

'Space is the Place'

5th Australasian Jazz and Improvisation Research Network Conference

6–8 May, 2022

Queensland Conservatorium, Griffith University

Program Committee

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Queensland Conservatorium, Griffith University is located on Turrbal and Yuggara country. This land was never ceded.

Welcome to the 5th Conference of the Australasian Jazz and Improvisation Research Network, 'Space is the Place', hosted by Queensland Conservatorium and the Creative Arts Research Institute, Griffith University.

The 2022 AJIRN conference theme 'Space is the place' invited participants to think about where improvisation occurs, where it might occur, how it interacts with its spaces and places, the movements and migratory patterns of improvising artists, what role locality in any of its forms plays in improvisation studies, and more. Many forces today—not least the increasing awareness that international travel on a large scale is ecologically unsustainable—conspire to drive us to rethink 'the local' as the primary place of our collaborative practices. Might this lead to a culture shift in which local agency replaces the traditional hegemonic centers of creative practice? Conversely, the COVID-19 pandemic has stimulated many novel modes of creative collaboration via technologically-afforded 'virtual' spaces. So while 'the local' is being reclaimed as the foundational collaborative locus, it is simultaneously taking on new registers, since even disparate spaces and places can be conjoined to form new virtual localities. Here Sun Ra's insistence that 'space is the place' takes on dynamic new valences, from local place to cyberspace.

For all registered attendees participating remotely, a pair of Zoom links will be sent out 24 hours before the conference commences. We look forward to seeing everyone, and to a lively and thought-provoking conference!

– Chris Stover, conference convenor

Welcome from the AJIRN President

It seems like we have been running a marathon trying to grapple with the effects of COVID over the last two years to which the effect on the creative arts has been decimating. The positive is that we are hopefully out of the worst of this situation and can get on with what we do: create new performances and research ideas in jazz and improvisation. Even though we are still in a somewhat of a state of flux there is now an opportunity to reflect on the happenings of the last two years. How have we adapted? Evolved? Discovered new ideas?

I would like to thank Chris Stover for his excellent work in chairing the conference and Queensland Conservatorium, Griffith University for their generous offer to host the conference. Also, AJIRN would not be what it is without the exceptional expertise and integrity of the conference committee and the AJIRN committee.

Finally, at a time when we have new opportunities for changing the boundaries of community and interaction through the study and performance of improvisation, I am genuinely honoured to connect with you all and I look forward to hearing your research over the three days of the 5th AJIRN conference.

– Robert Burke, AJIRN President

Conference Program

(‘R’ designates a remote presentation)

Friday, May 6

5:00–5:15 Opening remarks (Room 3.46)

5:15–6:15 Keynote: Sandy Evans (Room 3.46) (R)

“Are we really in danger?” Personal reflections on the experiences of Australian improvisers in local and global creative spaces from 1985 to 2022 and beyond’

6:30–8:00 Performance-presentations (Room 1.73)

Sunny Kim, ‘Distance Makes the Heart Grow Fonder: Improvising Bodies in Virtual Space as Subjects of Affect’ (R)

Hannah Reardon-Smith and Sally Molloy, ‘Considering the place in which we find ourselves: Soundmaking and artmaking on stolen land’

Daniel Rojas, ‘Spontaneous Composition: Embracing creative threads and autochthonous diasporas’

Saturday, May 7

- 8:30–9:20 Workshop (Room 3.46)
- Benjamin Shannon, 'Introduction to Conduction: Exploring the cross-section of improvised and non-improvised sound through spontaneous composition'
- 9:20–9:40 Coffee and tea (Room 3.46)
- 9:45–10:45 Session 1a 'Syntactic spaces' (Room 3.44)
- Timothy Clarkson, 'Many Paths at Once: The Interactive Pitch Spaces of "Pursuance" and Improvisation in The John Coltrane Quartet'
- Premanjali Kirchner, 'Infinite Play: the magic of 18th-century improvisation'
- 11:00–12:30 Session 1b 'Embodiment and subjectivity' (Room 3.44)
- Alistair Macaulay, 'Improvisational Space: Consistency, Contingency, and the Significance of Style'
- Libby Myers, 'Guiding Lights – meditations on improvisation and composition with music, film, lights and waves in Queensland'
- Graham Stoney, 'Embodiment in Jazz Improvisation' (R)
- 12:30–1:30 Lunch
- 1:30–3:30 Session 1c 'Movements and encounters' (Room 3.46)
- Melissa Forbes and Kate Cantrell, 'Improvisation on the Move: Metaphors, Wanderings, and Musical Mobilities'
- Chieh Huang, 'Taiwanese indigenous-futurist temporalities' (R)
- Adrian Sherriff and Tripataka, 'Translocalisation of Musical Identity Through Intercultural Hybridisation'
- Umar Zakaria, 'Developing a Malay Jazz Practice in Aotearoa New Zealand' (R)
- 3:45–5:15 Session 1d 'Place-based practices 1' (Room 3.46)
- Erik Griswold, 'Towards a place-based virtual improvisation'
- Peter Long, 'Places of potential: the role and importance of environment in site-specific improvised performances'
- Ryan Martin, 'Improvisation, Protest, Space, and Place: The Social Impacts of Cacerolazo During the 2001–2002 Argentine Financial Crisis'

Session 1e 'Australian paradigms' (Room 3.44)

Michael Kellett, 'Austrological musicality: Australian "logics" of improvisation' (R)

Peter Knight, 'Improvisation as Interlingua: The Australian Art Orchestra Creative Music Intensive'

Benjamin Phipps, 'The Study of Australian Jazz and the Issue of Methodological Nationalism' (R)

5:30–6:30 Dinner

7:00–9:00 Performance-presentations (Ian Hangar Recital Hall)

Jodie Rottle, Hannah Reardon-Smith, and Matt Hsu, 'Companion-musicking with It's Science and Feelings'

Chris Stover et al., 'First contact'

Maria Donohue, Tia DeNora, Raymond Macdonald, Robert Burke, and Ross Birrell, 'Cooking in the Theatre of Home'

Sunday, May 8

8:15–8:30 Coffee & tea (Room 3.44)

8:30–9:20 Workshop (Room 3.46)

Christopher Coady, 'Surviving Peer Review and Finding a Place in the Publishing Landscape'

9:30–11:00 Session 2a 'Conceptual spaces' (Room 3.46)

Bruce Johnson, 'Where does improvisation take place? Where does it not?' (R)

Johannes Luebbbers, 'The conceptual place of improvisation in jazz: constitutive or regulative?' (R)

Chris Stover, 'George Russell's "gap": broke-ness, music theory, and the Black radical tradition'

Session 2b 'Instrumentality' (Room 3.44)

Joseph Franklin, 'SLAP(!) and the Death of the Electric Bass'

Lee Jones, 'Spatiality of the Guitar Fretboard: Exploring an Introspective, Embodied Approach to Guitar Composition and Muscle Memory in Solo Improvised Music'

Jodie Rottle, 'The Performing Table' (R)

- 11:00–11:30 Performance-presentation (Courtyard)
- Vanessa Tomlinson, Jim Denley, Hannah Reardon-Smith, Jon Rose, 'Site-specific performance practices: with, on and in place'
- 11:45–12:45 Lunch
- 12:45–2:15 Session 2c 'Place-based practices 2' (Room 3.46)
- Daniel Hirsch, 'The teacher as improvisational artist'
- Alistair McLean, 'Playing Spaces: Physical environments as genesis for composition and improvisation' (R)
- Gonçalo Moreira, 'The experience of creating music through Focusing: Facilitating a virtual safe space across borders' (R)
- Session 2d 'Public spaces' (Room 3.44)
- Cisco Bradley, 'The Williamsburg DIY: Improvising Space in a New York Music Scene' (R)
- Brent Keogh and Jeremy Rose, "'Alone Together" - Exploring the Benefits, Opportunities and Limitations of Online Jazz Festivals post-Covid 19' (R)
- Dave Wilson, "'It's Time for Jazz": Locality in the Space of the International Jazz Festival' (R)
- 2:30–4:30 Session 2e 'Safe spaces' (Room 3.46)
- Robert Burke, 'Negotiating jazz cultures and hegemonic masculinity in higher music education'
- Una Macglone, 'Being safe means you can feel uncomfortable' A case study of how four female students conceptualised their learning space in an online, mixed-genre Higher Education improvisation course' (R)
- Miranda Park, 'Entering the "Boy's Club": How women navigate the masculine spaces of tertiary jazz courses'
- Jasna Jovičević, 'Gender Identity Representation in Open-social Space of Free Jazz Improvisation' (R)
- 4:30–4:45 Closing remarks (Room 3.46)

Abstracts

Cisco Bradley

The Williamsburg DIY: Improvising Space in a New York Music Scene

This study traces the formation and dissolution of artist communities in the Williamsburg neighborhood of New York City in the period 1988-2014. Williamsburg is a place that has its memories embedded brilliantly in the physical landscape. A distinct community possessing specific aesthetic influences and spatial orientations emerged in the neighborhood that gave birth to music that included free jazz, post-punk, noise, immersive installations, new classical, and indie rock. In the early years, artists squatted buildings and took over abandoned post-industrial spaces, where they lived and created. Over time, venues became more formalized, artist collectives arose, and speculative capital began to force artists out. Hundreds of bands and thousands of performances resulted from the Williamsburg music wave that involved a wide range of musical and sonic innovations.

My approach is to examine two related phenomena: art spaces and the communities that inhabit them. To accomplish this, I illustrate a series of location-specific sites around which scenes formed across a diverse array of art spaces ranging from the back rooms of bars to artist lofts, galleries, rooftops, basements, warehouses, living rooms, stairways, backyards, wharfs, street corners, parks, subway platforms, balconies, and boats. Virtually every type of space, public or private, was the stage for performance during the two and a half decades covered in the study, and the spaces impacted what was possible within them.

Robert Burke

Negotiating jazz cultures and hegemonic masculinity in higher music education

This presentation explores research by Clare Hall and Robert Burke into the complexities and challenges associated with masculinity in jazz performance from the perspectives of students in a successful Australian higher education jazz course. Extensive research in the American and European jazz scenes show the extent of persistent 'problems' in addressing gender inequalities in jazz music performance, and education (Enstice & Stockhouse, 2004; McKeage, 2014; Rustin & Tucker, 2008; Wehr-Flowers, 2006). This qualitative case study makes a valuable contribution to jazz education by being the first to show the entrenched issues facing a contemporary Australian higher education institution. A narrative analysis of group and individual interviews provide the basis for how emerging jazz musicians make sense of their identities-in-the-making and how these intersect with hegemonic masculinity. Key themes indicate the continued problematics of the modern 'jazzman', linking this identity and its effects to the kinds of exclusions and prejudices towards females of past eras. Comparisons between male and female students' experiences deepens our understanding of how safe and rewarding spaces may be created through critical pedagogical approaches for all students in formal education. The conclusions provide guidance on critical challenges the students face in negotiating pathways to success as young jazz artists in higher education.

Timothy Clarkson

Many Paths at Once: The Interactive Pitch Spaces of "Pursuance" and Improvisation in The John Coltrane Quartet

Dimitri Tymoczko's theoretical framework of macroharmony has proved productive for jazz scholars to bridge between Neo-Riemannian Theory and chord-scale theory of jazz pedagogy. Tymoczko's theory is

particularly useful for illuminating “paths through pitch space”. Applying it to jazz improvisation suggests that what is traditionally understood as motivic interaction or the soloist’s relationship to the underlying structure may be interpreted as layered interaction between multiple musicians and the sub-structure in combination.

These traits of harmonic and rhythmic opposition are epitomised in The John Coltrane Quartet, reaching a 1960s apotheosis with the album “A Love Supreme”. According to Levy (2020), on “A Love Supreme” the track “Pursuance” achieves the Quartet’s musical goal of transcendence via multiple layers of abstraction from the underlying 12-bar-blues structure. This interactive strategy of playing “apart” as part of a unified whole is itself part of a history of traditional Afrodiasporic practise. Levy’s analysis of “Pursuance”, in particular his harmonic observations leave fertile ground for a deeper examination of how its harmonic oppositions play out through time.

The complexity that results from spontaneous group creativity presents an ongoing challenge for jazz scholars, but by considering the harmonic motion of both rhythm section and soloist, paths that move through chromatic space in opposition to each other become clearer.

This paper will develop a new application of Tymoczko’s theory in an analysis of “Pursuance” to show how multiple improvisors might create different paths over a shared musical terrain. Using the Tonnetz to map the terrain and improvisors’ paths over it, this analytical approach clarifies the complex interactivity within the 1960s Coltrane Quartet’s “apart” playing.

Christopher Coady

Surviving Peer Review and Finding a Place in the Publishing Landscape

This one-hour interactive workshop is aimed at postgraduate students and early career researchers interested in distilling their current research projects into peer reviewed publications. The workshop will cover ideas for structuring journal articles, ideas for how to tease out journal articles from doctoral theses, tips for communicating with publishers, and strategies for surviving peer review and making the most out of readers reports. Particular attention will be paid in this workshop to how the findings of artistic research projects might best be packaged for the peer reviewed journal article format. Participants are asked to come to the workshop with a 250 word abstract for a current research project they are willing to share with the group.

Maria Donohue, Tia DeNora, Raymond Macdonald, Robert Burke, Ross Birrell

Cooking in the ‘Theatre of Home’

The premise of this composition was borne out of the numerous challenges for people working in creative contexts who were denied the opportunity of working together during the COVID-19 lockdowns of 2020/21. This five-member artistic/researcher collective developed the term ‘Theatre of Home’ (MacDonald et al, 2021) through the critically acclaimed improvising ensemble, “The Glasgow Improvisers Orchestra’ identifying domestic environments merging with technologies. This performative and academic research produced new ideas and approaches that not only facilitated a way to stay connected during the global lockdown but also produced new knowledge about how to work collaboratively using improvisation as a fundamental social and artistic process.

This composition and 40-minute performance will be a hybrid development of these learnings that explores the intersection of online and onsite improvisation. The included actors in the performance are

the composers, musicians and audience: the online/onsite national and international delegates at the AJIRN conference. The theme for the composition is focused on the pairing of delegates performing online activities in the kitchen with musical interaction/accompaniment both online and onsite: the creations of the actors cooking (online) inspiring a taste and smell perception. The objective is to develop an awareness and heightening of the projection of senses that manifest in improvisatory musical choices, interaction and idea positioning. The aim of this composition and performance is to further develop new insights into how we improvise through hybrid experiences creating novel settings, spaces, relationships and compositional structures.

Sandy Evans

'Are we really in danger?' Personal reflections on the experiences of Australian improvisers in local and global creative spaces from 1985 to 2022 and beyond

It's 1985. The place is Warrego Mines, 50 km northwest of Tennant Creek. The space is Bertha, the Toyota Coaster that is home to Women and Children First (WACF), a band of young improvisers on an epic seven month tour of Australia. 'Are you really in danger?' we read aloud from Marge Piercy's futurist feminist classic *Woman on the Edge of Time*, as we drive into the town for a Saturday night gig to a smattering of hostile miners. Concurrent with the WACF tour, the Australian jazz quartet, The Benders, were touring the thriving European summer jazz festival circuit – performing in very different cultural and geographic places. Both local and global places were important creative spaces for Australian improvisers in 1985. That remains the case now. Through reflecting on local and global experiences over the last 40 years, I seek ideas to foster creative spaces for Australian improvisers now and into the future.

Melissa Forbes and Kate Cantrell

Improvisation on the Move: Metaphors, Wanderings, and Musical Mobilities

This paper combines the critical framework of mobilities studies with a phenomenological approach to music experience as captured through metaphorical descriptions of vocal improvisation. When wandering is used metaphorically to describe an interior journey that cannot be expressed directly, it becomes synonymous with the conceptual act of wondering, with one often materialised or prompted by the other. The obvious implication of this coupling is that the described wandering can be literal or figurative. This movement, whether real or imagined, is typically open, drifting, and boundless, and often marked by "expansiveness, prodigality, and improvisation" (Lawrence, 1994, p. 50).

Wandering, then, in both in its literal and figurative meaning, is a way of challenging what we might notice as movement (Cantrell, 2021), and by extension, what we might recognise as the cognitively embodied dimension of musical participation. The case of vocal improvisation has been conceptualised metaphorically as a "an adventure", with ontological correspondences that demonstrate the abstract act of improvisation through embodied activities that are unusual, exciting, or dangerous (Forbes & Cantrell, 2021). The various meanings, metaphors, and ideologies attached to wandering can help us understand the complex entanglements of the body, mind, and environment in the jazz singer's experiences of improvisation. This provides greater insight into the way that improvised musical participation is conceived, not only as social performance, but also in the performer's mind. In other words, applied to musical improvisation, wandering is a new critical term that allows us to interrogate the inner creative life, and the felt experience of moving and being moved (Horrocks, 2020) through music.

Joseph Franklin **SLAP(!) and the Death of the Electric Bass**

This performative lecture explores the relationality and materiality of the instrument and improviser through a diamond of intra-actions framework. A diamond of intra-actions acknowledges the relations between performer/composer (human), instrument (non-human), the socio-cultural and physical environment (space) and the ideas/referents (concept) at play in each work.

This framework builds on my practice-led honours thesis (2020), which drew on a broad range of post-humanist and new materialist thinkers to argue for a post-human and ecologically informed understanding of both historical and contemporary creative practice. By integrating my own improvisatory practices and compositions, the thesis presented a case for decentering the human composer and challenging human-centric understandings of creative agency through composition/improvisation.

An emergent result of this research is the design and build of new hybrid instrument, in collaboration with Melbourne luthier, Tim Kill. This one-off instrument is built from the ground up with relationality at its core, as well as consideration for the political ecology of the assemblage of raw materials (woods, skin, metals etc.). This instrument is a materialisation of the solo contrabass guitar techniques and concepts that I have developed over the last two years.

Through speech, prepared contrabass guitar examples, and the introduction of the new instrument, I seek to express new modes of language that are always in process; to sound my affirmation at the death of hegemonic musical influences; and signal newfound musical pathways and potentials.

Erik Griswold **Towards a place-based virtual improvisation**

Collaboration is central to the creative practice of Clocked Out (Erik Griswold and Vanessa Tomlinson), stimulating new ideas and expanding our frame of reference. The Covid-19 pandemic disrupted many of our long-established collaborative methods, forcing us to quickly pivot from in-person development sessions to virtual models. We experimented with a variety of approaches, including online meetings, exchanges of recorded audio and video materials, live on-line improvisation and performance, text and task-oriented prompts. As these materials and conversations existed only in a virtual environment, it became important to inject a sense of place into these collaborations, which led to a series of creative discoveries.

This presentation introduces and discusses three virtual collaborations from 2020–2021:

Lonely hearts pandemic band – Clocked Out (Brisbane) & Evaristo Aguilar (Tampico, Mexico)

Scissors Paper Revox – Clocked Out (Brisbane) & Peter Knight (Melbourne)

Of space and time – Clocked Out (Brisbane), Australian Art Orchestra (Melbourne), and musicians of Sichuan Province (Chengdu).

Daniel Hirsch

The teacher as improvisational artist

Improvisation is a necessary skill in the repertoire of teachers. The relationship between a teacher and their class is enhanced by the teacher's ability to improvise with them in a collaborative and supportive way. The teacher's skill as an improviser ensures that they are able to play with and respond to the spontaneous classroom environment in much the same way as a jazz musician does with their ensemble. A willingness for the teacher to incorporate improvisation into their practice supports their ability to engage with their teaching, and their own sound in the classroom as well as to embrace an artistic approach to their practice.

Improvisation can serve as a conduit between the artistic practices of the jazz musician and the teacher. As such, improvisation has been an underpinning concept in my PhD research; exploring how my background as a jazz musician informs my practice as a high school English teacher.

Drawing on emerging insights from my practitioner-based research, this presentation examines how improvisation, and the subsequent skills of a jazz musician, provide a way to re/consider pedagogical practice as a form of artistic practice, through the artistic lens of the improvising jazz musician.

Chieh Huang

Taiwanese indigenous-futurist temporalities

Firstly, this research presentation would focus on Indigenous culture and discuss how it creates an exceptional perspective and rich aesthetics. The motion and emotion behind Indigenous music influence listeners' perception. Can one hear Taiwanese Indigenous' desire of peace and freedom through their music? As we position ourselves into understanding Indigenous music, the future of Indigenous music can be further discussed and expanded.

Secondly, I would draw on writings from Auslander, Ingold, Frith, Iyer and Tomlinson to bring connection from critical studies to my own perspective and creative practice. Moreover, several bibliographies written in Chinese about Taiwanese Indigenous music, cultural and meaning through stories would be included. I would center on Atayal, which is the tribe where I am from.

Additionally, this presentation would further study numerous essential elements used in Taiwanese Indigenous music, practical applications in indigenous-futurist temporalities and how it can be expended in western music scene.

Bruce Johnson

Where does improvisation take place? Where does it not?

One of the most far-reaching changes in the history of jazz and its discourses was the relocation of the music from corporeal ecstasy to intellectual labour, a shift from dance music to a passive audience concert format. The shift was consolidated in the post war decade, particularly in the face of the arrival of rock, and was accompanied by an international quarantining of jazz from other social and musical formations. This was achieved by a constellation of characteristics of jazz practices and scenes, including venues, stage deportment, lifestyle, mythology, and the brightest star in this firmament of distinctive

characteristics of jazz was the practice of improvisation, distinguishing it from other forms of music, both popular and 'classical'. Improvisatory sophistication became the prime marker of jazz virtuosity. This paper is written against this example of jazz exceptionalism. It argues that far from being the criterion against which jazz is found to be a deviation, in the deeper historical perspective, it is score-bound 'classical' music that is the aberration; improvisation is the norm in the history of music. But in the modern era it has also become the norm in social conduct. Jazz studies would potentially be immeasurably enriched if, instead of fencing the music off, it were to be recognized as an example of the dynamics of collective improvisation in both other musics of the world, and other non-musical forms of collective and individual improvisation, ranging from sports to urban social conduct.

Lee Jones

Spatiality of the Guitar Fretboard: Exploring an Introspective, Embodied Approach to Guitar Composition and Muscle Memory in Solo Improvised Music

This presentation will examine the process of composing using only movement and muscle memory motions within the site-specific, spatial context of the guitar fretboard. While muscle memory is a key factor in facilitating technique, there is minimal scholarly discourse around its value as a compositional asset in its own right, outside of authoritative psychology sources, which use terms such as 'procedural', 'implicit', 'declarative' or 'explicit' memory.

This presentation will demonstrate an alternative methodology to embodied composition for the guitar, using the guitar fretboard as the spatial arena to work within. This presents a more introspective, micro-scale work setting congruent with current post-pandemic creative spaces, using a series of different guitar tunings for sound and timbral effect.

Firstly, I will present a series of studies which each use the same underlying muscle memory movements, each with a different tuning. I will then demonstrate how I have used these resources, along with additional instrument-specific techniques, to generate larger-scale works.

Working within the medium of solo guitar has helped facilitate how I govern my own use of musical space as an arranger/composer and question how best to notate and communicate creative output to others. I will demonstrate this via a series of muscle memory diagrams, transcribed material and composite scores.

Finally, I will examine discourse which examines how muscle memory is more generally perceived among improvising guitarists including Bill Frisell, Wayne Krantz and Pat Metheny and discuss how this has informed my own musical perceptions.

Jasna Jovićević

Gender Identity Representation in Open-social Space of Free Jazz Improvisation

Collaborative free improvisation is a form of musical socialization as a communicative activity. It is a type of social construction that is not aesthetically unified, and there is no idiom with implicit guidelines that musicians use. The semiotic discourse, the context, and the meaning of symbols are changeable and transformable, and thus the construction and performance of (gender) identity within the practice. The act of creating free improvised music is this neutral, complex, indirect, and open-social space where the identity is constantly being recreated within the interrelations between self and the participants.

However, audience often perceives the relationship between the social and the musical within the interactively produced structure as one common discourse. Therefore, musical content and identity are read and represented in a social context. In jazz discourse, as a space for creating meaning, and as a plane in which positions of power and gender identities are formed, female musician is marked as different- Other, compared to a man. Her music performance is defined and classified by various social characteristics of hegemonic representation, although it is created in the open-social space of the impersonal system of music interaction.

The case study that I present contains comparative analysis of two surveys; 1st conducted during the concert of the Jovičević/Miklós/Wójcinski Trio at the 37th Belgrade Jazz Festival in 2021, and 2nd conducted after the concert, as only a listening session. It shows how the audience receives, reads, and represents woman's musical (and gender) performance in genre of free jazz improvisation.

Jeremy Rose and Brent Keogh

"Alone Together—Exploring the Benefits, Opportunities and Limitations of Online Jazz Festivals post-Covid-19"

Jazz music is frequently noted for the ability of its practitioners to adapt and improvise in the moment; when the Covid-19 pandemic created lockdowns of various durations and extremities around the world, jazz musicians were faced with the same disruptions faced by many in the creative industries – cancelled live performances, no income, and little if any government support. During this time, several Australian jazz musicians and members of the international jazz and improvised music communities demonstrated an ability to adapt and improvise by programming a series of online festivals and curated, paid performances. The following paper presents a work in progress using a case study of three online events – the Jazz Social, the Earshift Music Festival, and the International Improv Fest hosted in Canada. Through a series of interviews with musicians and festival organisers, this paper explores the affordances and limitations of the technology used to connect jazz musicians and audiences in lockdown, the value of the online jazz festival as a form of patronage during a pandemic, the ways in which musicians adapted artistically to these online formats, and an online space to reinforce a sense of community.

Michael Kellett

Austrological musicality: Australian "logics" of improvisation

In this study, the authors pursue the following questions: What characterises particularly Australian "logics" of improvisative musicality? From the music performed in the early dancehalls to the performative assimilation of an American jazz sensibility, and from the pre-jazz reception of minstrelsy to the modern experimentalists, what characterizes Australian sociomusical systems of improvisation as distinct in the context of the global jazz diaspora?

This study expands the framework of improvisative practices described and documented by George Lewis as Afrological and Eurological sociomusical systems. It does so by proposing an Austrological system of musicality that both draws on elements of Afrological and Eurological systems and extends beyond them. We examine firstly the wider academic literature responding to Lewis's described musical systems, applying those discourses to reveal the extent to which they are manifest in contemporary and historical conceptions of Australian jazz. Secondly, the study explores how Australian improvisation can be described as contingent on and emergent from Eurological, Afrological and other sociomusical systems, constituting a configuration of musicalities that goes beyond those systems.

By drawing from three brief case studies of Australian improvisative history, we observe the potential key elements of an Austrological sociomusical system which we posit as a number of shifting ambivalences in Australia toward the historical and contemporaneous status as a settler-colonial nation.

Through these ambivilinances and the formulations of Eurological and Afrological sociomusical systems, we reflect how this has affected the practice of jazz in Australia and the ways many Australians have grappled with their nation's colonial legacy.

Sunny Kim

Distance Makes the Heart Grow Fonder: Improvising Bodies in Virtual Space as Subjects of Affect

The onset of Covid-19 pandemic posed for many improvising musicians around the world significant challenges in pursuing collaborative work due to social distancing regulations. After the initial shock, many musicians began to experiment in isolation ways that they could engage creatively with other musicians remotely. While many have found the creative process of putting together separately recorded tracks an effective way to collaborate remotely, some musicians have explored collective improvisation in real time by meeting in virtual spaces. As a musician with a personal history of repeated migration around the world (Korea, Malaysia, Thailand, USA, Australia) I found myself wanting to connect and create with my artistic partners spread across the world despite the physical distance. Soon after I began engaging in remote improvisation, I learned that improvising together in the virtual space posed some serious limitations. For one, it was challenged by latency. Due to the internet speeds available to most, latency was unavoidable, and this made syncing in rhythm with others across distance impossible. Another significant challenge had to do with my bodily engagement with my collaborators. In the virtual space I initially felt completely disembodied and not being able to respond to others in the same way as in person. I could not feel their bodies with my own bodily senses. Nor could I use my own body as a medium to sense my collaborators' nuanced movements, feelings, and reactions to stimuli. This experience for me was comparable to when I first started recording in studios in isolation booths with headphones over my ears. It was a brand-new listening experience which required adaptation and imagination of new creative processes. The following questions were considered while performing "Distance," a video work I created through remote collaboration which involved real time improvisation. Can I co-create with others in the virtual space with a preserved sense of embodiment and relationality? Can the virtual space afford distant bodies engaged in music improvisation to be affected by each other? How do I create emotional connections through musical improvisation in the virtual space? For 2022 AJIRN conference, I would like to present the performance of "Distance" along with discussions of the creative process through which I sought to find answers to the above questions.

Premanjali Kirchner

'Infinite Play: the magic of 18th-century improvisation'

'Time, space and energy are just a notion. Each moment has its own song!'

How can today's classical musicians interact freely between the the written score and the improvisatory aspects of the 18th-century repertoire? What were the secrets of 18th-century musicians which allowed them to improvise and compose complex fugues with such fluency? How can we as classical musicians in today's world perform with such an improvisatory freedom and let our performances overflow with creative moments of suspense and surprise?

In this paper I would like to explore some of the secrets of 18th-century musicianship and how we can learn to improvise a sonata exposition according to these principles.

The way 18th-century musicians viewed music differs significantly from the approach music was taught over the last one hundred year. The use of Roman numeral analysis was a foreign concept to an 18th-century musician as most musical practices were founded on recognising bass motions within a broader context of the musical line. Musical stock phrases, called schemas, were another important component of the 18th-century musical vocabulary including all sorts of sequences, cadential formulas and schemas labelled as Prinner, Romanseca, Monte and the like. An essential foundation of 18th-century musicianship skills was hexachordal Italian solfeggio.

In the light of all these essential musical components, I will conclude with the analysis of the exposition of Mozart's sonata in C major 'for beginners' KV 545. A wonderful example how we can learn to create our own improvised sonatas!

Peter Knight

Improvisation as Interlingua: The Australian Art Orchestra Creative Music Intensive

For 8 consecutive years the Australian Art Orchestra has convened its annual Creative Music Intensive (CMI), a 10-day residency that brings together musicians from a range of musical cultures and disciplines from around the world to explore musical ideas using improvisation as an 'interlingua'.

The CMI was conceived by Australian Art Orchestra AD Peter Knight and has been gradually shaped and refined to create a unique setting for musical exploration that has produced some notable collaborations and ongoing relationships. It has also become a source of musical ideas and energy that has driven the Orchestra influencing its entire approach to music making and programming.

In this paper, Peter Knight details the development of the CMI, the way his thinking and that of other long term faculty members has evolved, and the role improvisation has in the approaches to pedagogy employed in the Intensive. The paper also explores some of the music that has emerged from the engagement facilitated by the CMI, and how it relates to musical forms and traditions including jazz, contemporary classical, and intersections with musics from other cultures that are a part of the CMI including Korean traditions, and Wägilak song from Arnhem Land.

A short case study of an ensemble formed at the CMI around Sunny Kim (Korea), David and Daniel Wilfred (NT), Aviva Endean, and Peter Knight, called Hand to Earth, is offered as an illustration of the musical formations this unique initiative has produced.

Peter Long

Places of potential: the role and importance of environment in site-specific improvised performances

As potential sites for improvisation and creativity, site-specific performances are deeply informed by location, not only in terms of acoustics but also through performers direct interaction with the environment and how a performance is situated both spatially and temporally. This paper considers how environment and location are inextricably linked in the act of improvisation, in particular the perception of space and time for performers and audience alike.

The site-specific performance piece *States of Suspension*, staged in the open-air courtyard of the Blue Mountains Cultural Centre in Katoomba in 2018, aimed to provide a threshold experience of spatio-temporal 'suspension' for both audience members and performers. By considering not only the venue's unusual acoustic properties but also the wider Blue Mountains environs as part of an aestheticised 'ecology' of sound and light, the work drew on naturally occurring elements in the landscape, and the time of year and day, to inform the final work. Employing ecological perception theories of James J. Gibson, as well as drawing on Japanese philosophy and Foucault's idea of alternate spaces or heterotopia, *States of Suspension* explored how not only how the performance of an improvised work is influenced by immediate surroundings, but also how this manifests creatively as a site of potential and becomes part of a wider ecology of sound and light. This paper details the creative processes employed in the creation of the work, insights derived from the performer's perspective and considerations for future performances as sites of potential for new and innovative site-specific works.

Johannes Luebbers

The conceptual place of improvisation in jazz: constitutive or regulative?

How important is improvisation when defining jazz? This question is much considered by those foolish enough to attempt such a definition – but perhaps it is the wrong question. In this presentation I contend that improvisation is not an essential quality of jazz, but rather a regulative concept, informing all aspects of jazz musical practice.

The conference theme 'space is the place' invites participants to consider where improvisation occurs, or where it might occur. Implicit in this invitation is the assumption that there should be space for improvisation in jazz, and jazz-adjacent, musical activity. The conference committee is in good company, as this assumption underpins much jazz discourse (Monson, 2009; Berliner, 2009; Bailey, 1992; Gioia, 2011; Giddins, 2000). However, attempts to position improvisation as an essential, constitutive feature of jazz may be met with opposition. Gridley et al. (1989) suggest that defining jazz through improvisation is not enough to distinguish it from other musical traditions and neglects music considered to be jazz that does not have improvised solos (p. 518). One oft cited example of jazz that does not include improvisation is Duke Ellington's *Single Petal of a Rose* (1959) – a closer listen, however, reveals something else. In addition to the original 1959 recording Ellington performed *Single Petal of a Rose* in a 1963 broadcast (Timner, 2000, p. 249) and comparing the two performances it is apparent that, though there is no improvised solo per se, there are improvised differences. Improvisation is so pervasive in jazz it manifests in examples intended to dispute its presence, highlighting its regulative function. By interrogating the underlying assumptions and regulative concepts shaping jazz-practice I hope to contribute to a deeper understanding of what we do and how we might continue to do it.

Alistair Macaulay,

Improvisational Space: Consistency, Contingency, and the Significance of Style

Musical improvisation challenges traditional notions of action because its spontaneity means that its success conditions cannot be specified in advance of its execution, resisting the top-down hierarchy supposed by analytic accounts of actors controlling an action. In other words, analytic accounts of agency over-emphasise individual control and do not explain how actions are informed by wider events. Conversely, on the other side of the philosophical divide, continental accounts of improvisation capture an improvised performance's connections and relays to wider events, but under-theorize an individual's contributions. The improvisator's actions are reduced to a series of impersonal, passive syntheses. While this captures how the event unfolds, it does nothing to explain the agency of the improvisator. Given both

positions have their strengths, in my view, improvisation sits at the nexus between actions and wider events.

This paper proposes a notion of improvisational space to explain how an improviser can claim a spontaneously-produced sound-organization as theirs, while preserving its transversal links to the wider situatedness of the action. Exploring the links between the Deleuzian concept of chaos germ and the Deleuzo-Guattarian concept of territorialization, we perceive what an improviser is doing and what it means to intend something unforeseen. An improviser corrals musical material conducive to their aesthetic tastes into an improvisational space, a mobile field of play that evolves alongside the sound organization performed, accounting for how they transform and are transformed by the demands of the action. I argue, much like Deleuze's painter, that an improviser cleans a canvas and follows up on the matters of fact and points of disorder that emerge from their brushstrokes from which a signature is discerned. The paper concludes with a consideration of the difference between pianists and piano tuners to highlight the importance of style.

Una MacGlone

'Being safe means you can feel uncomfortable': A case study of how four female students conceptualised their learning space in an online, mixed-genre Higher Education improvisation course.

In music education contexts, improvisation is currently a rapidly evolving field across musical genres. In Higher Music Education (HME) in Europe, improvisation classes often include students from across different genres and courses. Accommodating students from different genre backgrounds (e.g., jazz, classical, traditional) presents pedagogical challenges in ensuring diverse students' needs are met; different genres have varying learning customs which influence how students view their own skills. In addition, there is scarce research investigating impact of gender on musical learning in improvisation. To address these issues, a recent qualitative study with four female students investigated their experiences of and views about an online free improvisation course they had participated in. Students were on classical, jazz, education and musical theatre courses. The research question was: how do female students understand their learning space in a mixed-genre online free improvisation module? Individual interviews and a focus group were held and subjected to thematic analysis. Two themes were identified: modes of participation and deep end. Results demonstrated that students were able to exercise agency and customise their own space on Zoom by using filters; backgrounds and choosing when to turn their camera on and off. They used the metaphor of being 'in at the deep end' but framed this positively, either as feeling safe to experiment musically or in overcoming feelings of discomfort, perceiving an increase in self-efficacy. Knowing more about students' perspectives and trajectories of participation can inform teachers' priorities for and the challenges of creating an optimal safe space for learning improvisation.

Ryan Martin

Improvisation, Protest, Space, and Place: The Social Impacts of Cacerolazo During the 2001–2002 Argentine Financial Crisis

Abstract: Cacerolazo is a pot-banging protest used throughout the world, especially in Latin America. It uses improvised sound sources, mainly pots, pans, and other everyday implements, to create a variety of sounds conducive to protest. One of the most striking series of cacerolazo is during the 2001-2002 Argentine Financial Crisis. Many have discussed the impacts of the protests on Argentine politics, economics, and culture. In this paper, I will discuss the role that the improvisational features of cacerolazo played in these social impacts and how this was shaped by local spaces and places. I begin by

briefly outlining part of a theoretical framework for understanding improvisation's contribution to social impacts. This is followed by a brief introduction to the 2001-2002 Argentine Financial Crisis. From there I discuss three social impacts that cacerolazo contributed to and the role that improvisation, space, and place had in this. The specific social impacts I focus on are: the temporary empowerment of the Argentine people, impacts on community and identity, and the long-term impacts on political representation in much of the country. Such an analysis is useful for understanding the role of improvisation, space, and place for social change during the Argentine Crisis. However, it also contributes to our understanding of these three factors in musical protests from other contexts and for the social impacts of music generally.

Alistair McLean

Playing Spaces: Physical environments as genesis for composition and improvisation

This presentation will examine how physical environments can provide not only inspiration, but specific musical materials for composition and improvisation. Building on learnings from previous site-specific works, different models for music creation will be demonstrated, drawing on spectral analysis, acoustics, field recordings, and the historical and cultural contexts of the sites. Three primary musical works will be examined, each proposing a method for site-responsive musical practice; doppler (Due West Festival 2019), demonstrating acoustic and historical musical materials, field mirror (City of Melbourne 2017), exploring the use of spectral analysis and field recordings, and one long train (2015 Arts Centre Melbourne), utilising impulse response technology to generate harmonic and melodic material. When considered together these works demonstrate a range of ways in which physical environments can influence and inform musical practice, and propose a future model in which multiple characteristics of an environment are considered and utilised in the creation of new work. In addition, this presentation will examine the differences and importance of works whose performance is integrally tied to one physical environment, and are therefore site-specific, and those that are site-responsive, informed by physical environments but able to be performed in alternate locations (including as recorded and digital works).

Gonçalo Moreira

The experience of creating music through Focusing: Facilitating a virtual safe space across borders

How to promote a safe space for creative musical exploration of felt experience in a virtual environment? To address this question, this paper presents a qualitative case study that explores the experience of creating music through Focusing, a gentle body-based process that works directly with felt experience to foster creative expression and which has been rarely researched in the field of music. The participant is a male jazz guitarist from Portugal, presently residing in Denmark.

The methodology used was interpretative phenomenological analysis (IPA). Data were collected retrospectively through an online semi-structured interview immediately after an online Focusing session with an experienced facilitator from England, focused on exploring musical creativity with the guitar. The interview was then fully transcribed and analyzed.

Analysis established four main themes. The first theme describes the inner processes that developed in the continuous flow between intrapersonal and interpersonal spaces during the Focusing session. The second theme contrasts the degree of inner safety when creating music during the Focusing session and in other contexts. The third theme characterizes the various aspects of the facilitator's attitude that promoted self-acceptance and a deepening of the experience. Finally, the fourth theme evidences the

relationships between guitar visualization, difficult music school experiences, and a sense of self-protection.

This study suggests that, for this participant, the Focusing session fostered a considerably safer and non-judgmental space for creating music than his usual inner landscape, allowing him to explore music creation from a place of deeper connection with felt experience.

Libby Myers

Guiding Lights – meditations on improvisation and composition with music, film, lights and waves in Queensland

Guiding Lights is a composed and improvised work for guitar and projected film composed by Caleb College and performed by Libby Myers. Commissioned to reflect on musical identity from the performer's perspective, the composer drew on themes of place and home in relation to identity, taking inspiration from his own surroundings on Gubbi Gubbi country, Queensland's Sunshine Coast. The resulting work is a suite of seven movements in duet with video scenes that depict beacons, waves and landscapes along the Maroochy River at dusk. From the performer's perspective, the score is an object from which to interpret extant structures and meanings, as well as a departure point from which to improvise alongside the visual landscape and discover new terrains which constitute musical identity. Guiding Lights began as a collaboration which prompted exploration of new techniques and new systems for both composer and improviser. Each of their experiments, musical and technological, rippled meditations on control and letting-go in performance and composition, genre-bound practices and respectfully playing with land. This presentation is in two parts: performance of a musical narrative inquiry exploring situated knowledges of genre and personhood through diffractive and divergent interpretation; and discussion that reflects on the compositional and improvisational processes involved.

Miranda Park

Entering the "Boy's Club": How women navigate the masculine spaces of tertiary jazz courses

This presentation examines the social and musical challenges that young women face within the male-dominated spaces of Australian tertiary jazz courses. Recent reports have shown that jazz courses are no exception to the 'boy's club' culture of the broader jazz and improvisation sector (Hall & Burke 2020, 2022; Hope 2017). Systemic issues such as gender imbalances within student cohorts, a lack of women role models, and the masculinised standards and practices of jazz improvisation, create inequalities that put women at a disadvantage in an already competitive field of study. This investigation draws on qualitative data gathered from in-depth interviews with women-identifying jazz students, to examine how they recount their experiences of improvising within the masculine spaces of classrooms, rehearsals and jam sessions. Interviews also provide a detailed understanding of how women make sense of their marginalised positions, grapple with self-confidence and form their identities as improvisers in relation to the gender norms of jazz. This presentation also discusses how interviewees overcome these challenges by subverting traditional gender roles and adopting masculine personas and practices in order to claim space. The conclusion is that women are certainly disadvantaged by the masculinised learning environment of their jazz courses, but find opportunities to resist power hierarchies and redefine their positions within these spaces. The implications for tertiary institutions is the need to create safe and inclusive spaces where students of all gender identities can learn and develop as jazz musicians without discrimination or marginalisation.

Benjamin Phipps

The Study of Australian Jazz and the Issue of Methodological Nationalism

Jazz in Australia has been the subject of scholarship predominantly from socio-historical perspectives or performance-based research. In both contexts, the music has been examined through the lens of the nation-state as the core category of identifying and defining musicians performing jazz in Australia, often terming it Australian jazz. This Australian jazz is seen by scholars to play a role in developing a modern nation-state and can be characterized by stereotypical Australian traits like larrikinism and mateship. These approaches ignore some of the discrepancies between identifying as a jazz musician and identifying the music Australian musicians make as Australian jazz. The nature of Australian history as characterized by the process of colonization, subjugation of Indigenous peoples and marginalisation of immigrants, and attempts at assimilation is at odds with the primarily cosmopolitan and socially resistant music of jazz. In this article, I suggest a revision of the narrative of jazz in Australia from one characterized by the role of the nation-state to one that can be increasingly understood as evidence of conceptions of identities—particularly musical ones—as reflecting a desire to articulate a more complex picture than the traditional Anglo-Australian stereotypes. I demonstrate that a social environment in which artists have sought to incorporate different cultures from around the world increasingly has characterized how jazz and jazz musicians are represented at home. This process reflects the complexity of attempts to assert multicultural identities in 1980s and 1990s Australian politics, which coincides with the publication of the first history of jazz in Australia. In this sense, jazz and music made by jazz-trained musicians in Australia can play a role in problematizing and pluralizing conceptions of identity in Australia. However, these are also at odds with notions of what it means to be Australian and suggest that the identities of musicians who play jazz in Australia reflect a range of cultural origins from other parts of the world, rather than a distinctively Australian one.

Hannah Reardon-Smith and Sally Molloy

Considering the place in which we find ourselves: Soundmaking and artmaking on stolen land

Consider: Whether you're a human being, an insect, a microbe, or a stone, this verse is true.

All that you touch
You Change.

All that you Change
Changes you.

The only lasting Truth
Is Change.

God
Is Change.

—Octavia E. Butler, *Parable of the Sower* (1993)

We start from where we are at. We find ourselves on “taken but never ceded” (Wright 2006) sovereign Indigenous land, claimed by the settler-colonial project of the nation state called australia. We find ourselves in white, migrant-settler, non-Indigenous bodies, here on Jagera and Turrbal Country. We find ourselves compelled to “stay with the trouble” (Haraway 2016) of the “sweaty concept” (Ahmed 2017) of this reality, to explore our complicity and our response-ability as artmakers in this place. We find

ourselves in a tumultuous series of recent life experiences that involve doctoral completions, pandemic disruptions, new parenthood (and for a second time, a new newness), divorce and emergent public queerness, performances and exhibitions, gig cancellations, illness, wellness, disability, treatment, care-giving and care-receiving, new jobs, community commitments, and—still—soundmaking and artmaking in-company; soundmaking and artmaking as kinmaking.

In the months leading up to the AJIRN 5 Conference, musicker Hannah Reardon-Smith and visual artist Sally Molloy will dialogue through improvisations of sound, digital collage, and letter exchange to create an emergent brainstorming, a call-and-response jam of images and ideas of colonisation ongoing and being at home on stolen Country, that unfolds into a performance-dialogue presentation on-site

Daniel Rojas

Spontaneous Composition: Embracing creative threads and autochthonous diasporas

For a composer-pianist as myself, the immediacy of improvisation appears to mediate the time-consuming efforts associated with notated composition and the impulse to instantiate synchronously fashioned musical ideas. Any artistic rewards resulting from such immediacy, in my experience, result after considerable engagement with the technical and creative sources that inform my practice; and given the spontaneous conjuring of form inherent in my improvisation protocol, every performance summons the indubitable prospect of structural incoherence. An extemporised creation, somewhat ironically, demands extensive preparation to remain at liberty to invent within a performance space and avoid falling into predetermined tropes.

It is in this context that I propose a discussion of my rehearsal strategies that draw upon principals of classical composition, and the vocabulary of certain Latin American musical diasporas. These diasporas are intertwined with various levels of identity. One is race-related and acknowledged through Peruvian (and other) indigenous and mestizo musical practices. Another is associated with shared pan-Latinx sentiment where certain internationalised genre categories, such as salsa and tango, promulgate inclusive representative expressions. A further layer is articulated as a Western classical composer and pianist seeking to embrace and disseminate diverse creative intentions.

The lecture component of this presentation will discuss the interaction of the technical, cultural, and stylistic considerations in the preparation toward an improvised performance. The recital component will consist of one or two spontaneous creations on piano corresponding to the ideas presented in the lecture.

Jodie Rottle

The Performing Table

The significance of an everyday object is often associated with the context in which it is found or deemed functional. Critically rethinking the culturally accepted purpose of an everyday object can offer new avenues for artistic and musical exploration. In my music practice with everyday objects, I collaborate with nonhuman objects as informed by concepts of Object-Oriented Ontology (Harman, 2018) and Vital Materialism (Bennett, 2010) and companion thinking (Rottle & Reardon-Smith, 2021). In many of my original works, I reconsider the significance of tables and incorporate an otherwise functional piece of furniture as a creative improvisation element specific to location and context. Tables can take the form of altars, dining areas, desks, and workbenches; they can facilitate congregation in playing games,

negotiation, and commerce. Tables can be a designed object with special significance; made of materials suited for specific conditions; and be significant to location.

Judy Chicago's *The Dinner Party* (1974-79), for example, positions the table as a symbol of feminist representation, making a statement on both the functionality and the political significance of such a common object. In performance-based art forms, tables appear as functional objects in the percussive arts and as props in theatre. In a creative and improvisatory music practice, how might a table transcend from furniture object into a collaborative nonhuman object, and what significance might the table bring to new artistic work? How might the specifications, physical location, and dimensions of a table inform musical improvisation with everyday objects? Through the lens of my own artistic work as a composer, performer, and improviser, I investigate the significance of the table in my music practice and how including one in my work may influence a musical outcome. The tabletop becomes a stage specific to its physical location. I present five of my own compositions as case studies, and through Artistic Research I reflect on how a table presents a new site where soundings with the nonhuman can become possible.

Jodie Rottle, Hannah Reardon-Smith, Matt Hsu
Companion-musicking with It's Science And Feelings

We understand that our thinking and creating is always in company. Our trio *It's Science And Feelings* is somewhere between a band, a thought experiment, a soothing offering of explanation in emotional upheaval, and a playful interaction between soundmaking friends. By musicking with one another, we situate ourselves amongst an entangled web of our local communities and immediate environment; our human, nonhuman, and more-than-human co-creators. It is in recognising these external and internal influences that we become companions.

Companionship implies with: in this performance-lecture, we explore how companions are vital to our improvisatory music practices by considering the extensive breadth of co-creative relationships in which we are musicking. Together, we fold our perspectives and experiences into an ongoing soundmaking improvisation that accompanies and responds to the words of each presenter, who in turn responds and entangles with the emergent sounds. As companion-thinkers and companion-musickers, we analyse, consider, and enact the processes of making music with beyond-human entities.

Benjamin Shannon
Introduction to Conduction: Exploring the cross-section of improvised and non-improvised sound through spontaneous composition

The purpose of this workshop is to explore the methods of Anthony Braxton and Lawrence 'Butch' Morris work and research in relation to the art of Conduction. Conduction is the practice of conveying and interpreting a lexicon of directives to modify or construct sonic arrangement or composition; a structure-content exchange between composer/ conductor /instrumentalist that provides immediate possibilities to alter or initiate harmony, melody, rhythm, tempo, progression, articulation, phrasing or form by manipulating pitch, dynamics, timbre, duration and order in real-time.

I will present a short workshop on *The Art of Conduction*. During my time participating in the Banff International Jazz Program in 2018 I was fortunate enough to learn *The Art of Conduction* from Tyshawn Sorey. This process is all inclusive and inviting. Creatives of any discipline/background/ experience/genre are encouraged and invited to attend and take part. The session will include a workshop on introductory Conduction concepts, a short performance and a Q & A session.

This session draws on my experiences from the last five years with the Brisbane Conduction Orchestra featuring over 300+ hours of documented rehearsals, countless performances, workshops and recordings with over 70 different creative practitioners.

Tripataka (Adrian Sherriff, Jonathan Dimond, Adam King)
Translocalisation of Musical Identity Through Intercultural Hybridisation

The translocalisation of individual artistic practice naturally arises from the multiplicity of channels available for the global transmission of contemporary musical traditions. The musical ensemble Tripataka, finds particular inspiration in the music of North and South India, Bali, Brazil and Cuba. Having received training in these musical forms and also in Western forms including Jazz and European classical music, the ensemble aspires to complement each member's voice through the breadth of the band's consolidated experience and instrumental resources, to create a translocalised compositional and improvisational practice. This artistic practice is situated within a global network and community of practitioners which transcend traditional national and cultural boundaries.

Tripataka's artistic research in intercultural hybridisation has led to the development of new creative perspectives in which the performers consciously navigate the musical features of a given performance to shape their contributions through salient aspects of their various musical languages. Their methodology of hybridisation has been refined in the development of a shared musical language across almost a decade of ensemble research. The outcome of this research is a multilingual tongue whose utterances explore points of commonality to celebrate differences between genre, style, time and place.

This presentation will involve the performance of a large-form composition which will feature predetermined approaches to the hybridisation of specific techniques and tropes from several of the musical traditions which inform the ensemble's practice. The performance will be accompanied by a reflection on the artistic research process, identification of significant contributing artistic elements and appraisal of the outcome.

Graham Stoney
Embodiment in Jazz Improvisation

Highly skilled improvisation is a fundamental and widely recognised feature of jazz performance. Embodied cognition researchers and philosophers use jazz improvisation as a case study of how complex skills are acquired, demonstrating the limitations of purely cognitive behavioural process models. However, they disagree about whether a jazz performer is "thinking" when they are improvising. I argue that the thinking involved utilises an array of concurrent processes embodying learned skills most of which operate below the improviser's conscious awareness. Support for this view is drawn from a wide range of disciplines including Freud's concept of the unconscious, Dreyfus's model of skill acquisition, Iyer's observations on embodied cognition, Torrance and Schumann's lessons for cognitive science, Brooks' artificial intelligence subsumption architecture, Csikszentmihalyi's notion of "flow", Gioia's reflections on primitivism in jazz, Lorca's theory of the Duende, and accounts of great jazz performers including Miles Davis, Thelonious Monk and Herbie Hancock. This holistic and neurobiologically accurate approach helps resolve the debate while also offering jazz musicians practical advice on how to improve their playing.

Chris Stover

George Russell's 'gap': broke-ness, music theory, and the Black radical tradition

A sticking point for many musicians who seek to understand African-American composer/theorist George Russell's highly influential but dauntingly complex Lydian Chromatic Concept of Tonal Organization (LCCTO) is a conspicuous 'gap' in its underlying formal structure. Russell's basic explanatory model begins with a seven-note 'ladder' of concatenated perfect fifths, for example starting on C: C–G–D–A–E–B–F#, which is easily recognizable as an ordering of the Lydian scale. Those fifths are crucial; for Russell any tone's functional identity is subsumed under the 'tonal gravity' of that a perfect fifth below, with important temporal and spatial implications. The Lydian scale is the starting place for the LCCTO; described as the '7-tone order' of the latter, of which there are also 8-, 9-, 10-, 11-, and 12-tone orders. Between the 7- and 8-tone orders, however, a gap occurs; for esoteric reasons explained somewhat elliptically in the text, Russell skips a fifth (in this case C#) and proceeds to G#, then picking up with the ladder of fifths for the next few iterations. In this talk I will consider the gap between the 7- and 8-tone order as a productive space for radical Black expression, following recent work by Fred Moten on the 'break', Saidiya Hartman on the 'cut', and Nathaniel Mackey on 'broken claims to connection', as well as Russell's own explanations via affinities with existing musical practice. Russell's 'gap' in this reading dislocates the otherwise formalist precision of a closed system, inaugurating a spatial-temporal torsion for radical Black expression to operate.

Vanessa Tomlinson, Jim Denley, Hannah Reardon-Smith, Jon Rose, Sonja Hollowell

Site-specific performance practices: with, on and in place

In this session 5 of Australia's leading improvisers come together to talk and play. In the first instance, this proposal is to hear about the individual practices of Jim Denley (University of Sydney), Jon Rose (Alice Springs), Dr Hannah Reardon-Smith (Macquarie University), Sonja Hollowell (Dharawal/Inuit) and Prof Vanessa Tomlinson (Griffith University) as they relate to improvising with, on and in place. The entire talk will be accompanied by the guests themselves, changing roles of lead speaker and co-creators of the environment. This tumbling methodology is akin to the cyclical nature of improvisation and of being/playing in environments, as they reveal changing energies, light, densities, and proximities. All 5 artists are leaders in their own right, having developed site-specific practices and an approach to listening that connects to place, histories, temporal shifts and multi-sensorial awareness. This will be the first time they have come together to collaborate, so the performative/talk will be an exemplar of the process of attentive listening.

Drawing on what Joseph Browning calls sound and listening as undecidable (non-)relation, the experiences of performing in place offers both experiences in listening/observing, and of being listened to. This relational embodied engagement is essentially opening reciprocity; opening the in-between space, to find out. While this approach may lead to particular knowledge like the call of a new species, it is more likely to arouse in the human the general expansion of how we listen and engage as an improviser. Of course we can mimic, extemporise and transform a sound that we may interpret as a phrase, a song, or a sound event. But equally we offer our sounds into the entangled soundscape, paying attention in the silence, and actively listening in to responses. Creating a sense of being-with as we alter our soundmaking palette, and sense-making capacities.

Dave Wilson

'It's Time for Jazz': Locality in the Space of the International Jazz Festival

International jazz festivals often promote jazz musicians and groups from hubs of jazz activity, such as New York City, London, or Los Angeles. But they also have enormous impact on the jazz scenes in the cities where they take place as festivals negotiate relationships with local scenes, musicians, and venues that can range from mutually supportive to contentious. In this paper, I draw on my ethnographic participation and performance in the Skopje Jazz Festival (SJF), which takes place annually in Skopje, North Macedonia. Running since the early 1980s, SJF has established itself as a prominent event on the European jazz festival circuit. I discuss several iterations of the festival, focusing on the 2018 iteration, which featured Toni Kitanovski, a Macedonian guitarist and director of one of two university jazz performance programs in the country, as one of the headliners, as well as an exhibit of African art on loan from the Museum of African Art in Belgrade. Through the lens of political economy, I analyze the effects of the festival as it engages with venues, public funding apparatuses, musicians, and audiences. By situating SJF, and all international jazz festivals, as nestled within regional networks of festivals with their own aesthetic and economic structures, I demonstrate how local production of jazz and related music is powerfully shaped by regional geopolitical notions of the embeddedness of jazz and race, and by how class-based identities are intertwined with cultural politics and hierarchies of musical style.

Umar Zakaria

Developing a Malay Jazz Practice in Aotearoa New Zealand

The improvisatory and intertextual nature of jazz today allows artists to reference and represent a wide range of musical sounds and ideas from a diversity of sources. There is a growing interest in new styles of jazz performance that adapt sounds and ideas from traditional, folkloric, or otherwise 'local' sources, which is apparent in the work of several high-profile touring artists as well as numerous artists in various local scenes. This interest may be further motivated by the concerns of nationalist, indigenous, or minority cultural representations. In this paper, I discuss my development of a 'Malay Jazz Practice' through adapting elements of Malay music into my existing jazz practice with an emphasis on Singaporean sources. This paper focuses on the Indigenous Malay community of Singapore and the methodological challenges I have faced in my ethnographic and practice-based research towards a Malay Jazz Practice. The power of high-speed internet communication, a blessing and a necessity during the COVID-19 pandemic, can allow 'local' knowledge to be sought and/or transmitted across any geographical distance. Informed by local Singaporean practitioners of Malay music, my ethnographic investigations into their practices intertwine with practice-based iterative processes occurring 'locally' in my Wellington-based jazz practice. I consider the implications of my own identity as a Singapore-born Malay New Zealander as I navigate questions of musical and cultural practice while participating in Malay and jazz communities across these multiple localities.

Participant bios

Cisco Bradley is associate professor of history at the Pratt Institute in New York City. He is the author of *Universal Tonality: The Life and Music of William Parker* (Duke University Press, 2021) and *The Williamsburg Avant-Garde: Experimental Music and Sound on the Brooklyn Waterfront* (Duke University Press, expected 2023). He is also the founder and editor of www.jazzrightnow.com.

Robert Burke (Associate Professor, Monash University) is an Australian improvising musician and composer. Books include: *Perspectives on Artistic Research in Music and Experimentation in Jazz: Idea Chasing*, Routledge. His research focuses on jazz and improvisational processes investigating phenomenology of musical interaction, experimentation, identity, agency and gender studies.

Kate Cantrell (University of Southern Queensland) is an award-winning writer, editor, and teacher working at the intersection of creative writing, mobility studies, and social justice. Her research specialisation is contemporary accounts of wandering and narrative representations of illness, immobility, and displacement. She writes regularly for *The Conversation* and *Times Higher Education*.

Tim Clarkson teaches in the jazz performance and musicology departments of the Sydney Conservatorium of Music. He is a jazz saxophonist, composer, bandleader residing in Sydney, soon to begin his final year of DMA candidature at the Sydney Conservatorium. His research explores theory and practise of tonal transformation and superimposition in modern jazz improvisation, and performer agency in group creative processes.

Christopher Coady is the Sydney Conservatorium of Music's Associate Dean of Research Education. He is the author of *John Lewis and the Challenge of "Real" Black Music* (University of Michigan Press) and a range of articles on historic and contemporary jazz practice, music research training, and African American art music history. Dr Coady convenes the Australasian Jazz and Improvisation Research Network's mentoring program.

Sandy Evans is an internationally renowned saxophonist, composer, music researcher, and teacher with a passion for improvisation and new music. She has played with and written for some of the most important groups in Australian jazz since the early 1980s and has toured extensively in Australia, Europe, Canada and Asia. She leads the Sandy Evans Trio and Sextet, and co-led GEST8 and Clarion Fracture Zone, and is a member of Mara!, The Catholics, Ten Part Invention and austraLYSIS. She regularly collaborates with koto virtuoso Satsuki Odamura. Her group Women and Children First was a ground-breaking ensemble during the 1980s, and she has performed with many leading jazz and improvising musicians including the Australian Art Orchestra (AAO), Indra Lesmana, Andrea Keller, Paul Grabowsky, Silke Eberhard, Ingrid Jensen, Judy Bailey, Andrew Robson, Lloyd Swanson, Ben Walsh's Orkestra of the Underground, SNAP, Han Bennink and Terri Lyne Carrington. Sandy has a keen interest in Indian classical music and collaborates regularly with Sarangan Sriranganathan, Bobby Singh, Guru Kaaraikkudi Mani and Sruthi Laya. Sandy is a Lecturer in Music at UNSW. She is currently part of a team under the leadership of Roger Dean (WSU) conducting ARC-funded research to map and enhance Australian musical improvisation as a creative industry. She has been awarded an Australia Council Fellowship, a Churchill Fellowship, an OAM, and many other awards. Sandy has a PhD from Macquarie University. As an advocate for gender diversity in jazz, Sandy inaugurated the Jazz Improvisation Course for Young Women run annually by the Sydney Improvised Music Association, and is founding director of the Jann Rutherford Memorial Award, an initiative to support young female jazz musicians.

Melissa Forbes (University of Southern Queensland) is a singing practitioner-researcher with a background in jazz and vocal improvisation. Her research explores the intersections of singing,

community, performance, improvisation, health, and wellbeing. Her professional performance and pedagogical practices inform her work as the facilitator for a singing group for people with Parkinson's.

Joseph Franklin is a bassist, composer, and educator from working-class regional Victoria, currently based in Narm/Melbourne. His work draws on post-human and ecologically informed understandings of historical and contemporary creative practice, and spans improvised, notated, experimental and sound art.

Erik Griswold is a composer and pianist working in contemporary classical, improvised, and experimental forms. Particular interests include prepared piano, percussion, environmental music, and music of Sichuan province. He has received three APRA AMCOS Art Music Awards, two Green Room Awards and an Aria Award Nomination.

Dan Hirsch is an PhD candidate at The Queensland Conservatorium, Griffith University. His PhD research focuses on exploring the connections and relationship between jazz culture and high-school pedagogy. Dan has completed a Bachelor of Music with First Class Honours and a Graduate Diploma of Secondary Education. He is a Brisbane/Meanjin based high-school teacher and jazz musician.

Chieh Huang's multi-faceted career has distinguished her from the rest of the percussion scene. Her expertise is working with various percussion instruments and manipulating its unique sounds into composition. Currently, she is pursuing her Ph.D. in Integrated Composition, Improvisation, and Technology at the University of California, Irvine where she received a UC Irvine Diversity Recruitment Fellowship.

Bruce Johnson is honorary professor in a range of disciplines including Music, Cultural History and Communications at universities in Australia and Europe. He is co-founder of the Australian Jazz Archives, government advisor on arts policy, author/editor of over a dozen books, mainly on jazz, and is an active jazz musician.

Lee Jones is a UK jazz guitarist, composer and early career researcher. He is currently lecturer in music at Hereford College of Arts and has released six solo albums, featured in The Observer, London Evening Standard, Jazzwise and Jazz FM radio. He completed his PhD at University of Salford, 2019.

Jasna Jovičević earned a BA in Jazz Saxophone from Franz List Music Academy-Budapest, an MA in Music Composition from York University-Toronto, and currently enrolled in the PhD in Art Theory program at Singidunum University-Belgrade. She is an active international performer, composer and artistic researcher, released six solo albums, teaches music and yoga, and propagate the feminist music initiatives.

Brent Keogh is a lecturer in Music and Sound Design at the University of Technology Sydney. He is a composer and performer on the Arabic oud, mandola and mandolin.

Sunny Kim is a South Korean-born vocalist, improviser, composer, and educator. Drawing from her life journey as a global nomad—Seoul, Kuala Lumpur, Bangkok, Denver, Boston, New York, and now Melbourne—her artistic practice seeks to find meaningful connections to people, culture, and place through a dedication to self-discovery, deep listening, and collaboration. A two-time winner of Jazz People's Magazine's Reader's Poll Awards in the Best Vocalist category (2012-13) and the recipient of the LIG Artist grant (2011), Sunny Kim has released five albums as a leader, three of which have been nominated for the Korean Music Awards in the Best Jazz Record category. Sunny has received grants and commissions including Korea Arts Council grants (2011, 2012) to create interdisciplinary works and has

collaborated with numerous musicians, dancers, poets, and visual artists across the globe. In 2020, Sunny was invited by the Australian Music Centre to the Peggy Glanville-Hicks Address. Sunny lectures at the University of Melbourne in Jazz and Improvisation.

Petra Premanjali Kirchner is a pianist, improviser and music researcher whose artistic practice is influenced by a synthesis of western and eastern classical music and artforms. Inspired by various improvising musical cultures Premanjali initiated the project 'Infinite Play' with the goal of exploring 18th-century historical improvisation investigated within the Doctor of Musical Arts program at the Queensland conservatorium.

As Artistic Director of one of Australia's leading ensembles, the Australian Art Orchestra, **Peter Knight** has emerged as a significant international force in contemporary music, initiating commissions, collaborations, and performances with a diverse range of artists including recently Anthony Braxton (USA), Nicole Lizée (Canada), Daniel Wilfred (Arnhem Land), Senyawa (Indonesia), and Alvin Lucier (USA). Peter has won numerous accolades including the Albert H. Maggs Composition Prize, AMC Art Music awards, Bell Jazz, Green Room, and ARIA awards, along with an Australia Council Music Fellowship (2013). He holds a doctorate from Queensland Conservatorium and was named its Alumnus of the Year in 2013.

Peter Long is a musician, composer and educator from the Blue Mountains, NSW. His doctoral research at Western Sydney University investigates the experience of spatio-temporal suspension in popular music and imagery. Peter has taught performance and screen composition at WSU and presented at conferences in Spain, New Zealand and Australia.

Alistair Macaulay is a piano tuner and PhD candidate at Deakin University in Melbourne. His research investigates the intersection of the philosophy of Deleuze and Guattari, music, and philosophy of action.

Una MacGlone is a British Academy Postdoctoral Researcher at the Reid School of Music, Edinburgh University. She has research interests in improvisation, pedagogy and social and wellbeing effects of creative music-making. She co-edited *Expanding the Space for Improvisation Pedagogy* (2019), published by Routledge. Her research uses person-centred and mixed-methods approaches to develop understandings of creativity and interdisciplinary settings.

Ryan Martin's research explores the different ways that participatory, improvised music facilitates certain kinds of social change. It uses a literature review and qualitative data analysis to examine the direct effects of these kinds of music on individuals and communities and theorises how these local changes can be transmitted to broader society.

Alistair McLean is a guitarist, recording engineer, composer and researcher residing in Melbourne, Australia. His practice focuses on how technology affects processes of music creation, encompassing music recording practice, performance electronics, and collaborative and responsive technology, alongside long term interests in improvisation and new music. Alistair is currently completing his PhD at the University of Melbourne, developing models for examining improvised music recording projects.

Sally Molloy is an artist based in Brisbane, Queensland. Sally's practice is concerned with interrogating her relationship with place and critiquing the colonial legacy that shaped/s her white suburban social reality. Orbiting around conceptual terrains of whiteness studies, postcolonial theory, and the problematical Australian landscape tradition; her work is often awkwardly humorous and fused with an uneasy reverence. Sally works across disciplines such as painting, video, sculpture, composition,

needlework, collage, and poetry, often questioning the implied hierarchy of media with her naïve aesthetic and enthusiasm for play. Sally is completing her PhD at the Queensland College of Art, exploring her relationship to the taken-never-ceded Indigenous lands she inhabits, and loves.

Gonçalo Moreira is a jazz pianist, music teacher and PhD candidate in Musical Sciences at Nova University of Lisbon. He is a researcher-in-training at the Center for the Study of Musical Sociology and Aesthetics, and his research focuses on the relationship between Eugene Gendlin's practice of Focusing and music creation.

Libby Myers is a guitarist and doctoral candidate with the Creative Arts Research institute, Griffith University. She is an active member of Australia's contemporary music community as a soloist and collaborator. As a researcher, her work focuses on innovative approaches musical identity, interpretation and subjectivity through artistic and narrative methods.

Miranda Park is a PhD student and recipient of the PhD Scholarship in Music for the ARC funded project Diversifying Music in Australia: Gender Equity in Jazz and Improvisation at Monash University. Her research interests encompass the relationship between gender and improvisation and the experiences of marginalised and minority groups in jazz. Miranda's PhD extends her previous research on young women's experiences as improvisers in their tertiary jazz courses.

Benjamin Phipps's research explores the nexus between the development of jazz and improvised musical practices and identity formation from ethnomusicological and pedagogical perspectives. He performs on the double bass and currently work as an Educational Developer at the University of New South Wales.

cyberBanshee aka **Hannah Reardon-Smith** (they/she) is a flutist, electronic musician, improviser, radio producer, community organiser, writer, researcher, and thinker living on the unceded land of the Jagera/Yuggera and Turrbal Peoples. Their work and thinking are rooted in queer and feminist collaborative and contaminative co-creation with other "holobionts with history"—soundmakers and artmakers, physical and social environments, ecologies, histories, and narratives, exploring the emergent possibilities of making-kin and finding agency within community (soundmaking as kinmaking: musickin). Hannah is a postdoctoral research associate at Macquarie University, supporting Wiradjuri trans-nonbinary professor Sandy O'Sullivan's ARC Future Fellowship project, Saving Lives: Mapping the influence of Indigenous LGBTIQ+ creative artists.

Daniel Rojas is a composer and pianist with interests in Latin American musical diasporas and improvisation. Rojas received his PhD in Composition, having studied with Anne Boyd at the Sydney Conservatorium of Music, where he is now the program leader for Composition and Music Technology.

Jeremy Rose is an award-winning saxophonist, composer, and founder of the Earshift record label/music festival. He currently teaches in composition at the Sydney Conservatorium of Music.

Jodie Rottle (she/her) is a flutist, researcher, composer, and improviser. She is currently based in Meanjin where she explores original and new sound concepts with Matt Hsu's Obscure Orchestra, It's Science And Feelings, and new music ensemble Kupka's Piano. As a composer-performer, Jodie incorporates the sounds of everyday and nonhuman objects alongside traditional instruments. Her research explores companion thinking with the nonhuman, multispecies interaction, and the element of surprise in music making.

Benjamin Shannon is a percussionist, composer, teacher and promoter based in Brisbane, Australia. He has performed extensively home and abroad with a slew of Grammy and ARIA award winning artists. Notable original projects of Ben's include Milton Man Gogh, Kodiak Empire, Shamin and Brisbane Conduction Orchestra. Ben is currently involved in a booking/promotions capacity with Australian Label Art As Catharsis and is undergoing study in the Bachelor of Music Honours program at the Queensland Conservatorium of Music with a focus on The Art of Conduction.

Since 2013, Tripataka (**Adrian Sherriff, Jonathan Dimond, Adam King**) has developed hybridised compositional and improvisational musical forms. The trio engages with the music of India, Bali, Cuba, Jazz and Western European art music to develop original works and improvisational contexts. They have released one album "Yakiya" (2017) and have two albums scheduled for release in 2022.

Graham Stoney's first career was in computer and biomedical engineering. More recently his interests turned to music, comedy, and affective neuroscience. He and is particularly interested in how performers get in "the zone" and is currently studying a B.A./B.Advanced Studies majoring in music and psychological science at The University of Sydney.

Chris Stover is a Senior Lecturer in Music Studies and Research at Queensland Conservatorium, a composer and improvising trombonist, and chair of the 2022 AJIRN conference committee.

Vanessa Tomlinson is a percussionist, improviser, composer, academic, advocate and artistic director, with a keen interest in site-specific performance and the creation of large-scale events that bring listeners together in unexpected spaces and places.

Dave Wilson is Senior Lecturer and Director of Jazz Performance at the New Zealand School of Music—Te Kōkī. His work includes the co-authored textbook Gateways to Understanding Music; articles in Leonardo Music Journal, Music & Politics, Commoning Ethnography, and Arts; and collaborative albums SLANT (2019) and In Passing (2017).

Umar Zakaria is a bassist and composer currently studying for his PhD at Victoria University of Wellington. His research focuses on Malay composers in Singapore. In 2018 he was named New Zealand's 'Best Jazz Artist' for his album, Fearless Music, which included 'Suite Melayu', a Malay-themed jazz composition.