality and governance: The invention of Confucian ritual performance in 1960s Taiwan

Dr TSAI Tsan-Huang | Elder Conservatorium of Music, University of Adelaide

Due to its solemn style, Confucian ritual music and dance (*jikong yuewu*) in Taipei is often regarded as a more traditional, if not authentic, version of its counterparts currently performed in Chinese communities around the globe. Using archival recordings and official documents, I examine the formulation of *jikong yuewu* in the late 1960s by the Nationalist Party (KMT) government and trace the impact of this invention in contemporary Taiwan. This highly celebrated and welcomed version of Confucian ritual music and dance was nevertheless a direct outcome of the Chinese Cultural Renaissance Movement launched by Chiang Kai-shek in opposition to the Cultural Revolution in the People's Republic of China. In addition, it was also part of countless cultural campaigns initiated by the KMT government to transform Taiwan from a postcolonial region of Japan into an "anti-communist renaissance headquarters." Back to DAY 1

A modern audio exploration of the symbolic archetypes of the flute

Sally WALKER | Australian National University School of Music

In this paper, I discuss audio explorations of the modern interpretation of the symbolic archetypes of the flute that have evolved since antiquity. With the flute's existence dating from 35,000 ago (National Geographic, 2009), the evidence for the development of the flute has been largely derived from artwork and mythology. Early evidence of flutes existed in tombs in ancient Egypt, in Sanskrit depictions in temple reliefs in India and on coins from the Indus civilisation. From these earliest artworks and artifacts, indications of the extra-musical associations of the flute are apparent. Religious icons such as Krishna (India), Osiris (Egypt), Athene and Eros (Greece) have all been depicted playing it and its Japanese relative, the Shakuhachi, is integrally linked to Zen Buddhism.

This project selected twentieth century works from Australia (Paul Stanhope*#, Anne Boyd, Richard Meale*), Argentina (Coco Nelegatti*#), the Czech Republic (Jindřich Feld), India (Vanraj Bhatia), Latvia (Pēteris Vasks), Slovakia (Márian Búdos)*#, Switzerland (Frank Martin) the UK (David Matthews)# and the USA (Ernst Bloch). They are linked by their extra-musical thematic associations related to the spiritual role the flute has held throughout history. The inter-relatedness spanned four continents.

The accompanying CD output, "Hemispheres": Mystical Journeys through Four Continents, Sally Walker Flute, Philip Mayers Piano was released under the "Chartreuse" label in February 2013, with CD critical notes by Sally Walker. It was recorded in Mendelssohn's Summer House (Leipzig, Germany) and produced by Sally Walker and Thomas Wieber (BeoRecords). It has been broadcast nationally on ABC Classic FM and reviewed positively in the Dutch Flute Society journal and *Sounds Like Sydney* online. Back to DAY 1

* World Premieres

#Works composed or re-arranged for Sally Walker for this project

A comparative analysis of the music practice of the Bouyei people's Bayin seated singing from different villages

WANG Fang | Yunnan University (PhD Candidate)

Originating from the north shore of the Nanpin River in Guizhou, Bayin Seated Singing is one of the Bouyei ethnic group's traditional music genres, and Is mainly practiced throughout Xingyi city, Anlong county and Ceheng county. Bouyei people's Bayin Seated Singing could be reduced to two musical styles. A cheerful style which is more popular around the whole area, and a melodious style which is only found in several villages from Anlong county and Ceheng county. With reference to the melodious style, among these two counties, there are large disparities in performance forms and ritual occasions between the bands from each place, although they both have a very similar musical texture. According to my research, the similarities between both counties' music can be attributed to common musical experiences, and the diversities are caused by some factors at a micro-level including musical concepts, religious faith, social and cultural environment. This article intends to use comparative analysis to discuss the musical practices of Bayin Seated Singing between two bands respectively from Qiaoma town in Ceheng County and Fuxin village in Anlong County, in order to explore the reasons for the internal differences of the same ethnic cultural tradition. Back to DAY 1

Cross-cultural experiment

Dr WANG Zhengting | Melbourne Conservatorium of Music

Abstract forthcoming Back to DAY 1

The qin: A personal reflection upon the qin and its music, in relation to the question of music and spirituality

Tony WHEELER

Since ancient times, music has long been associated with ritual. It has been sung and played during ceremonies, and in churches and temples almost since the beginning of musical history. Music seems to touch something beyond our conscious or wilful understanding. One of its beauties is its effect beyond words. It has the power to evoke, or

encapsulate things which lie beyond our powers to describe. There are concurrently many differing views on, experiences of, and definitions of spirituality. Most certainly it has to do with the spirit, the religious, and the divine. Is the spirit something separate from daily human experience? Is it a concept, perhaps only in the conscious mind? Does it include the subconscious? Does it go beyond both these realms, beyond what we 'know'?

An instrument that connects well with the topic of music and spirituality is the *qin* (Chinese 7-stringed zither). Much folklore and philosophical discourse has accumulated around the *qin* during its long history. Is there essentially anything about the *qin* which makes it a more 'spiritual' instrument than any other? Is it primarily a musical instrument (*yueqi* – 乐器), or an instrument of spiritual cultivation (*daoqi* – 道器)? The low volume of the *qin*, and its subtle variety of timbres contribute to two important aspects: it is most suited to playing in quiet surroundings, and it demands attentive listening if one is to be attuned to the subtleties of the sound. Much of the repertoire is relaxing to listen to, which also perhaps suggests to some that playing and listening to it is a somewhat meditative pastime. Can there be any correlation between *qin* playing and meditation? Can any instrument be played in a so-called meditative manner? I would like to present two pieces on the qin. One has a distinctly religious theme, and was in fact composed by an 18th Century Chinese chan master and qin player. The other has a theme from nature. I would like you audience members to listen to both pieces, then by a show of hands let me know which piece you think is which. If you happen to know either piece, please don't tell until after the experiment! Conclusions will be drawn from the above lines of discussion. Back to DAY 1

Recovering Chinese Buddhist ritual music through examination of secular music source

Jean WONG | Sydney Conservatorium of Music (PhD Candidate)

Positioned at the intersection between the sacred and secular space, Chinese Buddhist liturgical practice involves a rich tradition of instrumental and vocal music that has been the subject of much research (see Tian 1997, Szczepanski 2016, Yuan 2012). In this paper, I seek to further understand the interrelation between ritual music in religious, folk, and court settings, focusing in particular on the interaction of Buddhist vocal music with secular musical genres. I consider whether qupai in literati and operatic music which are used to signify a religious entity or event, or to establish a religious setting, contain religious musical elements in their melodies. The presence of such religious musical elements can then be used to reconstruct parts of Buddhist vocal music in use during the Ming and Qing dynasties, thus enriching our knowledge about the historicity of existing Buddhist music. Earlier studies, such as Stephen Jones's comparative analysis of the Golden Character Scripture *qupai* (1989) and Chang Jiangtao's approach in analysing ritual music through the inquiry of historical documents and the survey of existing musical practices (2018) have demonstrated how qupai could be used as a subject for melodic and historical analysis. I therefore employ and test similar analysis methodology in my own study - the examination and comparison of elements such as melodic contour, phrasing, and tonal patterns of *qupai* and Buddhist melodies in their written and sung forms will provide information that will be used in my discussion.

The reconstruction of tradition: Research on Da Ti dance musical culture of Yi minority in Liangshan, China

ZHANG Chengyu | Hunan First Normal University

Many ethnic minorities with unique music cultures inhabit southwestern China. The music from this region embodies the diverse national history and culture of each minority group. The Daliangshan area in Sichuan retains many traditions because of its natural geographical boundaries. The gradual change of society has also given the Yi people more understanding and innovation in their own musical culture. From an ethnomusicological perspective, this paper focuses on the reconstruction of the traditional music culture of the Yi minority in Liangshan, China. The newly-created body *Da Ti* dance in Liangshan Yi Autonomous Prefecture in southwestern China is thoroughly investigated. *Da Ti* dance is a typical subject as a phenomenon of the reconstruction of minority music in China, which has profoundly represented minority cultural and political appeal and demands. Based on the analysis of music and dance ontology, further studies are conducted from the aspects of national cultural identity, historical creation, and social effect to discuss the interpretation of the establishment of new folk music activities. Meanwhile, this study reveals the cultural self-consciousness of the Liangshan Yi minority under social change and the reconstruction of its music and dance system. It also explores the revitalisation of ethnic traditional music and dance caused by a series of phenomena and problems in society, cultural cognition, national memory and identity, national culture competition, political and cultural maintenance. Back to DAY 1

On the basis of traditional Chinese and Western theories: "Grasping playing skills rationally"

E/Prof ZHANG Ning | Tianjin Conservatory of Music

Newton once said that because he stood on the shoulders of giants, he made new discoveries. This view also reveals the law of development of everything in the universe. The same is true for the development of performance theory. It should not only be based on the traditional theories, but also be supported by a combination of Chinese and Western ideas of physics, kinematics, physiology, psychology, philosophy and other disciplines. Only in this way can the rational grasp of performance skills be improved. Because musical instruments are tools for emotional expression, performance skills determine the perfection of emotional expression. The improvement of skills is based on sensibility, but ultimately it must be based on rational grasp, because the essence of rationality is to explore the laws of nature, and only by exploring the laws can we achieve better performance methods. Therefore, the process of rational control is the process of continuous improvement of performance methods. As long as we grasp this principle in performance training, we can more effectively improve performance skills and realise the expression of emotions in performance. Back to DAY 1

ABSTRACTS

DAY 2 HDR SYMPOSIUM—Music & music therapy in theory & practice

Tuesday 14 September | Zoom

Keynote abstracts

The musicologist/composer as activist: The intersections of traditional and sacred music, creative practice and technology

A/Prof Kim CUNIO | Australian National University School of Music

This reflective paper examines the process of producing new art music underpinned by musicological research in project work. It responds to a hybrid space where traditional notions of the separate researcher are suspended in favour of a model that sees the musicologist as an artistic collaborator in the continued development of music tradition. Arrangement, composition, music production and project management are therefore important skills for the researcher to develop in such project-based interactions. This emerging model of cross disciplinary musicological composition can help to facilitate artistic and musical outcomes as well as navigate the complex ethical and personal issues relating to custodianship and development of music traditions. Crucial to this is an increasing interaction with technology that such projects increasingly require. It is argued that traditional and hybrid music forms need the same access to physical resources, composition practice and productions skill sets as western art and popular music styles, and where possible that these skill sets should be developed and harnessed by the custodians of traditions. Back to DAY 2

Music therapy & spirituality: Expression, creation and connection

A/Prof Annie HEIDERSCHEIT | Augsburg University

This reflective paper examines the process of producing new art music underpinned by musicological research in project work. It responds to a hybrid space where traditional notions of the separate researcher are suspended in favour of a model that sees the musicologist as an artistic collaborator in the continued development of music tradition. Arrangement, composition, music production and project management are therefore important skills for the researcher to develop in such project-based interactions. This emerging model of cross disciplinary musicological composition can help to facilitate artistic and musical outcomes as well as navigate the complex ethical and personal issues relating to custodianship and development of music traditions. Crucial to this is an increasing interaction with technology that such projects increasingly require. It is argued that traditional and hybrid music forms need the same access to physical resources, composition practice and productions skill sets as western art and popular music styles, and where possible that these skill sets should be developed and harnessed by the custodians of traditions. Back to DAY 2

In search of real opera: Reality television and new narratives on the operatic stage

Dr Paul SMITH | University of New England

In this paper, I detail the writing and performance of two recent operatic works, *Chop Chef* and *The Real Me*, that purposefully collide the aesthetic worlds of reality television and opera. While opera-practice suffers from an ongoing and multi-layered struggle to promote new works as financially viable and audience-friendly, the creative research behind these two operas questions the narrative borders of the art form by embracing satire. The operas draw on tropes and structures of reality cooking competitions and socialite dramas to confront audiences with themes of capitalism and the nature of the spectacle. These are two areas which underpin much of opera's own history and, I argue, oppressively dictate the potential shape of new work. My research draws together arts-based and queer methodologies to retreat from the assumed creative structures within opera and promote collaboration and community authorship which is a benefit of working in the world of staged music with contribution from a design and directing team. I will show examples from the recent productions and explain how reality tv aesthetics are used to create new dramatic and musical potential in opera. Back to DAY 2

HDR abstracts

Primary music education: An age old issue

Danielle BURNS | Western Sydney University (PhD Candidate)

A well-known issue within the music education community is the inconsistent provision of music education in primary schools. As a secondary music teacher, this ongoing problem within primary music education is a significant concern. Some primary schools have highly successful music programs facilitated by specialist music teachers and instrumental tutors. A vast number of primary schools provide the bare minimum, which results in students transitioning to secondary school possessing little to no musical literacy. From the substantial body of literature on the topic, the overarching reason is that often generalist primary teachers will abdicate the teaching of music as they have low confidence and/or low self-efficacy in doing so.

Most of the early literature pre 2010 focuses on generalist primary teachers lacking confidence in teaching music. However, the more recent literature of the last ten years extends the notion of confidence to that of self-efficacy. My study will expand on the seminal works of Peter de Vries (2011, 2013) which focus on preservice and early career primary teachers' perceptions of self-efficacy in teaching music by including a growth mindset component.

The presentation today will unpack the some of the reasons why self-efficacy and agency for teaching music is far more important than merely self-confidence. This will be done using a growth mindset lens, discussing the relationship between growth mindset and self-efficacy. Back to DAY 2

Sing, play move and soothe: Music therapy for families of hospitalised preterm infants and in the first 12 months after discharge

Verena CLEMENCIC-JONES | Western Sydney University (PhD Candidate)

Neonatal music therapy is a well-established therapeutic intervention worldwide, with professional literature demonstrating benefits for preterm infants' neurodevelopment, parent-infant bonding, and reduction of parental stress and anxiety (Bieleninik et al., 2016; Haslbeck et al., 2020; Loewy et al., 2013). A significant objective for neonatal music therapists is to facilitate connection between hospitalised infants and their parents using therapeutic techniques, such as singing lullabies or infant-directed vocal improvisation. In order to do so, neonatal MTs build, and maintain, evolving therapeutic relationships with parents, in which they transition from educator to support person.

Research also indicates the necessity for continuing health care-related programs with families of preterm babies after discharge for both infant and adult wellbeing. However, there is minimal information about the implementation of music therapy as a therapeutic tool for former preterm infants and their parents (Ghetti et al., 2019).

This PhD candidate will outline her proposed research study investigating the effects of family-centred music therapy in a neonatal unit and after hospital discharge on cis fathers, same-sex non-birth partners, and/or adoptive, intended (via surrogacy), trans or gender diverse parents in a neonatal intensive care environment whose experiences are underrepresented in the music therapy literature. Back to DAY 2

Music to die for

Felix CROSS | Western Sydney University (PhD Candidate)

I am researching for a thesis titled, "Passing Notes: Using Ritual Theory and Dramaturgy to Understand and Develop the Requiem as a 21st Century, Non-Religious, Musical Funeral Rite." In this presentation I will look at whether Dramaturgy, originally a theatre discipline and subsequently used as a tool for ritual analysis, can help analyse the narratives of requiems and other funeral rites, both secular and non-secular. I will illustrate this through a short study of three 20th century requiems, by Duruflé, Ligeti and Schnittke.

The evolution of the requiem has seen it shift from the church to the concert hall and from being a strictly religious (Catholic) expression to embracing both secular and ecclesiastical worlds. However, within an atheist context of there being no notion of a deity nor an afterlife in the spiritual-religious sense, an atheist 'requiem' clearly requires a different narrative to the traditional religious funeral rite. In this context, what musical and textual features are therefore needed to

achieve the requiem's purpose of bringing an understanding of death and, at the same time, comfort to the grieving? And can the answers provide a route to composing and 'staging' a new, fit for purpose, non-religious musical funeral rite? Back to DAY 2

How do WSU MCMT students experience learning the small harp for interactive music-making (musicking) with future clients?

Gwenda DAVIES | Western Sydney University (MRes)

The researcher will explore the experience of a small group of WSU MCMT students participating in harp training sessions for the purpose of music-making (musicking) with future clients. In Australia, internationally certified therapeutic harp practitioners provide receptive music for clients in hospitals, hospices and care facilities. There is currently no academic training in the interactive use of the small harp with music therapy clients.

The researcher will facilitate a series of practical training sessions on the small harp for interested MCMT students. The study will focus on how participants experience learning harp skills and improvising within a group learning context. A qualitative analysis will investigate how each participant makes sense of his/her experience. Reflective journaling and focus group discussions will inform the analysis.

University of Sydney lecturer in harp, Alice Giles' teaching videos will provide structure based on principles of understanding the nature of the harp, alignment of the body and instrument, and listening to connect with meaning. A follow up discussion with participants will assist to establish future interest in using the harp in clinical practice. It is hoped that the research study will highlight the advantages to music therapy students of learning the small harp for interactive musicking with future clients. Back to DAY 2

Perceptions and conceptions of Francesca Caccini and Barbara Strozzi: How can the contemporary composer work with creative methods and historical traces to reveal new insights?

Claire DEAK | Western Sydney University (MRes)

My MRes project is looking at ways in which the contemporary composer can work with lost or overlooked historic role models to develop new work, and reveal new insights into both time periods.

Through this research, I am looking to two baroque composers, Francesca Caccini (1587-1645) and Barbara Strozzi (1619-1677) who, although successful in their own time, fell through the progress driven narrative of history. Drawing on feminist theory, sound studies and the sensorial knowledge gained through artistic inquiry, I am interested in collapsing time in order to metaphorically collaborate with these two women through the traces that remain of their lives and work. When handling these traces, I will investigate how techniques like pentimento from art practice and palimpsest from textual studies, might be applied, in a musical sense, to work simultaneously with history and contemporary perspectives.

Last month, I was asked to contribute a stand-alone piece to a "women in ambient" compilation album. I decided to work through a study I made earlier this year in my MRes where I tested 3 approaches to "disappearing" a Caccini piece, Lasciatemi Qui Solo (1618). For this symposium, I intend to speak about what my creative test (and Caccini) offered the development of a new piece. Back to DAY 2

Hip hop therapy: An approach to working with offenders with severe mental health conditions

Kim DILATI | Western Sydney University (PhD Candidate)

Abstract forthcoming
Back to DAY 2

The album as object – stockpiling music

John ENCARNAÇÃO | Western Sydney University (PhD Candidate)

I am listening to an LP of Jules Massenet's ballet Cigale while working. I have plucked it out from the pile of 100 or so LPs that turns over slowly in my front room. It might be described as the "will-I-keep-it?" pile. It's a step up from the "purgatory pile" in the attic, though it is also a perpetual sudden death gauntlet. Records I play from this pile have two possible destinations: into my collection, the shelves of which are closely guarded, and the crate-to-sell. I'm half-enjoying Cigale, thinking vaguely that it's a bit like Ravel but more muscular and old-fashioned. I won't keep it, but I can't help reflecting on the many layers of industry and inspiration embedded in the object. Who knows for how long Massenet toiled on the 40 or so minutes of orchestral composition that comprises Cigale? It is sumptuously performed by the National Philharmonic Orchestra, conducted by Richard Bonynge, beautifully recorded by Decca of London, and released in 1980 – more miracles. And here it is, able to be reproduced in my study through a network of wood and wires, a revolving platter, and a sharp sliver of diamond.

This is not a paper about Massanet or Cigale, but a brief overview of what it means to be able to stockpile music as physical objects. It will integrate concepts from Attali, Straw, Grubbs and Petrusich to muse on the significance of the transition from the stockpile to streaming audio. Back to DAY 2

Blues and beyond: Tonal backwater or wellspring?

Steve GRIEVE | Western Sydney University (PhD Candidate)

I propose to introduce my thesis project – practice-led, music composition, arrangements, recordings and a scholarly component. The primary objectives of the project are to interrogate and more comprehensively articulate contemporary blues musical language (tonality, ethos, aesthetic etc.) and the role of such musical practices in genre hybridity, particularly since the post blues revival period of the mid-late 1960s.

I will discuss some of the ways in which contradictions in the scholarly literature are reflected in musical practice. For example, "bluesy" musical sounds are commonly elucidated by invoking a number of axiomatic musical practices, including use of the so-called "blues scale", microtonal and melismatic tonality, major and minor 3rd "dissonance", and standardised 12 bar form. Yet upon close examination, many contemporary (and historical) blues musical practices appear to contradict these generic exemplars. Time permitting, the ways in which these and other significant blues musical practices are represented both musically, and in the literature, will be explored through the lens of genre hybridity.

I propose to contextualise aspects of the discussion by playing an excerpt or two of recordings from my most recent work, as well as illustrating certain of the other examples on the guitar. Back to DAY 2

Sustainable practice through community and adult music-making in a Maltese Band Club School of Music

Jes GRIXTI | Western Sydney University (PhD Candidate)

The context for this paper is a Band Club School of Music (BCSoM) based in Malta. My presentation focuses on three main aspects of the institution: (i) Historical: its existence and *raison d'etre*, that is its social implications;
(ii) Pedagogical and methodological: its current practice and method of teaching and learning, including rehearsals and performances, that is its practice; and (iii) Future approach: a reflexive practice based on current research in the field, supported by professional training, and development including exchange programs.

New possibilities for the band clubs' music programs are discussed and explored. These may include branching out from the traditional ecclesiastical calendar which are synonymous with, and a foundational part of, the Band Clubs past and present. New possibilities include the participatory role as part of an active community with an outlook and vision which is boundary-free. The researcher will also evaluate the effect of the COVID 19 Pandemic, and the changes required in safeguarding the traditional heritage while securing a sustainable way forward. Back to DAY 2

Sanskrit mantras as a contemporary therapeutic tool: A music and meditation approach to wellbeing

Lene JEFFREY | Western Sydney University (PhD Candidate)

The human voice is a powerful and embodied instrument, which according to leading voice work practitioners, has potential to unlock our inner worlds and promote wellbeing. Whilst the use of mantras, affirmations and chanting appears to have positive effects as a somatic wellbeing practice, there is scant rigorous research specifically examining the effects of the singing of the Sanskrit Bija mantras from an evidence-based music therapy perspective. The current tsunami of anxiety and depression presents a myriad of costs, both to individuals and to our collective Australian society. There is an urgent need for safe, alternative and effective mind-body interventions to supplement current drug and psychological therapy treatment options in the mental health arena. Music therapy practitioners are looking for approaches to meditative, self-reflective practices that can be implemented for clients with mental health challenges. This research seeks to contribute to the current evidence base on voice work in music therapy, by developing and examining the use of an active singing and 'mental silence' based meditation process, and to examine the particular somatic changes and efficacies inherent in this Active Voice Yoga process. Back to DAY 2

A decade on - Reflections on the perceived expressive confidence of two participants with autism who engaged in song creation in music therapy as children

Ann LEHMANN-KUIT | Western Sydney University (MRes)

What if we were given space
To enter the unknown
Learning to play with our thoughts & emotions
No right or wrong
(Just) our unique perspective
Exercising our creativity muscle
What if we learned to claim our space?
A refuge- a safe haven- to ponder, reflect & question

Utilising an arts-based collaborative framework, this longitudinal research project used Zoom to re-connect with two 23-year-olds with autism who engaged in flow song creation in music therapy with the researcher as children. We jammed and spoke about expressive confidence and managing mental health challenges. Preliminary findings of recordings, musical scores and interviews will be shared through Therapeutic Narrative Analysis (Aldridge & Aldridge, 2010).

People with autism have one of the highest rates of unmet mental health needs (Simonoff et al., 2013) and are seven times more likely to suicide (Thompson et al, 2020). Song creation - musical and lyrical material produced spontaneously by participants supported by the music therapist (Amir, 1990) - can activate coping strategies (Baker, 2017) and strengthen identity (Asch, 2017). Song creation has been found to be an effective way to reach flow (Baker & MacDonald, 2013) which can improve motivation, mood and cognitive control (Ulrich et al 2013). Back to DAY 2

Making connections: Identifying common patterns in separate parts of a single project

Oliver O'REILLY

A series of semi-structured interviews, Part 1 explored the musical histories of 10 music practitioners who blend elements from various musical traditions in their creative practice. The interviews aimed to mine strategies for developing musical flexibility and responsiveness. Five respondents were practicing music therapists. Two were expert blenders prior to their music therapy training, one was an incidental blender who took to it easily once it was suggested during music therapy training. The final two struggled to step beyond the score during their training however persevered and found their own way several years into their clinical practice.

An Action Research program, Part 2, saw three groups of practicing music therapists through a 6 part professional development program focusing on flexibility and responsiveness in accompaniment and improvisation skills

on the guitar across a range of musical styles. The program targeted music therapists who grew up playing piano in a recital paradigm with limited opportunities to play without a score. Participants typically started learning guitar in their music therapy degree and never had the opportunity to spend the time to familiarise themselves with the guitar to the same technical level as the piano.

Part 1 was designed to feed into Part 2 and I initially viewed this connection as unidirectional. However, the more time I spend immersed in data, graphs and interpretations, the more I realise the two parts are in fact interconnected. Not only did the non music therapist cohort of Part 1 emulate the confident blenders from the music therapist cohort in Part 1, the 22 music therapists from Part 2 also follow this pattern. This paper aims to solidify these connections. Back to DAY 2

The pros and cons of collaboration between musicians – a literature review

Grant SAMBELLS

My DCA project focuses on the collaboration between performer, composer and performer and sound engineer in the studio-recording of 10 newly-composed Australian works for classical guitar on an Australian natural phenomena theme. I am a classical guitarist, have a sound engineering diploma, teach guitar and ensemble at tertiary level and am interested in exploring issues that arise in the collaborative process. This presentation discusses the literature on collaboration. While there are several written insights into collaboration between composers and performers, little has been written about the collaboration between performer and sound engineer. There have been several personal accounts of artists discussing the process of their own projects but less emphasis has been placed on another's observation of the collaborative process. The literature notes many styles of collaboration and several issues that arise within collaboration including – interest of both parties; knowing someone well/less well; spirit of community; rejection of ideas; work-specific performance practice; change of roles – new formations; freedom and control; instructions, discussion and information; interpretation and poor communication. Some of these issues have occurred between people in the arts industry. My project will compare my collaborations with composers and with the sound engineer, with the issues arising in the literature. Back to DAY 2

The origins and applications of extended vocal techniques in C20 & C21 new music

Josephine TRUMAN | Western Sydney University (PhD Candidate)

In the twentieth and twenty-first centuries, development by performers and composers involving the extending of the sphere of instrumental techniques also encompassed many singers who have regarded their own voices as instruments. Either singers have been inspired by the exploratory and innovative developments by instrumentalists, or composers have been motivated by adventurous and inventive singers to challenge institutionalised paradigms of vocal use, sometimes creating new notation to accommodate new vocal techniques. Not limited to *avant-garde* classical genres, these changes have also occurred in areas of improvisation, Jazz, and Rock.

The 1970s counterculture movement brought with it a growing interest in non-western philosophies and religions, and associated musical practices. Some non-Western vocal techniques, such as Diphonic singing, were appropriated and incorporated into New Music compositions and performances. In what could be seen as a precursor to the World Music phenomenon the Russian composer Aksenov published an article on Tuvin music in 1964, specifically focussing on throat singing. In 1967 Kenneth Stevens and Huston Smith wrote an article in the magazine American Anthropologist and a record on Tibetan music was released by the US company Anthology Records. During the same year, the Hungarian musicologist Lajos Vargas went to Mongolia to record traditional Mongolian music. Intrinsic to the emergence of the hippy counter culture movement in the late '60s, particularly in California on west coast of America, was an exploration of non-western religions such as Hinduism and Buddhism. These factors encouraged composers such as Karlheinz Stockhausen to further investigate non-western musical practices and the links they may have with explorations of the self, spiritual life and meditation.

From the 1960s onwards feminist theorists and performers such as Diamanda Galas, have sought to redefine what is perceived to be institutionalised notions of what constitutes the 'perfect female singing voice'. This presentation will consider the underlying aesthetics of significant practitioners, the vocal practices involved, and certain key works in which the latter are deployed. Back to DAY 2

Fostering musical cultures in schools: Building the capacity of teaching staff to deliver classroom music

Jenny WHALAN | Western Sydney University (PhD Candidate)

A collaborative approach to the transfer of knowledge between allied health professionals and educators is a developing area relevant to music therapists working in special education. Some research has shown how collaboration between music therapists and educators in special school settings can grow an engaging musical culture, however there is little research about collaboration including support staff. Feedback was gathered from the teaching staff of three classes at a School for Specific Purposes (SSP) in NSW. Within a Participatory Action Research framework, participants collaboratively designed a classroom music program. Data was collected via focus group discussions, weekly online surveys and triangulated with the researcher's reflexive field journal. Thematic Analysis was applied to the data generating four over-arching themes about: listening inside the musical culture of a school; building capacity by accessing the music child; musicking for brain care and removing barriers to success. The research framework developed may be a useful model scaled up across similar settings. A set of "delivery skills" were identified to be crucial to developing the capacity of the teaching staff to deliver the music program. These skills can be targeted and rehearsed within the developed framework in order to develop a practice of "delivery without fear" amongst participants. The study could prove useful for pre-service teacher training and in the field of professional development in schools. Back to DAY 2

The experience of online interaction with a music arrangement of a Korean folksong, "Married life song": An overseas exchange project with two music institutions in Australia and the Republic of Korea in 2020

Jin Ju YANG | Western Sydney University (PhD Candidate)

This presentation explores the experience of the exchange of sound recordings and online interaction of the arrangement of *Married Life Song*, inspired by the Korean folksong *Married Life* from Chungcheong province. This event was arranged between two music institutions in Australia and the Republic of Korea through the Republic of Korea Music Exchange Project. The institutions were WSU and SNU and the exchange took place in 2020. The music arrangement was organised by sharing recorded music files between performers in Australia and overseas through email and other communication networks. The delivery of the expected sound technique was limited by the record equipment.

This music arrangement included several Korean traditional instruments: *haegeum*, 12-string *gayageum*, 25-string *gayageum*, and daily life sound sources adopted from the Korean folksong *Married Life*, and its lyrics which tell of the personal experiences of a married woman. The music arrangement is the conversation of two women about marriage in two parts: a woman who has a fantasy of a happy marriage, and another woman telling the reality of marriage such as the start and end of the day in the kitchen, looking after a baby, and gossiping about her husband.

For both composer and performers, this was a new experience and suggests the possibilities of instrumental collaboration with overseas performers through the use of technology. Back to DAY 2

Exploring co-performers' communications in a newly-formed piano duo

Shufang YANG | Western Sydney University (PhD Candidate)

This research project focuses on the communication between players in a newly-formed piano duo. The presentation reviews related literature on communication and performance, from the initial meeting to practice, and the developing professional relationship necessary to give a joint performance. Studies have focused on body language and movement, eye contact, and various body and visual codes that translate into a shared musicianship during rehearsals and performances. The proposed study, through questionnaires, interviews, journaling, video, practicing, and performance records between two professional Chinese based pianists, contributes to the development of performers in terms of personal connections and musical dialogues. An emphasis on communication is essential for pianists, particularly a newly- formed duo, to develop a joint goal that reflects collaboration, rather than a solo performance. The presentation ends with a cautionary note about potential cultural biases and stereotypes but reiterates that the study can help build strong professional communications and a working relationship between newly formed piano duos. Back to DAY 2

With respect for Aboriginal cultural protocol and out of recognition that its campuses occupy their traditional lands, Western Sydney University acknowledges the Darug, Tharawal (also historically referred to as Dharawal), Gandangarra and Wiradjuri peoples and thanks them for their support of its work in their lands (Greater Western Sydney and beyond).