

# AJIRN6

## *'Roads, Bridges, and Intersections'*

### **Australasian Jazz and Improvisation Research Network 2023 Conference**

**19-21 May, 2023**

**The Ian Potter Southbank Centre, Melbourne Conservatorium of Music  
University of Melbourne**

#### **Program Committee**

Andrea Keller - (University of Melbourne) Co-chair

Dylan Van der Schyff - (University of Melbourne) Co-chair

Robert Burke (Monash University) President

Christopher Coady (Sydney Conservatorium)

Roger Dean (Western Sydney University)

Louise Denson (Queensland Conservatorium, Griffith University)

Bruce Johnson (University of Turku; University of Technology Sydney)

Miranda Park (Monash University)

Vanessa Tomlinson (Queensland Conservatorium, Griffith University)

Aleisha Ward (University of Auckland)

*The Faculty of Fine Arts and Music acknowledges the Boonwurrung and Wurundjeri Woi Wurrung peoples of the Kulin Nations. Here in these places, artists have danced their dances, sung their songs, told their stories and exchanged knowledges for over 3000 generations. We are privileged to do the same.*

## A message from the conference Chairs

On behalf of the Melbourne Conservatorium of Music (MCM), we are delighted to welcome you to the 6<sup>th</sup> conference of the Australasian Jazz and Improvisation Research Network. This is the first time the conference is being hosted by the University of Melbourne. It is also the largest instantiation of the conference to date, bringing together dozens of performers, scholars, and curators from Australia, Europe, Asia, and the Americas. The 38 scheduled presentations and panels will span a wide range of viewpoints that examine the conditions and possibilities of Jazz and Improvisation in the 21<sup>st</sup> century. Special focus will be placed on how we communicate and collaborate across geographical, cultural, and stylistic boundaries; and on how improvised music practices can create positive, inclusive spaces for the expression of identity and diversity.

These themes align closely with the mission of the Jazz and Improvisation program at the Conservatorium, and we are therefore thrilled to support and learn from this wonderful exchange of ideas and perspectives. We are also very excited to hear from our two keynote speakers. Saxophonist-composer Ingrid Laubrock spans European and American perspectives; her work sits at the leading edge of contemporary jazz, free improvisation, and experimental music. We anticipate that she will have many fascinating insights to share about a career characterised by collaboration, community building, and boundary-crossing musicmaking. Drummer and scholar Simon Barker is a central figure in Australian creative music. His work as a performer and educator demonstrates deep cultural awareness, outstanding creativity, and a restless sense of musical exploration – his perspective on music is unique and inspirational. We expect that both keynote talks will be highly memorable and that they will simulate thought and discussion long after the conference is over.

We thank you for your participation and look forward to sharing ideas and creative energy with you. Have a wonderful conference!

Sincerely,

**Andrea Keller (conference co-chair)**

Head of Jazz and Improvisation,  
Melbourne Conservatorium of Music



**Dylan van der Schyff (conference co-chair)**

Convenor of Graduate and Honours Studies in  
Improvisation, Melbourne Conservatorium of  
Music



## **Welcome from the AJIRN President**

It is my privilege and honour to welcome you all to the Australasian Jazz and Improvisation Research Network's 6th conference. I find it so satisfying that we have both continued and grown over this period to bring our research community together that combines postgraduate students, early career researchers and established researchers to disseminate their research.

The main goal of this conference is to share and enhance knowledge of this sector through the current new research being conducted. AJIRN is the platform to do this where we encourage cross-discipline research, collaboration and mentorship. We are here to support each other in the important advancement of research into jazz and improvisation.

The theme for the 2023 AJIRN conference is Roads, Bridges, and Intersections. The committee thought that this was important and timely to critically think about how the systems put in place by individuals, communities, presenters, governments, funding groups, and other organisations so to enable artists to communicate and collaborate.

I would like to thank The University of Melbourne - Australia, for convening the conference along with the conference chairs Andrea Keller and Dylan van der Schyff. I would also like to thank the conference committee for extending their valuable time in reviewing the abstracts and advising on the direction of AJIRN ... and of course all the presenters for their enthusiasm and belief in excellence in research.

Finally, I invite you all to participate with full vigour in this fantastic event that I hope can give you exposure to new ideas and opportunities.

**Robert Burke**

**AJIRN President (Monash University)**



## Conference Program

<b>Friday 19th May</b>	
<b>6:00pm</b>	Drinks @ Betwixt (next to Ian Potter Centre)
<b>7:30pm - 8:15pm</b>	Concert @ Kenneth Myer Auditorium (Ground Floor Ian Potter Centre)

<b>Saturday 20th May</b>	<b>Level 7, Room 708</b>	<b>Level 7, Room 709</b>	<b>Level 7, Room 710</b>
<b>9:00am</b>	Arrive	Arrive	Arrive
<b>9:15am</b>	Welcome	Welcome	Welcome
<b>9:30am - 10:30am</b>	<b>Keynote Presentation:</b> <i>Simon Barker</i>  Prudence Myer Studio (level 5)	<b>Keynote Presentation:</b> <i>Simon Barker</i>  Prudence Myer Studio (level 5)	<b>Keynote Presentation:</b> <i>Simon Barker</i>  Prudence Myer Studio (level 5)
<b>10:30am - 11:00am</b>	<b>Morning Tea</b>	<b>Morning Tea</b>	<b>Morning Tea</b>
<b>11:00am - 12:30pm</b>	<i>Chair: Dylan van der Schyff</i>  <i>Gemma Turvey,</i>  <i>Gregory Stott,</i>	<i>Chair: Andrea Keller</i>  <i>Cameron Undy,</i>  <i>Chloe Kim</i>	<i>Chair: Chris Coady</i>  <i>Monika Herzig,</i>  <i>Can Olgun,</i>

<b>Roads and Pathways</b>	<i>Rachael Thoms</i>		<i>Dom Kingsford</i>
<b>12:30pm - 1:30pm</b>	<b>Lunch</b>	<b>Lunch</b>	<b>Lunch</b>
<b>1:30pm - 3:00pm</b>	<i>Chair: Dylan van der Schyff</i> <i>Miranda Park,</i> <i>Kristin McGee,</i> <i>Jodie Rottle</i>	<i>Chair: Roger Dean</i> <i>Alistair Macaulay,</i> <i>Joel Trigg,</i> <i>Ryan Williams</i>	<i>Chair: Andrea Keller</i> <i>Ricardo Alvarez,</i> <i>Hannah Reardon-Smith</i> <i>Aleisha Ward</i>
<b>Intersections</b>			
<b>3:00pm - 3:30pm</b>	<b>Afternoon Tea</b>	<b>Afternoon Tea</b>	<b>Afternoon Tea</b>
<b>3:30pm - 5:30pm</b>	<i>Chair: Andrea Keller</i> <i>Chris Stover,</i> <i>Paul Cutlan &amp; Ben Phipps,</i> <i>Trisna Fraser,</i> <i>Lee Jones</i>	<i>Chair: Dylan van der Schyff</i> <i>Jonathan Dimond),</i> <i>Sunny Kim,</i> <i>Llewellyn Osborne,</i> <i>Matt Bray</i>	<i>Chair: Chris Coady</i> <b>Panel Discussions:</b> <b>3:30</b> <i>Rob Burke,</i> <i>Nicole Canham, Clare Hall, and Miranda Park</i>  <b>4:30</b> <i>Michael Kellett,</i> <i>Dave Wilson, Robert Burke, Clare Hall</i>
<b>Bridges</b>			
<b>5:30pm</b>	<b>Finish</b>	<b>Finish</b>	<b>Finish</b>

<b>Sunday 21st May</b>	<b>Level 7, Room 708</b>	<b>Level 7, Room 709</b>	<b>Level 7, Room 710</b>
<b>9:30am - 10:30am</b>	<b>Keynote Presentation:</b> <i>Ingrid Laubrock</i>	<b>Keynote Presentation:</b> <i>Ingrid Laubrock</i>	<b>Keynote Presentation:</b> <i>Ingrid Laubrock</i>

	Prudence Myer Studio (level 5)	Prudence Myer Studio (level 5)	Prudence Myer Studio (level 5)
<b>10:30am - 11:00am</b>	<b>Morning Tea</b>	<b>Morning Tea</b>	<b>Morning Tea</b>
<b>11:00am - 1:00pm</b>  <b>Roads, Pathways, Bridges, Intersections</b>	<i>Chair: Dylan van de Schyff</i>  <i>Jeremy Rose,</i>  <i>Toby Wren,</i>  <i>Leon de Bruin,</i>  <i>Natalie Morgenstern</i>	<i>Chair: Miranda Park</i>  <i>Helen Svoboda,</i>  <i>Peter Doublinszki,</i>  <i>Simon Petty,</i>  <i>Danilo Rojas</i>	<i>Chair: Rob Burke</i>  <i>Luis More Matus,</i>  <i>Tim O'Dwyer &amp; Darren Moore</i>  <i>Phillip Johnston</i>
<b>1:00pm</b>	<b>Finish</b>	<b>Finish</b>	<b>Finish</b>

## OPENING: Friday May 19<sup>th</sup>

**Startint @** Betwixt (next to Ian Potter Centre) 45 Sturt St, Southbank VIC 3006

**Opening Concert 7:30 –8:30 Kenneth Myer Auditorium – Southbank Campus**

33-43 Sturt St, Southbank VIC 3006

### Welcome from AJIRN President

1. **Joel Trigg (solo piano)**
2. **Sofia Carbonara (vibraphone) Peggy Lee (cello)**
3. **Olivia Jones (clarinet, electronics)**
4. **Robbie Finch (double bass)**
5. **Joel Trigg (solo piano)**

### Performer bios

**Joel Trigg** is a pianist, composer and teacher who believes that music is a most beautiful branch of magic—and who loves being a sonic magician. His artistic practice is rooted in the now global tradition of jazz improvisation, but is also informed by hip hop, electronic, folk and minimalist styles, and enriched by a passion for tai chi, human relationships, the natural world, and the IMAX. Joel’s PhD research at Melbourne University is an investigation into the embodied and enactive theories of cognition, and how they may explain the so-called “extra-musical” phenomena of association and imagination that often attend the experience of music. For this performance Joel will perform a free improvisation informed by his practice-based research.

**Sofia Carbonara** is a Naarm-based percussionist who performs with mixed-chamber ensemble *Virago*, designs collaborative, interdisciplinary works with artists in their community, and writes and performs their own intermedia works. *Flight* (solo) interweaves their father discussing pleasure, culture, addiction, and a reoccurring dream of flying, with Sofia’s own music and actions (2022). Their debut EP

for solo vibraphone on, *On Names*, will be released on Alien Passengers in July 2023. Sofia pursues graduate studies in music research at the University of Melbourne and is an Ecuadorian/Venezuelan American of Italian/German/Swiss descent raised in Buffalo, New York and hailing from Detroit, Michigan.

**Peggy Lee** is an improvising cellist and composer who leads and collaborates across numerous ensembles including her own groups – The Peggy Lee Band, Film in Music, and Echo Painting – and collective projects such as Waxwing and Beatings Are in The Body. Peggy also co-leads the Australian improvising quartet Open Thread (with Julien Wilson, Theo Carbo, and Dylan van der Schyff). Peggy has toured and recorded with many leading artists including Wayne Horvitz, Robin Holcomb, Mary Margaret O’Hara, and Dave Douglas.

**Olivia Jones** is an experimental composer, clarinetist and improviser whose practice focuses on experimentation with computer-based electronics and instrumental performance. Olivia has performed with International Contemporary Ensemble (NYC), SoundSCAPE (Italy), Ensemble Evolution (NYC) and CCRMA, Stanford (California) and has been resident composer with Ensemble Mise-en (NYC). Current projects include their New York-based commissioning project for underrepresented voices *Shrew Brew*, a duo project with Argentinian vibraphonist Pauline Roberts and 2023 composition commissions with American Modern Ensemble (NY) and SoundSCAPE (Europe). Olivia completed their Master of Music at The New School (NYC) in 2022 and is currently a PhD-Fine Arts and Music candidate at Melbourne University’s School of Jazz & Improvisation.

**Robbie Finch** is a jazz double bassist, bandleader and composer from Melbourne/Naarm. He studied Jazz & Improvisation at the VCA under the tutelage of Sam Anning and Ben Robertson. While studying he also developed his skills performing on the Melbourne jazz scene, playing with Melbourne pillars such as Mark Fitzgibbon and Andrea Keller, as well as emerging performers such as Theo Carbo, Flora Carbo and Callum Mintzis. His musical approach is informed by American jazz of the 1950’s-60’s and contemporary Australian improvisational/jazz music. Robbie is currently undertaking honours research in music improvisation at Melbourne University, exploring the ways in which our conception of musical form can affect musical decision making.

## Keynote presenters



**Simon Barker (PhD)** is a lecturer in Drum Set and Rhythm Awareness at the Sydney Conservatorium of Music. In addition to his numerous solo performances and recordings, Simon co-leads several internationally recognized collaborative ensembles including Chiri and Showa 44. Simon also performs regularly with many of Australia's most established ensembles including the Matt McMahon trio, the Phil Slater Quintet, and as a duo with Scott Tinkler. Over the past thirty years Simon has performed and recorded with wide range of local and international artists. Simon's research interests include rhythmic process, rhythmic material generation, intersections between barefoot running and drumming, and regional drumming practices.

**Ingrid Laubrock** is an experimental saxophonist and composer, interested in exploring the borders between musical realms and creating multi-layered, dense and often evocative sound worlds. A prolific composer, Laubrock was named a "true visionary" by pianist and The Kennedy Center's artistic director Jason Moran, and a "fully committed saxophonist and visionary" by The New Yorker. Her composition Vogelfrei was nominated "one of the best 25 Classical tracks of 2018" by The New York Times. Laubrock has performed with Anthony Braxton, Muhal Richard Abrams, Jason Moran, Kris Davis, Nels Cline, Tyshawn Sorey, Mary Halvorson, Myra Melford, Zeena Parkins, Tom Rainey, Tim Berne, Dave Douglas, Wet Ink and many others. Laubrock has composed for ensembles ranging from solo to chamber orchestra. Awards include Fellowship in Jazz Composition by the Arts Foundation, BBC Jazz Prize for Innovation, SWR

German Radio Jazz Prize and German Record Critics Quarterly Award. She won best Rising Star Soprano Saxophonist in the 'Downbeat Annual Critics Poll in 2015 and best Tenor Saxophonist in 2018. Ingrid Laubrock has received composing commissions by The Fromm Music Foundation, BBC Glasgow Symphony Orchestra, Bang on a Can, Yarn/Wire, Grossman Ensemble, The Shifting Foundation, The Robert D. Bielecki Foundation, The Jerwood Foundation, American Composers Orchestra, Tricentric Foundation, SWR New Jazz Meeting, Jazzahead, Wet Ink Ensemble, The Jazz Gallery Commissioning Series, NY State Council of the Arts, Wet Ink, John Zorn's Stone Commissioning Series and the EOS Orchestra. She is an 2022/23 Artist-in-residence of The Wet Ink Ensemble. She is a recipient of the 2019 Herb Alpert Ragdale Prize in Music Composition, the 2022 Herb Alpert Ucross Prize in Music Composition and the 2021 Berklee Institute of Gender Justice Women Composers Collection Grant. Ingrid Laubrock is part-time faculty at Columbia University and The New School. She holds an MFA in Music Composition from Vermont College of Fine Arts.

## Abstracts and bios

**Saturday 20th May – Room 708**

### **Gemma Turvey**

*Italian Solfeggi and Third Stream Ear Training: A Pathway to Develop Auditory Memory for Improvisation Pedagogy*

#### **Abstract**

The improvising musician consciously and subconsciously draws on their lifetime of accumulated auditory memories and learnt theoretical knowledge to create and compose spontaneously. The practice of specifically developing students' auditory memory for improvisation can be found in both Baroque and Jazz pedagogies. Melodic improvisation and composition was taught in the seventeenth- and eighteenth-century Italian Conservatoires by way of keyboard-based exercises called *partimenti*. Prior to learning *partimenti*, all students learnt to sing and memorise countless melodies known as *solfeggi* for at least three years. *Solfeggi* are melodic compositions for voice, often taught aurally with a keyboard accompaniment extemporised by the teacher. They played a pivotal role in establishing the necessary auditory memories required for future melodic improvisation exercises. Third Stream ear training is a modern-day method with several striking similarities to *solfeggi*. It was developed in the 1970's by improvising pianist and pedagogue Ran Blake, and is currently taught at a small number of jazz and contemporary music schools. Third Stream ear training, like *solfeggi*, uses aural learning and singing to help the student develop a rich auditory library. It uses a broad range of styles, which inform and enhance the students' improvisations and musical language. Increasingly improvisation is being included in classical music pedagogy and classroom music curricula. Within this, however, little attention is given to developing students' auditory memory for the task. This paper addresses this by proposing a new, targeted method using Italian *solfeggi* and Third Stream ear training principles and techniques, to help prepare students' auditory memories for improvisation in any genre or style.

Keywords: Solfeggi, Third Stream ear training, auditory memory, improvisation.

**Bio:** Gemma Turvey is a professional pianist, composer and educator. She is passionate about using improvisation to bridge traditions and reinstating improvisation in classical music. Gemma established and led Melbourne-based improvising chamber ensemble the New Palm Court Orchestra from 2011–2019. She is currently an Honorary Research Fellow at the UWA Conservatorium of Music, Perth.

### **Greg Stott**

*'Form one lane' – merging guitar practice with drum-set methodologies*

#### **Abstract**

The present-day guitarist draws their inspiration and vocabulary from a century of guitar recordings and, due to the quirks of the instrument's design, a vast amount of guitar-specific pedagogical material – potentially so overwhelming that one may never leave the multi-lane guitar highway when searching for inspiration. In pursuit of my own idiolectal voice my recent creative-practice research explores detours and off-roads by looking to the drum-set as inspiration for improvisational vocabulary and technique development abstracted for guitar. One can be influenced by drummers in many ways. In this presentation I discuss selected excerpts of my research, specifically looking at elements of snare drum rudiments and drum-set methodologies that have been adapted for guitar. I discuss aspects of my technique that were challenged by the abstraction process and show my new personal methodologies for the development of improvisational vocabulary that have arisen from engagement with drumming strategies.

**Bio:** Greg Stott teaches guitar and theory at the Australian National University and is nearing submission for his PhD – 'A Rhythmic Praxis for Guitar'. He performs regularly and curates the Friday Night Jazz program at the National Press Club of Australia. Two albums will be released, coinciding with the submission of his PhD, featuring Australian musicians including Andrew Gander, Mark Sutton, Dave Goodman, Brendan Clarke, Wayne Kelly, Hugh Barrett, John Mackey and Llewellyn Osborne.

## **Rachael Thoms**

*A biopsychosocial pathway to vocal improvisation pedagogy*

### **Abstract**

There is a prevalent assumption within jazz that vocalists are inferior musicians and ineffectual improvisors, yet the ability to create music spontaneously is highly valued by both performers and audiences. However, teaching improvisation is a complex task that goes beyond just teaching musical skills. I will present some of the key findings emerging from my ongoing qualitative research that will contribute to a pedagogical framework which seeks to address the acquisition of improvisational fluency alongside functional freedom and vocal efficiency. My research findings indicate that such a framework will need to address the physical, psychological, and social aspects of performance and artistic expression. I argue that a biopsychosocial approach to vocal improvisation pedagogy considers the interplay between biological, psychological, and social factors that influence a student's ability to improvise. This holistic approach recognizes that the voice is not just a musical instrument, but also a physiological and psychological tool that is shaped by a person's experiences, emotions, and cultural background. This presentation will explore a biopsychosocial approach to vocal improvisation pedagogy, discussing its key principles and benefits, and examining how it can be applied in a tertiary principal study context.

**Bio:** I am a researcher, pedagogue, and hybrid vocalist with degrees in jazz and classical performance, based in Canberra, ACT. I am a PhD candidate at the ANU School of Music where I work as a voice

teacher and aural skills lecturer. My research interests include vocal pedagogy, hybrid vocal technique and performance, voice science, improvisation, and gender in music.

## **Miranda Park**

*Tertiary jazz students' narratives of in/exclusion, belonging and safety in the jam session*

### **Abstract**

Within the growing body of research on gender inequalities in the Australian jazz landscape, very little of this has been from the perspective of undergraduate students, and even less so through an intersectional lens. Focusing on this demographic of training jazz musicians, however, deepens our understanding of the current standards and practices contributing to such inequalities, and how they are being perceived, perpetuated, or contested by the next generation of jazz leaders. What's more, attending to the intersections of students' lived-experiences, contributes much-needed nuance to broader debates about equity, inclusion and diversity in jazz. Informed by the field of narrative inquiry, this presentation shares students' stories from a preliminary analysis of fieldwork undertaken at two tertiary jazz institutions in Australia. This fieldwork is part of my doctoral study on Australian students' and teachers' experiences and perceptions of gender, (in)equalities and power in relation to higher jazz education. Based on individual interviews, focus group discussions, and classroom observations, this presentation zooms in on one particular setting that has been present in many student's stories; the jam session. Embedded in participant's narratives of jamming are complex, intersecting issues of in/exclusion, merit, privilege, access and safety. Understanding and documenting these experiences prompts consideration of how important learning practices like jamming must become safer, accessible and equitable for jazz students in the future.

**Bio:** 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 research examines narratives of gender, (in)equalities and power by Australian tertiary jazz students and teachers. Miranda is also Co-Editor of the intersectional feminist magazine *RARA*, as part of her work with the One Woman Project, a youth-led gender justice organisation based in Meanjin/Brisbane.

## **Kristin McGee**

*Gendered Interventions in European Jazz Festival Programs: An Aesthetics of Inclusivity Theme: Intersections – Identity – Gender (Race/Nationality)*

### **Abstract**

The Keychange Initiative, introduced in 2017 encouraged music festivals to pledge 50/50 gender parity by 2022, an ambitious goal seeking to overturn male-dominated festival programs. Considering the

entrenched gendered ideologies of particular music cultures, festivals have reproduced patterns of visibility, remuneration, and exclusion connected to their featured music genres. As sites performing jazz's hegemonic masculinity, jazz festivals have generally scored low in gender diversity rankings. This presentation investigates the impact of Keychange upon European jazz festivals. Examination of programs of four festivals, the North Sea Jazz Festival, Montreux Jazz Festival, JazzFest Berlin, and the Katowice JazzArt Festival, reveals not only the dominance of a New York based star network, but a cross-cultural *aesthetic cosmopolitanism* promoted by early jazz impresarios who valorized especially jazz fusion alongside other popular musics connected to the counterculture and the Black arts movements of the 1960s and 70s. Jazz's gendered and Americanist hierarchies continued to determine music festival programs until around 2018, when some festivals adopted the Keychange pledge. A focused analysis of programs between 2015-2020 therefore identifies an alternative *aesthetics of inclusivity* precipitated by recent initiatives and debates; such an aesthetics impacted not only gender ratios of festival stages but other intersecting criteria such as the numbers of national versus American stars. Ultimately, by comparing pledging programmers' alternative strategies to non-pledging jazz festivals, this study identifies beneficial relationships for women musicians *and* European artists, whose profiles were 'stitched' into alternative networks by pioneering female jazz festival programmers.

**Bio:** Kristin McGee is Senior Lecturer in Jazz and Contemporary Music within the School of Music at the Australia National University. She is also a saxophonist and author of jazz-related publications including *Some Liked it Hot: Jazz Women in Film and Television* (Wesleyan University Press 2009) and *Remixing European Jazz Culture* (Routledge 2019). Affiliation: Australian National University

## **Jodie Rottle**

*Companion Thinking: A working methodology*

### **Abstract**

Companion thinking is the recognition that thinking—before making, creating, doing, or any further action—is always-already done not alone, but rather in relation, in-company.

Based on Sarah Ahmed's (2017) idea of companion texts, companion thinking within an improvised music practice is a working concept that explores interdependence and co-creation with the human, nonhuman, and more-than-human. This approach to improvisation was developed alongside—or in-company with—Dr Hannah Reardon-Smith, and it has continued to shape our practices as researchers and improvisers. We question: Who or what are we thinking in-company with, and how might our companions influence or guide improvisation? We consider what it means to engage in creative improvised music practices as migrant-settlers on stolen Aboriginal land as we analyse the entanglements of our varied communities. In 2021 we first presented the concept of companion thinking at the Dialogues: Analysis Conference in Toronto. A result of this presentation is a forthcoming article in *Contemporary Music Review* (2023) and the Companion Thinking Symposium at the Creative Arts Research Institute Griffith University (March 2023), where researchers across the arts and sciences

will position this concept as a shared research perspective. Each of these instalments become companions. AJIRN 2023 will be the third presentation of the concept as a working methodology: It will address how companion thinking can be applied to an improvised musical context; what we have found since its development; and a provocation of what might be next in building a methodology situated in an improvised music practice that stretches beyond the arts.

**Bio:** Dr Jodie Rottle (she/her) is a creative flutist, researcher, lecturer, composer, and improviser who works-with the nonhuman and everyday objects in the exploration of new sound concepts. She is a member of the two-time Queensland Music Award-winning Matt Hsu's Obscure Orchestra and often collaborates with artists across circus, spoken word, puppetry, visual art, and physical performance mediums. Currently, Jodie is the Resident Adjunct at the Creative Arts Research Institute Griffith University. More at [www.jodierottle.com](http://www.jodierottle.com).

## **Chris Stover**

*Mau-Mao: Hearing Resistance Politics in Fred Ho's Music*

### **Abstract**

In a 2009 interview, composer-saxophonist-activist Fred Ho references two homonymous indexes of revolutionary action: the Mau-Mau uprising in colonial Kenya in the 1950s and Chinese national party leader and theorist Mao Zedong. The conflation of the two reflects a long-time coalitional "Afro-Asian" program that long animated Ho's work, which draws upon a history of politically valent intersections between Black and Asian thought and action in the United States and beyond, for example Japanese-American activist Richard Aoki's role in the formation of the Black Panther Party (BPP), the influence of Mao's *Red Book* and the socialist theory of North Korean leader Kim Il Sung on the BPP, and BPP leaders Eldridge Cleaver and Huey Newton's extend visits to North Korea and China. Ho's ideas also engage a legacy of "third world" solidarity, especially as streams of Black nationalism in the US conjoined theoretically and practically with revolutionary movements in Asia and elsewhere in the world. This project seeks to hear Ho's resistance politics within his musical structures. It combines archival work, score- and recording study, music analysis, and participant observation (I was a member of Ho's band for the last two years of his life), focusing on his 2009 *Sweet Science Suite* (the 2011 studio recording and a 2013 performance at Brooklyn Academy of Music, with martial arts dancers). For this presentation I will focus on three moments in the music, each of which articulates a complex hybrid soundscape that resists stratifying techniques of control, affording possibilities for new forms of politically valent expressive utterances.

**Bio:** Chris Stover is an improviser, composer, and Senior Lecturer of Music Studies and Research at Queensland Conservatorium, Griffith University. His research on jazz and improvisation has been published in *Deleuze and Guattari Studies*, *Perspectives of New Music*, *Music Theory Online*, *Journal of Jazz Studies*, *The Open Space Magazine*, and many edited volumes, including *Queer Ear* and *Artistic Research in Jazz*.

## **Paul Cutlan, Ben Phipps**

*“Hybridity or Self-Discovery? Evolving creative practice in MARA!”*

### **Abstract**

Formed in 1982, MARA! is one of Australia’s longest-lived cross-cultural bands. Its members are leader/singer/percussionist Mara Kiek, her husband Llew Kiek (guitar, lutes), Lloyd Swanton (double bass), Sandy Evans and Paul Cutlan (saxophones and other woodwind instruments). MARA!’s repertoire focusses on traditional songs and dances from countries such as Bulgaria, Macedonia, Turkey and Greece, complemented by a body of original material which further fuses these musical-cultural influences with Anglo-Celtic folk, rock, and jazz elements. MARA! has performed in 21 countries on 26 international tours, recorded six albums, and won two Australia Recording Industry Awards. This presentation will look at ways in which MARA!’s evolving creative practice is illustrative of Australia’s cultural development over the past forty years by examining how the discovery and incorporation of music from different cultures has affected the creative practice of MARA!’s members. As an increasingly multicultural country, Australia has become a place where musicians can nurture and explore a cosmopolitan attitude to culture – a place where it is possible to discover those cultural elements which resonate with our core values as individuals. This has made it easier to conceptualise hybridised, cross-cultural forms of artistic expression with less of the inherent burden of tradition which can append to nation-states with a longer history. By exploring how MARA!’s members respond to the important cultural and musical considerations of adopting elements outside their inherited culture, this paper shows how one can harness the potential of cross-cultural music in reflecting the diversity of the community we participate in.

### **Bios:**

**Paul Cutlan** is a multi-instrumentalist and composer. He has performed with the Australian Chamber Orchestra, Gurrumul, Lou Reed, Bobby Previte, Jim McNeely, Ólafur Arnalds, the Australian Art Orchestra, MARA!, Belvoir and Sydney Theatre Companies. His PhD research examines hybridity and collaboration in the evolving musical practice of cross-cultural band MARA!

**Ben Phipps** completed his PhD in Ethnomusicology and Jazz Studies at UNSW and has published on the role of cultural hybridity in shaping musical practice amongst jazz and improvising musicians in Australia. He currently works as an educational developer improving learning experiences and building teacher efficacy in the tertiary sector.

## **Trisnasari Fraser, Peng Wang, and Yoshihisa Kashima**

*“Investigating intercultural exchange in music collaboration networks through social network analysis.”*

## Abstract

As a form of cultural expression and social ritual, music collaboration can be used both to conserve cultural heritage within cultural groups, and to create intercultural ties and hybrid styles. This presentation will outline a study that used social network analysis to investigate the factors influencing intercultural exchange in music collaboration. Recruitment to the study was via a snowball sampling approach with 103 musicians taking part and a network of over 1500 musicians detected through collaboration ties. Responses revealed participation in a diversity of musical genres (195 nominated), with jazz practitioners prominent in the sample. With a range of data collected about cultural identity and origin, intergroup ideologies, as well as organisational affiliations, instruments played and musical genres practiced, the research method facilitates analysis at multiple levels. Social network graphs visualise relationships between musicians, different genres of music, and organisations, while statistical models allow inferences to be made about how different cultural elements affect music collaboration. Of interest to the researchers was the degree of cultural homophily in the sample and the role played by organisations and individual musicians as brokers between practitioners of different cultural genres of music. The study also investigated how musicians maintained connection and practice via digital platforms during COVID-19 lockdown.

## Bios:

**Trisnasari Fraser** (Presenter) is a practising psychologist with an interest in the wellbeing of creative people and the therapeutic value of community music and dance. She is currently studying for her PhD investigating social cohesion and resilience through intercultural music and dance engagement.

**Peng Wang** (collaborator) is an Associate Professor of Innovation Studies at the Centre for Transformative Innovation, Swinburne University of Technology. His research focuses on the development and applications of statistical models for social network structure and the associated outcomes. He has publications in the research fields of education, social-ecological systems, and social network intervention evaluations.

**Yoshihisa Kashima** (collaborator) is Professor of Psychology at the University of Melbourne. His research focuses on cultural dynamics – the formation, maintenance, and transformation of culture over time. He is particularly interested in the complex interplay among cognition, social networks, and cultural transformation in contemporary society.

## Lee Jones

*Musings on Cultural Hybridity – Forging New Pathways to Improvisation between Jazz and Persian Classical Music*

## Abstract

In this discussion and performance between British jazz guitarist Lee Jones and Persian classical musician Puya Mehman Tazir, we will examine, through knowledge exchange, the improvisational methods and existing literature which have influenced both our musical disciplines. Our performance will consist of a short improvisation, combining the sonorities of Persian tar and electric semi-hollow body guitar. We will examine how our musical skills, improvisational language, techniques, use of form/structure and artistic environments have helped formulate our current thinking.

We will explore themes relating to: Notation/transcription, sight-reading, music theory, harmony and tension/release; Rhythmic commonalities, such as the relationship between compound time to both swing in jazz and classical music of Southern Iran; Stringed instrument-specific techniques and musical language we use to improvise with (e.g. performing melodies on one string, creative manipulation of pitch/intonation, use of call and response, motivic development); Existing literature which has shaped our critical thinking and Australasian jazz artists influenced by Persian Classical music (e.g. Kate Pass' Kohesia Ensemble, Gelarah Pour and Omid Shayan); Composition/arranging techniques we adopt in our work (e.g. circumventing working with instruments in a similar pitch range, melodic development, form and structure); Shared methods we use for internalizing musical repertoire (e.g. cognitive and muscle memory skills, and the role of movement, dance and embodiment). The research will demonstrate: An integration of my previous improvised work using alternate tunings with the tar; A re-harmonization of traditional Persian songs with tar/guitar; How being an improvising musician has facilitated my journey in learning Farsi

**Bio:** Lee Jones is a British jazz guitarist, composer and early career researcher. He has released six solo albums, featured in The Observer, London Evening Standard, Jazzwise and Jazz FM radio. He has a new solo record, *A World Away*, exploring unorthodox tunings and Ebook due for release later this year.

## **Saturday 20th May – Room 709**

### **Cameron Undy**

*Algorithmic Transformations of the Regular Pulse Clave Rhythm Family*

#### **Abstract:**

My research aim is to develop, formalise and document an approach to creating novel music via transformation methods of ancient rhythms. My work aims to algorithmically create novel rhythms from a corpus of ten *regular pulse*<sup>[1]</sup> *clave*<sup>[2]</sup> by analysing their organising principles and creatively abstracting and analogising those principles. The creative research outcomes are the development of a MAX patch for machine performance and compositions for human performance. Methods of algorithmic transformation were developed through musical, computational, geometrical, psychological and physiological perspectives of analysis. The result is the creation of a *novel clave super corpus (NCSC)* which through empirical testing of musically trained and untrained participants will be reduced to a

preferred set of *novel clave* for creative application. A survey of the preferred *novel clave* will assess the emergence of any generalisations and hypotheses about *clave* rhythm and my methods of transformation. They will also serve as thematic material for composition and/or improvisation. The empirical data from participants will inform decision making and impact creative musical outcomes, culminating in a collection of novel works and approaches to music making.

**Bio:** Bassist/guitarist/composer in jazz, funk, avant-garde and dance music. Recent release 'Ghost Frequency' (Earshift, 2022). 100 'Most Influential and Inspiring People 2011' (Sydney Morning Herald). Co-Founder of The Jazzgroove Association (1995-2014). Co-Founder/Director Venue 505 (2004-2022) 'Downbeat Top Jazz Clubs in the World'.

## **Chloe Kim (Yeajee Kim, 김 예지)**

### *100 Hours of Solo Drum Practice and Performance*

#### **Abstract**

In February 2023, I performed 100 hours of solo drumming across the 10 days of the [MONA FOMA](#) festival in Hobart. I documented the project process from the beginning till the end as an expanded form of my autoethnographic practice-led Masters research, titled, 'How To Get Through: Developing Coordination Practice and Solo Improvisation on the Drum Set' (Kim, 2022, Sydney Conservatorium of Music. <https://hdl.handle.net/2123/29278>). Some of the content that will be included in this documentation are: Process of self-training as a preparation for the 100 Hours project; Physical and mental strategies that were utilised for the completion of the project; Analysis of musical idea development; and 100 hours' worth of self-taped videos and practice notebook. After a 15-minute lecture, I will perform a 5-minute solo improvised drum performance, incorporating compositional ideas from the 100 Hours project.

**Bio:** Since 2018, Chloe has performed solo drum performances at the Sydney Opera House, Powerhouse Museum, Museum of Old and New Art, and Museum of Contemporary Art. To date, Chloe released three solo albums, some of which are featured on the international scene, such as on BBC radio and the Wire magazine.

## **Alistair Macaulay**

### *Improvising intentions: specifying success conditions*

#### **Abstract**

Improvised music challenges the ontological status of musical works as fixed entities by questioning how these relate to particular instances in performance. This is because improvisation, unlike the recitation of composed music, does not have clear success conditions. Indeed, this is why improvisation escapes

explanation by standard theories in the philosophy of action – in which an intention is specified prior to the action’s execution. An improvisator’s mistake, provided it is spontaneous, provides as much as an avenue for further improvisation as their intended contributions. Furthermore, improvisation’s spontaneity and its openness to external factors often derail an improvisation’s trajectory so that the improvisator’s intentions are displaced.

Yet improvisation is no accident. And while an improvisation is open to influences that outstrip a musician’s control, they go into performance with certain goals. Given that an improvisation might be successful as an improvisation even though an improvisor might consider the performance a failure, the role of intention must be explained. Drawing on Deleuze’s monograph on Francis Bacon, and his concepts of diagram and disruption, this paper explains what it means to intend to improvise and how this relates to an improvisor’s specific actions by elaborating an expressivist account of progressively specified intentions. Although contingently produced, these are tied to an improvisor’s general goals, specifying the success conditions for an individual improvisation which serves to explain why improvisor’s consider where to begin a performance despite not knowing what will unfold.

**Bio:** Alistair Macaulay is a PhD candidate at Deakin University, sessional academic, and piano tuner. He research concerns the nexus of action and events and contemporary French philosophy.

## **Joel Trigg**

*Musical meaning and meaningful practice: the thinking body and metaphorical description in improvisation practice*

### **Abstract**

It is a widely recognised phenomenon that musical experiences are often accompanied by impressions of emotion, character, and other metaphorical associations. Aesthetic philosophers have long interrogated the capacity of sound to evoke so-called "extra-musical" experiences, but what are the implications for the musical practitioner? As a musician, I have found that paying close attention to these evocations has led to a more productive, sensuous and meaningful experience of music. The positive effect of this finding in my own practice has led me to undertake a practice-led PhD research project investigating how this kind of musical meaning might enrich the practice, pedagogy and performance of improvised music. To explain musical evocations, I draw on the intertwined theories of embodied cognition and conceptual metaphor, arguing that such experiences are continuous with the same sense-making processes that we employ throughout our lives. Embodied cognition tells us that all experience is made possible through our physical interactions with our environment, while conceptual metaphor theory posits that embodied experiences are metaphorically mapped onto supposedly “higher order” concepts. Musical metaphors then are the result of our naturally embodied response to an ephemeral auditory phenomenon—we use our bodies and bodily memories to “grasp” music. In this lecture-recital I will outline this theory, as well as give a live demonstration of the resulting practice I

have been developing, which weaves insights from these ideas with phenomenological techniques. I will close with a short, improvised performance to highlight the creative outcomes of such a practice.

**Bio:** Joel Trigg is an accomplished pianist and composer whose practice focuses on improvisation, embodiment, expression and human meaning-making. Joel is currently undertaking PhD research at Melbourne University on the role of embodied cognition and conceptual metaphor in musical meaning, and their implications for a flourishing improvisation practice.

## **Ryan Williams**

*Finding community: Free Improvisation and the Recorder*

### **Abstract**

Since the recorder family's revival in Europe and the United Kingdom in the late 19th century, these instruments have found a place in a wide range of global styles and traditions. Over the past 100 years recorder players have pushed their instruments into new and fertile creative territory. Music communities working within improvised contexts have embraced these instruments, affording players the opportunity to create new sounds, initiate collaborations, and forge creative pathways using their recorders. This paper reveals which free improvisation communities have included recorder players through an investigation of these players' careers since 1960. It discusses the general modes of music making that these players utilise in their respective practices by drawing on a catalogue of recordings as well as my own playing experience. Data analysis of the recordings also showcases the breadth of musicians that these recorder players have collaborated with in freely improvised music. This paper proposes that the variety of recorded collaborations could inform and inspire ways in which improvised music communities and festivals welcome and programme the recorder family into the future.

**Bio:** Ryan Williams is a recorder & ocarina player, educator, arts producer, and researcher. His creative practice focuses on improvising and composing music, and creating transdisciplinary projects with artists and communities. As a PhD candidate he has developed works that focus on the recorder in free improvisation and interdisciplinary performance.

<http://ryanwilliamsrecorder.com/>

## **Dr Jonathan Dimond - *Tripataka***

### **Abstract**

The trio *Tripataka* actively engages with the concept of bridges, acting as intercultural exchange and cultural hybridity as part of its practice. Through the deep personal engagement with music of different traditions, the members of the ensemble and its guest collaborators seek to find connection points to reveal and jointly celebrate that which is similar as well as that which is different about these respective traditions. In-so-doing,

the richness of art and human endeavour as well as the infinite scope of creative variation are recognized. The performance will seek to demonstrate how specific rhythmic cells might be transformed through various techniques to make deep structures with unique and ambiguous multi-dimensional effects. The audience will be tasked to track the changing morphology of these rhythmic cells, and question time will allow for further enquiry and understanding.

**Bio:** Since 2013 *Tripataka* has been creating new intercultural musical forms of music. The trio engages with the music of India, Bali, Cuba, the Americas and Western Europe to create original composition and improvisation. Albums: “Yakiya” (Tall Poppies, 2017), “Gliese 667C” (EarShift, 2023). Performers: Adrian Sherriff - bass trombone, percussion. Dr Jonathan Dimond - electric bass guitar, percussion. Dr Adam King - drum set, percussion.

## **Sunny Kim**

*MotherTongue MotherLand: Improvisation in the Multicultural and Collaborative Compositional Process*

### **Abstract**

*MotherTongue MotherLand* was first conceived during a long lockdown in 2021. With the international borders closed, many Australians were separated from their families. Tens of thousands were stranded overseas and millions with family ties abroad longed to see their loved ones. My father who resided in South Korea became ill and passed away during the COVID-19 border closure. My pandemic was not only one of coping with severe anxiety about physical well-being or exacerbated racism but also of enduring a deep longing for my family in Korea. The hardships I experienced during the lockdowns became the motivation for creating collaborative work with other female musicians of migrant and minority ethnic backgrounds in which the common adversities experienced by migrant women in Australia could be shared in empathetic support through story-sharing and music-making. The creative process began with each individual interviewing her mother about her personal experiences of motherhood and migration. After listening to the recordings of the interviews together, we improvised. The musical improvisations became the building blocks for *MotherTongue MotherLand*, a 50-min collaborative composition. The music-making process employed in this multicultural collaboration traverses the intergenerational memories of migration and points to a creative space where a new group identity emerges at the crossroad of deeply personal and cultural perspectives. In this generative space, the conventional hierarchy that currently exists in music-making is withheld to make space for cultural differences to coexist in tension and harmony. To Gayatri Spivak’s question, “Can the Subaltern Speak?” we aimed to answer, “Together we can listen to each other speak and sing the unspeakable.” At the 2023 AJIRN conference, I will perform an excerpt from *MotherTongue MotherLand* and discuss the collaborative music-making process in its various stages.

**Bio:** Sunny Kim is a vocalist, improviser, composer, and educator. Her artistic practice seeks to find meaningful connections to people, culture, and place through listening and collaboration. Sunny has released five albums as a leader and has created intercultural and interdisciplinary works with

musicians, dancers, and visual artists across the globe. Sunny lectures at the University of Melbourne in the Jazz and Improvisation

## **Llewellyn Osbourne**

*Improvisation; monophonic improvisation as the basis of compositions using DAW*

### **Abstract**

The word 'comprovisation' has been used to connote a form of musicking somewhere between improvisation and composition. I here use the term 'Improvisation' to describe a particular experimental practice where improvisation precipitates multiple compositions in a variety of styles. More precisely, a melody of about three minutes is improvised on the violin and recorded using the software Logic Pro. Logic Pro (or similar) not only facilitates a composer's aesthetic preferences by providing a wide variety of instrumentation and extravagant textures, software can facilitate indeterminacy, contingency and opportunistic variables. This can stimulate the creative process by providing unimagined insights, resulting in more adventurous works. The software can "suggest" alternative harmonic, textural, temporal environments for the initial melody when pitch-shift, loops, soundfiles, alternate instrumentation and alternate tempi are experimented with. As a classically-trained jazz violinist, I use improvisation not only to enrich sonic vocabulary and develop musical signature, but to explore connections between embodiment, technology and spontaneity outside of cultural hegemonies where classical, jazz and electronica intermingle. I argue that this methodology can produce new knowledge, facilitate specific musical intuitions of the practitioner, offer subversions on the form thereby revealing new potential works, and can accommodate hybrid musical identities irrespective of instrumentation and training. I present results of this process, ranging from minimalist abstract soundscapes to jazz, modern string quartets, electronica, and orchestral arrangements, articulating the ways that technology influenced outcomes in significant ways.

**Bio:** I am a researcher/practitioner jazz violinist active in the Canberra jazz scene and PhD candidate at Sydney University. I recently completed an MPhil at ANU exploring ways to make improvisation more accessible to classically trained string players. This research focussed on violin-specific fingering challenges and proposed strategies for constructing voice-led monophonic etudes using tonal motifs, over harmony from jazz standards. My main research interests are identifying the unique sources of inspiration particular to a composer, and actualising methodologies to utilise such inspiration in composition and improvisation.

## **Matthew Bray**

*Telemidi - Canadian pipe organs from the heart of Africa*

### **Abstract**

This presentation reviews a recent intercontinental performance of Telemidi, a targeted approach to MIDI network design with an explicit aim to minimise the obstruction of latency within live Telematic Music Performances (TMP) across a Wide Area Network (i.e. the Internet). Undertaking PhD research at WAAPA (ECU, Perth, Aust.), the author employed the function of Telemidi to execute a real-time TMP wherein collaborators were located in Muhunga (Rwanda), Vancouver and Calgary (CAN). At both Canadian locations, church Pipe Organs were performing in response to MIDI data exchanged between all remote collaborators, while in Rwanda a choir of music students sang along to the incoming data while a keyboard was played to send MIDI data back to the Canadian Pipe Organs. Harnessing the Internet to coordinate the exchange of musical actions, invites latency issues into a performance. Critically, the process of sharing time sensitive music performance information over the Internet exposes data to latencies that disrupt the millisecond timing of human-to-human musical intercourse, therefore attaining successful TMP environments has typically proven to be overwhelmingly elusive. This research is intent on reducing this impact via network infrastructure designs targeted to enhance the degrees of telepresence experienced by collaborators. This presentation will examine artefacts and recordings of this performance to illustrate how Telemidi approaches enable remote artists and musicians to compose, improvise and co-create in real-time from almost anywhere on the planet. Telemidi is a technological approach to overcome geographic barriers to music practice, invite cross cultural engagement, promote experimentation, collaboration and improvisation.

**Bio:** A professional musician (drummer, singer, guitarist, MIDI) since 1996 playing over 3,300 gigs and composing 170 musical pieces. One was performed by the Melbourne Symphony Orchestra, with other song writing credits on ARIA top 40 album and singles charts. Matt developed Telemidi during his Masters (2017) and is currently completing a PhD at WAAPA (ECU, Perth).

**Saturday 20th May – Room 710**

**Monika Herzig**

*Jazz Road Tours – Funding Support through a Political, Cultural, and Economic Lens*

**Abstract**

This presentation is based on a chapter contribution in process to a themed collection on Jazz and Politics. The impact of the US grant program Jazz Road Tours administered by South Arts and supported by the Doris Duke and Mellon foundation from 2019 – 2022 was analyzed and discussed in relation to its mission and US Congressional Resolution 57. Data from interviews, surveys, press releases, and touring information was analyzed towards mapping the impact of this specific grant program using a grounded theory approach. The case study provides evidence for multiple levels of impact, creation of capital, and support for the greater good through a need-based and well-designed public granting program. However, various barriers and weaknesses were identified including the need for better resources,

networks, support offerings, delegation options, and clearer definitions of the mission and evaluation procedures. Congressional Resolution 57, advocated and implemented by congress man John Conyer III, declared jazz as a national treasure and unique expression of American culture that shapes creative communities. Support programs like Jazz Road are key elements in fulfilling the mission of Congressional Resolution 57 and establishing a sustainable economy for the art form jazz.

**Bio:** Currently Professor for Artistic Research at the Jam Music Lab Private University in Vienna, Dr. Monika Herzig is the author of *“David Baker – A Legacy in Music”* (IU Press), *Experiencing Chick Corea: A Listener’s Companion* (Rowman and Littlefield, 2017), and co-editor of *Jazz and Gender* (Routledge, 2022). She is also the chair of the research committee for the Jazz Education Network and editor of *JAZZ* (Jazz Education in Research and Practice, IU Press). As a jazz pianist she has toured the world, opened for acts such as Power of Tower, Sting, Yes and her music has won *DownBeat* Magazine Awards and is featured on NPR and JazzWeek. Her all female Supergroup Sheroes was voted as one of the best groups of 2018 by *DownBeat* Magazine and her composition “Just Another Day at the Office” is one of the selections in *New Standards: 101 Lead Sheets by Female Composers* (Berklee Press, 2022). Herzig’s awards include a 1994 *DownBeat* Magazine Award for Best Original Song, a Jazz Journalist Association Hero 2015 award, as well as grants from the NEA, the Indiana Arts Commission, MEIEA, Jazz Tours, the US Embassy among others. Monika is a CASIO Artist. JAM MUSIC LAB Private University for Jazz and Popular Music Vienna; Friedrich Gulda School of Music Wien; Guglgasse 8 - Gasometer B I 1110 Wien I Austria; [www.jammusiclab.com](http://www.jammusiclab.com) | [gulda-school-of-music.com/](http://gulda-school-of-music.com/)

## Can Olgun

*The Implementation of Contemporary Gospel Organ and Keyboard Techniques in Jazz Piano Performance*

### Abstract:

Polyphonic and voice-leading-based keyboard practices are (and for a long time have been) central to Gospel music, a genre inextricably intertwined with jazz but seldom discussed in jazz scholarship. Deeply rooted in the African American church, contemporary gospel keyboardists and organists such as Travis Sayles, Quennel Gaskin, and Jason White have developed complex harmonization methods to create and (re-)harmonize melodies in real-time. In this, their music-making corresponds to some of the creative and performative processes that characterize jazz piano improvisation and accompaniment but advances on those models in terms of in-the-moment polyphonic and chordal improvisation. To date, scholars have paid little attention to the widespread use of polyphony and voice-leading-based harmonization techniques in contemporary gospel organ and keyboard playing, nor have they investigated the application of such approaches in the related field of jazz piano improvisation. This paper explores this gap in the literature by analysing representative gospel organ and keyboard reharmonization and voice-leading concepts and proposing ways they can be applied to jazz piano improvisation. Moreover, it exemplifies the rich possibilities offered when jazz musicians collaborate with practitioners from diverse cultural backgrounds. Drawing on transcriptions, the author’s musical

exchanges with other church musicians while serving as MD for an African Methodist Episcopal Zion Church in New York, and interviews with practitioners, this lecture-recital presents examples of chord voicings, chord progressions, and techniques characteristic of gospel keyboard performance and demonstrates how these techniques have the potential to open up new pathways and approaches to improvisation within harmonic frameworks common to jazz standards.

**Bio:** Can Olgun is an active jazz pianist, educator, and scholar. Based in NYC, he holds a Master’s degree from Manhattan School of Music. As a Ph.D. candidate at Victoria University of Wellington, he conducts research at the intersections of contemporary gospel keyboard performance and jazz piano improvisation.

## **Dom Kingsford**

*The Instrument is Felt From Within: The Enhanced Electric Bass Loop Assembly*

### **Abstract:**

“The instrument is felt from within and has become like an organic component of the body” (Nijs, Lesaffre, and Leman 2013, 2). This innate relationship between performer and instrument is one that resonates distinctly with performing musicians. Recent study, including that by Veerle L. Simoons and Mari Tervaniemi (2013), and Jin Hyun Kim (2020) has drawn distinct lines of relation between the experience of the live performer and their deep-rooted bond with their instrument. Concepts such as flow-state, emotional expression, and audience engagement are described as directly benefiting from this live union. I propose that this relationship extends beyond the live performance setting and this through-line of expressive connection should be embraced to inform the activity of composition. This presentation introduces the concept of the Enhanced Electric Bass Loop Assembly (EEBLA) as a compositional process for developing works for both solo electric bass and larger ensembles. The process evolves from the concept of improvisation with the electric bass in conjunction with effect and loop pedals – an improvisation in assembly as a means of composition. I will demonstrate the reflexive, improvisational infrastructure of the instrument/performer assembly as a means of musical expression. This presentation will build upon the concept of the instrument as an extension of the performer, discussing how composers and improvisers alike can engage their surroundings and instrumentation into a collaborative ensemble, rethinking the trajectory of their compositions and performances.

**Bio:** Dom Kingsford (he/him) is an electric bassist and researcher based in Brisbane with a research focus on inter-disciplinary interaction through performance. He is a PhD candidate at the Queensland Conservatorium Griffith University and currently lectures at both the Queensland University of Technology and the Queensland Conservatorium Griffith University.

## **Ricardo Alvarez**

*“Jazz with Mapuche elements: identities and political links in Contemporary Chilean jazz”*

**Abstract**

Jazz in Chile has had a long and consistent development since the 1920s, mainly by replicating the various styles developed in the USA (Menanteau, 2003). During the military dictatorship of Augusto Pinochet (1973-1990), a movement of fusion jazz bands arose that developed compositions with elements of Chilean folklore as opposed to the official scene that was established at the Santiago Jazz Club in the capital and in local TV shows establishing Hot Jazz as the main style. Some of these fusion groups were associated with the political resistance movements that fought for the return of democracy that occurred in the 1990s (Alvarez, 2023). In the present century this movement of jazz fusion musicians has continued with more explicit support for the causes of the political citizen movements of the last decade in the current “social uprising process” that seeks the drafting of a New Constitution for the country that includes the movement demands. The objective of this presentation will be to explore those musicians and jazz groups that are identified with the “*Mapuche* cause”, the largest native indigenous population in the country who are in a long process of tension with the Chilean State due to the struggle for their autonomy as a nation. Through interviews, analysis of albums and concerts, the groups Ernesto Holman Trio; Jonathan Gatica Quartet; Jazz Peñy Duo, among with other emerging groups will be analyzed in order to identify how the *Mapuche* culture elements are represented in their music and performances.

**Bio:** Ricardo Alvarez holds a PhD and MA in Music from the University of York (UK) where he was granted with a Postdoctoral Fellowship from the Humanities Research Centre (2016-17). As a music researcher he has presented his work in conferences, journal articles and books. Since 2018 he is Assistant Lecturer at the Pontificia Universidad Católica de Valparaíso (Chile).

**Hannah Reardon-Smith**

*Musickin: A manifesto*

**Abstract**

As queer-feminist improvisers, we recognise that listening is vulnerable. With vulnerable listening (Julietta Singh) we notice the ways in which we are touching, touched, changing, and changed by that to which we direct our attention (Octavia E. Butler). We listen vulnerably to unlearn mastery—“beneath improvisation” (Vijay Iyer), we listen to the settler-coloniser’s “tin ear” (Dylan Robinson) that we have been trained to wear, and in turn learn to listen to what this ear does not hear. We recognise the profound reality of being contaminated beings (Alexis Shotwell), complicit with systems of harm and power (Tuck & Yang; Chelsea Watego; Aileen Moreton-Robinson), co-constituted and thinking-in-company with our bodies’ diverse ecosystems—the many multiples of organisms that make up our holobiont “selves”—and, in turn, the situatedness of these ecosystems in and with other ecosystems, ontologies, epistemologies—social, environmental, historical, conceptual; all constructed on (and often

in opposition to) Indigenous Lives and Country (Madi Day; Mykaela Saunders; Jodi A. Byrd; Linda Tuhiwai Smith; Deborah Bird Rose). In the act of soundmaking, as queer-feminist improvisers, we choose to pay attention to some of the ways these ecologies and entanglements encounter one another in “cacophony” (Jodi A. Byrd). We choose to listen to relationalities, emergent connections (Bronwyn Carlson; Kim TallBear; Billy-Ray Belcourt; adrienne maree brown)—in this way we seek to practice soundmaking *as* kinmaking: *musickin*. We do this for the pleasure of creating, companion-thinking (Rottle & Reardon-Smith), artmaking, and world-building, for sure. But we do this, too, as an act of response-ability, of grappling meaningfully with our place, our power, and the care and work that is needed from us in the struggles for freedom (Sandy O’Sullivan; Natalie Osborne; Anna Carlson; Ambelin Kwaymullina; Irene Watson; Clare Land; Angela Y. Davis)—as kinmaking and not kingmaking. We do this as an act of queer-feminist survival. In this paper, Hannah Reardon-Smith presents a manifesto of *musickin*, the culminating conceptual contribution of their doctoral thesis, in the company of their current work with Wiradjuri trans nonbinary Professor Sandy O’Sullivan exploring the contributions of queer First Nations creatives as practices of queer Indigenous “survivance” (Gerald Vizenor).

**Bio:** cyberBanshee aka Hannah Reardon-Smith (they/them) is a settler flutist, electronic musician, composer, thinker and improviser living on the unceded land of the Yuggera Ugarapul and Turrbal Peoples. Their music explores the sweetness in unsettling difficulty, and reveals the monsters lurking in traditionally beautiful instruments. Their work and thinking are rooted in queer and feminist collaborative and contaminative co-creation with other soundmakers and artmakers, physical and social environments, ecologies, histories, and narratives, exploring the possibilities of making-kin and finding agency within community. cyberBanshee is a musical haunting/invocation rooted in the understanding that the musicker is never alone.

## **Aleisha Ward**

*“Off Minor”: When Thelonious Monk Toured Aotearoa New Zealand*

### **Abstract**

In 1964 the Thelonious Monk Quartet toured Aotearoa New Zealand in the most geographically expansive tour by a jazz artist since the Artie Shaw band in World War Two. Unlike most international jazz artists touring Aotearoa, this tour was organised by the New Zealand Chamber Music Federation (predecessor of Chamber Music New Zealand), a bastion of classical music. The tour was an intersection between two vastly different musical cultures, and vastly different sensibilities. Unsurprisingly, there were a number of barriers and roadblocks before this tour came to fruition. This paper investigates how this tour came about: How did a classical music organisation, which, while progressive in its own way, was fairly traditional in its outlook come to decide to sponsor a tour by one of the biggest names in jazz, who was also not necessarily the easiest jazz artist to sell to their usual audience? While Monk’s avant-garde artistry certainly fit their remit, he was also an unusual artist by the organisation’s standard and not someone that their usual audiences would be attracted to. In seeking to understand this

intersection between the classical and jazz sensibilities I will delve into the logistical and financial background of this tour and its possibly questionable success both financial and cultural. I will also outline the tour, the reactions of the public, and the impact that it had on audiences, and local jazz musicians and fans.

**Bio:** Dr Aleisha Ward is an award-winning jazz historian and professional teaching fellow at the University of Auckland. She was the 2017 Douglas Lilburn Fellow, and was awarded a 2018 Ministry of Culture and Heritage New Zealand History Research Trust award, all for her project researching Aotearoa's jazz age.

**Margaret Barrett, Rob Burke, Nicole Canham, Louise Devenish, Talisha Goh, Clare Hall, Cat Hope and Miranda Park.**

*“Roadworks on gender: Unblocking gender equity in Australian jazz and improvisation”*

#### **Panel Discussion**

This panel discussion focuses on roadblocks in relation to gender equity in jazz and improvisation that have emerged in data analysis in current ARC-funded research investigating the gender diversification of this sector. Preliminary findings prompt a panel discussion with jazz and improvisation leaders to explore the collective commitment to a shared research agenda in breaking through current blockages for greater gender diversity. While it is clear that there are significant gender imbalances and wide-ranging barriers to practice that are well-researched globally (Buscatto, 2022), there is evidence supporting the need for a more concerted collective effort to drive change in Australia (Edmond, 2019). Our recent systematic literature review of studies in jazz and improvisation found that the majority of the research to date that focuses on gender is authored by lone, female-identifying practitioners/researchers without institutional support or research funding. Given the extent of the barriers to practice for female-identifying musicians previously identified, it is difficult to imagine how lasting change might be brokered by a handful of researchers reflecting on key issues in isolation. Findings from national student and industry surveys indicate a need for broad-scale, multilayered coordinated action with regard to the visibility of female role models and mentoring, and greater attention to safety: many female-identifying and non-binary musicians working in jazz and improvised music in Australia experience significantly higher levels of concern in this area than their male-identifying counterparts. These findings indicate the intersection of previously identified issues to do with artistry, meritocracy and gender norms in jazz and improvised music with the potentially serious legal ramifications of workplace discrimination and labour conditions. With the recent announcement of the new Centre for Arts and Entertainment Workplaces and Australia's Cultural Policy, we provoke thinking about how to align policy, practice and research for meaningful and sustainable change.

**Team Bio:** *Diversifying Music in Australia: Gender Equity in Jazz and Improvisation*, is a three year Australian Research Council (ARC) funded project addressing the challenges that gender exclusive practices in jazz and improvised music pose to the diversity of the Australian music industry. Comprised

of a team of eminent scholars and practitioners, early career researchers, and PhD candidates from Sir Zelman Cowen School of Music and Performance and the Education faculty at Monash University, the group brings expertise in a range of disciplines including music education, jazz and improvisation, gender studies, sociology and cultural psychology of music and artistic research.

**Clare Hall (Panel Chair), Michael J. Kellett, Dave Wilson, Robert L. Burke**

*Shifting Ambivalences: Austrological Improvisative Musicality Since the Late Nineteenth Century*

### **Abstract**

This panel presentation examines improvisation related to jazz in Australia as a case study to explore sociomusical systems of improvisative musicality in settings characterised by long-running, ongoing settler colonisation. Drawing on George Lewis's framework of Afrological and Eurological sociomusical systems of improvisative musicality, this discussion will characterise an Austrological perspective denoted, at least in part, by ambivalence towards any number of histories and identities. The focus of the panel will take three examples of jazz-related improvisatory practices in Australia since the late nineteenth century as case studies. The first examines pre-jazz performance and reception of minstrelsy before and during the period of the 'White Australia policy' from the late nineteenth century through the first half of the twentieth century. The second discusses the cultivation of a national Australian jazz style in the second half of the twentieth century as detached from (and excluding) the participation of First Nations peoples and their interconnectedness with the land. The third suggests that twenty-first-century diversity and inclusion initiatives in jazz festivals in Australia as indicative of unevenly shifting attitudes towards the decentring of whiteness in Australian society. Taken together, these examples provide a starting point for understanding how ongoing settler colonisation is embedded in improvisative musical practice, suggesting avenues for further research both in the Australian case and in other cases where similar dynamics are in play.

The panel discussion will include a structured paper presentation by the authors, combined with a narrative that tells the story of how the paper came together, how it changed, why, and how our research shifted focus over time. The panel will be chaired by sociologist Dr. Clare Hall.

### **Bios:**

**Michael J. Kellett** is a PhD candidate at the Sir Zelman Cowen School of Music at Monash University whose research interest focuses on networks and historiographies of improvisation and composition through arts-based inquiry. As a composer, improviser and field recordist, Michael has most notably performed with Terri Lyne Carrington and Linda May Han Oh, co-released the acousmatic album [ *Pronoia* ] (2020), worked as a film score composer, and is a founding member of the interdisciplinary arts collective Ac-ross Land, Bet-ween Water.

**Dave Wilson** is Senior Lecturer in Music at Te Herenga Waka–Victoria University of Wellington (Aotearoa New Zealand) whose work integrates ethnographic research, performance, and composition.

He is co-author of the music appreciation textbook *Gateways to Understanding Music* (Routledge) and his publications include articles in *Commoning Ethnography*, *Ethnomusicology*, *Popular Music*, *Leonardo Music Journal*, and *Music & Politics*. As a composer and performer on saxophone and other wind instruments, his recordings include the collaborative albums *SLANT* (2019) and *In Passing* (2017). He was a member of the Jazz Advisory Panel for the Wellington Jazz Festival from 2018 to 2021.

**Robert Burke** (Associate Professor - Monash University) is an Australian improvising musician and composer. Rob has performed and composed on over 300 CDs collaborating with George Lewis, Raymond MacDonald, Hermeto Pascoal, Dave Douglas, Tony Malaby, Ben Monder, Tom Rainey, Tony Gould and Mark Helias. Books include: *Perspectives on Artistic Research in Music and Experimentation in Jazz: Idea Chasing*, Routledge. 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?', which includes studies into the phenomenology of musical interaction, experimentation, identity, agency and gender studies.

**Clare Hall** is Senior Lecturer in Performing Arts Monash University. Her practice-based research is committed to social justice through inclusive creative arts engagements across the lifespan. Working at the intersection of music, sound and sociology, her interdisciplinary research and teaching brings together 30 years of experience as a musician, performer, and educator.

## **Sunday 21st May – Room 708**

### **Jeremy Rose**

*Disruption! The Voice of Drums – unlocking the collaborative potential in a new work for electro-acoustic ensemble and two drum soloists*

#### **Abstract**

From prehistory to the present we have used drums to conjure spirits, create ecstatic states of mind, bring communities together and put fear into the hearts of enemies. More recently, drums have been the *élan vital* of music whose purpose is to disrupt, featured in protest songs across the world from Hong Kong, to Russia and the United States. With the impetus to explore what drumming can do, composer Jeremy Rose collaborated with two virtuoso drummers, Simon Barker and Chloe Kim to create *Disruption! The Voice of Drums*. Rose arranged music to their solo drum recordings, Kim's *Right Turn*, and Barker's *Urgency! (Vol.1 & Vol. 2)*, and, *On Running, 1 & 2*, for his score for 6 piece electro-acoustic Earshift Orchestra, with which the drummers' re-composed their improvised parts, creating a brand new work. This presentation discusses and reflects upon the work, including its genesis and the musical and social challenges. Faced with a range of compositional issues, most notably the utilisation of highly idiosyncratic and technical drum languages into a large ensemble context, *Disruption! The Voice of*

*Drums* harnesses multiple compositional modalities including notated composition, digital graphic score and guided improvisation. Cross-generational and cross-cultural collaboration is also discussed, and the issues surrounding borrowing from traditional music cultures. *Disruption! The Voice of Drums* celebrates the dynamic and potential of the collaboration whilst providing a soundtrack to one of the most disruptive years in recent years, 2020.

**Bio:** Jeremy Rose (PhD, University of Sydney) is an academic at the Sydney Conservatorium of Music, University of Sydney. His research investigates issues of creative and social processes in jazz and improvised music and has had articles published in *Jazz & Culture*, *Critical Studies in Improvisation and Jazz Perspectives*. Jeremy runs an active career as an award-winning saxophonist, composer, bandleader and record label director of Earshift Music.

### **Toby Wren**

*Influences and individual style in jazz improvisation.*

#### **Abstract**

Some writers have implied that the individual style of a performer develops in relation to the influences on them, but not how these influences might affect the ongoing performance practice of a given improviser. In this presentation, I explore the usefulness of situating an improviser as the intersection of various influences and question the extent to which these influences could be thought to triangulate their individual style. I employ transcription, and dialogical analysis with the performers themselves to unpack the ways in which influences might be evident in their solos, to situate their individual style as a synthesis of existing texts, and the improviser as involved in a dynamic process of negotiation with the history of jazz. While this research project is ongoing, it suggests a research method that enables us to better understand the production of choices in improvisation.

**Bio:** Toby Wren is a composer, improviser and researcher. His research examines improvisation in jazz and intercultural contexts based on his practice as an improviser and composer, and his involvement and collaboration with South Indian (Carnatic) musicians since 2005. Toby teaches jazz guitar at the Queensland Conservatorium and interdisciplinary creative research at SAE.

### **Leon de Bruin**

*Equity, access, and shared voices: Secondary school Director perspectives to inclusion in the school jazz ensemble*

#### **Abstract**

Arts and culture are increasingly acknowledged as pillars in which all people can contribute in 21<sup>st</sup> century society. United Nations and individual country initiatives continue to promote the notion of

inclusive, egalitarian values that promote equal access and opportunity to chosen careers and passions. The jazz ensemble or stage band remains an enduring secondary education experience for most students learning jazz today. Jazz ensemble, or big band is placed in schools emergent from a history that places Jazz as a form of cultural expression, entertainment, and political metaphor, subject to societal and populist pressures that have created both a canon and popularised history. Jazz education has moved from largely informal to almost wholly formal and institutionally designed methods of learning and teaching. This qualitative study of music directors investigates their approaches, perspectives and concerns regarding attitudes and practices in the teaching profession, the promoting of inclusive practices, access, and equity, amidst a pervasive masculinised performance and social structure that marginalises non-male participation. The study provides implications for how jazz education may continue to evolve in both attitude and enlightened access in the education of jazz learners.

**Bio:** Dr Leon de Bruin is an educator, performer and researcher in music education, creativity, cognition, pedagogy, and improvisation. His work at the Conservatorium of Music, University of Melbourne coordinating the MMPT program spans teaching and research in pre-service teacher training in instrumental/vocal music education, curriculum, pedagogy and assessment. He has published over 60 articles, chapters and edited books.

## **Natalie Morgenstern**

*Intersecting creativity and gender in teaching improvisation in primary school*

### **Abstract:**

This presentation reflects on how primary school-aged students experience an early introduction to improvisation on their instruments. Understanding how to teach more effectively for creativity in jazz improvisation is a common concern for jazz educators. Creativity is a complex phenomenon as it activates both body and mind exploratively in a network of triggers and associations (Sawyer, 2011). However, less is known about how creativity as a learning process is influenced by gender. While creativity is understood as a gender-free form of cognition in much psychological literature (Abraham, 2015; Sawyer, 2011), when considered socioculturally the specific domains in which creative dispositions are taught and learnt are often highly gendered. For instance, music in schools is stereotyped as a female domain, yet boys are over-represented in the jazz ensembles. This gender conundrum is echoed by a growing body of research on femininity and masculinity in jazz (e.g. Buscato, 2022; Rustin, 2017). Understanding the role gender plays in early educational experiences is central to understanding why gender continues to matter for jazz music. By examining how individual and group creativities are experienced by young female-identifying students, this beginning doctoral study explores how creative instrumental teaching can promote more gender inclusive pathways to learning musical improvisation at the primary school level.

**Bio:** 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 instrumental woodwinds - both individual and classroom with over 20 years in the field. Her background is in classical saxophone and Jazz performance.

## **Sunday 21st May – Room 709**

### **Helen Svoboda**

*Graphic Notation: A Breaker of Habits*

#### **Abstract**

This proposal examines aspects of the performer/composer identity, and the ways in which graphic notation can be used as a tool towards “unanticipated possibilities” in music-making and improvisation (Smith, H., & Dean, R. T., 2009. p. 48). Central to this is the application of experimentation theory and conceptualism; a process in which exploration and art-making forms the basis of inquiry, leading to unexpected outcomes in performance (Gilmore, 2014). These experimental processes are applied to a series of graphic compositions that re-evaluate the ways in which overtones are visualised on the double bass. Drawing upon my current PhD research at Monash University and experience as a performer/composer, this lecture-recital will include a 5 minute performance to an animated score for solo double bass – ‘Wormwood’ (Svoboda, 2022). This score utilises MAX programming to randomise a series of overtone groupings which are informed by organic structures, which I respond to in real-time. This work exemplifies how the symbiosis of the performer/composer identity can propel new sound configurations for the double bass. The notion that creative artefacts are “unstable, ambiguous and multidimensional” (Smith, H., & Dean, R. T., 2009. p. 3) seeks to break habitual improvisational patterns, situating the artefacts (graphic scores) as producers of new knowledge and unexplored creative pathways in performance.

**Bio:** Helen Svoboda is a double bassist, vocalist and composer. Her work explores the melodic potential of the double bass, intricately weaving extended techniques and overtones with vocal tessiture amidst abstract song-writing forms. “A musician who absolutely defies categorisation” (Andrew Ford – The Music Show, ABC), her accolades include: Musica Viva Australia FutureMaker (2023-24) and 2020 Freedman Jazz Fellowship (winner).

### **Peter Doublinszki**

*Pathways to Improvisation: a classical guitarist explores and implements techniques of improvisation into his performance practice*

## **Abstract**

Improvisation has a long history at the centre of Western classical musicianship. It was used both as a pedagogical and compositional tool and it was a standard part of performance practice. However, towards the end of the nineteenth century and the first half of the twentieth century, the majority of classical musicians' focus gradually turned away from the practice, leading to the almost complete disappearance of improvisation from classical music recitals. Today some classical musicians aspire to improvise as they yearn for more creativity, self-expression and the development of a unique identity and improvisation is identified as a tool for both. However, most classical music tutors cannot improvise, and they are not equipped with the necessary skills to teach improvisation. In this presentation, I ask the question: How does an expert classical guitarist introduce/establish improvisation into their performance practice? I present interviews with some of the most prominent improvising classical guitarists on the topic of the acquisition of their improvisation skills. Then I compare their answers to both classical and jazz improvisation methodology, demonstrating how this has enabled me to envision and initiate my own pathway to improvisation. My research bridges the divide between classical and jazz musical cultures, providing a methodological pathway for performers seeking to establish their own improvisational identity within a classical institutional structure that is, at times, hostile towards individuality.

**Bio:** Peter Doublinszki is an accomplished classical guitarist performing actively for over two decades. He finished his BMus at the University of Szeged and MMus at the University of Auckland. Currently, he is working towards completing his DMA at the Sydney Music Conservatorium supervised by Dr Kevin Hunt, Dr Alex Chilvers and Dr Vladimir Gorbach.

## **Simon Petty**

*America's Influence on Australian Jazz During World War II: François Fouché and The Stage Door*

### **Abstract:**

This presentation explores the American influence on Australia's emerging traditional jazz scene during the Second World War. By 1939, the first Australian musicians interested in pre-swing jazz had started to form their first bands, but unlike jazz's birthplace, the US, jazz in Australia did not develop in public 'jam sessions' in nightclubs such as those in New York, Chicago or earlier Storyville in New Orleans, but rather, grew from an auditory process of musicians analysing recordings, emulating the styles and sounds on their instruments, and finally gathering with other likeminded musicians and forming bands often in private homes. The arrival of US service personnel during the Second World War, and specifically the arrival of American wrestler, François Fouché to Tasmania in 1938, caught there at the outbreak of war, later opened what could be considered Australia's first jazz nightclub: The Stage Door, in Hobart. Unique within Australian jazz history, and only briefly mentioned in several written histories of Australian jazz, its importance in the development of Tasmania's jazz scene after 1945, and its uniqueness in Australian jazz history has never been exclusively examined. This presentation will discuss

the American influence and its effect on the history and significance of the jazz jam sessions at the Stage Door on the Tasmanian jazz scene, particularly Hobart, during the Second World War.

**Bio:** Dr Simon Petty holds an international reputation as a musician, educator, and researcher, contributing regularly to the field of music and education through conferences, publications, clinics, and adjudications. He is the Music Education Lecturer at Griffith University, and the Jazz Studies Coordinator for the Open Conservatorium, Griffith University. As a trumpet player, Simon pursues an active performance profile, touring with many of Australia's foremost big bands, jazz ensembles and orchestras. His professional instrumental and conducting activities include: radio and television performances, musicals, and commercial recording sessions.

## **Danilo Rojas**

*Tradition in transition: "Exploring the strategic intercultural elements of essentialism of the Bolivian Cueca with Jazz"*

### **Abstract**

Global jazz has reached different geographical destinations, connecting culturally with local music: transforming and creating new sound-musical identities as proposals from improvisation. "The Hybrid of hybrids" (Raúl.A.Fernandez, 2006). This new entity or "third space" - generates a discussion of translation and intercultural negotiation between local music and jazz in its genesis. To understand this complexity, it is necessary to discern the elements that make it, generating power structures for their spaces towards to the transnational and neo-diaspora mobility. The Cueca is an expression of Latin American Culture in the form of dance, poetry and music. Through practice based research, this investigation analysed compositional elements of the traditional form of the Bolivian Cueca integrated with African - American jazz-based improvisational studies, demonstrating the significant elements of both musical genres and how they amalgamate through music and dance. This research - showcased highlights the performing connectivity between piano – metaphorically representing the man - and the spontaneous creative movement of the dancer, representing the woman. The "scenography" includes all of the elements that contribute to establishing an atmosphere and mood for a musical movement representation of the performers, venturing to the areas of risk and uncertainty through improvisation, revealing the elements of the traditional and transitional Bolivian Cueca integrated with jazz.

### **Guest performance: *Claudia Aparicio***

**Bios:** *Danilo Rojas* is an Australian/Bolivian musician. Awarded the: National Award Of Culture 2014 - Category "Nilo Soruco" by the Minister of Culture Plurinational of Bolivia and Honorable Congress of Bolivia - Camera Representative of La Paz. Danilo has released numerous albums including CD/DVD "Jazz in Bolivia", "Lunar" and "Musica Popular Boliviana". As an educator, He taught piano a several years at the Plurinational Conservatorium of Bolivia. Completing a masters of Music in jazz and improvisation at The University of Melbourne in 2018. As a lecturer Danilo has been invited to give workshops about the

cueca at the Complutense University of Madrid and University of Valladolid Spain and actively immerse at the jazz conferences in Australia (AJIRN) and Europe (INARJ - International Network of Artistic research in Jazz, 2022). He is author of Bolivian Book Music Improvisation (BBMI), historical compendium containing a compilation of transcribed scores of Bolivian music for jazz and improvisation. In Melbourne, Danilo is the musical director of the “Afro Latin-American jazz ensemble” and “Camerata Tierra”. **Claudia Aparicio** is a dancer and choreographer born in the city of La Paz, Bolivia. She began her career with classical ballet at the age of 7. In her adulthood, she added jazz, contemporary and urban styles to her repertoire, learning from teachers in Bolivia, Chile, Brazil and Argentina. In 2017 she obtained her degree in Choreography in Dance-Theatre from the National University of the Arts (UNA) Buenos Aires, Argentina. Among her greatest achievements are: Choreographic Director of the musical The Lion King (La Paz, Bolivia), dance teacher at Play Dance School (La Paz, Bolivia), co-choreographic Director and creator of the dance-theatre piece Brida (Buenos Aires, Argentina) and co-choreographic Director of the opening and closing ceremonies of the 2017 South American Games (Cochabamba, Bolivia).

## **Sunday 21st May – Room 710**

### **Luis Mora Matus**

*Using Meshuggah’s “Bleed” to develop phrases for the double bass in contemporary jazz improvisation*

#### **Abstract**

A defining feature of contemporary jazz is the fusion with other music genres. One of the genre’s most exciting and current hybridisations is with metal, particularly with progressive metal. In recent years, the Swedish band Meshuggah has received ample attention from jazz musicians due to their unique approach to rhythm, such as the use of hypermeasures, polyrhythms, uneven rhythmical cycles, and additive rhythms. One of Meshuggah’s most known songs, “Bleed,” stands out because of its rhythmic complexity, specifically in the double bass drum part which features some of the aforementioned rhythmical concepts in combination with an unusual rudiment played by the bass drum called Herta. In this lecture, I will demonstrate how I took specific technical and rhythmical ideas from “Bleed,” and experimented with them to create phrases that can be used in contemporary jazz improvisation and composition. First, I will discuss the rhythmical concepts that I have taken from this song and show how the drum part is originally played, taking into consideration the stylistically and aesthetic needs from the progressive metal. Taking this information as a departure point, I will then demonstrate how I adapted the rhythmical concepts and the bass drum technique to expand my own playing in a contemporary jazz context. Lastly, moving beyond a purely drum-based perspective, I will show, through video clips and transcriptions, how I have been applying these new concepts with my band, and how, through improvisation, we use these new tools for our compositional practice.

**Bio:** Luis Mora Matus is a Chilean drummer and composer based in the Netherlands. Luis is currently pursuing a PhD in the Arts at the Koninklijk Conservatorium Brussel. His research project is about expanding the possibilities for jazz drums improvisation through the adaptation of technique and concepts from progressive metal music.

**Tim O’Dwyer, Darren Moore.**

*A Pathway To Understanding Free Improvisation Through Becoming Other*

**Abstract**

There are difficulties in explaining the processes of free improvisation that extensively use extended techniques and noise. Part of the issue is that the taxonomy of analysing music has developed around the relationships between melody, harmony and rhythm. Tim O’Dwyer (Saxophones) and Darren Moore (Drums) see their approach to playing free improvisation not as rejecting established musical conventions but as an extension of these processes. Instead of describing the significance of intervals and pitch materials in the context of melody or harmony and the relationship of rhythm to a steady pulse in their improvisations, the authors focus on how the sound worlds in free improvisation transform. In this way, attributes such as articulation, cadence, texture, density, and intensity describe the transformative processes more succinctly. The authors have also adopted Gilles Deleuze and Felix Guattari’s neologism of *becoming other* to encapsulate the idea of transformation. Becoming other is a way to describe the processes of transformation that occur during free improvisation. An essential aspect of this interdisciplinary approach is how Deleuze and Guattari emphasise *becoming* as a constant play of differences, in which entities are never fixed and always in a state of becoming other. Within the context of free improvisation, this could be analogous to boundaries between individuals and sounds constantly deconstructing and blurring as they transform into new sounds and combinations. Moving back and forth between experimentalism in a search for newness and pushing the acoustic limits of their instruments through extended techniques, the authors will present their paper with short video excerpts of them performing a duo improvisation to illustrate the points they are making in their writing and analysis.

**Bio: Darren Moore** (DMA) is an internationally recognised musician and Senior Lecturer at LASALLE College of the Arts, Singapore. He is active in South East Asia, Japan and Europe, and his activities reflect his goal of aligning teaching, professional practice and research interests. His output is forward-looking and aims to generate new ideas working on projects that involve improvisation, multidisciplinary collaboration, experimental music practice, popular music studies and Carnatic Indian rhythms. **Tim O’Dwyer** (PhD) plays the saxophone, composes music and wrestles with the ideas of Gilles Deleuze and Felix Guattari. Over more than 30 years, he has been a musical instigator in Australia, Singapore and Europe with projects including the post-punk-jazz outfit bucketrider, The Make It Up Club, The Tim O’Dwyer Trio, his solo performances with ELISION Ensemble, Head of Music at LASALLE College of the Arts, and as a Fellow of the Academy of the Arts of the World in Cologne, Germany.

## Phillip Johnston

*Modernist Hybridity in Quincy Jones' Main Titles for In Cold Blood (1967)*

### Abstract

Despite immediately establishing himself as a skilled and original film score composer with his first Hollywood feature film score (*The Pawnbroker*, 1963), he is sometimes not included with his Silver Age contemporaries, such as Henry Mancini, Jerry Goldsmith, Elmer Bernstein and John Barry. Despite multiple Academy Award nominations for both Best Score and Best Song, his early body of film scoring work has been more broadly overshadowed by his numerous accomplishments in other areas of contemporary music as a producer, arranger and pioneering music executive. Unlike some of his contemporaries such as Bernstein, Alex North and Leith Stevens, who sometimes used jazz musical vernacular in their scores, Quincy Jones had both a substantial career as a jazz musician and composer (as a trumpet player and big band arranger) and had studied classical composition in Paris with Nadia Boulanger and Olivier Messiaen. His score for Richard Brooks' 1967 *In Cold Blood* is a unique blend of classical and jazz composing techniques, reflecting polystylistic influences integrating elements of post-bop, blues, and 20th century classical chromaticism. This paper will demonstrate a close compositional analysis of the Main Titles of the film in terms of structure, orchestration, motif, meter, as well as its modernist approach to the integration of diegetic and non-diegetic music and semiotic style topics. It will also place the score in the historical/analytical context of its contemporaries in terms of its stylistic and technical hybridity. But above all it will show Q's Main Titles cue as a contemporary masterpiece of dramatic musical writing. **Keywords:** Quincy Jones, In Cold Blood, jazz in film music, Silver Age, hybridity.

**Bio:** Phillip Johnston is a composer of music for both contemporary films (for directors Paul Mazursky, Henry Bean, Doris Dörrie and Philip Haas) and 'silent' films (for directors Georges Méliès, FW Murnau, Tod Browning and Lotte Reiniger). He is a jazz saxophonist/composer and teaches at the Sydney Conservatorium of Music, Australia. His book '*Silent Films/Loud Music: New Ways of Listening to and Thinking about Silent Film Music*' (Bloomsbury) was released in September 2021, and has just been released in paperback. His live score for Buster Keaton's *Cops* (1922) was premiered in 2022 at the Australian Centre for the Moving Image, and his project *The Merry Frolics of Méliès* was featured at the 2022 Melbourne International Jazz Festival. He received his PhD in Music Composition from the Newcastle Conservatorium in 2015.



## AJIRN Code of Conduct

The AJIRN conference committee aims to create a safe, inclusive, and welcoming environment for sharing research, making connections, and developing a community. Various structural barriers impact individual participation in academia and scholarly conferences. This Code of Conduct aims to support us in actively challenging these barriers and supporting our attendees founded on the principle of mutual respect

*We ask that all attendees carefully read this Code of Conduct and adhere to it at all times – during social hours and in panels, discussions, and keynotes.*

We welcome all delegates, particularly those from underrepresented groups within academia generally and jazz studies more specifically. We ask that all delegates **be aware of their privileges and give space to those whose voices are typically marginalised in academic discussions**. For example, at conferences, men tend to ask more questions and speak longer than women and gender-nonconforming attendees.<sup>1</sup> To address this, **all chairs have been asked to take the first question following a paper from a woman or gender nonconforming person** where possible. Equally, we ask that all preferred pronouns are respected by panel chairs and attendees. These may be available in speaker bios in the Conference Book or made available by the speakers, where appropriate.

**We will not tolerate discrimination** (inclusive of, but not limited to, racism, sexism, homophobia, transphobia, and ableism). We ask that all speakers consider the content of their papers and choose their wording and framing carefully. Equally, we ask that questions are clearly communicated, taking into consideration language differences, and aim to support research and researcher development. We encourage understanding and kindness when mistakes are made and corrected.

**We will not tolerate bullying or disrespectful behaviour.** This is a supportive and analytical space. It is not competitive. Following the difficulties of the past two years – and mindful of continued disruption and precarity in academia – we ask that attendees exercise kindness, generosity, and respect in all their engagements at **AJIRN**.

**We will not tolerate harassment of any kind, particularly sexual harassment.** Please report anything that makes you feel uncomfortable to a member of the conference committee you feel able to approach, no matter how small. We stand with victims of abuse and endeavour to create a space where the safety of our attendees is a priority.

**We encourage kindness and generosity in all interactions,** particularly when making doctoral students and emerging scholars feel welcome. We are aware that AJIRN may be your first conference, and we want this to be a positive and constructive experience. For all those that have been before, we are excited to be able to welcome you back and look forward to building a collaborative, research-focused environment together.

**By attending the conference, you agree to uphold these principles to the best of your ability.**

This code of conduct is based on the Rhythm Changes conference and recommendations from the [REACH Inclusive Conference Guide](#) and draws from the [Internet Musicking Code of Conduct](#) (with thanks to Jason Ng, Raquel Campos Valverde, and Steve Gamble) and the code of behaviour for the [Heavy Metal and Global Premodernity](#) conference.

<sup>1</sup> Alecia J. Carter et al., ‘Women’s Visibility in Academic Seminars: Women Ask Fewer Questions than Men’, *PLOS ONE* 13, no. 9 (27 September 2018):

e0202743, <https://doi.org/10.1371/journal.pone.0202743>;

Amy Hinsley, William J. Sutherland, and Alison Johnston, ‘Men Ask More Questions than Women at a Scientific Conference’, *PLOS ONE* 12, no. 10 (16 October 2017): e0185534, <https://doi.org/10.1371/journal.pone.0185534>;

Anna Lupon et al., ‘Towards Women-Inclusive Ecology: Representation, Behavior, and Perception of Women at an International Conference’, *PLOS ONE* 16, no. 12 (10 December 2021): e0260163, <https://doi.org/10.1371/journal.pone.0260163>;

Jonathan Pritchard et al., ‘Asking Gender Questions’, *Astronomy & Geophysics* 55, no. 6 (1 December 2014): 6.8-6.12, <https://doi.org/10.1093/astrogeo/atu245>;

Sarah J. Schmidt and James R. A. Davenport, ‘Who Asks Questions at Astronomy Meetings?’, *Nature Astronomy* 1, no. 6 (2 June 2017): 1-2, <https://doi.org/10.1038/s41550-017-0153>;

Sarah J. Schmidt et al., ‘The Role of Gender in Asking Questions at Cool Stars 18 and 19’, *ArXiv:1704.05260 [Astroph, Physics:Physics]*, 18 April 2017, <https://doi.org/10.5281/zenodo.546881>.