



AJIRN8

States of Play: Cultivating Jazz and Improvised Research

June 6th-8th, 2025

Te Whare o ngā Pūkōrero Pūoro/ School of Music
Te Pūtahi Mātauranga / Faculty of Arts & Education



Keynote Speakers

Dr. Tammy Kernodle (Miami University, USA)

Mr. Rob Thorne (Aotearoa, New Zealand)

Keith Price - Conference Chair (Waipapa Taumata Rau / University of Auckland)

AJIRN Board

Robert Burke – President (Monash University)

Aleisha Ward (Waipapa Taumata Rau / University of Auckland)

Christopher Coady (Sydney Conservatorium)

Miranda Park (Monash University)

Roger Dean (Western Sydney University)

Louise Denson (Independent Artist)

Dave Wilson (Te Herenga Waka—Victoria University of Wellington, New Zealand)

Chris Stover (Queensland Conservatorium, Griffith University)

Helen Russell (University of Southern Queensland)

Andrew Faleatua (Composer-In-Residence, New Zealand School of Music—Te Kōkī)

Tim O'Dwyer (LASALLE College of the Arts, University of the Arts, Singapore)

Andrew Robson (Macquarie University)

Themes

The AJIRN committee is dedicated to hearing the voices from the multifaceted tapestry of jazz and improvisation scholarship and performance. As a consequence, the theme for AJIRN 8 conference in 2025 adopts an evaluative and forward-thinking lens, focusing on the current state and future directions of jazz and improvisation research. This theme highlights thriving research areas while also identifying those that merit greater attention and development. We encourage a wide range of contributions, spanning pedagogy, history, analysis, diaspora studies, practice-led research, community engagement, cognitive studies, and beyond. Key discussions will revolve around decolonisation, gender studies, and the value of improvisation as both a creative practice and a research methodology. We encourage research into emerging technologies, including AI, and their impact on jazz and improvisational practice and analysis. The AJIRN 8 conference invites all participants to reflect on our present collective achievements, envision creative futures, and deepen our understanding of jazz and improvisation as an evolving art form.

Associate Professor Robert Burke

(AJIRN President)



In 2016, the Australasian Jazz and Improvisation Research Network (AJIRN) was founded out of conversations with leading researchers in the field. The vision was clear: to create a space where like-minded thinkers could come together to share research, be inspired by each other's work, build networks, and support the ongoing development of jazz and improvisation scholarship.

A committee was formed, and with it, the name AJIRN came into being. The inclusion of the word Australasian was

intentional and important. Until now, AJIRN conferences have been held exclusively in Australia—Melbourne, Sydney, and Brisbane. This year marks a significant step forward as we host our first conference outside of Australia, in Auckland, New Zealand. This shift reflects the growing regional reach of our network, with contributors from across Asia, Australia, and New Zealand, and, thanks to our online format, from many other parts of the world as well.

The theme for this year's conference, **State of Play**, was chosen to encourage reflection on the current moment in our field. Too often, we focus on the past or speculate about the future, without fully considering where we are right now. The papers presented at AJIRN8 approach this theme from diverse perspectives across jazz and improvisation studies. Some explore the present through the lens of history, while others look forward, but always from the foundation of today's context.

I'd like to extend my sincere thanks to Keith Price for serving as Chair of the AJIRN8 Conference, to the University of Auckland for generously hosting us, and to the AJIRN committee for their ongoing dedication to supporting and advancing the field of jazz and improvisation research.

Associate Professor Rob Burke

Senior Lecturer Keith Price

(Conference Chair)



Tēnā koutou katoa, and a very warm welcome to AJIRN 8.

It is with immense pride and excitement that we gather here at Waipapa Taumata Rau—the University of Auckland—for the eighth Australasian Jazz and Improvisation Research Network conference. This marks a significant milestone: the first time this conference is being held outside of Australia, and notably, the first academic conference dedicated to jazz and improvised music ever hosted in Aotearoa New Zealand (to my knowledge).

I would like to take this opportunity to extend heartfelt thanks to some key people and communities who have made this event possible. Thank you to Associate Professor Robert Burke, President of AJIRN, for his leadership and support in furthering jazz and improvised research across the Pacific and beyond. Thank you to all AJIRN committee members for your year-round hard-work.

A sincere thank you to the staff of the University of Auckland, whose dedication and behind-the-scenes efforts have been essential to hosting this event. We are especially grateful to Bruce Talpin of Tūtahi Tonu Marae for his generosity in welcoming us onto this land and opening the conference in a spirit of manaakitanga and cultural respect. And a huge thank you as well to the outstanding performers who will help us launch the conference: Francesca Parucini, Jeff Henderson, Maximilian Crook, and the KRUMP Dancers—your artistry will set the tone for the collaborative spirit we hope to foster throughout the week.

I extend my deepest appreciation to our keynote speakers, Dr. Tammy Kernodle from the United States and Rob Thorne from Aotearoa, New Zealand. We are fortunate to have such visionary voices guiding our collective inquiry. To our international guests, welcome to Aotearoa. May you find inspiration in our unique cultural landscape and the vibrant jazz community that thrives here. To our local attendees, thank you for your continued dedication to advancing jazz and improvisation research.

Let us embrace this opportunity to connect, challenge, and inspire one another as we navigate the evolving art forms of jazz and improvisation.

Ngā mihi nui - Keith Price

Senior Lecturer Gregory Camp

(Acting Head of School, Music)



As Acting Head of School it's my pleasure to welcome you to the University of Auckland School of Music for the 2025 AJIRN conference, States of Play: Cultivating Jazz and Improvisation Research. Whether you are with us in person or online, we hope you will enjoy engaging with each other and pushing the boundaries of what we study and how we study it. Our school has a long history as one of the major centres for jazz studies in the region, and hosting this conference furthers our mission to engender discussion, bring people together, and, yes, to play!

Gregory Camp is Senior Lecturer in Musicology at the University of Auckland, and Acting Head of the School of Music. His research focuses on mid-twentieth-century film music, Disney music, and opera. His next books are a monograph on music in the Disney theme parks, forthcoming with

Routledge, and a mini-anthology of opera libretto translations for the Oxford World's Classics series.

Dr Gregory Camp

PROGRAM

DAY 1

Friday 6th June

The Official Launch of AJIRN 8 Conference

4pm - **Pōwhiri** (Tūtahi Tonu Marae)

5pm - **Drinks & Small Bites** (Kenneth Myers Centre, 74 Shortland St)

6pm Welcome Speeches

Associate Professor Robert Burke (AJIRN President)

Mr. Keith Price (Conference Chair)

Dr. Gregory Camp (Acting Head Of School)

6:15pm Concert Featuring:

Francesca Parussini (Wāhine In Jazz)

Jeff Henderson & Max Crook (Audio Foundation)

NZ KRUMP Dancers

DAY 2

Saturday June 7th

8:30am Coffee - School of Music Foyer & Courtyard (6 Symonds St)	
9:00am - 9:15am Welcome - Music Theatre	
9:15am - 10:30am - Keynote Dr. Tammy Kernodle , chaired by Dr. Dave Wilson, Music Theatre	
Morning Tea 10:30am - 11pm (SoM Foyer & Courtyard)	
Session 1 11am - 1pm (Music Theatre) Chair: Robert Burke 1. Chris Coady 2. Aleisha Ward 3. Darren Moore 4. Dave Wilson	
Lunch 1pm - 2pm (SoM Foyer & Courtyard)	

Session 2 2pm - 3:30pm (Music Theatre) Chair: Miranda Park 1. Oli Holland 2. Kevin Field 3. Keith Price	Session 3 2pm - 3:30pm (Old Library) Chair: Chris Stover 1. Allana Goldsmith (Online) 2. Joseph Callaly (Online) 3. Josiah Boornazian (Online)
Afternoon Tea 3:30 - 4:00 (SoM Foyer & Courtyard)	
Session 4 4pm - 5:30pm (Music Theatre) Chair: Andrew Faleatua 1. Tim O'Dwyer, Jeff Henderson 2. Chris Stover, Karst de Jong 3. Clifford Korman	Session 5 4pm - 5:30pm (Old Library) Chair: Christopher Coady 1. Benjamin Shannon 2. Constantine Campbell (Online) 3. Umar Zakariah (Online)

DAY 3

Sunday June 8th

8:45am Coffee - SoM Foyer & Courtyard (6 Symonds St)
9:15am - 10:30am - Keynote Mr. Rob Thorne , chaired by Mr. Keith Price, Music Theatre
Morning Tea 10:30am - 11am (SoM Foyer & Courtyard)
Session 6 11am - 1pm (Music Theatre) Chair: Aleisha Ward 1. Miranda Park 2. Natalie Morgenstern (Online) 3. Robert Burke 4. Alister Spence
Lunch 1pm - 2pm (SoM Foyer & Courtyard)
Session 7 2pm - 3:30pm (Music Theatre) Chair: Keith Price 1. Sam Gill 2. Mark Galloway 3. Jamie Gabriel
Afternoon Tea 3:30pm - 4pm (SoM Foyer & Courtyard)
Session 8 4pm - 5:30pm (Music Theatre) Chair: Tim O'Dwyer 1. Frankie Dyson Reilly (Online) 2. Dominic Kingsford-Ross (Online) 3. Alina Abraham (Online)

ONLINE LINKS

Day	Room	Link
Friday, June 6th	Room 1 (Black Box Theatre)	https://vimeo.com/event/5166781/96510fa9ce

Saturday, June 7th	Room 1 (SoM Theatre)	https://zoom.us/j/94270943964?pwd=gfnRyRgvqbtZlGPGKI5DbAXZCCUQJb.1
Saturday, June 7th	Room 2 (Old Library)	https://zoom.us/j/92785242069?pwd=GQPGS8wRbHVP6hbQdqblbucqCR9L7j.1
Sunday, June 8th	Room 1 (SoM Theatre)	https://zoom.us/j/92537652757?pwd=9gbu24uD92Vv7y2EfUrUcoM5x24UV1.1

Physical Address

University of Auckland School of Music

6 Symonds St.
Auckland 0781
New Zealand

FRIDAY 6th June

Pōwhiri (Māori Welcome Ceremony)

Tūtahi Tonu Marae, 4pm

A pōwhiri is a Māori welcoming ceremony, involving whaikōrero (formal speech) , waiata (singing) and kai (food).

Traditionally, a pōwhiri begins at the waharoa (entrance to the marae), starting with an initial karanga usually conducted by the kaikaranga (women caller) who stands at the front. The manuhiri (visitors) are called on by a kaikaranga who begins the karanga, to which the manuhiri kaikaranga responds to. The manuhiri move up slowly behind the kaikaranga, until they reach the mahau (porch). The karanga will continue until the manuhiri reach the mahau of the marae. This removes the tapu (sacredness) from the manuhiri, who are referred to as waewae tapu (sacred feet) if they are first-time visitors to that particular marae.

All visitors will be asked to sing a song (as an ensemble), please learn *Te Aroha*:

<https://www.youtube.com/watch?v=uefJdSCkzPo>

All visitors are asked to bring a koha (gift/offering). This can be paper money but coins are OK. There is no expectation of how much each person should give, the amount is up to you.

After manuhiri have sung their waiata, a koha (gift/offering) is presented, being placed in front of the haukāinga. Symbolising thanks to the hosts for the manaakitanga (hospitality) extended to them. The process then moves back to the haukāinga who close the whaikōrero proceedings.

After the pōwhiri, kai (food) will be shared, keeping with the Māori tradition of manaakitanga (hospitality). Everyone gathers in the wharekai (dining hall), where the formal process of the pōwhiri ends.

IMPORTANT:

-Please ensure all mobile phones are turned off, nobody is eating and everyone is respectfully listening to all that is occurring during the procedure of the pōwhiri.

-We ask that manuhiri respect a tidy dress code. Absolutely no sports shorts, singlets or unpresentable dress attire.

-If you are late, do not walk onto the marae or into the carved house. That would be disrespectful.

Reception

Kenneth Myers Centre

74 Shortland Street, 5pm

Small bites and a welcome drink

Welcome Speeches & Concert

Kenneth Myers Centre

74 Shortland Street, 6pm-7:30pm

PERFORMERS:

Francesca Parucini: Co-Founder of Wāhine (Women) In Jazz,

<https://wijauckland.wordpress.com/>

Jeff Henderson: Director of Audio Foundation:

<https://www.audiofoundation.org.nz/>

NZ KRUMP Dancers

<https://knemovement.com>

Ken Vaega

Ennaolla Paea-Vaega

Trenten Bascomb-Omeri

With support from UoA staff/students:

Roger Manins (saxophone)

Keith Price (guitar)

Kevin Field (piano)

Feiyang Wu (bass)

Maximilian Crook (drums)

Ron Samsom (drums)

KEYNOTE 1: Dr Tammy L. Kernodle

Distinguished Professor, Miami University - USA

***I've Got a Story to Tell: Mary Lou Williams and the
Re-Imagining of Jazz's History in Black Power Era America***



At the time of her death in 1981, pianist/composer Mary Lou Williams was celebrated as one of the only jazz musicians to have played through each of the eras of jazz (1920s-late 1970s). This distinction was not simply based on Williams' proximity to specific jazz communities that have been essentialized as part of the general understanding of the genre's progression but symbolized her direct contributions to the progression of jazz's sound. During the last decade of her life, Williams began promoting through live performances, lectures, and recordings her version of the "history of jazz."

Although she did not overtly claim any allegiances to the faction of intellectuals and creatives that promoted cultural nationalism as part of the Black Power ideology, some correlations permeate Williams' framing of jazz and its history. This lecture discusses how Mary Lou Williams' shift away from the common mythologies/themes and canonical repertory often used in advancing a historical narrative represented one of the strategies employed by female jazz musicians to challenge exclusionary narratives and sonic framings of jazz's history.

Dr. Tammy L. Kernodle is an internationally recognized scholar and musician that teaches and researches in the areas of African American music (concert and popular music) and gender studies in music. Her work has appeared in major peer-reviewed journals including *American Studies*, *Musical Quarterly*, *Black Music Research Journal*, *The Journal of the Society of American Music (JSAM)*, *American Music Research Journal*, *The U.S Catholic Historian*, and the *Journal of the American Musicological Society (JAMS)*. She also was a contributor to *The African American Lectionary Project*, the *Smithsonian Anthology of Hip Hop and Rap* and the *Carnegie Hall Digital Timeline of African American Music*. Kernodle served as the Scholar in Residence for the Women in Jazz Initiative at the American Jazz Museum in Kansas City from 1999 until 2001. From 2012-2016, Kernodle served as a scholarly consultant for the exhibits entitled "Musical Crossroads" at the National Museum of African American History and Culture. Over the years she has worked closely with a number of educational programs including the Kennedy Center's Mary Lou Williams Women in Jazz Festival, Jazz@Lincoln Center, and the National Underground Railroad Museum. She has contributed to programming with NPR, Canadian Public Radio, the Rock 'n' Roll Hall of Fame, and the BBC. She appears in a number of award-winning documentaries including *Mary Lou Williams: The Lady Who Swings the Band* and *Girls in the Band*, *Miles Davis: Birth of the Cool*, *How It Feels to Be Free* and most recently *The Disappearance of Hazel Scott*.

KEYNOTE 2: Mr. Rob Thorne

Composer, Performer, Improvisor, Collaborator, Anthropologist, Specialist



New Zealand Māori composer, performer, improviser, collaborator, anthropologist and specialist Rob Thorne M.A. (Ngāti Tumutumu) is a diverse and original explorer in the evolving journey of Taonga Pūoro (traditional Māori instruments), fusing these ancient voices with modern sounds and technology. His debut solo album *Whāia te Maramatanga* (Rattle Records) is a deeply felt and highly concentrated conversation between the past and the present - a musical passage of identity and connection.

Using modern looping technology and traditional Māori flutes and horns made from stone, bone, shell and wood, Rob creates a transcendent aural experience that touches the soul with timeless beauty. Every performance of "*Whāia te Māramatanga*" is a stunning and very personal exploration of the spiritual and healing qualities of an ancient practise.

Rob's combined musical and academic experience and skills are multitudinal. A musician with over 25 years performance experience in bands and solo, predominantly within alternative rock, free noise, experimental, and improvisational sound art, his work since 2001 with traditional Māori musical instruments (taonga pūoro) has seen him complete an MA in Social Anthropology, and since 2008, incorporate this diverse experience to create long, beautifully transcendent, ambient compositions using loops, intelligently blending the modern with the ancient: a format that is now being picked up and utilised by many taonga pūoro players.

His journey of identity has seen him travel the country to research museum collections, teach and lecture, present as keynote, demonstrate, collaborate and perform, working academically and musically with both traditional and sonic masters including Richard Nunns and Phil Dadson. His Post Graduate Diploma research became a museum exhibition "*Kōauau: The Music Within*", which successfully toured New Zealand regionally for 5 years and awoke many to the natural ease with which the instruments can be made and played.

ABSTRACTS

Saturday 7th June

Session 1: 11am - 1pm (Music Theatre)

Chair: Robert Burke

How We Got Into Jazz Studies and How to Get Out

Presenter: Chris Coady

This paper's provocative title recalls Joseph Kerman's landmark essay for *Critical Inquiry* "How we Got into Analysis, and How to Get Out." Endeavouring to issue a corrective to Conservatory curricula models in the 1970s that had split music theory from critical inquiry, Kerman argued that the operations of music analysis were always ideologically grounded in particular historical contexts and that once these links were revealed, music theory's supposed objectivity vanished. Kerman's call to re-centre socio-historical complexity in our pursuit of musical truth(s) turned out to be transformational, ushering in the dawn of the New Musicology in the 1980s in which race, gender, and other positionalities were introduced as critical frameworks. It also clearly energised the work of one of Kerman's PhD students, Scott DeVeaux, who's invitation to engage with "moments of historical particularity" in another landmark essay – "Constructing the Jazz Tradition" – effectively launched the New Jazz Studies in the 1990s. In this state of play paper, I unpack how the term "jazz" has come to enact an unproductive gravitational pull in "jazz studies", skewing our ability to recognise "moments of historical particularity." In the spirit of Kerman's essay, I present Georgina Born's "relational musicology" as a paradigm shift that might allow messier, less linear, and ultimately more truthful and less skewed kinds of research on and through jazz to emerge. I then conclude with a series of thought experiments that ask us to imagine the impact of adopting the relational tactics mapped out in Born's work into our curriculum models.

You Don't Know What You Don't Know: The Lack of Local Jazz History in Tertiary Jazz Programmes in Aotearoa.

Presenter: Aleisha Ward

For the last two years I have contributed a lecture on the history of jazz in Aotearoa New Zealand in a course titled Music in Aotearoa. As a core requirement course for all music students it includes jazz majors and after the lecture I frequently hear from jazz students that they never knew that there was any sort of local jazz history and usually get asked why is the local history not part of the jazz history course? This paper examines some of the issues with the institutionalisation of jazz training and the increasing disconnection with local history and what that means for the continuing development of jazz scenes. The

disconnection of young jazz musicians from their history is not a new issue; we have been primarily training young jazz musicians at universities since the turn of the millennium, but it is an issue that becomes more acute the more jazz education is institutionalised. Where once young jazz musicians learned on the job from older musicians who organically introduced them to local history and how it connects to the global contexts, now learning jazz is separated from the scene and from older musicians. Putting aside logistical and degree constraints, the lack of local or diasporic jazz history and context poses challenges for young jazz musicians that they don't know about, because they don't know what they don't know. How local events shaped the scene that they participate in, and how the past impacts on the present and the future.

Integrating Carnatic Rhythms into Contemporary Music Pedagogy

Presenter: Darren Moore

Integrating South Indian Carnatic rhythmic concepts into contemporary music pedagogy represents an evolving and impactful area of research within jazz and improvisational studies. Despite the crucial role of rhythm in musical development, its dedicated study in Western tertiary music programmes is often lacking. Rhythm is typically addressed as a secondary aspect within aural skills classes or as a by-product of instrumental and ensemble studies. However, adopting a pedagogical approach from Indian classical music—where rhythmic training is a primary focus—can enhance music students' rhythmic awareness, musicianship, and improvisation skills. Drawing from experiences teaching Carnatic rhythms to undergraduate music students, this presentation outlines a pedagogical framework that is not only adaptable but also highly effective in a Western conservatoire context. Through *solkattu* (rhythmic vocalisation), kinetic engagement, and collaborative exercises, students not only internalise complex rhythmic structures but also actively participate in the learning process. This practical, immersive approach fosters a deeper understanding of rhythmic phrasing, time cycles, and polyrhythms, which are essential skills for jazz and contemporary musicians. The presentation will highlight considerations for translating the Carnatic pedagogical methodology designed for one-to-one, student-master-type lessons to the classroom setting. By bridging global rhythmic traditions, this research highlights the value of incorporating non-Western rhythmic methodologies into contemporary music education, reinforcing rhythm as a core component alongside theory, harmony, and aural skills.

The Possibilities of a Liberation Music

Presenter: Dave Wilson

In the many worlds where jazz lives today, political, economic, and institutional factors shape why and how musicians live lives oriented around music under the label “jazz.” But to what extent do these factors expand and/or constrain the liberatory possibilities of this Black music that has become global? And under what conditions is the acknowledgement of jazz as Black music subject to erasure within institutions that support it? This paper takes the general case of jazz activity within institutions and offers a theorization of the music's liberatory possibilities in those settings. Beginning with Fred Ho's provocation about whether jazz will be revolutionary for the twenty-first century, the paper draws lines to discourses in Black studies on *possibilities* and on *being* from Nahum Dimitri Chandler, Sylvia Wynter, Frantz Fanon, W.E.B. DuBois, and Fred Moten. Moten's work, relevantly, connects artists such as Charles Mingus, Lord Invader, and Ornette Coleman to the conditions of possibility amidst the contradictory intertwining of American cultural imperialism and Black radical opposition to state power. Within this framework, the paper examines how, even within institutions, jazz can enact radical possibilities for being, using as examples institutional settings from

ethnographic research in southeast Europe including university schools of music, international jazz festivals, and state funding bodies. Taking into consideration how the “jazz” label has been used to limit Black musicians, the paper argues that as jazz is understood and situated as Black music, liberatory ways of being in the world – and new possibilities – are always extant.

Session 2: 2pm-3:30pm (Music Theatre)

Chair: Miranda Park

Position-related Construction of Improvised Lines on Jazz Instruments

Presenter: Olivier Holland

Presenting at this convention I will exhibit research conducted at Waipapa Taumata Rau to the convention audience. The topic represents an excerpt from my June 2 presentation at the ISB world conference in Tallahassee, Florida: “Rabbath vs Simandl, Personalizing Your Technique for the Left Hand” will showcase findings from my ongoing research in the field of double bass and electric bass playing technique. While a presentation of personalization of playing technique would be beyond the scope of a 20 minute presentation, I will particularly focus on the aspect of position-related construction of improvised lines whereby the “Simandl Claw” and “Rabbath’s Pivoting Method” each invite the utilization of certain playing areas in the fingerboard. I will continue by briefly outlining opportunities for the creation of similar systems on instruments other than jazz bass.

Bitonality Using Mode Three of the Modes of Limited Transposition

Presenter: Kevin Field

There are a number of methods that jazz musicians use to create tension and release against a momentary chord when improvising. Many of these can be based on the approach of playing something that moves outside the prescribed scale of a chord and then moves back in. Bitonality in jazz has an established body of literature with publications such as Dave Leibman’s *A Chromatic Approach to Jazz Harmony and Melody* and Yuseef Lateef’s *Repository of Scales and Musical Patterns* providing examples and methods for creating tension through advanced chord-scale theory relationships. This research uses similar principles of chord-scale theory but employs Mode Three of The Modes of Limited Transposition as the source material. The Modes of Limited Transposition were defined and used widely by the French Composer Olivier Messiaen. Jazz musicians such as Allan Holdsworth and Brian Charette have also championed Mode Three as an exciting vehicle for jazz improvisation. There is however no clearly defined agreement on chord-scale theory for Mode Three which is what this research seeks to address. In addition, Mode Three has four possible transpositions and by employing bitonal layering with two modes simultaneously the opportunities for tension and release are greatly enhanced. This is particularly suited to the piano with the natural ability to split tonalities between the hands, however the general principle of bitonality can apply to other instruments as well. In this lecture recital, Kevin will demonstrate at the piano and discuss his approach to Mode Three and bitonality in a variety of contexts including improvisation on jazz standards and modal pieces along with usage in contemporary compositions.

Post-Production Editing As A Compositional Tool in Contemporary Jazz: Exploring the Miles Davis/Teo Macero ‘Electric Period Process’

Presenter: Keith Price

The compositional process developed by Miles Davis and Teo Macero during Davis’ Electric Period (1969-1975) produced strikingly innovative and influential albums and signalled a paradigm shift in the production of recorded music. Despite the resounding successes achieved fifty-five years ago, the ‘Davis/Macero Process’ remains at the periphery of contemporary jazz practice and pedagogy. In this conference paper, I will share the introduction to a larger research project that explores the ‘Davis/Macero Process’ using practice-led research to better understand its creative possibilities, limitations, and implications for contemporary jazz practice and pedagogy. Davis is one of the most important and studied figures in jazz, yet his post-1969 works have been chronically underappreciated by musicians, critics, scholars, and educators. I argue that the Davis/Macero Process is now overdue for exploration as the costly and time-consuming analog recording technology of the 1970s has evolved into affordable and easy-to-use digital audio workstations. Furthermore, sampling, creative editing, remixing, and other post-production techniques have become standard tools in 21st-century music. The Davis/Macero Process is inherently collaborative, and since the software required is already in use by digitally native creators worldwide, exploring the process will hopefully lead to invigorating creative connections across music performers (jazz, classical, popular, etc.), music composers (creative, commercial, and film), music producers, DJs, and music educators.

Session 3: 2pm-3:30pm (Old Library)

Chair: Chris Stover

Title: A kaupapa Māori (Māori centric) research approach in a jazz music context in Aotearoa (New Zealand)

Presenter: Allana Goldsmith

This is my first opportunity to share this research as an emerging kaupapa Māori researcher and practitioner in Aotearoa. A marriage of jazz music with an indigenous Māori worldview is presented here as a radical example of cultural self-expression in Aotearoa (New Zealand). Jazz music and Māori music, often seen as disparate, are explored in this presentation as a new third space, an ‘in-between’ space. My master’s exegesis focused on a Kaupapa Māori (Māori centric) practice-led research approach in the context of jazz music in Aotearoa. It follows in the footsteps of a legacy of activism for Māori sovereignty and self-determination. Emerging from my research I find an uneasy tension as a Māori female practitioner working in a typically Western-European male dominated space. Reclaiming and normalising our indigenous language and customary values & practices in the context of jazz music in Aotearoa (New Zealand) disrupts this space. Using the idea termed by Eminent kaupapa Māori scholar Graham Smith (1997), I present my “transforming praxis” as an indigenous researcher and practitioner. I share my critical reflection and reaction as a journey of well-being and deeper understanding. I will demonstrate Māori leadership in the recording studio setting as an example of Māori self-determination. Here Māori ways of being and knowing are activated and celebrated through the creation of new music, that is - Māori jazz music in the recording studio.

Thinking-in-Sound: Improvisation as Concept-Creation in Practice Research

Presenter: Joseph Callaly

Can musical improvisation be considered a form of concept-creation? This paper explores that question by situating improvisation as a mode of thinking which can generate new forms of knowledge in practice-based research. In Deleuze's view, concepts are created in response to particular 'problems', rather than discovered. Building on this notion, Colebrook proposes that concepts – as contingent, generative constructs – can therefore be treated as methods within scholarly inquiry. In positioning improvisation as a practice of generating new lines of thought in response to specific challenges or contexts, we may also explore how it functions as a methodological tool which operates through active conceptual creation. Here, Merleau-Ponty's invocation of Cézanne's claim to 'think in painting' highlights how practitioners can similarly 'think in sound', fusing material engagement with embodied cognition. This paper cites original, practice-based research cases as examples of improvisation as concept-as-method, illustrating how new modes of thought emerge in response to broader problems. In particular, it suggests that the immediacy and indeterminacy of improvisational encounters can dissolve rigid distinctions between representation and enactment. By aligning the creative act of improvisation with concept-creation, the paper underscores how practice-based methods can expand theoretical discourse, and invites further inquiry into the epistemic status of artistic performance.

Leveraging Culturally-Neutral Free Improvisation Pedagogy for All Musical Ability Levels

Presenter: Josiah Boornazian

Jazz pedagogy has become outdated and fossilized in many institutions of higher education across the globe. In colleges and universities, jazz performance has traditionally been taught in a rigid "canon" format—mirroring conventional paradigms of traditional European classical music pedagogy—that privileges only a relatively small number of primarily 20th century American artists and sub-styles. This creates the false impression that jazz is a "dead" or "museumized" artform with clearly demarcated stylistic rules and boundaries. Such an approach discourages innovation, takes away creative agency from students, and creates unhelpful musical hierarchies that perpetuate outmoded notions of musical taste. To counteract this trend, one alternate pedagogical approach is to teach musical improvisation and the "jazz language" in a broader and culturally-neutral context. Verbal language can serve as a metaphor that allows musicians to focus on mastering and adapting various "dialects" of musical vocabulary. Using this model and incorporating new musical technology such as digital audio workstations, students can learn how to practice free improvisation by engaging in imaginative play with a set of structured "games" that involve improvising within predetermined creative parameters. Even if students never perform free improvisation live, practicing free improvisation is an enjoyable, creative, and productively challenging way to improve one's musicianship and isolate and address one aspect of music making at a time. This approach is open and welcoming to musicians of all levels and cultural/musical backgrounds. Concrete examples of how to incorporate parameterized creative free improvisation exercises (or "games") into rehearsals will be discussed and modeled.

Session 4: 4pm-5:30pm (Music Theatre)

Chair: Andrew Faleatua

Ecstatic Tongue, Spittle and Slap: Exploring Timbral Language Between Two Improvising Saxophonists

Presenters: Tim O'Dwyer & Jeff Henderson

This performance demonstration investigates the question: How can two saxophones create a wide palette of timbral effects without harmonic accompaniment? Through a duo improvisation between Jeff Henderson and Tim O'Dwyer—two artists with extensive experience in free jazz, experimental, and extended saxophone techniques—this project explores the dynamic and expressive possibilities of timbre as a primary structural element in improvised music. Departing from conventional harmonic frameworks, *Ecstatic Tongue, Spittle and Slap* foregrounds the saxophone as an instrument of breath, articulation, and percussive attack. By employing techniques such as multiphonics, slap-tongue, air sounds, vocalization, microtonality, and key clicks, the performers construct an intricate and visceral sonic language. The performance interrogates the role of these sounds in improvisational dialogue—how they interact, disrupt, and merge to form new modes of musical meaning beyond melodic and harmonic syntax. Henderson and O'Dwyer's backgrounds in avant-garde jazz and contemporary music position them as sonic explorers, drawing upon diverse influences from free improvisation, noise music, and electroacoustic experimentation. This demonstration provides insights into their improvisational methodologies and their shared aesthetic concerns: textural density, unpredictability, and raw physicality. By stripping improvisation down to its fundamental timbral elements, this project challenges traditional conceptions of duo interplay, seeking new modes of expression where sound itself becomes the primary vehicle for musical communication.

States and Flows

Presenter: Karst DeJong & Chris Stover

In this research-led performance (as a path toward performance-led research), we explore a series of “states” as prompts for improvisation. Drawing upon a methodology of Restrictions, Roles, and Rules as developed by de Jong (2022), they pose a short series of “research questions” as prompts for collaborative improvisation. The musical discourse that flows from each prompt then becomes a site for considering what it means for ideas and concepts to emerge from within the unfolding of joint musical actions, what such considerations afford for giving shape to further questions (and further musical discourses), and what is at stake in thinking collaboratively, extemporaneously, and above all, musically for research more broadly. The first “research question” prompt will be posed to start the session, based on a Restriction. After an initial duo improvisation, a brief discussion will lead to an interrogation of Roles leading to a second prompt and subsequent improvisation. Finally, a second brief discussion will lead to a Rules-based prompt and third improvisation. The idea is that the questions emerge from the playing and vice versa, in an ongoing dialectical process. The concept of Restrictions, Roles, and Rules will be somewhat self-explanatory for AJIRN participants. In putting them to work in an artistic research context, our aim is to examine how the kinds of creativity-inspiring frameworks that many improvisers know and use can give shape to research methodologies and implementations, thereby elevating the role that musical thinking and doing play in research far beyond that which directly involves music-making.

Improvisation Studies through Artistic Research: performance, accumulated memory, and the construction of a collective vocabulary

Presenter: Clifford Korman

I am in Australia as a Visiting Scholar at Griffith University working on a post-doctoral research project, with the objective to investigate how Artistic Research methodologies might be utilized to understand collaborative musical improvisation processes, especially around the emergent development of “accumulated memory” and shared metalanguage within an improvising group as it develops over time. Through the presentation and analysis of short video clips which document our sessions of April-May 2025, excerpts from the conversations with the participants recorded over the course of the study, and with reference to Garry Hagberg’s essay on jazz ensemble performance, which considers the presence and implications of joint intention, joint commitment, and plural subject, I will discuss the project and my partial findings and reflections, in consideration of the initial guiding questions: How can we apply Artistic Research tools to investigate the presence and use of collective memory in an improvising ensemble? Is this a cumulative process? Can it be duplicated in a laboratory setting? What guidelines or orientations to the members of the group might facilitate this project to identify and apply collective, collaborative memory? Does evidence of Hagberg’s proposed plural subject emerge? How can we best document this study? As the project develops, what new questions are raised?

Session 5: 4pm-5:30pm (Old Library)

Chair: Christopher Coady

Introduction to Conduction: Exploring the Cross-Section of Improvised and Non-Improvised Sound Through Spontaneous Composition

Presenter: Benjamin Shannon

The emergence of collaborative engagement and cross-disciplinary practice through Conduction has brought forth collective discovery and development of improvisational practices/techniques that have been identified for further research. Through Conduction I believe that the relationship between identity and musical output can be established, fostered and harnessed. Through distilling instinctual response to guided improvisational stimulus we can look at how and why creative decisions are made by the participants, and revel in the potentiality of the musical identity; the very heart of pure artistic expression and an honest offering to the self and ensemble. Conduction has given me the opportunity to bring together people, background and style with the common thread of artistic conviction, honesty and shackless expression. I will present a short workshop on The Art of Conduction. During my time participating in the Banff International Jazz Program in 2018 I was fortunate enough to learn The Art of Conduction from Tyshawn Sorey and since then have explored the discipline through regular concerts, workshops and recordings. This process is all inclusive and inviting. Creatives of any discipline/background/ experience/genre are encouraged and invited to attend and take part. The session will include a workshop on introductory Conduction concepts, a short performance and a Q & A session.

The Politics of Fusion

Presenter: Constantine Campbell

Following the rebetiko-jazz fusion project conducted for my PhD research, in this paper I consider some of the wider issues raised by musical hybridity or fusion. The paper consists of three major sections. The first of these—the multifaceted politics of genre—addresses the contested issue of “authenticity” as it relates to genre, scrutinising the notion of cultural purity, the hybrid nature of traditional forms, and ongoing redefinitions of traditions through innovation and cultural fluidity. It also offers a discussion of how genre operates with respect to cultural power, specifically identity politics, nation-building, cosmopolitanism, and the complications of world music. The second major section of the paper—the multifaceted politics of hybridity—addresses the intersection of hybridity and power, economics, and transculturation, with special reference to issues of appropriation, potential exploitation, and intercultural exchange. This section also explores the concept of deep structure hybridity, in which underlying elements of musical process are applied across genres. The third major section of the paper—navigating rebetiko-jazz fusion—seeks to position my fusion project with respect to some of the issues raised in the paper—especially authenticity and appropriation—and with reference to the Athenian ethnic-jazz scene.

Developing “Aslibop” As An Intercultural Approach to Improvisation

Presenter: Umar Zakaria

The development of a personal musical style is a common pursuit among improvising musicians. For jazz musicians in particular, it is summed up by the well-known adage attributed to Clark Terry - Imitate, Assimilate, Innovate. The improvisatory and intertextual nature of jazz also allows artists to reference and represent a wide range of musical sounds and ideas from a diversity of sources. There is a growing interest in new styles of jazz improvisation that adapt sounds and ideas from traditional, folkloric, or otherwise ‘local’ sources, which is apparent in the work of several high-profile touring artists as well as numerous artists in various local scenes. Improvisers at the intersection of two musical traditions may in some cases have the opportunity to develop an intercultural style that can function in the contexts of both traditions. In this paper, I continue earlier research into developing a Malay jazz practice as presented at the AJIRN conference in 2022 to discuss Aslibop: a style of improvisation that navigates the interweaving of rhythmic, harmonic, and melodic elements of jazz improvisation and Malay asli improvisation, their improvisational functions within their respective musical forms, and their conventions of signification and ornamentation. The creation and development of Aslibop draws on creative research integrating ethnomusicological and practice-based methodologies. This presentation will examine the construction of Aslibop approaches to improvisation against the context of jazz and asli music, and it will discuss the benefits of combining ethnomusicological and practice-based methodologies within the same research project.

Sunday 8th June

Session 6: 11am - 1:00pm (Music Theatre)

Chair: Aleisha Ward

Playing on an even field? Learning in the Jazz Olympics

Presenter: Miranda Park

Tertiary jazz education in the neoliberal university is known for fostering a competitive culture of who can play 'higher, faster and louder' (DiPiero, 2023; McMullen, 2021). The 'Jazz Olympics' is a term a participant of my doctoral study used to describe this kind of education, highlighting certain 'rules of the game' that encourage an individualistic focus on technical skill development. Those who have critiqued this overemphasis on competition and systematicity have also noted the resulting solidification of patriarchal jazz cultures (DiPiero, 2023; McMullen, 2021), where ideals of virtuosity and mastery are shaped by a masculinist paradigm (Reardon Smith et al., 2020; Reason, 2022; Werner et al., 2021). However, these important critiques remain overshadowed by powerful institutional narratives of meritocracy that disavow structural inequities and invest in the notion of 'autonomous art' (Bull, 2019). What is it like, then, to play on an uneven field amidst a resounding message that your own merit is all that is required to achieve success in the Jazz Olympics, no matter your identity or background? This presentation examines how women undergraduate jazz students learn to 'play by the rules' of the Jazz Olympics and make sense of their participation in this male-dominated game through narratives of individualism, essentialism and exceptionalism. These narratives also highlight certain resources women draw on to negotiate the gendered barriers to participation and success in the Jazz Olympics. I explore these women's stories in company with feminist theorists, Sara Ahmed, Nirmal Puwar and Amy Allen.

Gender Performances in the Primary School Improvising Classroom

Presenter: Natalie Morganstern

This presentation explores the gender preconceptions about jazz and improvisation held by beginner woodwind instrumentalists. The study aims to understand how gender influences the experiences of 10 and 11-year-old students learning to improvise, with the goal of informing teaching strategies that promote gender diversity in improvised jazz. This study is framed within the context of previous research that has identified gender inequities in professional jazz and gender barriers to jazz performance and improvisation in secondary school and beyond. These findings highlight the necessity to interrogate gender in primary school education. This paper presents the initial analysis phase of a Participatory Action Research practice-led doctoral study exploring the intersection of gender, improvisation and early music education. The students' reflections on their musical experiences are analysed through the dual theoretical lens that integrates a Butler-informed understanding of gender performativity and Csikszentmihalyi's systems model of creativity. The analysis reveals a discrepancy between what the students feel should be possible in terms of engagement with the genre and the choices they make for themselves in relation to the same. Their preconceptions about who plays jazz and what jazz is also illustrate prior understandings of how gender is embedded into the practice. As a preliminary finding, this presentation concludes that gendered preconceptions about jazz and improvisation shape students' self-expectations and influence their choices and behaviours. Listening to and analysing their experiences highlights the

implications for the jazz music sector if teaching practices are adapted. Identifying issues early on can guide music pedagogues in designing inclusive jazz-informed improvisation practices for all students.

Teaching Jazz History: Disrupting Gendered Narratives

Presenter: Rob Burke

The teaching of jazz history in tertiary institutions has historically focussed on the “great men” of jazz (Whyton, 2010), with jazz historiography giving scant recognition to female-identifying musicians (Rustin and Tucker, 2008). Moreover, jazz history texts have frequently followed a chronological approach, identifying significant historical events and key (male) figures as themes that have influenced the development of jazz. This study aims to better understand how chronologies and canons impact a gendered understanding of jazz history, and what changes might lead to a historical understanding that is more inclusive of diverse perspectives and the ‘glocal’ issues in Australian jazz. Jack Halberstam’s theory of queer time and disruption emerged as the primary framework in understanding how both teaching and learning perceptions shifted as a result of challenging hegemonic and male-dominated narratives in jazz history. A mixed case study methodology is applied, making use of data derived from self-selected student research topics, student surveys and teacher interviews. Our findings highlight the shifting discourse within tertiary education, teaching experiences and the interwoven attitudes of students, reflecting on how these dialogues impact and shape the other. The study provides implications for how jazz education might continue to evolve in its teaching of jazz history. The outcomes aim to inform a more diversified narrative in tertiary jazz pedagogy and music education more broadly. This collaborative research project was conducted at Monash University by A/Prof Rob Burke with Dr Clare Hall, Dr Michael Kellett and Dr Johannes Luebbers. The research presented will address the conference theme of ‘State of Play’ through new approaches to teaching jazz history in tertiary education.

Perception, Becoming, Unknowing: Merleau-Ponty, Deleuze & Guattari, Meillassoux, and the improvised music environment

Presenter: Alister Spence

This paper reflects on the work of these three important philosophers and psychoanalysts, and investigates ways in which they inform the contingent environment of music improvisation, and offer a theoretical framework for positioning its possibilities and outcomes. Merleau-Ponty’s perspectives highlight the individual’s centrality to perception and experience, with regard to the real and the imagined, and can be used to interrogate the environment/performer/perceiver structure of music-making. Deleuze & Guattari shine a light on the rhizomic nature of contingent events, connected through planes of consistency, deterritorialisation, and the reality of becomings. They offer a way of studying and understanding change and connection in ‘properly musical’ experience; even in surprising and seemingly fractured circumstances, revealing the role of the musician as ‘between,’ as sorcerer. Meillassoux illuminates the centrality of chaos and uncertainty—the ‘absoluteness’ of contingency—and extends Merleau-Ponty’s concept of reality-as-experienced to being beyond-us-nevertheless-real. Amongst other things this relates to the centrality of the imagination to realisation. He also unpacks chance as being a relationship between unknowing and calculation. With these ideas in mind I re-visit and re-calibrate the previously introduced Experimental Composition Improvisation Continua model (ECIC; Spence 2018, 2020, 2021). This model was introduced as a tool to consider the relationship between contingent events in music and the continuum between improvisation and composition. In this paper I suggest how the ECIC might be informed by the work of these authors, and employed in a more nuanced, malleable fashion.

Session 7: 2pm-3:30pm (Music Theatre)

Chair: Keith Price

Antripodean Improvising: Magic Squares and Carnatic-Influenced Rhythmic Structures in three compositions by Scott Tinkler and Marc Hannaford

Presenter: Sam Gill

This presentation analyses three works by musicians associated with the improvisatory practice referred to as 'Antripodean Improvising': a unique musical approach that has emerged within a small community of Australian improvisers over the last three decades, centred around the eponymous Antripodean Collective ensemble. The hermeneutic classifier 'Antripodean Improvising' has been developed with reference to George E. Lewis's theorisation of 'Afrological' and 'Eurological' approaches to improvisation. However, critical understanding of the sonic characteristics and underlying musical belief systems associated with Antripodean Improvising is currently limited to a small number of practice-led research projects. My presentation contributes to this body of knowledge through in-depth analysis of the works *Oxygen Thief* by trumpeter Scott Tinkler, and *Something We Know* and *Something We Can Dance To* by pianist Marc Hannaford. I describe the compositional language and improvisational performance practice associated with each piece through an analytical lens developed by scholar James McLean, who identifies five key characteristics of Antripodean Improvising. Drawing on score study, transcription of recorded performances, and personal communications with Tinkler and Hannaford, I investigate how each piece is demonstrative of these five characteristics, with a particular focus on two key elements: the foregrounding of rhythm as a primary interactive element during ensemble improvisation, and the creation of composed rhythmic structures influenced by South-Indian Carnatic percussion music as well as the mathematical properties of magic squares. The outcomes of my investigation expand our critical understanding of the Antripodean Improvisation practice, while also offering the first application of McLean's theoretical model outside of his own scholarly work.

Miho Hazama's m_unit cCompositional Techniques That Enable the Integration of Non-Jazz String Players Within a Large Jazz Ensemble

Presenter: Mark Galloway

While jazz musicians have long experimented with non-traditional instrumentation in large ensembles, the inclusion of a classical string quartet (violins, viola, and cello) remains a relatively uncommon choice for composers. Writing for string quartet presents an additional challenge for jazz composers, particularly when the players come from non-jazz backgrounds with limited improvisational experience. These factors, among others, can discourage jazz composers from incorporating strings in their ensemble writing. However, Miho Hazama is one composer who has successfully integrated a string quartet of classically trained, non-jazz musicians into her 13-piece jazz ensemble, m_unit, with innovative and creative results. In this presentation, I examine Hazama's Grammy-nominated album, *Dancer in Nowhere* (2018), through an in-depth analysis of the musical elements and compositional techniques that characterise her string writing. I discuss how Hazama's compositional methods enable the string players to engage and collaborate meaningfully in a jazz context while occupying a central role in the ensemble. I argue that Hazama's approach can serve as a paradigm for composers seeking to incorporate strings into their own large ensemble compositions. Furthermore, I will discuss the process of developing my recent compositions, which build on Hazama's techniques, integrating them into my own compositional practice. Originally from Japan, Hazama studied film scoring and classical composition in Tokyo before relocating to New York, where she has emerged as a leading creative voice in large jazz ensemble writing. Hazama's m_unit

seamlessly blends a string quartet, horns, vibraphone, and a jazz trio rhythm section, incorporating the rhythmic and harmonic language of contemporary jazz.

Fifteen Years On - Examining the Evolution of John McLaughlin's Compositional Style

Presenter: Jamie Gabriel

Guitarist John McLaughlin has built a nearly 50-year career spanning diverse styles, from jazz and fusion to Indian classical music, distinguished by his mastery of complex time signatures and innovative playing techniques. Despite his extensive influence, there is limited scholarly analysis of his music, particularly his fusion of Indian harmonies with the stylistic influences of modern jazz musicians such as Miles Davis, Charles Mingus, and John Coltrane. This paper examines two iconic albums—*Electric Guitarist* (1978) and *Adventures in Radioland* (1993)—to explore McLaughlin's compositional style and its evolution over a 15 period. Both albums showcase his innovative approach to instrumentation and composition while maintaining a consistent artistic thread. The study highlights the harmonic, rhythmic, and structural elements that connect these works, analysing their significance within McLaughlin's wider output and their broader implications for jazz and fusion. Additionally, this paper provides new insights by making available charts for compositions that remain outside the standard repertoire, facilitating further study and performance. Through this analysis, the paper aims to illuminate McLaughlin's contributions to modern music and his role in bridging diverse musical traditions.

Session 8: 4pm-5:30pm (Music Theatre)

Chair: Tim O'Dwyer

"The sounds of lichens": Immersive and Embodied Responses to Nature-based Notations in *Liarbirds* (2024)

Presenter: Frankie Dyson Reilly

Indeterminate graphic scores present many possibilities for engagement with creative musical interpretation. The mechanisms through which musicians transform pictorial notations into sound continue to be of interest: for instance, what might it mean to "play" a picture of a tree, or a bird? In my semi-improvisational graphic score *Liarbirds* (2024), a small ensemble was instructed to draw on a combination of determinate and open pictorial notations, included stylised imagery of plants and animals. The four musicians' musical and verbal responses to the imagery – gathered from recordings, rehearsal conversations, and semi-structured interviews – shed light on their affective, imaginative, and novel approaches to interpreting pictorial graphics. The ensemble utilised imagination and memory, drawing on their physical, emotional, and conceptual experiences (or understanding) of the imagery. Their responses fall under the umbrella of "cross-modal interpretation" (Dyson Reilly, 2025) and "qualic transitivity" (McKay, 2019), which each describe processes of engaging with cross-sensory associations in adapting visual inputs to sound. These included mimicking the real sounds of animals; translating the tactile experience of touching a plant to an equivalent sound; and even adopting an imagined personality informed by their previous experiences of the depicted critters. The multi-sensory and imaginative nature of their responses indicate an immersive and interactive experience of engaging with notations as if existing *within* the depicted scene. In this presentation, I use *Liarbirds* as a case study for examining the nuanced

implications of cross-modal interpretation for performers and composers, making suggestions for how improvisers might engage creatively with pictorial notations.

More-Than-Bass: Technology, Agency, and the Improvising Electric Bass

Presenter: Dom Kingsford-Ros

In the evolving landscape of improvised music, performers increasingly embrace technology to reimagine their instruments' roles and push the boundaries of creative expression. This presentation explores the practice of solo improvisation as an electric bassist, employing loop and effects pedals to create multi-layered musical landscapes and improvisations. By engaging with the concept of 'self as an ensemble', this practice highlights the unique affordances of the electric bass guitar and its potential to expand beyond its traditional supporting role. Drawing on Gibson's theory of affordances (1979) and extended through an embodied musical lens, the research explores how the instrument's sonic and physical possibilities shape solo, looped improvisational approaches. Central to this investigation is the loop pedal, which transforms solo performance into dialogic interplay, allowing the improviser to simultaneously assume multiple roles in performance. At what point does the sound of the looped electric bass guitar become more-than-bass? At what point does the agency of the loop transcend the role initially informed by the bass? The layered structures created in this process foreground the dynamic relationship between repetition and spontaneity, offering insights into the pedagogy of improvisation and composition. This practice-led inquiry contributes to contemporary jazz and improvisation scholarship by examining notions of the electric bass guitar's role in composition and demonstrating its viability as a tool for solo creative expression. By situating this work within a broader discourse on improvisation and instrumental agency, the presentation invites reflection on the evolving role of technology and individual agency in improvised music.

Two States of Play in Paris: Composers George Enescu (1881 – 1955) and Miles Davis (1926 – 1991) along the Pitch-class [0,1,4] motif(s)

Presenter: Alina Abraham

With a forward-thinking lens, and focusing on novel directions of jazz and improvisation research, this study uses historic research, critical ethnography, music analyses, video, audio, and photographic documentation, to present *Two States of Play of 20th century Paris-aficionado composers –George Enescu (1881 – 1955) and Miles Davis (1926 – 1991)*. Enamoured by the French culture and the Parisian scene, at time-distance from each other, they nevertheless used, independently, similar building blocks in their musical language – a language in which a strong resonance to the Western chromaticism of the era was also present. For example, the pitch-class [0,1,4] motif, known from Olivier Messiaen's *Modes of limited transposition* (1944) and later on labelled by the Western musicology as the "E(n) – Es – C(u)" motif, opened both Enescu's *Piano Sonata op. 24 No. 1 in F# minor*, and Miles' *Jean-Pierre*. In Jazz theory this motif, repeated continuously, forms the augmented scale (in semitones: 131313, or 313131). Since these composers' sound is so defiantly different in these compositions although using the same motif(s), and with the idea of "States of Play" in mind, the author of the paper proposes an *Open Array of Multiple States of Play* that pioneer the idea of possible practice-based methodologies that may uphold the value of creative spaces along the augmented scale and the exploration of the pitch-class [014] motif(s). Thus, a series of melodic,

polyphonic, rhythmic and harmonic variations of the pitch-class [0,1,4] motif(s) and the augmented scale is explored and demonstrated on the piano by the author of the study.

BIOGRAPHIES

Alina L. Abraham

Alina L. Abraham is an independent academic, researcher, and musician from New Zealand with an interest in the texture of the pitched sound—the harmonic series (HS) and its rich potential in generating scales and modes common to the Western canon, jazz improvisation and beyond. Born and bred in Romania and drawing from Romanian musicology, Alina is now trained in both the traditions of classical music and jazz and therefore explores the possible bubbling pedagogies in assembling practice-based methodologies to uphold the value of creative spaces along the augmented scale and the exploration of the pitch-class [014] motif(s).

Robert Burke

Robert Burke (Associate Professor - Monash University) is an Australian improvising musician and composer. Rob has performed and composed on 17 of his own recording releases and over 300 CDs. Books (co-written) include: *New Creativities in Improvisation* (2015), *Experimentation in Jazz: Idea Chasing* (2019) and *Perspectives on Artistic Research in Music* (2017). Rob is currently president of AJIRN (Australasian Jazz and Improvisation Research Network). His research focuses on jazz and improvisational processes investigating 'what happens when we improvise?', including studies into the phenomenology of musical interaction, experimentation, identity, agency and gender studies.

Josiah Boornazian

Josiah Boornazian is an award-winning saxophonist, composer, educator, electronic musician, and jazz scholar. He is currently the Director of Jazz Studies at the University of Utah. Dr. Boornazian has also taught at the University of Texas Rio Grande Valley, Broward College, the City College of New York, and the University of Miami Frost School of Music. Dr. Boornazian's recordings include thirty jazz/improvised music and electronic albums available on major online music streaming platforms. He is published in *Jazz Perspectives*, *Jazz Education in Research and Practice*, *The International Association of Schools of Jazz Journal of Applied Jazz Research*, and *The Saxophone Symposium*.

Dr Constantine Campbell

Dr Constantine Campbell is a jazz saxophonist and composer based in Canberra, Australia. Following a career as a professor of ancient Greek and biblical studies in Sydney and Chicago, he was recently awarded his second doctorate exploring the fusion of jazz and Greek rebetiko music at the Australian National University. Campbell leads the Greek-jazz fusion ensemble, KAVOS, which released their second album, *Athina*, in 2024.

Christopher Coady

Christopher Coady is an Associate Professor in Musicology and Associate Dean (Research Education) at the Sydney Conservatorium of Music, University of Sydney. His publications include *John Lewis and the Challenge of "Real" Black Music* (University of Michigan Press, 2016) and recent contributions to *American Music, Jazz & Culture*, and the *Musical Quarterly*.

Karst DeJong

Dutch pianist, improviser, music theorist and educator Karst de Jong is internationally recognized in the field of classical improvisation, having transformed his artistic practice from performing classical repertoire to bringing improvisation to the stage. He gave concerts, masterclasses, and improvisation workshops for all combinations of instruments at internationally renowned festivals, and institutions around the world. He released two CDs with piano solo improvisations, "Improdisiac I & II". Karst de

Jong currently lives and works in Singapore, where he is professor of Improvisation and Collaborate Music Creation at the Young Siew Toh Conservatory of the National University of Singapore (NUS).

Tim O'Dwyer

Tim O'Dwyer has been the Head of the School of Contemporary Music at LASALLE | University of the Arts Singapore for the past 15 years. O'Dwyer improvises on the saxophone, composes music and has been practising and studying soundpainting with its originator, Walter Thompson, since 2014. Over more than 30 years, he has been a critical musical instigator in Australia, Singapore and Europe with projects including bucketrider, The Make It Up Club, The Tim O'Dwyer Trio, ELISION Ensemble, The Australian Art Orchestra, CHOPPA Festival of Experimental Music, and as a Fellow of the Academy of the Arts of the World in Germany.

Kevin Field

Pianist and composer Kevin Field has collaborated with some of the top international names in jazz including Grammy nominated guitarists Mike Moreno and Nir Felder who feature on his latest album Soundtology, released worldwide by European label Timezone. He has also performed or recorded with a diverse range of artists including George Garzone, Will Vinson, Mike Stern, Antonio Sanchez, James Muller, Obed Calvaire, Terreon Gully, James Morrison, Nate Wood, Orlando le Fleming, Charles Haynes (drummer/producer for Kanye West & Lady Gaga), Matt Penman and Nathan Haines. Kevin has performed concerts in Australia, China, the UK and USA including at prestigious venues Ronnie Scott's and The Blue Note and has featured on over 40 albums. A senior lecturer in Jazz Studies at the University of Auckland, Kevin holds a doctorate from the University of Auckland.

Dr. Jamie Gabriel

Jamie Gabriel is a musician and data scientist with a passion for modern jazz harmony and the creative potential of technology in music. He studied jazz performance at the Sydney Conservatorium of Music before pursuing postgraduate studies in Data Science at Macquarie University and the University of Technology Sydney. Holding a PhD in computational musicology, his research focused on using machine learning to analyse the improvised solos of Keith Jarrett. Jamie performs with SAJA, an Auckland/Sydney based music duo blending jazz and modern music, embodying his innovative approach to both performance and research. He has also served as Chief Data Officer at the Cancer Institute NSW, where he led AI-driven strategies and data initiatives.

Mark Galloway

Mark Galloway is a saxophonist and composer based in Wellington, New Zealand. Areas of interest include the exploration of creative ways to incorporate composition techniques into all levels of a student's music learning, and he has also written books for beginner and intermediate level saxophone students. Mark is currently studying towards a masters in jazz composition at Auckland University.

Dr Sam Gill

Dr Sam Gill is a saxophonist, improviser, composer and researcher based in Sydney/Eora, Australia. He leads the groups Coursed Waters & Scattered, is a member of the collectives Mind on Fire & Microfiche, and has performed with the Australian Art Orchestra and world-music ensemble Mara!. His activity with these projects has encompassed national and international touring, live performances of solo and ensemble works, and a growing body of commercially released recordings. Sam was a recipient of SIMA's Emerging Composers Mentorship in 2022, and was a finalist in the 2023 Freedman Jazz Fellowship, following earlier nominations in 2020 and 2021.

Allana Goldsmith

ALLANA Goldsmith is a Māori (NZ) contemporary vocal artist. Singing mostly in her indigenous Māori language, Allana takes inspiration from a background in jazz vocal studies. Her eclectic taste in music is reflected through her many collaborations and cross-over genre music releases. In 2022 under the artist collaborative Goldsmith Baynes (with Mark Baynes) she released a critically acclaimed Māori jazz album 'E Rere Rā'. This group featured live on TV at the Aotearoa Music Awards (2021). ALLANA's artist highlights include being featured as the opening act at He Kete Waiata, Auckland ARTS FESTIVAL (2023), at the Auckland Town Hall. ALLANA was a finalist for Best Jazz Artist (2020), under artist name ALCHEMY, featured song: Sensitive to a Smile, by Herbs, re-arranged by Kevin Field. Allana is currently working in improvised avant-garde sound with artists WAIWHAI (Māori instruments - taonga puoro) and Parks (modular synths).

Jeff Henderson

Jeff Henderson is a musician, composer, performer, curator, and producer based in Tāmaki Makaurau - Auckland, New Zealand. Performing principally on saxophones and clarinet, he is a pivotal artist in the New Zealand jazz and improvised music scenes, with a prolific history and output. His work includes solo saxophone performances, compositions for large improvising ensembles, conduction, theatre and film soundtracks, sound installations, instrument building, small ensembles and more. He has performed internationally at the Montreux Jazz Festival, Wangaratta Jazz Festival, Melbourne International Jazz Festival, Centrecourt Festival (Cologne), Oerol Festival (Netherlands), MusicMatters Festival (Sri Lanka), Jazz in July (Singapore) and at many venues throughout Japan, Canada, Mexico, Korea, Sth East Asia, Australia, the USA and Europe.

Olivier Holland

Olivier is a bassist, composer/arranger and educator based in Auckland, New Zealand. His long career has seen him perform and record with top artists from all over the world. Olivier is in the process of writing his very own double bass teaching method book after obtaining interest from Sher Music (USA) as well as Bassline Publishing (UK). He has completed a bass-doctorate in 2017 and currently teaches at the University of Auckland Jazz Department in a variety of subjects.

Dom Kingsford-Ros

Dom Kingsford-Ross is an electric bass guitarist, and Associate Lecturer in Music at Queensland University of Technology, Brisbane, Australia. His work bridges performance, composition, and interdisciplinary collaboration, delving into the deep connections between musicians and their instruments as a means of compositional storytelling. A seasoned performer, Dom has performed as both a soloist and sideman electric bassist along Australia's east coast. His compositions for solo electric bass guitar and loop pedal, and research into jazz performance practices have been showcased at domestic and international conferences.

Clifford Korman

Cliff holds a doctorate from the Manhattan School of Music and a master's degree from the City College of New York. At the Federal University of the State of Rio de Janeiro (UNIRIO) he teaches courses in the areas of Popular Music Studies and Improvisation, and coordinates the CNPq research group Improvisa and the research project "Development and Knowledge of the Paulo Moura Collection." Other research interests include Brazilian popular piano: history and practice; pedagogy and studies of popular music; and the global circulation of jazz. He is a permanent member of the Postgraduate Programs in Music at UNIRIO and The Federal University of Minas Gerais (UFMG) where he advises masters and doctoral candidates and offers seminars and courses in the areas of performance and creative processes. He currently coordinates exchange programs between UNIRIO

and the Instituto Superior de las Artes in Havana, Cuba, and the Universidade Eduardo Mondlane in Maputo, Mozambique.

Darren Moore

Darren Moore (DMA) is a Senior Lecturer at LASALLE College of the Arts, University of the Arts Singapore. He is an internationally recognised drummer whose practice aims to generate new ideas concerning improvisation, multidisciplinary collaboration, and experimental music practice. Darren is an editor for *ISSUE Art Journal* and *Journal of Global Pop Cultures* and has published chapters in *Handbook of Artificial Intelligence for Music* (2021), *The Future of Live Music* (2020), and *Embodied Performativity in Southeast Asia: Multidisciplinary Corporealities* (2020). He is co-editing a new Routledge commission, *Improvisation Method and Practice in Southeast Asia: Music, Dance and Theatre*.

Natalie Morgenstern

Natalie Morgenstern currently is a Ph.D candidate in Education at Monash University. Her research focuses on the gendered experience of teaching and learning improvisation in the Primary School years. She is a teacher of classroom instrumental woodwinds, as well as jazz band and concert band director with over 20 years of experience. Her background is in classical saxophone and Jazz performance.

Miranda Park

Miranda Park is a PhD candidate and recipient of the Scholarship in Music for the ARC-funded project *Diversifying Music in Australia: Gender Equity in Jazz and Improvisation* at Monash University. Her doctoral thesis is a narrative study of gendered power and inequity in Australian tertiary jazz institutions.

Keith Price

Keith Price is a Canadian guitarist and composer living in Tāmaki Makaurau, Aotearoa (Auckland, New Zealand) where he serves as Senior Lecturer and Kaikotuitui (coordinator) of jazz studies at Waipapa Taumata Rau (University of Auckland). Keith studied at the Conservatory of Amsterdam and the University of Manitoba before completing undergraduate and graduate degrees in jazz performance at Brandon University, where he studied with internationally recognised pianist and composer Michael Cain. Keith has released nine albums: *Poetry Okinawa* (2025), *LacLu* (2024), *Trio Antipodes: Upside Downwards* (2019), *Double Quartet* (2017), *Live at 101.5 UMF* (2015), *The Good, The Bad, and The Ugly* (2015), *Solo Guitar* (2013), *Gaia/Goya* (2011), and *Breakfast of Champions* (2009).

Frankie Dyson Reilly

Frankie Dyson Reilly is a Meanjin/Brisbane-based interdisciplinary composer-researcher and Doctor of Musical Arts candidate at Queensland Conservatorium Griffith University (2021-2025). In her primary research practice, she explores innovations in cross-sensory media such as graphic scores alongside her collaborative research project into experiences of disability in musical spaces with Alexandra Gorton. From 2025, she will continue her research into interdisciplinary performance practices and equitable musicking as an Adjunct Researcher with the Creative Arts Research Institute at Griffith University. Her artistic practice as composer, improviser, and pianist has been recognised through international commissions and recordings within a range of genres.

Benjamin Shannon

Benjamin Shannon is a percussionist, composer, teacher and promoter based in Brisbane, Australia. He has performed extensively home and abroad with a slew of Grammy and ARIA award winning artists. Notable original projects of Ben's include Milton Man Gogh, Kodiak Empire, Shamin, Big Dead, Dropbear Lodge and Brisbane Conduction Orchestra. Ben is currently involved in a booking/promotions capacity with Australian Label Art As Catharsis and has recently commenced his PhD with a focus on The Art of Conduction and its role in improvisational practice.

Alister Spence

Alister Spence is an internationally-recognised pianist and composer in jazz and improvised music. He holds a PhD in Creative Practice (Music Composition) from the University of New South Wales, and a Diploma in Teaching (UTS, Sydney). Spence's academic research investigates contingency in music composition and improvisation. He has a book chapter published by Bloomsbury Academic (2020), and a journal article in *Frontiers of Psychology* (2021). Spence's music composition and performance are documented on more than fifty albums. Awards include an ARIA Award, 'Best Australian Jazz Album' (1990 and 1993), and an Art Music Award for 'Excellence in Jazz' (2014).

Chris Stover

Chris Stover is a trombonist, composer, and music scholar and Associate Professor of Music Studies and Research at Queensland Conservatorium, Griffith University. His book *Reimagining Music Theory: Contexts, Communities, Creativities* was published by Routledge early this year, and he has published extensively on musical interaction, time and process, affect and relationality, the music of Cecil Taylor and Sun Ra, and much more. A new album with his Helical Quartet was recorded in Denmark in 2024 and will be released in mid-2025.

Dr Aleisha Ward

Dr Aleisha Ward is an award-winning writer, jazz historian, and lecturer in music history. She was the 2017 Douglas Lilburn Research Fellow and a recipient of the 2018 Ministry of Culture and Heritage New Zealand History Research Trust Award for her work on the Jazz Age in New Zealand. She is one of the first graduates of the Bachelor of Music (Jazz Performance) at the University of Auckland, holds a Masters of Arts degree in Jazz History and Research from Rutgers University, and a PhD in Music from the University of Auckland where she researched jazz in New Zealand 1920-1955.

Umar Zakaria

Umar Zakaria is jazz bassist and composer and a scholar of Malay music in Singapore. He received his PhD in Ethnomusicology from Victoria University of Wellington. His research integrates ethnographic and creative methodologies to further the understanding of Malay music as practiced in Singapore, including Malay approaches to improvisation. His album *Fearless Music*, featuring the original composition *Suite Melayu*, won the 2018 Tui Award for Best Jazz Album in Aotearoa New Zealand.

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