



AJIRN7

in association with:

**Gender Diversity in Australian Jazz and Improvisation Research
Symposium**

Inclusivity & Exclusivity

31st May – 2nd June 2024

**The Sir Zelman Cowen School of Music and
Performance- Monash University**



MONASH University



Australian Government

Australian Research Council

Monash University recognises that we are located and conduct business on the unceded lands and waterways of the Peoples of the Kulin Nations. We pay our respects to their Elders, past and present.

Keynote speakers

Dr Sarah Raine (University College Dublin)
Dr Tracy McMullen (Bowdoin College - USA)

Organising Committee:

A/Prof Robert Burke – Convener/President (Monash University)
Dr Clare Hall (Monash University)
Dr Cat Hope (Monash University)
Miranda Park (Monash University)
Dr Chris Coady (University of Sydney)
Prof. Roger Dean (University of Western Sydney)
Dr Aleisha Ward (University of Auckland)
Dr Louise Denson (Independent artist)
Prof. Bruce Johnson (University of Technology Sydney)

AJIRN Board

A/Prof. Robert Burke – President (Monash University)
Ms Miranda Park (Monash University)
Dr Chris Coady (University of Sydney)
Prof. Roger Dean (University of Western Sydney)
Dr Aleisha Ward (University of Auckland)
Dr Louise Denson (Independent artist)
Prof. Bruce Johnson (University of Technology Sydney)

Themes

The theme for this year's AJIRN conference centres on inclusivity and exclusivity. The organising committee are looking for diverse approaches to understanding the complexities of what these terms mean in relation to jazz and improvisation. The notion of allied concepts can be included such as disadvantage, diversity, social change, identities etc, which have been studied across many disciplines and are important in this discourse. It is also important to acknowledge that there are dichotomies between the terms inclusivity and exclusivity in terms of lived experiences, the practice of music, and academic knowledge in the field. We advocate both performative and traditional scholarly approaches that offer strategies of change towards the valuing of diversity and social inclusion.

Space and Place

- Scenes - diasporas - networks
- Temporality and jazz/improvisation
- Social change through Jazz/improvisation
- Aesthetic boundaries and hybridities
- Melding past and present: historical practices without getting stuck in the past

Identity through Musical Practices

- Developing a personal voice - who are you?
- Cultural identity expressed through improvisation
- Hegemonic positionalities
- Group and intersubjective identities
- Improvising gender - performance of gender through improvisation

Musical Practice - Inclusivity and exclusivity in:

- Music analysis
- Collaborative improvisation
- The jazz canon

New Virtuosity

- New and diverse virtuosity
- Creating spaces: challenging the traditional ideas of virtuosity
- Collective virtuosity
- Post-virtuosity

Decolonising and Indigenising

- Learning from the past to change the future
- Ethics of restoration, reconciliation and revitalisation
- Improvisation as healing
- Erasures and historical memory
- Cultural responsiveness
- Intercultural collaboration
- Culturally safe creative spaces

Pedagogy

- Redefining the canon in teaching and learning
- Authenticity
- Diverse abilities and crip thinking
- Place-based learning and ecoliteracies

Associate Professor Robert Burke

(AJIRN President)



It is with great pleasure and enthusiasm that I extend a warm welcome to each and every one of you on behalf of the AJIRN board to the seventh iteration of AJIRN and the Special Symposium on Gender Diversity in Jazz and Improvisation. We meet here at The Sir Zelman Cowen School of Music and Performance, Monash University, for what promises to be an enlightening and transformative three days of listening, thinking and discussion.

Since its inception, AJIRN has been steadfast in its commitment to inclusivity. Our mission is rooted in the belief that diversity in all its forms enriches the discourse and scholarship in jazz and improvisation. We strive to create a platform that embraces individuals from varied disciplines, career stages, and backgrounds, encompassing differences in gender, race, age, ableness, and beyond. This symposium stands as a testament to our dedication to fostering an inclusive environment where all voices are heard and valued.

Fundamentally, AJIRN serves as a nexus for researchers to share their findings, perspectives, and insights, sparking meaningful dialogue and collaboration within the field. Our goal is to cultivate a community where ideas can flourish, where innovation thrives, and where the multifaceted nature of jazz and improvisation is celebrated and explored in all its diversity.

As we embark on these three days, let us seize the opportunity to engage in thought-provoking discussions, to challenge our assumptions, and to forge connections that transcend boundaries. May this conference inspire us to not only broaden our understanding of gender diversity in jazz and improvisation but also to advocate for inclusivity and equity in all facets of our lives.

Once again, welcome to AJIRN 7 and the Special Symposium on Gender Diversity in Jazz and Improvisation.

Professor Margaret Barrett

(Head of the Sir Zelman Cowen School of Music)



The Sir Zelman Cowen School of Music and Performance is delighted to welcome AJIRN delegates for the 7th conference of AJIRN and the Special Symposium on Gender Diversity in Jazz and Improvisation. The conference themes of inclusivity and diversity are emerging at the forefront of contemporary thought and practice in the music industry in general and jazz and improvisation in particular and set a challenge for us all to consider our practices, and their impacts for those with whom we work, teach, research and make music. Interrogating the practices and pedagogies of the discipline prompts us to consider the implications of decolonisation, of embracing indigenous pedagogies and practices, what we mean by expertise and virtuosity, and, the ways in which spaces and places shape experience. AJIRN is a meeting place for rich discussions. The organising committee have curated a program of presentations and events that provides opportunity to explore these topics in depth, and identify new directions for the discipline. Welcome to our community!

PROGRAM

DAY 1

Friday 31st May

Diversifying Music in Australia: Gender Equity in Jazz and Improvisation

Monash ARC team presentation and discussion

Coffee and registration 10:30am (Foyer)
Welcome speeches 11:00am (Auditorium) Associate Professor Robert Burke (President AJIRN - CI of SRI)
Keynote: Dr Sarah Raine 11:15 - 12:30 (Auditorium)
Lunch 12:30 - 1:30pm (supplied) - Foyer
Diversifying Music in Australia: Gender Equity in Jazz and Improvisation Presentation (Auditorium) 1:30 - 3:00pm
Afternoon tea 3:00 - 3:20 (Foyer)
Open Forum 3:20 - 5:00 (Auditorium)
The official launch of the SRI and AJIRN conference (Auditorium) 6:00 - 7:00 Drinks 7:00 - 7:15 Welcome speeches A/Prof Robert Burke (AJIRN President) Professor Cat Hope (Research Director for SZCSoMP) Professor Megan Farrelly (Associate Dean of Graduate Research) 7:15 Concert featuring: Jassy Robertson & Chloë Sobek Su Min Michael Kellett, Clare Hall, Robert Burke

Saturday 1st June

8:30 Coffee - Foyer	
9:00 - 9:15 Welcome - Music Auditorium	
9:15 - 10:30 - Keynote Dr Tracy McMullen - Chaired by Rob Burke	
Morning Tea 10:30 – 11:00 (Foyer)	
Session 1 11:00 - 1:00 (Auditorium) Chair: Kristen McGee 1. Andrew Robson (online) 2. Trisna Fraser 3. Nick Gebhardt 4. Roger Dean	Session 2 11:00 - 12:00 (Theatre) Chair: Clare Hall 1. Daniel Hirsch 2. Dan Mamrot (Go to Auditorium)
Lunch 1:00 – 2:15 (Foyer)	
Session 3 2:15 – 3:15 (Auditorium) Chair: Tim O'Dwyer 1. Jamie Oehlers 2. Tamara Murphy (Go to Theatre)	Session 4 2:15 – 3:45 (Theatre) Chair: Constantine Campbell 1. Rafael Karlen 2. Tim Clarkson (online) 3. Ben Phipps
Afternoon Tea (Foyer) 3:45 - 4:00	
Session 5 4:00 - 5:30 (Auditorium) Chair: Miranda Park 1. Llewellyn Osbourne 2. Kristin McGee 3. Henry McPherson (Online)	Session 6 4:00 - 5:30 (Theatre) Chair: Ben Phipps 1. Cameron Undy 2. Mathew Klottz (Online) 3. Karen Campos McCormack (Online)

Sunday 2nd June

Coffee 8:30 (Foyer)	
Session 7 9:00 – 10:30 (Auditorium) Chair: Cat Hope 1. Constantine Campbell 2. Caroline Manins 3. Michal Seta & Dirk Stromberg (Onsite and Online)	
Morning Tea 10:30 – 11:00 (Foyer)	
Session 8 11:00 -1:00 (Auditorium) Chair: Nicole Canham 1. Leon DeBruin & Anthea Skinner 2. Natalie Morgenstern 3. Cat Hope & Louise Devenish 4. Tim O'Dwyer	Session 9 11:00 -12:00 (Theatre) Chair: Nick Gebhardt 1. Jessica Green 2. Tim Nikolsky Go to Auditorium
Lunch 1:00 – 2:15 (Foyer)	
Session 10 2:15 – 3:45 (Auditorium) Chair: Clare Hall Panel session Jodie Rottle - (online) Han Reardon Smith (online) Alexandra Gorton (online) Frankie Dyson Reilly (online)	
Afternoon Tea (Foyer) 3:45 - 4:00	
Session 11 4:00 - 5:30 (Auditorium) Chair: Robert Burke Panel Session Aleksander Szram (Online) Bruno Heinen (Online) Tomas Challenger (Online)	

Online Links

Day	Room	Link	Meeting ID	Passcode
Friday May 31st	Room 1 (Auditorium)	https://monash.zoom.us/j/82320326504?pwd=VnBqeWdtUIZuWDM4b0VkVmlQK0Rydz09	823 2032 6504	715924
Saturday June 1st & Sunday June 2nd	Room 1 (Auditorium)	https://monash.zoom.us/j/83136731741?pwd=QUZSTGZ3ZXE3TXJZd21SNHF1SGFrDz09	831 3673 1741	465860
Saturday June 1st & Sunday June 2nd	Room 2 (Theatre)	https://monash.zoom.us/j/85172392859?pwd=c3o4WkFraXJPcXcybjArV1gvbnRsdz09	851 7239 2859	319657

Physical address

Monash University
 (Sir Zelman Cowen School of Music)
 Performing Arts Centre - Building
 55 Scenic Boulevard
 Wellington Rd, Clayton
 Monash University VIC 3800
 Australia

DAY 1
Friday 31st May

Diversifying Music in Australia: Gender Equity in Jazz and Improvisation

Presenters:

Associate Professor Robert Burke, Dr Clare Hall, Professor Margaret Barrett, Professor Cat Hope, Dr Louise Devenish, Dr Nicole Canham, Dr Talisha Goh, Miranda Park

Gender Diversity in Australian Jazz and Improvisation Research

This one-day symposium as part of the AJIRN7 conference will focus on gender equity in Australian jazz and improvisation, which is supported by an Australian Research Council (ARC) funded research grant. The panel will present findings to prompt a discussion about the collective commitment to breaking through current inequality for greater gender diversity. While it is clear that there are significant gender imbalances and wide-ranging barriers to practice that are well-researched globally (Buscatto, 2022), there is evidence supporting the need for a more concerted collective effort to drive change (Edmond, 2019).

The presentation will include our recent systematic literature review of studies in jazz and improvisation that found the majority of the gender-focused research is authored by lone, female-identifying practitioners/researchers without institutional support or research funding. Given the extent of the barriers to practice for female-identifying musicians previously identified, it is difficult to imagine how lasting change might be brokered by a handful of researchers reflecting on key issues in isolation. We will also present findings from a national industry survey that indicate a need for broad-scale, multilayered coordinated action with regard to the visibility of female and gender-diverse role models and mentoring, and greater attention to safety: many female-identifying and non-binary musicians working in jazz and improvised music in Australia experience significantly higher levels of concern in this area than their male-identifying counterparts. We will discuss how these findings indicate the intersection of previously identified issues with artistry, meritocracy and gender norms in jazz and improvised music.

We will also present preliminary findings such as workplace equality, safety and mentorship using a narrative inquiry method to explore gender inequality and power dynamics in the sector, drawing on interviews with 18 Australian musicians. Additionally, we will discuss emerging findings from interviews with tertiary students, as part of a doctoral study on inequality and power in Australian tertiary jazz institutions. Emerging findings reveal that students and teachers negotiate complex, intersecting issues related to the gender stereotyping of instruments and traditional jazz roles, a 'boys club' culture, exclusionary

jamming practices, conflicting generational perspectives on inequality, and class and gender-based elitism, all of which is made difficult to problematise by a pervasive meritocratic ideology.

Finally, we would like to acknowledge the Australian Research Council for their financial support of this project. The Sir Zelman Cowen School of Music and Performance for their financial and technical support.

Team Bio:

Diversifying Music in Australia: Gender Equity in Jazz and Improvisation, is a three-year Australian Research Council (ARC) funded project addressing the challenges that gender-exclusive practices in jazz and improvised music pose to the diversity of the Australian music industry. Comprised of a team of eminent scholars and practitioners, early career researchers, and PhD candidates from Sir Zelman Cowen School of Music and Performance and the Education faculty at Monash University, the group brings expertise in a range of disciplines including music education, jazz and improvisation, gender studies, sociology and cultural psychology of music, and artistic research.

Bios

Robert Burke (PhD) is an Associate Professor in Jazz and Improvisation at Monash University and president of the Australasian Jazz and Improvisation Research Network (AJIRN). Robert's practice and research interests include composition, improvisation, artistic research, human-machine relationships and gender studies in music. At the heart of Rob's research lies the question: *what happens when we improvise?* His publications include *Experimentation in Improvised Jazz: Chasing Ideas* (Routledge, 2019) and the edited books *Perspectives on Artistic Research in Music* (Lexington, 2017) written in collaboration with Andrys Onsman. An improvising musician, Rob's performance and compositions appear on over 300 CDs. He has released 15 CDs under his own name collaborating with improvisers such as George Lewis, Raymond MacDonald, Tony Malaby, Dave Douglas, Enrico Rava and Hermeto Pascoal.

Clare Hall (PhD) is a Senior Lecturer in Performing Arts at Monash University, Australia. Her research, educational and artistic practice coalesce around music, sound and performance to promote social justice through arts participation. Her interdisciplinary scholarship bridges boundaries between the arts, education, and cultural sociology, with her key contribution to date in music and gender that is the subject of her book *Masculinity, Class and Music Education* (2018). Clare is passionate about the part critical listening, sonic arts, and music making can play in decolonising music education, which she brings to her role as Co-founder/Leader of the *Decolonising and Indigenising Music Education* special interest group of the *International Society for Music Education*.

Margaret Barrett

Professor Margaret Barrett is Head of the Sir Zelman Cowen School of Music and Performance at Monash University. She is a leading figure in music education nationally and internationally and has served as President of the Australian Society for Music Education

(1999- 2001), President of the International Society for Music Education (2012- 2014), Chair of the Asia-Pacific Symposium for Music Education Research (2009 - 2011), and Chair of the World Alliance for Arts Education (2013 - 2015). She is currently a Director of the Boards of the Queensland Symphony Orchestra, the Queensland Music Festival, and the Australian Music Centre. Margaret's research has addressed problems in aesthetic decision-making, the meaning and value of Arts engagement across the lifespan, young children's musical thinking, young children's identity work in and through music, and the pedagogies of creativity, collaboration, expertise and enterprise. She has been awarded prestigious Fellowships including a Fulbright Senior Research Fellowship (2019), Beaufort Visiting Scholar at St John's College, University of Cambridge (2019), Research Fellow for the Fondation de Maison des Sciences de l'Homme at IRCAM (Institute for Research and Coordination in Acoustics/Musique) Paris (2019), and a Creative Residency at the Britten Pears Foundation Snape Maltings (2020 deferred).

Cat Hope

Professor Cat Hope PhD is an artist and academic with an active profile as a composer, sound artist, soloist and performer in music groups internationally. She is the director of the award-winning Decibel new music ensemble, and is a Churchill and Civitella Ranieri Fellow. Her monograph CD on Swiss label Hat[Hut] won the German Critics prize in 2017, and her first opera 'Speechless' won the Best New Work (Dramatic) category at the 2020 APRA AMCOS Art Music Awards. Cat is the co- author of 'Digital Arts - An introduction to New Media' (Bloomsbury, 2014) and has published internationally recognized research into music and gender, digital notations, digital archiving, low frequency sound and Australian music, including her own. She established the Western Australian New Music Archive (WANMA) at the State library of Western Australia in 2015 in partnership with Tura New Music, the National Library and the support of an Australian Research Council Linkage grant.

Nicole Canham

Churchill Fellow, Nicole Canham (clarinet and tarogato), is an award-winning and versatile musician who is committed to creating transformative arts and educational experiences, and to building new audiences for art music. She has performed around Australia and abroad in the UK, USA, Mexico, Germany, Belgium and France, collaborating with composers including Elena Kats-Chernin, Carlos Lopez Charles, Paula Matthusen and Rodrigo Sigal and performers Claude Delangle, dancer/choreographer Nerida Matthaei, multimedia artists Sarah Kaura and Ivan Puig and theatre director Caroline Stacey. In 2020, Nicole joined the faculty of the Sir Zelman Cowen School of Music and Performance, Monash University, as Wind Program Coordinator. In this role, she focuses on performance, teaching and scholarship, all of which are integral aspects of her creative practice. Nicole completed a PhD on the career pathways of independent, classically trained musicians in 2016, and has presented her research at leading conferences around the world. Nicole is a qualified career development practitioner and professional member of the Career Development Association of Australia. She is currently writing a book on transformational approaches to musicians' career development to be published by Routledge in 2021.

Louise Devenish

Dr Louise Devenish is a percussionist who creates interdisciplinary musical works as a performer, director and deviser. Her practice focuses on new modes of performance and

instrumentality to explore the sounds, stories, and ecologies of the world around us. As a soloist, collaborator, and ensemble musician (The Sound Collectors Lab, Decibel, and others), she performs internationally at festivals such as MONA FOMA, Nagoya and Shanghai World Expos, Tage für Neue Musik, Darmstädter Ferienkurse, Huddersfield Contemporary Music Festival, and Tongyeong International Music Festival. Louise's 'interpretive flair and technical brilliance' in performance has been recognised by APRA AMCOS Art Music Performance of the Year Awards and a Luminary Award, a Churchill Fellowship, and Australian Research Council DECRA Fellowship. Louise is Percussion Coordinator at Monash University, where she is director of artistic research project The Sound Collectors Lab, creating new works with teams of collaborators across music, visual arts, digital arts and spatial design. Her writing on music is published in academic books and journals, industry publications and zines.

Talisha Goh

Talisha Goh (PhD) is a musicologist with a research focus on the lived experiences of artists, and their broader impact within industry and society. She is particularly interested in the careers of marginalised and minority artists, as well as improving equity and sustainability in the performing arts. Currently, Talisha is a Postdoctoral Research Fellow at Monash University, on the project *Diversifying Music in Australia: Gender Equity in Jazz and Improvisation* (funded through the ARC). She is also a Research Coordinator on the project *Role of the Creative Arts, including Digital Storytelling and Performances, on Community Wellbeing at the Western Australian Academy of Performing Arts* (Edith Cowan University, funded through the WA Department of Jobs, Tourism, Science and Innovation), examining the impact of the COVID-19 pandemic on Australian performing artists and the Western Australian performing arts sector. Previously, Talisha has been involved in the International Survey of Women Composers, a large-scale survey investigating working patterns and career pathways of women in composition. Her journal contributions have been published in *Musicology Australia*, *Tempo*, *British Journal of Music Education*, *Personnel Review*, and *Journal of Vocational Behavior*.

Miranda Park is a PhD candidate and recipient of the Scholarship in Music for the ARC-funded project *Diversifying Music in Australia: Gender Equity in Jazz and Improvisation* at Monash University. Her doctoral research is a narrative, intersectional feminist examination of students and teachers' experiences in Australian tertiary jazz education. Miranda is also a committee member of AJIRN and HDR representative for the Theatre, Performance and Music program at Sir Zelman Cowen School of Music and Performance

Keynote 1:

Dr Sarah Raine

SFI-IRC Pathway Fellow, School of Music, University College Dublin

The Importance of Telling Our Stories



We come together through a shared interest in critically considering inclusivity and exclusivity in jazz and improvised music, and a desire to address issues relating to gender equity and diversity. As researchers, educators, musicians, activists, students, industry professionals, we all work to make a small difference, to develop new and more sustainable interventions, better ways of sharing our ideas/practices with others. And through this, we create communities and networks through which to share, learn, reflect, amplify, instigate, and to support and be supported in the knowledge that we are not alone in our work. In this keynote paper, I will

consider the importance of telling our stories: from everyday tales of ways into, through, and out of music to musician stories of gendered experience as improvisers. In focusing on sharing stories – and building on the work of Ruth Finnegan, Kathleen Stewart, and Andrea Ploder – I will reflect upon the development of research projects and approaches that reflexively create the space for vulnerability, building trust, and kindness.

Dr Sarah Raine is an SFI-IRC Pathway Fellow based in the School of Music at University College Dublin, Ireland. Sarah is the PI for *Improvising Across Boundaries: Voicing the experience of women and gender minority improvising musicians*, a four-year co produced research project in collaboration with Improvised Music Company (Dublin) and joint funded by Science Foundation Ireland (SFI) and the Irish Research Council (IRC).

She is the author of *Authenticity and Belonging in the Northern Soul Scene* (Palgrave Macmillan, 2020), and a co-editor of *Popular Music Ethnographies: Practices, places and identities* (Intellect Books/University of Chicago Press, forthcoming 2025), *Towards Gender Equality in the Music Industries* (Bloomsbury Academic, 2019), and *The Northern Soul Scene* (Equinox Publishing, 2019), and special journal issues on “Gender Politics in the Music Industry” (2018, *IASPM Journal*, with Cath Strong), “Access and Diversity at Jazz Festivals” (2021, *Jazz Research Journal*, with Emily Jones), and “Does it work?: Exploring the reduction of gender discrimination, sexist practices, and sexual violence in jazz and improvised music” (expected Winter 2025, *Jazz Research Journal*, with Marie Buscatto). Sarah is also a Book Series Editor for Equinox Publishing (Music Industry Studies / Icons of Pop Music), the co-Managing Editor of *Riffs: Experimental writing on popular music*, and Editor for *Jazz Research*.

Keynote 2:

Dr Tracy McMullen

Bowdoin College - USA

Denton and Detroit: Exclusion and Inclusion in Two Mid-Century Jazz Education Communities



My talk will discuss two jazz communities in the late 1940s through the 1960s: the Detroit, Michigan scene that centered around local musicians, jazz clubs, high school education, and mentorship; and North Texas State Teachers College in Denton, Texas, where the first post-secondary degree program in jazz (Dance Band) was founded in 1946. The Detroit jazz scene was predominantly, but not exclusively, African American, and combined quality classical music education in the public schools with mentorship by older working musicians to teach elements necessary to jazz. At the segregated North Texas State Teachers College, the Dance Band program had to defend itself against those

who pitted classical music against jazz. In internal memos, fundraising letters, and promotional materials, North Texas State directors persistently legitimated the program's existence by differentiating it from jazz's "bad reputation," arguing that North Texas offered a way to learn jazz that was free of this presumed, and ill-defined, negativity. The Detroit scene would have been that presumed ill-reputed method put forward by North Texas jazz directors. In taking a closer look at the two communities, I argue that Detroit was a much healthier social environment, in part because it was not drawing and reinforcing strict boundaries between genres and between people, while North Texas built its program upon racist assumptions that demanded regular and practiced ignorance as part of its jazz education.

Bio:

Tracy McMullen (PhD) is an Associate Professor of Music at Bowdoin College. Her research and teaching focus on 20th and 21st century American culture and music, in particular how race, gender, sexuality, and class intersect with musical practice and discourse. Her 2019 book, *Haunthenticity*, won the National Endowment for the Humanities and Andrew W. Mellon Foundation Book Award and her articles and chapters have appeared in numerous peer-reviewed journals and edited volumes in the United States and Europe. She has served on national and international grant and prize committees for the NEA, AMS, and FWF (Austria) and held fellowships at USC, IICSI (Canada), and the Berklee College of Music's Institute of Jazz and Gender Justice. As a saxophonist, she has performed nationally and

internationally in jazz series and festivals and can be heard on the Kino Lorber, Cadence, Parma, and Plutonium labels, among others.

In 2024-25, Dr. McMullen will be a Fellow at the Hutchins Center for African and African American Research at Harvard University. She will work on her book, *The Courage to Hear: Jazz Traditions and the Price of the Ticket*, which investigates the racial history of jazz education.

Performers

Su Min

Between Strings

Su Min combines harp, contemporary dance, composition/choreography and improvisation to explore the deep connections between sound and movement. She highlights the versatility of the harp by using it as her only sound source, capturing its sounds and processing them to create a recorded soundscape. Over this audio track, Su Min will improvise on the harp while incorporating dance improvisation and choreography. In broadening the definition of “movement” beyond dance, Su Min draws attention to the movements embodied within playing the harp, such as the harpist’s arm gestures or plucking the strings, using this embodied movement as impetus for movement choices. Su Min also demonstrates how the auditory experience can be made visible through the visual experience by translating the timbral qualities of the harp and compositional elements of the audio track into movement. Su Min is excited to explore how improvisation forms the connectivity thread that ties sound and movement together.

Bio:

Su Min is a third year Music/Commerce undergraduate student at Monash. As a harpist, composer, improviser and contemporary dancer, she enjoys combining her love for music and dance together and challenging the boundaries between the two. Recently, she co-directed and co-composed *Chrysalis*, a new dance work by the Monash Uni Student Theatre that was performed earlier this month. She has also collaborated with students and faculty from dACADEMY Singapore, writing music for their annual dance production, BREATH.

Jaslyn Robertson & Chloë Sobek

As a duo, Robertson and Sobek perform a short improvisation fusing together their experimental sound practices. Sobek exposes posthuman sound possibilities on the Renaissance violone and electronics. Robertson performs with analogue synthesizers including the Erica SYNTRX, a new instrument based on the Synthi AKS. Through improvising together, they find the connections between these soundworlds and draw on shared inspirations from experimental electronic music and noise.

Bios:

Jaslyn Robertson is a multidisciplinary composer, improviser and artistic researcher. Her artistic interests range from compositions for acoustic instruments to multimedia works, playing with queer approaches to notation and experimentation. Jaslyn is a current PhD candidate at Monash, researching queer censorship and experimental opera.

Chloë Sobek is a composer-performer based in Naarm, Australia. Her work is currently concerned with investigating more-than-human scholarship within a sonic practice, leading to a diverse enquiry of sonic and musical forms, from acoustemology through to noise

music. She has been described as *'an artist that is thinking deeply about how to aestheticise what's on everyone's mind; to use art to drive engagement with ideas whilst pushing the boundaries of technique and technicality'* - Kieran Ruffles, 4zzz.

Michael Kellett, Clare Hall, Rob Burke

Kellett (electronics), Hall (viola), and Burke (saxophone) perform a brief composition and improvisation sublimating their musical and research kinship through this experimental collaboration. The performance features the transformation of compositional and recorded elements from the extant commission, *Argo* (Burke & Kellett, 2023), as dynamic electronic soundscapes complemented by improvisation from viola and saxophone.

Bios:

Michael Kellett is an improviser, composer and artistic researcher. Based at the Sir Zelman Cowen School of Music at Monash University as a PhD Candidate, Michael's endeavours have centred around the meshing of his experimental practices in field recording, improvisation and composition through practice-based inquiry. Michael's current research focuses on untangling a relational understanding of improvisation and composition within his artistic practice.

Clare Hall (Senior Lecturer in Performing Arts, Monash University) is a musician-educator-researcher whose practice coalesces around music creation, sound, and story. Her practice-led scholarship bridges boundaries between the arts, education, and sociology, driven by issues of equity, diversity and inclusion across wide interests that includes Indigenous rights, ecoliteracies, health and wellbeing, neurodiversity, Deaf music, listening, and singing in socially engaged music-making.

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

ABSTRACTS

Saturday 1st June

Session 1: 11:00 - 1:00

Chair: Kristen McGee

How to build a ‘big small band’¹: The establishment and early significance of Ten Part Invention

Presenter: Andrew Robson

This paper discusses the formation, early performances (1986 – 2000) and commercial recordings of Ten Part Invention, the Sydney-based jazz ensemble led by John Pochée until his death in 2022. The group’s original line-up included ten highly regarded Australian jazz musicians who were all leaders of their own groups and recognised jazz stylists. Significantly, Pochée’s approach to the selection of the band’s personnel was an inclusive one, ignoring generational boundaries and resulting in a strikingly eclectic group of musicians. This foundational line-up remained relatively stable until the untimely death of Roger Frampton in 2000. The paper will argue that Pochée’s choice of personnel and his musical aesthetic (i.e Ten Part Invention only played original compositions commissioned from the group’s members or other Australian jazz composers), resulted in the creation of an exclusive and unique repertoire. Significantly, one early arrangement for the group (by Frampton) is of the Bernie McGann composition ‘Spirit Song’ (1968). This arrangement can be seen as an important catalyst for the ongoing popularity and significance of this composition. The paper also posits that the establishment of Ten Part Invention the mid-1980s was itself a driver of, and offers insights into, the ‘localising’ and ‘self-fashioning’ processes that I have advanced in previous publications (see: Robson, 2016, 2018, 2020). The re-working of McGann’s ‘Spirit Song’ can be viewed as an overt example of this. To build the case, the band’s recordings are analysed and discussed. Interviews with band members, reviews and the original scores also provide additional context and detail.

¹ This is the phrase Pochée uses to describe Ten Part Invention in the liner notes to the group’s 1994 release ‘Tall Stories’ (ABC).

A social and cultural psychology theoretical framework for considering intercultural music collaboration

Presenter: Trisna Fraser

This paper considers case studies of Melbourne based intercultural jazz and improvisation ensembles through a social and cultural psychology lens. The analysis uses emerging research about constructs regarding cultural diversity ideology, polycultural identity, lay theories of race, and global consciousness to explain and predict people's receptiveness to intercultural music collaboration.

Research points to an association between positive intergroup attitudes and the diversity ideologies of multiculturalism (that cultural differences should be protected) and polyculturalism (that cultures interact and influence each other). A third diversity ideology – colourblindness – proposes that cultural differences should be downplayed. A social network analysis of music collaboration among Australian musicians highlighted the importance of cultural elements in music practice, with higher endorsement among the sample (n = 104) for polyculturalism and multiculturalism, than for colourblindness. Furthermore, musicians who shared low endorsement of colourblindness were more likely to play together, whereas musicians who endorsed polyculturalism were open to playing with other musicians regardless of their ideological position.

Research conducted in other parts of the world reveals the importance of historical context and power asymmetries in the development of diversity ideologies, and the relevance of the degree to which people essentialise race. In consideration of cultural practices such as music, these factors relate to claims of cultural appropriation. Research into global consciousness points to intercultural engagement increasing identification with all humanity, with a possible cohort effect, where younger people show more openness owing to their access to a wide range of experiences. In the Australian context, intercultural music collaboration may represent important work in carving out a polycultural national identity that develops against the backdrop of an increasingly interconnected world.

Here to Stay? Reflections on the UK jazz scene and its discontents

Presenter: Nick Gebhardt

This presentation is both a report from and reflection on the 2023 Jazz Promotion Network (JPN) Conference which was held in the UK city of Birmingham. For almost a decade, the JPN has positioned itself as the primary industry organisation representing jazz and improvised music promoters, venues, festivals, artist management, artists and educators across the UK and Ireland. It aims to provide 'professional development, information exchange and partnership opportunities for the jazz sector', and its remit includes advocacy, lobbying government and statutory bodies (i.e., Arts Council England, Creative Scotland, etc.), and advising on policy. Drawing on recent democratic theory (Buck-Morss, Mouffe, Müller, Ranciere), my discussion explores the challenges facing the sector due to the #MeToo and Black Lives Matter movements, Brexit, COVID-19, and other structural shocks, such as the shift to streaming services and the global dominance of 'Big Tech' and Finance capital (Jameson, 2011; Solnit, 2024). I want to focus on how these shocks contributed to an already-existing sense of crisis within the UK jazz scene resulting from declining audiences, over a decade of cuts to arts funding, shifting demographics, extreme economic pressures on individuals and households, changing cultural values, and a music industry in freefall. But I also want to consider how the sector's response to the demands made by different minoritized and marginalised groups for recognition within the scene has intensified claims about the music's cultural and historical value, giving rise to both new creative assemblages and a growing populist backlash (Laclau, 2005).

Impacts of improvisation as a component of novice music learning in older people

Presenters: Roger Dean, Jenni MacRitchie, Anthony Chmiel

Improvisation is mostly neglected in early music learning. We anticipated that it would have distinctive effects, complementing those of learning to replicate melodies. We studied 68 people aged 65-80 who had music lessons for one year, half the time on an electronic piano, the other half using a virtual piano on the iPad. We did not teach notation, or music theory: rather we focused on developing aural abilities for the purpose of creating or replicating single hand melodic material. Blocks of the two instruments and of improvisation or replication training were counterbalanced sequentially. Our experienced piano teacher engaged with 14 simple improvisatory methods (unusually, he was already an improviser). We developed an automated tool for the objective analysis of the fulfilment of both replication and improvisation tasks. Learning was successful in both areas, and accompanied by enhancements of some cognitive and motor functions. Many effects were substantial, partly as a result of the extended learning period (given most previous literature only 3-6 months training), and were retained over a subsequent 6 months. Importantly, by measuring musical learning, we showed that some of the cognitive and motor benefits were largely explicable by the specific individual learning levels achieved, and not due to the social and purely temporal aspects of involvement in our project. This provides strong evidence for musical training as both an end in itself and as beneficial for cognitive and motor preservation in older people. It remains to be considered whether improvisation is as important for early learning in young people as it is in older people.

Session 2: 11:00 - 12:00

Chair: Clare Hall

What do we teach?

Presenter: Daniel Hirsch

As a jazz musician and high school teacher, I have long felt similarities between my improvisational and educational practices: skills of listening, collaboration, responding, and creating bridge these fields. This presentation will consider the influences on my own jazz educational experiences, how I have been taught and have learnt jazz, and how I now teach it. In doing so, I will draw inspiration from Tracy McMullen's recent work 'What we teach when we teach jazz in college' (2021), in which she examines some of the social, political, and historical aspects of this music and how these affect jazz education practices. In particular, as a way to consider who or what is being included or excluded, or valued or marginalised, either intentionally or otherwise, she calls for educators to shift their focus from the purely technical question of how jazz is being taught, to more ethical questions of why and what is it for? I will interrogate my own experiences as a student and educator, sharing aspects of my teaching and learning of jazz inside and outside formalised institutions. I will offer questions and thoughts-in-progress related to my own 'why' and 'what is it for?' as I propose that as jazz musicians we are also educators, and as such, we provide many intended and unintended educational moments and should consider that what we teach matters, how we teach matters, and why we teach matters.

Redefining the Canon of Ear Training Pedagogy: Utilising Interactive Improvisatory Games

Presenter: Dan Mamrot

Historically, ear training has been taught more generally by rote methods, wherein students are presented with isolated musical artefacts, answers are identified, and results are categorised as either correct or incorrect (Covington, 1997 p.51; Klonoski, 2006 p.55). Institutions present standardised ear training classes to student improvisers that are aimed at developing their ability to interpret and identify musical information that they might perceive during performance, practice or during study (Ibid, 2006). For an improvising musician, merely identifying musical structures does not encompass the breadth of skills required of them when engaging in the process of interactive improvisation. Moreover, there is tacit knowledge in ear training pedagogy wherein improvisation is taught, yet situated in fixed contexts, thereby limiting a student's capacity to interact.

This paper seeks to redefine the current canon of ear training pedagogy by investigating the implementation of scenario-based role-playing games, assimilating them into the pre-existing tools and technique. Employing methodologies such as action research and interpretive phenomenology, the paper aims to generate novel understandings in the learning process of improvisation within real-world dialogic scenarios inherent to improvisatory interaction. The objectives of this presentation are to delineate the procedures central to implementing an interactive framework into the ear training classroom and more broadly, curricula in general.

Session 3: 2:15 - 3:15

Chair: Tim O'Dwyer

The Melodic Tension Rating System

Presenter: Jamie Oehlers

This paper discusses the development of a novel approach to measuring melodic tension within jazz and popular music and demonstrates how it can be used to transform melodic analysis. While it is certainly possible to aurally discern tension within melodies, and to describe certain technical applications that create it, there are no simple and effective methods of calculating exactly how much tension is contained within these melodies. Melodic tension analysis within jazz and popular music has generally consisted of descriptive narratives and theoretical discussion; terms like 'inside' or 'outside' are commonly used to describe melody notes that are either within the diatonic spectrum of the chord the melody is being applied to, or outside of it. Tension is also often described in relation to how and when it is resolved, rather than specifically assessing the levels of tension created within a phrase. The Melodic Tension Rating System (MTRS), which was created during my PhD study, accurately and simplistically displays a rating for a collection of notes, a melodic phrase, or a complete piece, by assigning a numerical value to each pitch. This value takes into consideration pitch in relation to harmony, as well as rhythmic length, and is then combined with other notes within a section being analysed to determine an overall tension value, resulting in an easily expressible calculation of melodic tension.

Dynamic Interplay: The Function and Development of Group Coordination in a Contemporary Improvised Music Setting

Presenter: Tamara Murphy

How do musicians improvise together? How do musicians manage their attention between the tasks of performer, listener, and agent? There is limited research about how musicians coordinate together managing these roles whilst simultaneously responding to other musicians during music performance. Previous research in this area has centred around either standard jazz ensemble format where the hierarchy, instrumental roles, and roles of soloists versus comping are set, or free improvisation where many if not all of these rules/roles are optional and changeable. What happens when the improvisational model sits in between these two musical extremes?

From a dynamical systems perspective, if we view the compositional terrain as a context which can provide constraints or affordances for the performers, the musical setting can become a model which can be altered providing (or restricting) improvisational freedoms. We can play with the model itself which exposes the ways in which the ensemble functions. From a practice-led viewpoint, this study examines a working contemporary improvising ensemble in a variety of musical contexts to further understand how musicians balance their roles as performers in a group. Via various methods including a constraints-led approach this study intends to observe how group coordination develops over time in a changing, dynamic environment. Performer and ensemble function will be analysed using a dynamical systems theory framework.

Session 4: 2:15 - 3:45

Chair: Constantine Campbell

Merging past and present through performance: challenging one's own creative past through composition.

Presenter: Rafael Karlen

Improvisation is central to my artistic practice as a composer and saxophonist. I am interested in creating compositions that feature clear musical parameters while still providing space for an improvising musician to contribute instinctively within the performance practice of the notated musical world. Through this compositional approach, notated music and unfixed elements are often integrated, resulting in the composition being fully realized through performance. It is important to me that the compositions allow for the fingerprint of the musicians to shape the piece during performance; each iteration provides a new resolution. This mode of working has been informed by composers and performers including Maria Schneider, Kenny Wheeler, and Christian Wallumrod. My compositions would often feature one or more improvising soloist(s) responding to a through-composed musical narrative within a jazz or chamber ensemble context. The compositions were designed to allow for, and indeed depend on, creative improvised contributions from the performers. This process raises at least two key questions. Firstly, as a composer, how open am I to being surprised, and secondly, from the performer's perspective, how free are they when playing my music? The short answer to both is: *not as open as I originally thought*. This paper will trace these questions through four recent creative projects to discuss compositional strategies for challenging

one's own creative past. It will examine the role of a score, unfixed elements, notational conventions, and the roles of performers in compositions for ensembles ranging from choir, string ensembles, a chamber trio, and a jazz duo.

The Construction of Freedom in Ornette Coleman's "Harmolodics"

Presenter: Tim Clarkson

The enduring theme attributed to Ornette Coleman's music is one of "freedom", entwining both its musical and socio-political dimensions. Coleman's late 1950s radical move towards "free jazz" has generated controversy surrounding its legitimacy, and in more positive accounts how it manifests ideas of "freedom". Attempts to explain how Coleman's music functions and its broader relevance have taken both cultural and technical approaches, centring on his improvisational theory of "harmolodics". Coleman's various explanations are overtly inclusive: both by legitimising all interactive contributions in defiance of traditional ensemble roles, and embracing its unique manifestation for each participant. Further, Coleman's articulation of "harmolodics" embodies equality in two main respects. Firstly, equal consideration of all musicians, both immanently but also enacting racial equality. Secondly, an equality between keys and notes engendering freewheeling modulation between tonal regions rather than atonal erasure. However, there remains a lack of clarity about how the intended equality in improvised interaction plays out in group improvisation, and specifically how ideas of "freedom" are achieved musically.

A close reading of "harmolodics" reveals a strategic integration of technical, interactional and socio-political dimensions of the music. I introduce animations of multiple instruments on the Neo-Riemannian *Tonnetz*, obviating the harmonic relationships between musicians and to the "referent" and their diachronic relationship in interactions. This methodology raises questions about the nature of the "referent" and the relationship of the musicians to it. The visual mode of analysis uncovers connections not apparent by listening or notation alone, providing further substantiation of Coleman's cultural significance within jazz and conceptions of Black music.

Authenticating The Moment in Contemporary Hybrid Jazz Performance

Presenter: Benjamin Phipps

In this paper I use a case study to explore the ways in which contemporary jazz musicians in hybrid jazz performances utilise a range of musical and non-musical strategies to establish musical-cultural authenticity. The article draws on a specific case study of fieldwork with a group of musicians involved in the gender diverse ensemble Sirens Big Band. I address the processes of hybrid music making and identity formation in relation to notions of authenticity and how this is involved in constituting a cultural meaning, which demonstrates both cultural cosmopolitanism and socio-political cosmopolitanism. Dunn and Sirens' critical intervention into the jazz scene asserts that female and trans performers are not defined by their gender in terms of musical practice, while also calling for greater acceptance of marginalised social groups. While gender is not thought of as a critical component in theories of authenticity because of the privileged position of males in music scenes and in society more broadly. For female and trans performers, authenticity is achieved using an important suite of strategies that can be used to simultaneously legitimise and intervene in local music scenes and society more broadly. In the course of the paper I outline a theoretical framework for interpreting how authenticity operates in Dunn and the Sirens' work as a critical intervention which experientially validates the Sirens' hybrid music making and reinforces the group's calls for social and gender equality. I also draw attention to the important relationship between the musical and extra-musical practices that musicians use to explore how music is used to both reflect past traditions and prefigure new emergent identities in local jazz scenes.

Session 5: 4:00 - 5:30

Chair: Miranda Park

Classical and jazz counterpoint performance practice: a method for diglossic improvisation of Cadenza, monophonic etudes, and two-part harmony.

Presenter: Llewellyn Osbourne

Classical string pedagogy typically uses Method books (AMEB, Suzuki etc) to educate students. These facilitate standardised assessment, assimilation of canonical repertoire and provide a graduated framework for tackling instrumental challenges. However, string students wishing to pursue improvisation (as well as composition and comprovisation) typically need to seek outside of standard string pedagogy. Complimenting standard string pedagogy with improvisation techniques facilitates autonomy, originality, and style. In my teaching practice I observe an attitude of curiosity and ambivalence towards improvisation from classical string students, due to a fear of mistakes, particularly in front of others.

String students may also feel intimidated by the unfamiliar rhythmic and melodic language of jazz performance practice. Chord chart literacy, playing in all keys, playing by ear, and playing with a rhythm section are often outside of a classically trained string players' experience. Using the (familiar) melodic language of tonal motifs, a method for unfolding motifs in cadenza, etudes, and two-part harmony is presented. Through explorational practice, individuals can develop their own diglossic content and voice, in ways appropriate to their own goals and desires. This method is designed not only to facilitate classical improvisation, but to address gaps in classical string pedagogy through increasing chord-chart literacy and voice leading skills, and the audiation of harmonic progressions through performance practice. In this paper I discuss the method and demonstrate through performance. While the method aims to equip classically-trained string students with improvisation strategies it inclusive and flexible. It can be utilised by a broad range of instruments, over a multitude of musical genres.

Gender, Diversity and Inclusion in Online Jazz Spaces: Grace Kelly's Saxophone Intimacies on TikTok

Presenter: Kristin McGee

Heightened interest in public debates regarding gender, diversity and inclusion (or GDI) in online arts platforms corresponded with the growth of transnational movements like MeToo gaining traction as now infamous cases of abuse attained global prominence. That artists and academicians alike have participated in these movements speaks to the growing commitment to motivate transformations through the creation of more inclusive curricula and research projects. This presentation examines the online impact of spaces such as TikTok upon GDI in the broader jazz world. Theoretical conceptions including Mulvey's male gaze, Hill Collins' matrix of domination, and Halberstam's musical genders and queer performativities are adapted for these digital networks to query how new aesthetics along with expanded understandings of gender performativities coalesce around and in reaction to older performance conventions. While TikTok's interactive music applications appear to uniquely stimulate mimetic and collaborative networks of intimacy, they still perpetuate particular gender binaries of prior jazz industries. A close reading of Korean American saxophonist Grace Kelly's online performances reveals how prior demands for women in jazz, predicated by the hypermasculinity and heteronormativity promoted within pre-digital jazz institutions, are only

moderately revised. Online platforms, in tandem with global media corporations and translocal fan communities position a new set of gatekeepers and expectations for women in jazz. While these appear sensitive to GDI, a music platform like TikTok addresses them inconsistently, and ultimately women's bodies are easily re-inscribed into a hyper-Capitalist, visually objectifying commodity format for a precarious, accelerationist, 'always online' arts and media ecosystem.

A Queer Way to Sound: Corporeality, Instruments, and Social Identity in Transdisciplinary Free Improvisation

Presenter: Henry McPherson

The practice-culture of Free Improvised music has never been value neutral. Notwithstanding its aspirations towards social, economic, political, and aesthetic emancipations, like any other practice-culture, so-called 'free music' has been shaped by structures of social power, and the attitudes of its originators and participants. Recent socially oriented scholarship has revealed entrenched structures of whiteness and cis-heteropatriarchy which have infused Free Improvisation's cultural makeup since the mid-20th century. These have bearing on its aesthetic and ethical development into the present, not least in terms of the culture's myths of masculinised virtuosity, its racialised tensions, its historical canonising of (for the most part) men performers, and its hierarchising of sound as a primary medium of expressivity.

Today, as practitioners transgress into increasingly inter- and trans-disciplinary fields, critiquing and contextualising the freedom dreams of the first generations of improvisers, how can contemporary practice serve as a space to articulate, and perhaps a vehicle to generate, queer emancipation? Taking improvisation as a fleshy occupation not divorceable from its corporeal context, this paper will explore body-instrument relationships, and expanded kinetic expressivity, as sites of queer experimentation. It will draw upon footage of solo and group transdisciplinary improvisation captured during the author's doctoral research, offering reflections and provocations on technique, collaboration, and the capacity of improvisers to exist as 'More Than One Thing'.

Session 6: 4:00 - 5:30

Chair: Ben Phipps

Diaspora Academia

Presenter: Cameron Undy

Reflecting on themes of 'inclusivity and exclusivity' as a person of English, Welsh and Scottish heritage asks pertinent questions of my life experiences musicking and my current research. Most of my musical knowledge stems from performing jazz, funk and blues. Genres that have originated through cultural connection with people of the African Diaspora with whom I have practically no tangible inclusion. Being immersed for 40 years in learning and performing these musics in the predominantly anglo culture of Australia, am I in any way a part of this diaspora?

In my PhD research I have essentially encoded what may be described as 'embodied knowledge' representing connections to African ancestral wisdom into a computer program to create novel digital music outcomes. Am I transgressing culture? Is the music created by my algorithm part of African diasporic culture? Socially and institutionally I advocate for a more inclusive and equitable framework that acknowledges the contributions of the African diaspora, since there is often an

omission of the direct influences of its pedagogy, philosophy and practice. But am I the right person to do that?

My PhD thesis utilises lingual and computational representations and analysis, while the practices I research have arguably not evolved from nor relied upon either. The theory of 'embodied cognition' has provided for me a pragmatic conceptual conduit to situating diasporic oral knowledge but is occasionally considered by academia as pseudoscientific or at worst based on falsity. How may I resolve these disparities in myself and in the world?

A Relational Ethics of Listening in Improvisation

Presenter: Matthew Klottz

Improvised musical contexts not only constellate around musical sounds that are seemingly spontaneously produced and perceived but are also vivified by those same sounds as lively bodies. It is the ever-emergent agency of these musical sounds that incites new performer-instrument actions and new emotions. However, listening in such contexts, whether by the performer themselves or listeners, is an analytical process that often involves determining some musical sounds to be 'wrong notes' and 'mistakes'. This exclusionary practice occasions three things. First, the disenfranchisement and erasure even of those corporeal musical sounds; second, if musical sounds are considered a synecdoche of the performer-instrument conjunctions who produce them, the (self-)effacement of the performer-instrument; and third, given that same synecdochical relationship, a doubly exclusionary practice if the performer is already marginalised along the dimensions of race, gender, sexuality, disability, class, and so on. How, though, might we carry out listening in improvised musical contexts differently, especially when such spaces are often branded as free? In this presentation, I will lay the groundwork for an ethics of listening in these contexts that turns away from the analytical (the ascription of value or its absence) in favour of the relational (the fostering of connections despite value or the performer's intent). I will first invoke what science studies scholar Maria Puig de la Bellacasa calls matters of care—ways of attending to all-too-often neglected bodies—in order to establish a provisional theoretical frame, and finish by suggesting some practical implications.

Erasure and legacy of Black women jazz dancers: the case of Ruth Bayton

Presenter: Karen McCormack

Ruth Bayton was a famous dancer and performer in Europe in the late 1920s; a contemporary of Florence Mills and Josephine Baker, she achieved star status in France, Germany and Spain, before disappearing with little trace. In 1937 the *Baltimore Afro-American* reported her as missing in Spain (during the Civil War) and there is very little information about her later movements. Scholarly references to Bayton are scarce and her disappearance is both physical and symbolic, as she has been erased from jazz and performance histories. In this presentation I consider some of the challenges in researching marginalized histories such as Bayton's. Bayton was part of a long lineage of Black American artists who performed throughout Europe, a phenomenon that was particularly significant in the interwar period. These artists negotiated complex contexts to achieve success, dancing within and against race, gender and genre narratives. Researching Bayton's life and career illustrates the process of "invisibilization" of Black dance culture, a term coined by Dixon-Gottschild. I explore how dancers who embodied and popularized jazz, have nonetheless been excluded from jazz histories; a process that has separated jazz (as art and academic subject) from the bodies (in particular women's bodies) who created jazz and the popular spaces where jazz was made. In considering jazz as a cultural form that comprises dance we may gain, in Jabouin's words, "a restorative, whole and more authentic story of jazz and its origins" (Jabouin 2021). Researching Bayton provides an opportunity to reflect on our relationship to these local and global movement histories.

Sunday 2nd June

Session 7: 9:00 - 10:30

Chair: Cat Hope

Road from Rebetiko: Explorations in the Fusion of Jazz and Greek Traditional Urban Music

Presenter: Constantine R. Campbell

The Greek traditional urban music known as rebetiko has been dubbed “the Greek blues” because of its feeling of social marginalisation due to population displacement and underworld elements. Both genres communicate suffering, submission, and defiance in the face of such marginalisation. As such, the analogy of the blues is derived through sociological, cultural, and experiential perspectives. Rebetiko also bears close affinity to jazz from a musicological perspective, offering promising potential for hybridisation. My doctoral research (soon to be submitted for examination) has isolated key musical elements of the rebetiko genre—its rhythmic patterns derived from traditional dance forms, such as *zeibekiko* and *chasapiko*; Turkish modes and Greek roads, such as *houzam*, *hijaz*, and *piraiotiko*; and instruments such as the bouzouki and violin—and experimented with blending these elements with jazz. Hybridity is explored with reference to the history of jazz and its rich variegations of localised musical cultures and transculturation. Drawing on this diversity of hybridity, original compositions that fuse jazz and rebetiko in varied interweavings have been composed, performed, and recorded. This paper will share some of the historiographical, methodological, cultural, and musical insights from my research, as well as sample recordings of original compositions that demonstrate the possibilities of rebetiko-jazz fusion.

Filling the Gaps in Medieval Music Performance Practice through Inhabiting the Spectrum of Possibilities

Presenter: Caroline Manins

Given that our knowledge of medieval music is fragmentary at best, to present a coherent story requires that we must invent ‘something’.² This idea of invention as a means to achieving coherence, echoes through processes of oral tradition and histories of human connection, resonating equally in the contexts of medieval performance practice (to which the cited idea relates) and improvisational practices today. In this paper, I present the idea that by ‘filling the gaps’ in our knowledge through processes of improvisation and an embodied experience of ‘inhabiting’ the song, we not only re-create, but create new, living connections between historical and contemporary music practice. We are thus enabled to express ‘something’ of ourselves in the music we present, whilst generating resonances of the past in new works and connections with a modern audience.

To achieve this aim, elements of medieval music, such as notation, medieval vocal techniques, are approached through the lens of somatic, experiential methodologies. The concept of ‘inhabiting’,

² Leech-Wilkinson, D. (2002). *The Modern Invention of Medieval Music: Scholarship, Ideology, Performance*. Cambridge: Cambridge University Press, pp2-4. ISBN 0-521-81870-2

defined as a web of inter-related processes that find cohesion in the embodied lived experience, is informed by a phenomenology of 'orientation'³ in which our engagement with the 'work' becomes firstly relational, and secondly, personal. This central aspect of the research methodology explores diversity of being and experience through a personal lens and ground of being within the 'Empathic Spectrum'. Coupled with an emphasis on the feminine experience and its context in medieval song, a more emotional voice emerges within the research paradigm. Research outcomes will be presented in audio recordings.

Twelve Hours, Same Time

Presenters: Michał Seta and Dirk Johan Stromberg

What happens when you want to jam with someone who lives half the world away?

This proposal is for a project that builds upon our previous experience of telematic music practice spanning several years. Our paths have crossed during the COVID-19 pandemic, and we've stepped on a fresh path of contributing our skills and ideas to develop a practice that involves Digital Musical Instruments (DMIs); hybrid, balancing In Real Life (IRL) and virtual presence; scenographies that are adapted to the hybrid reality; and relationship with the audiences. In addition to challenges revolving around the actual delivery of the artwork in the form of a public performance, we are well aware of the social and logistical issues leading up to and following the crucial moment. By choosing remote musical practice utilizing DMIs, we have embraced the fact that we need to question and challenge various aspects of the traditional musical practice. Cultural identity, for instance, transpires differently through digital means. The notion of virtuosity transcends the technical and musical control of one's instrument. It extends to handling the network, and the entire digital ecosystem surrounding the performance. All the social dynamics of rehearsals and actual performance need to evolve as well, since everything is happening online and in different time zones.

We propose a live improvisation built around a sonic and lighting conversation, enabled by telematic/telepresence/teleperformance technologies. The performance will make use of two DMIs. One is a custom-made instrument called The Fryprone, and another is an off-the-shelf video game console (SteamDeck). The Fryprone connects to an external computer (or a Single Board Computer). The SteamDeck houses a fairly powerful computer. These affordances allow the improvising musician to conceive immersive experiences and dynamically affect the live production environment: lights, video projections, generative audio. Additionally, the use of such DMIs opens doors towards interaction with virtual environments and hybrid (virtual + in-real-life) spaces. Our performance is a work in progress. We are excited to have this opportunity to present current explorations. While we don't have all the answers, we will be happy to exchange and discuss ideas with other attendees, and offer our own impressions based on our experience.

³ Ahmed, S. (2006). *Queer Phenomenology: Orientations, Objects, Others*. Duke University Press.
<https://doi.org/10.2307/j.ctv125jk6w>

Session 8: 11:00 - 1:00

Chair: Nicole Canham

Inclusive of whom? Problematizing the myopia of Jazz inclusion and disability.

Presenters: Leon DeBruin and Anthea Skinner

Jazz musics' historical dominance of the male perspective has over the past two decades been challenged by new ways of perceiving facets of dominance, participation and voice. Elements such as race, ethnicity, gender, and positionality of LGBTQI+ have argued with fervour particular rights, belongings and acceptances. Concomitantly enduring within jazz is the identifiable soloist trope that is a central figure representing jazz greatness. Such constructs continue to erode the democratic, shared, embodied and enacted collectivism to music creation essential to the creation of jazz music. One in six people live with a disability, a group usually excluded from music creation and participation from an early age, and usually forgotten in any discourse concerning inclusion.

This paper discusses the Adaptive Bridging Program – instigated in 2023 and affiliated with the MYO suite of programs, this project began with eight students with a disability meeting weekly, and learning an instrument via engagement in a creative music ensemble. Beyond required techniques and skills, students engaged in designed creative activities such as soundscapes, creative notation, video and movement prompts. Findings reveal collectivity and communion between participants, shared understanding, democracy through musical dialogue, and mutual exchange far exceeding conventional student ensemble activity. This ensemble dismantles striated ideas of gender/identity, race, or disadvantage, representing social justice as an enacted, embedded and empowering participatory act, offering implications for what jazz participation can represent.

Exploring gender performativity in Year 5 jazz-informed woodwind instrumental classes

Presenter: Natalie Morgenstern

Many young students have the opportunity to play jazz in their primary and secondary school music programs. Jazz-informed improvisation can be an integral part of the broad musical experience available to developing musicians as they engage with music while learning an instrument at school. Despite jazz experiences being open to all students, research indicates that jazz is often perceived as a masculine endeavour (e.g., Buscato, 2022; Rustin, 2017) leaving female and non-male identifying students unable to participate.

The aim of this paper is to explore how gender performativity impacts Year 5 students' musical experiences as improvisers in woodwind instrumental classes, as well as its influence on jazz-informed teaching practices. The alignment and contradictions between cultural norms, gender performativity, and the gendered musical discourse used by both students and the teacher are investigated in this context. By applying a gender performativity lens, the issue of gendered attrition will be addressed by examining the earliest experiences of improvised instrumental music. In this study, queer theory disrupts the limitations imposed by a binary focus on gender categories for young students as they navigate their journey toward becoming improvising musicians. Points of interest include reflecting on how much of the students' gender performativity in music as improvisers is influenced by their perception of societal expectations related to gender and sexuality. In particular, heteronormative attitudes within the school environment introduce tension into

students' musical interactions. Despite these challenges, students' can demonstrate agency—as they verbalise their experiences and thoughts in dialogue and move toward a more gender-inclusive experience of improvised music. Listening to young musicians speak of their own gendered experiences and understandings of music, as well as examining a gender-conscious teaching practice can inform and transform jazz performance as an inclusive space.

Compositions for Improvisors: Facilitating new types of virtuosity in contemporary performance practices.

Presenters: Louise Devenish and Cat Hope

It has been 30 years since Jeff Pressing's important book "Compositions for improvisers - an Australian perspective" was published by La Trobe University Press. Are we still composing for improvisers? What kind of scores facilitate improvisation, and what is their role? Does this approach create invitations for new types of virtuosity to evolve? This panel examines the role of scores for composers welcoming performer improvisation, and examines the nexus of score, improvisation and virtuosity. Off the back of their edited book 'Contemporary Musical Virtuosity' (Routledge, 2003) Louise Devenish and Cat Hope lead a panel that features a range of performers, improvisors and composers working in this space.

Crafting Safe Spaces: Soundpainting as a Conduit for Navigating Inclusivity and Exclusivity in Creative Music Making.

Presenter: Tim O'Dwyer

This presentation and workshop explore the dynamic interplay of inclusivity and exclusivity through the lens of [soundpainting](#). Soundpainting, a universal interdisciplinary live composing sign language, offers a unique platform for examining the aesthetic boundaries and hybridities that characterize contemporary improvisation practices. By facilitating real-time collaborative improvisation among performers, soundpainting embodies the potential for fostering inclusivity through its ability to embrace performers and non-performers from divergent backgrounds of practice and culture who are not only musicians but also dancers and actors. Simultaneously, this practice also navigates the exclusivities inherent in improvised performance, jazz and other genres, particularly about specialized knowledge, skill sets, and the accessibility of participatory spaces. The presentation delves into how soundpainting, as both a performative and pedagogical tool, can challenge and redefine teaching and learning environments. Moreover, soundpainting enables intercultural collaboration. This approach not only enriches the artistic dialogue but also promotes a deeper understanding of social change and diversity. Through an analysis of the presenter's experience as a soundpainter with practical examples, and a live demonstration, this talk proposes that soundpainting serves as a transformative strategy for bridging the dichotomies of inclusivity and exclusivity. It advocates for a reimagined practice of music and interdisciplinary performing that values diversity and social inclusion, thereby contributing to the ongoing discourse on how performance can reflect and shape societal values and identities. The aim is to inspire scholars, educators, and practitioners to consider new pathways for fostering an inclusive and dynamic community that honours the richness of its multifaceted expressions.

Session 9: 11:00 - 12:00

Chair: Nick Gebhardt

Patterns in Flight, Constraints-led Practice Design for the Study of Coordination

Presenter: Jess Green

My Masters project: 'Patterns in Flight, Constraints-led Practice Design for the Study of Coordination' investigates practice design to develop coordinative skills for spontaneously improvised guitar performance. For this presentation, I will discuss how using experimental practice techniques promoted the development of my identity— as a musician, and from a holistic perspective. I explore the connections between daily practice, and mind-body regulatory skills that support wellbeing. A constraints-led, 3-month practice intervention was conducted to study sensorimotor coordination and guitar skills. I designed a daily circuit of three coordinative tasks: juggling, body-drumming, and spontaneous guitar improvisation.

Key to the success of this project was conceptualising guitar playing primarily as a movement task. I examined directed attentional focus and kinaesthetic awareness, through the lens of differential learning and non-linear pedagogy. Concepts informing the design of this intervention include intrinsic motivation and self-efficacy, stemming from Self-Regulated Learning theory. Research from these fields intersects with theories of ecological dynamics and self-organisation. This work contributes to a growing body of research exploring alternatives to traditional deliberate learning pedagogy. By reimagining music practice, possibility emerges for an established jazz practitioner to re-conceptualise identity. By prioritising conditions that promote self-efficacy and well-being in daily practice, new opportunities for inclusion in education also emerge.

The AJRB at 10 Years: What has been achieved; where to from here?

Presenter: Tim Nikolsky

The Australian Jazz Real Book (AJRB) has been a trailblazer in inclusivity, featuring over 400 tunes by 136 composers in Volume 1, pushing the boundaries of binding technology. Its unique digital curation platform was purpose-built to champion inclusiveness. Since its 2014 debut, the AJRB online has expanded to over 1700 tunes by 300 composers, updated monthly to reflect innovations and showcase new releases from established and emerging artists. While commendable, the question arises: is this enough?

This presentation explores the journey of ongoing digital curation in the AJRB, focusing on enhancing diversity representation within the Australian Jazz scene. With Volume 2 in pre-production, the complexities of inclusivity and exclusivity are under scrutiny. In a limited-edition format, decisions about inclusion criteria become pivotal. Who makes the cut, and what parameters need to be established or reconsidered? As we embark on a new physically printed volume, defining the attributes of an "established" composer raises critical questions. This session invites conference participants, presenters, and panel members to contribute their insights, ideas, and engage in a dynamic conversation about shaping the future of the AJRB – exploring how inclusivity can be further refined and the mechanisms that guide its curation.

Session 10: 2:15 - 3:45

Chair: Clare Hall

Disability and access in musical improvisation

Presenters: Jodie Rottle, Han Reardon-Smith, Alexandra Gorton, Frankie Dyson Reilly

Disability and access in musical improvisation is a special session exploring the discoveries, requirements, and limitations of making original music either for or as people who live with disability. This theme brings together four creative practitioners across experimental improvisation to discuss their discoveries of themselves and the Australian music industry as they navigate both external and internalised ableism.

The session format will be three 20-minute presentations: Two by a collection of Brisbane-based co-authors, and one open-participation session for panel attendees.

- 1) Frankie Dyson Reilly and Alexandra Gorton acknowledge the evidence that Autistic adults struggle with self-compassion (Cai et al., 2022; 2023). Their artistic collaboration experiments with musical improvisation become explicit exercises in developing self-compassion as two late-diagnosed Autistic women.
- 2) Han Reardon-Smith and Jodie Rottle present their research of disability through the lens of their co-created concept of companion thinking (Rottle and Reardon-Smith, 2023). This includes a new case study of both author's participation in the accessibility-focussed event *Companions* with Matt Hsu's Obscure Orchestra, premiered on 8 March 2024 at the Brisbane Powerhouse.
- 3) The final presentation is a provocation for participants to offer their own experiences in navigating disability and crip studies within jazz and improvised music. This is a moderated opportunity to table qualitative and experience-based data on the limitations within the industry, inviting discussion on what individual and larger level changes could be implemented to help make improvised music more accessible for both performers and audiences.

Session 11: 4:00 - 5:30

Chair: Robert Burke

Navigating and confronting notions of inclusivity and exclusivity in collaborative improvisation, within a multi-genre conservatoire context

Presenters: Tom Challenger, Bruno Heinen & Aleksander Szram

This research presentation examines notions of inclusivity and exclusivity applying to improvisational practice, and how these notions can inform both the design of curricular spaces and guide the cultures of working that exist within them. The presentation will outline the institutional parameters that help to locate a jazz-based improvisational practice within a multi art-form conservatoire, where several distinct traditions sit side by side and at times intertwine, and demonstrate how the understanding of jazz practice is recognised, in part, through comparison, critical dialogue and collaboration with other traditions.

Through responding to a mixed ecology of approach, the instructor/teacher/facilitator of improvisational practice contextualises their own creative practice (with all its various modes and levels of perceptual engagement and bodily action), as a means to guide the gradual development of students towards their own, personal voices as they extend their understanding of, and engagement with various traditions, through their own creative practices. Within the umbrella of improvisational practice, the notion of 'repertoire' as seen within conservatoire training and the development of professional expectations is re-examined, with the music of Bartók, Messiaen and Stravinsky (commonly seen as composers working with the 'classical' tradition) becoming the focus of improvisational work that extends the development of jazz extemporisation, also providing an opportunity for musicians from classical backgrounds to understand repertoire from a different perspective. Following the example of Steve Lacy, who argued that improvisation is composition in 'real time', it will be shown that the use of rich and varied twentieth century musical parameters, can enable any musician to compose/improvise regardless of musical background or 'genre', and that the process of composition/improvisation is (perhaps counterintuitively) increasingly liberating the more specific the parameters are.

In this joint presentation, Dr Szram will outline the institutional, pedagogical context which recognises a community of distinct yet overlapping improvisational traditions at Trinity Laban. Dr Heinen will examine the investigation of classical exemplars through a 'jazz' lens, and Dr Challenger will investigate types of engagement on the spectrum that encompasses 'listening' and 'non-listening' in improvisation, in addition to demonstrating how appraisal and critical engagement with his own, and others' creative practices helps shape the jazz improvisation/composition curriculum that concurrently sits within and leads the wider institutional direction.

BIOGRAPHIES

Aleksander Szram

Dr Aleks Szram is Director of Music at Trinity Laban Conservatoire of Music and Dance. As a pianist, he has worked with Frederic Rzewski, Dai Fujikura, Douglas Finch, Nicola LeFanu, Daryl Runswick and others, and has recorded several albums of contemporary repertoire including many works requiring extensive improvisation. His pedagogical research centres on the application of Paulo Freire's writings to musical contexts, and the use of digital and blended learning approaches within music conservatoires.

Alexandra Gorton

Alexandra Gorton and **Frankie Dyson Reilly** are Autistic Meanjin/Brisbane-based musicians, educators and Doctoral research candidates at Queensland Conservatorium Griffith University. Alexandra's research considers the phenomenology of music performance, performer wellbeing and equity, while Frankie's composition practice intersects with her research into new music notation and accessibility in music. Their collaborative artistic research, fueled by a mutual interest in experimental new music practices, explores lived experiences of Autistic and disabled musicians and the potentialities for alternative scoring and musicking towards building equitable performance practices. Their collective pedagogical backgrounds include extensive experience in both studio-based and university contexts.

Andrew Robson

Saxophonist and composer Andrew Robson is one of Australia's premier jazz musicians. A two-time ARIA award winner and a recipient of the Freedman Jazz Fellowship, he has released a series of critically acclaimed albums as a leader, including; *Bearing the Bell* (2008), *Songbook* (2013), and *The Child Ballads* (2016). Andrew has performed nationally and internationally with groups including: The Paul Grabowsky Sextet, Mike Nock's Big Small Band, Ten Part Invention, the World According to James and his own ensembles. Andrew's book 'Austral Jazz' which documents the history of Sydney's jazz scene since the early 1970s was published by Routledge in 2020. Andrew is a Senior Lecturer in Music Studies at Macquarie University in Sydney.

Anthea Skinner

Dr Anthea Skinner is an ethnomusicologist who specialises in disability music culture and education, organology and heritage archiving. She is currently a McKenzie Postdoctoral Research Fellow in the Faculty of Fine Arts and Music. Anthea's research into disability music focuses on professional musicians with disability, their creative output and career pathways, as well as adaptive musical instrument design. Anthea is currently the coordinator of Melbourne Youth Orchestras' Adaptive Music Bridging Program providing instrumental music education to children with disability.

Ben Phipps

Ben completed his PhD in Ethnomusicology and Jazz Studies and has published in these areas as well as on curriculum design and academic development in music education. Ben is particularly interested in how the development of improvisation expertise interacts with identity formation, human motivation and engagement and can lead to new understandings of people and communities. An experienced lecturer in music, and tertiary education he currently works as a Lecturer in Academic Development at UNSW.

Bruno Heinen

Described by the Guardian as “eclectic, eccentric, and unobtrusively erudite”, Dr. Bruno Heinen is a London based contemporary improvising pianist, composer and educator. He is professor of jazz piano and composition at Trinity Laban Conservatoire of Music. Coming from three generations of classical musicians, Bruno started playing piano at the age of four. His compositional voice has been informed by his love of composers from Duke Ellington to Béla Bartók and from Wayne Shorter to György Ligeti. Bruno has worked with artists such as Shabaka Hutchings, ESKA, Sir Simon Rattle, the London Symphony Orchestra and Reem Kelani.

Cameron Undy

Bassist/guitarist/composer. Co-founder of The Jazzgroove Association (1992-2014). Co-founder music venue, ‘505’ (2004-2022). Listed in ‘100 Most Influential and Inspiring People’ (SMH, 2011) and ‘Top Jazz Clubs in the World’ (Downbeat Magazine, 2012-2019). Performed and/or recorded with Mike Nock, Paul Grabowsky, Mark Simmonds, Pharaoh Sanders, Sam Rivers, Don Pullen and others. Recently released three solo albums, ‘Bloodshot’, ‘Ghost Frequency’ (5 stars, The Weekend Australian) and ‘Ghost Frequency II - Resonance’. Conducting PhD in clave/African rhythm at MARCS Institute for Brain, Behaviour and Development with Prof R. Dean and Dr A. Milne.

Caroline Manins

Caroline Manins is a doctoral candidate at the Queensland Conservatorium of Music, Griffith University. She has been active in jazz and historical improvising ‘world’ musical traditions for many years as a vocalist, collaborator, educator and composer. From origins in the wild landscapes of north-west England, she has lived equally in London, Sydney and Auckland, finally finding her home in Brisbane.

Cat Hope

Cat Hope is a composer, musician, artistic director and academic. She is the co-author of ‘Digital Arts - An introduction to New Media’ (Bloomsbury, 2014), co editor of "New Music Virtuositities" (Routledge, 2024) and director of the Decibel new music ensemble. She is Professor of Music at Sir Zelman Cowen School of Music and Performance at Monash University.

Constantine Campbell

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

Daniel Hirsch

Dr Daniel Hirsch lives on the land of the Turrbal and Jagera people in Meanjin/Brisbane. His research bridges his two passions of jazz music and education as presented in his recent PhD titled: Jazz music as a pedagogical framework in the high school English classroom. As well as a musician, Daniel has been a high school English and music teacher for the past 10 years and has many years in community jazz music. Dan has also completed a Bachelor of Jazz Performance with First Class Honours and a Graduate Diploma of Secondary Education.

Dan Mamrot

Dan Mamrot is a guitarist and educator who has performed locally and internationally for over 20 years. Drawing influence from musical styles such as jazz, improvisation, Hindustani classical music and more, Dan incorporates his experiences into his teaching practices, creating a diverse amalgam of pedagogy drawn from various cultures and stylistic lineages.

Dirk Stromberg

Dirk Johan Stromberg is an Improvisor, Audio Engineer, Maker, and Production Designer. His body of work explores the dynamic interaction between performers and technology in performance practice. Designing both hardware and software has led to the development of various interfaces, synthesis techniques, installation works, electro-acoustic instruments, and interdisciplinary works. Dirk is currently a Senior Lecturer at LASALLE College of the Arts.

Frankie Dyson Reilly

Alexandra Gorton and **Frankie Dyson Reilly** are Autistic Meanjin/Brisbane-based musicians, educators and Doctoral research candidates at Queensland Conservatorium Griffith University. Alexandra's research considers the phenomenology of music performance, performer wellbeing and equity, while Frankie's composition practice intersects with her research into new music notation and accessibility in music. Their collaborative artistic research, fueled by a mutual interest in experimental new music practices, explores lived experiences of Autistic and disabled musicians and the potentialities for alternative scoring and musicking towards building equitable performance practices. Their collective pedagogical backgrounds include extensive experience in both studio-based and university contexts.

Han Reardon Smith

Han Reardon-Smith (they/them) is a queer-trans disabled colonial-settler flutist, electronic musician, improviser, radio producer, community organiser, writer, researcher, and thinker living on the unceded land of the Yuggera Ugarapul and Turrbal Peoples in Magan-djin/Brisbane. They play with Matt Hsu's Obscure Orchestra and under the moniker cyberBanshee, and are Postdoctoral Research Associate at the Centre for Global Indigenous Futures, 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*.

Henry McPherson

Dr Henry McPherson is an interdisciplinary artist, improviser, and researcher based in the United Kingdom. His work centres improvisation as applied within social- and wellbeing-oriented projects, as well as improvisation for and as empowerment of marginalised individuals and communities. He is a Visiting Lecturer in sonic improvisation at the Royal Conservatoire of Scotland, and a postdoctoral Research Associate at the University of Manchester. He previously lectured in free improvised music at the University of Huddersfield, where he obtained a practice-led PhD (Music, Dance) from the Centre for Research in New Music/Research Centre for Performance Practices.

Jamie Oehlers

Jamie Oehlers is one of Australia's leading jazz artists and saxophonists. Jamie was the winner of the World Saxophone Competition at the Montreux Jazz Festival in Switzerland and has won numerous awards in Australia, including four Australian Jazz "Bell" Awards. He has performed throughout the world at major festivals and has released 15 albums as a leader. After completing his studies at

WAAPA in 1993, he furthered his studies at the prestigious Berklee College of Music, Boston, under scholarship. In 2008 he became the Head of Jazz Studies at WAAPA and is now an Associate Professor of Music.

Jessica Green

Jess Green (AKA Pheno) is an Australian guitarist, and vocalist. Jess has performed with jazz & blues luminaries including; The Catholics, Jim Conway and Renee Geyer, as well as contemporary artists Laura Jean and Katie Noonan. Her creative practice includes commissioned works (The Australian Art Orchestra, Patricia Piccinini, The Street Theatre) and as a collaborative improviser (Bree van Reyk, Nick Wales, Dylan van der Schyff). Jess has led the Girls Jazz+ program at the ANU since 2016 and was recently appointed Equity in Jazz Program Leader (Women, Transgender and Non-binary) at the Sydney Conservatorium of Music.

Jodie Rottle

Dr Jodie Rottle (she/her) is a creative flutist, researcher, lecturer, composer, and improviser who explores the curious and surprising sounds of everyday objects. Sought after for her whimsical perspective, her work within music often extends into interdisciplinary realms, which can be heard with Matt Hsu's Obscure Orchestra, public sound installations, community workshops, and with her band Miami Washing Machine. She has developed a concept of companion thinking—or working with nonhuman entities as co-creators—with Dr Han Reardon-Smith. Currently, Jodie is based in Naarm/Melbourne where she is a Senior Lecturer in the Postgraduate Program at JMC Academy.

Karen Campos McCormack

Karen Campos McCormack (MA in Women's Studies), is an equality, diversity and inclusion specialist and PhD candidate at University of Groningen. Karen is also a Lindy hop and jazz enthusiast who is active in local dance communities. Her research explores the history of Black American jazz dancers in Europe. She translated dancer Norma Miller's biography into Spanish (*La reina del swing*, Ediciones Carena 2018) and is the founder of Compostela Swing. She was the recipient of funding from the Frankie Manning Foundation and has presented at conferences including *Dance in the Age of Forgetfulness* and *Documenting Jazz*.

Kristin McGee

Kristin McGee is Senior Lecturer in Jazz and Contemporary Music Performance at the School of Music at the Australian National University. Her research focuses upon popular music and jazz performance and media through the lens of gender, critical race, and intersectional frameworks. Publications include *Some Liked it Hot: Jazz Women in Film and Television, 1928-1959* (Wesleyan University Press 2009), *Remixing European Jazz Culture* (Routledge 2020) and a co-edited volume *Beyoncé in the World: Meaning Making in Troubled Times*, awarded honourable mention for the 2023 Ellen Koskoff Best Edited Volume Prize. McGee is also a saxophonist and has performed with groups in Chicago and Groningen. Email: Kristin.McGee@anu.edu.au

Leon DeBruin

Dr Leon de Bruin is Senior Lecturer in Music at the University of Melbourne, Conservatorium of Music, and co-ordinator of the Master of Music Performance Teaching degree (MMPT). As ASME National Past President he is a staunch advocate for quality music education in Australia, and music teacher education world-wide, as an executive of ISME Instrumental and Vocal Teaching Commission. His research spans pedagogy, relationality, and music psychology, in music teaching practice and teacher training. He has published over 80 articles, chapters, and edited books, including *Musical*

Ecologies: Instrumental Music Ensembles around the World (Routledge); *Revolutions in Music Education* (Lexington) and *Guerrilla Music* (Lexington).

Llewellyn Osbourne

I am a jazz violinist, composer and PhD candidate at Sydney University. Research interests include finding ways to explore ways to make improvisation more accessible to classically-trained string-players. This research explored violin-specific fingering challenges in jazz improvisation and constructed a method for creating voice-led monophonic etudes over the harmony using motifs from classical repertoire. My main research interests are discovering the enactive, unique sources of inspiration particular to artists, and actualising methodologies to utilise inspiration in creative work.

Louise Devenish

Dr Louise Devenish is a percussionist who creates interdisciplinary musical works as a performer, director and deviser. Her practice focuses on new modes of performance and instrumentality to explore the sounds, stories, and ecologies of the world around us. As a soloist, collaborator, and ensemble musician (The Sound Collectors Lab, Decibel, and others), she performs internationally at festivals such as MONA FOMA, Nagoya and Shanghai World Expos, Tage für Neue Musik, Darmstädter Ferienkurse, Huddersfield Contemporary Music Festival, and Tongyeong International Music Festival. Louise's 'interpretive flair and technical brilliance' in performance has been recognised by APRA AMCOS Art Music Performance of the Year Awards and a Luminary Award, a Churchill Fellowship, and Australian Research Council DECRA Fellowship. Louise is Percussion Coordinator at Monash University, where she is director of artistic research project The Sound Collectors Lab, creating new works with teams of collaborators across music, visual arts, digital arts and spatial design. Her writing on music is published in academic books and journals, industry publications and zines.

Mathew Klotz

Mathew Klotz (they/them) is a saxophonist, improviser, and researcher living and working on the unceded lands of the Turrbal and Yuggera Peoples. An Adjunct Research Fellow at the Creative Arts Research Institute, Griffith University, their work weaves threads between music, queer and gender studies, and critical posthumanism, with a focus on the writings of physicist-philosopher Karen Barad. Their doctoral thesis (2023) was accepted without amendments and presented a critical autoethnographic examination of the intersections between (improvised) music-making, processes of kinship formation, and queer sensualities. It received a Griffith University Award of Excellence in a Research Thesis.

Michał Seta

Michał Seta is a sound artist, improviser, coder and digital arts researcher. Transdisciplinarity is his daily bread and it warps him off the beaten path. Recently, he has been interested in using video games as a vehicle for musical expression.

Natalie Morgenstern

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

Nick Gebhardt

Nicholas Gebhardt is Professor of Jazz and Popular Music Studies and Associate Dean for Research in the Faculty of Arts, Design and Media, Birmingham City University, UK. His work explores the cultural meaning and historical value of music, and his publications include *Going for Jazz: Musical Practices and American Ideology* (Chicago) and *Vaudeville Melodies: Popular Musicians and Mass Entertainment in American Cultures, 1870-1929* (Chicago). He is also the co-editor of the *Routledge Companion to Jazz Studies* and the Routledge book series *Transnational Studies in Jazz*.

Rafael Karlen

Rafael Karlen is an award-winning saxophonist, composer, and a PhD candidate at the Queensland Conservatorium. His music has been performed by small jazz groups, rock and pop ensembles, big bands through to chamber orchestras, choirs, and string quartets.

Roger Dean

Roger Dean, composer/improviser and researcher, directs the creative ensemble *austraLYSIS*, which has appeared in 30 countries. He was a co-recipient of the international Robert Coover Prize for Electronic Literature (2018). He has performed diversely as bassist, pianist and computer artist: from the Academy of Ancient Music and the Australian Chamber Orchestra to the London Sinfonietta, and from Graham Collier Music to duets with Bailey, Parker, Sandy Evans and Phil Slater. He has created 70 commercial recordings, most recently *Dualling* (Earshift 085, 2024); and numerous radio and multimedia pieces. He researches improvisation, music cognition and learning methods, and algorithmic music (MARCS Institute, Western Sydney University). Previously he was a full professor of biochemistry in the UK, foundation Director of the Heart Research Institute, Sydney, and then Vice-Chancellor, University of Canberra.

Tamara Murphy

Tamara Murphy is a bass player (double bass, electric bass), composer and educator based in Melbourne, Australia. She has an active performance profile, appears on over 50 albums and has released 11 albums as leader/co-leader. She currently runs two ensembles, *Spirograph Studies* and *Tamara Murphy Trio (TMT)*. Her artistic practice is stylistically diverse, mostly based in the contemporary and improvised music area. Tamara is currently undertaking PhD research at the University of Sydney and lectures at the Box Hill Institute and the University of Melbourne.

Timothy Clarkson

Timothy Clarkson is a casual lecturer in jazz performance and musicology at the Sydney Conservatorium of Music, and in his final year of PhD. Recently published research includes a 2024 chapter for Vernon Press USA on John Coltrane included in “Transformational analysis in practice: Music-analytical studies on composers and musicians from around the world”. His research adapts transformational theory using layered animations to explicate interactive processes in jazz group improvisation. He is a jazz saxophonist, composer, bandleader residing in Sydney, with four albums as leader and numerous as sideman, featured frequently on ABC Jazz.

Tim O'Dwyer

Dr Tim O'Dwyer plays the saxophone, composes music, and has been practising and studying soundpainting with its originator Walter Thompson since 2014. Over more than 30 years, he has been an important musical instigator in Australia, Singapore and Europe with projects including *bucketrider*, *The Make It Up Club*, *The Tim O'Dwyer Trio*, *ELISION Ensemble*, *The Australian Art*

Orchestra, CHOPPA Festival of Experimental Music in Singapore, and as a Fellow of the Academy of the Arts of the World in Cologne. Dr O'Dwyer has been the Head of the School of Contemporary Music at LASALLE-UAS for the past 14 years. During this time of change and growth, the school has developed a unique ethos and approach to music pedagogy that covers a broad range of disciplines including Electronic Music, Popular Performance, Contemporary Classical, Jazz Performance, Composition and Audio Production. The impact of these programmes on the Singapore music community has been significant and extensive.

Tim Nikolsky

Tim is a musician, educator, tech guy, enthusiastic homebrewer and most of the time an all-round pretty good guy. In his non-existent spare time, he curates the Australian Jazz Real Book which earned him an APRA/AMCOS Art Music Award for Excellence in Jazz. Tim loves being in the recording studio and finds deep fulfillment in playing in a wide variety of Melbourne musical ventures. Tim's musicological deep dives can be found in Dingo Jazz Journal as well as the innovative curriculum coursework he develops. Tim teaches Music Contemporary Performance at Virtual School Victoria. His superpower is that he can eat his whole body weight in pistachios.

Toby Wren

Toby Wren is a composer, improviser and artistic researcher from Brisbane, Australia. He teaches jazz guitar at the Queensland Conservatorium, creative practice research at SAE, and has released six albums for his own ensembles. His most recent release is the critically acclaimed 2018 trio recording, *Black Mountain*. Toby has also collaborated extensively with leading musicians in the South Indian Carnatic music tradition, and his doctoral research explored the intersection of jazz and Carnatic improvisation. His recent work includes *Remembering Palghat Raghu*, published in the journal *Ethnomusicology* (2023).

Tomas Challenger

Dr Tom Challenger is a saxophonist and composer who researches and teaches at Trinity Laban Conservatoire of Music and Dance. His PhD thesis examined notions of 'the Unknown' within an improvised practice, via the development of notations for solo saxophone. He has released and appeared on over 50 albums of improvised and composed music to date. Current projects include a duo project with Evan Parker, solo works, and 'Brass Mask' (a large assemblage that explores composition through collective improvisation). He has also recently started co-curating 'Series #1', a label committed to documenting and releasing various improvised happenings in south-east London.

Trisna Fraser

Trisnasari Fraser is a registered psychologist with a practice endorsement in community psychology, an orientation of psychology concerned with person-environment fit, and wellbeing in social, cultural, and political contexts. Her main areas of interest are the well-being of artists and the therapeutic value of community arts. As a community-based dance practitioner she co-directed a performing arts agency for ten years, directing ensembles encompassing a range of culturally diverse artforms. Her research considers the well-being of first and second-generation Australian artists and social cohesion and community resilience through intercultural music engagement.

