

Conference information and registration

Conference Convenors:

Associate Professor Huib Schippers and Dr Richard Hardie

Venue:

Queensland Conservatorium Griffith University, Brisbane, Australia

Conference Fees:

	Early-bird rate*	Regular rate
Members	\$130.00	\$150.00
Student Members	\$ 65.00	\$ 75.00
Non-members	\$150.00	\$170.00
Day registration	\$ 70.00	\$ 70.00

*Must be received before 1 Oct 2007

For more information regarding the Conference contact:

Dr Brydie-Leigh Bartleet

Queensland Conservatorium Research Centre
PO Box 3428, South Brisbane, QLD, 4101, Australia
Email: qcrc@griffith.edu.au
Tel.: + 61 7 3735 6335

To register go to msa.org.au/qld/

About Brisbane and the conference venue

The Conference of the Australian and New Zealand Musicological Societies will take place at the Queensland Conservatorium Griffith University, located within the South Bank parklands. This is the cultural precinct of Brisbane, situated just across the river from the city centre. The Parklands feature seventeen hectares of lush gardens and lawns, the Streets Beach, the magnificent Arbour and promenade, and Little Stanley Street, a bustling strip of cafes, restaurants, bars and boutique retail outlets. South Bank is well known for its relaxed atmosphere and offers delegates the opportunity to swim, walk, ride, eat or see a show after a day of conference activities.

The proposed conference dinner will follow the Island theme with a banquet on "The Island Party Boat" Dinner Cruise. This dinner will offer delegates a unique dining experience that features spectacular views of the Brisbane River.

Brisbane is also the perfect hub for exploring the sunny Southeast of the state, should delegates decide to extend their conference stay. Moreton Bay beckons with its expansive waterways and myriad of islands, as do the white sand and surf beaches of the Gold and Sunshine Coasts, with the Great Barrier Reef just beyond.

The 2007 Conference of the Australian and New Zealand Musicological Societies is proudly supported by the Queensland Conservatorium, Griffith University, the Musicological Society of Australia Queensland Chapter, and the New Zealand Musicological Society.



Islands



NEW
ZEALAND
MUSICOLOGICAL
SOCIETY



Conference of the Australian and New Zealand Musicological Societies

22-25 November 2007

Queensland Conservatorium,
Griffith University, Brisbane, Australia

 **Griffith** UNIVERSITY
Queensland Conservatorium

Presented by the Musicological Society of Australia and the New Zealand Musicological Society in collaboration with Queensland Conservatorium Research Centre, Griffith University.

About the conference

Much music research in the Asia-Pacific region focuses on actual islands – from ethnomusicological studies of localised cultures in literal danger of being submerged in a rising ocean, to studies of developments in composition in the European-based art music of major land areas such as Australia and New Zealand. But islands can also be interpreted in a more metaphorical way. For instance, musical subcultures can be viewed as solitary islands, or as points of connection with their surrounding cultural landscapes or seascapes. The individual research traditions and musicians that inhabit and investigate these metaphorical islands also travel between states of isolation and population in their musical voyages. In the spirit of John Donne's reverberant phrase "no man is an island," the theme also invites reflection on connections and disconnections from time to time, culture to culture, island to island, person to person, and between musicians and audiences. Under this overarching theme, the conference will feature the following strands:

1. Australia and New Zealand: Islands apart?

In spite of obvious correspondences in culture and geographical location, musical contact and exchange between Australia and New Zealand is limited. Instead of gazing across the Tasman, performers, composers and researchers seem to be looking more to Europe and the United States for inspiration and collaboration. This strand seeks to unearth the nature of the musical relationship between these large landmasses, and possibly discover ways forward in bridging this remarkable divide.

2. Torres Strait Islander and Pacific Islands music

The Torres Strait Islands are a cluster of islands bridging Cape York to Papua New Guinea. Explorers, marine traders, missionaries and other travellers have traversed these waters for hundreds of years. Despite this, and with a few notable exceptions (e.g. Beckett, Haddon, Hayward, Neuenfeldt, Sharp, Shnukal), Torres Strait Islander peoples, musics and cultures remain virtually invisible on the academic and musicological landscape. As Torres Strait Islander performer Christine Anu notes, "The whole culture of the Torres Strait Islands is based around music and storytelling. Ceremonies, weddings, funerals, births. . . [are] all brought in with singing" ("Australia Warts 'n' All", SBS, 2000). In this strand, we aim to open up a two-way conversation between researchers and musicians about the centrality of performance to Island life, experiences and culture, and its resonances across the water.

3. Gender and Sexuality

Queer musicology has always had a strong connection to feminist musicology. Although many musicologists feel there is a compelling relationship between the two marginalised disciplines, others feel that the two, however they are defined, are distinct – each having their own theories, politics and constituencies. This strand will explore the current relationship between these two somewhat "isolated islands" and mainstream music studies, in light of recent debates not only in musicology, but also within the broader context of critical and cultural studies.

4. Institutions and society

Music practice, education and research rely heavily on institutions: concert halls, opera companies, orchestras, conservatoires, universities, music departments, and archives. What is the nature of these islands and their inhabitants in an increasingly dynamic environment? Are they points of rest and artistic delight in the mad, rushing sea of contemporary life, or anachronistic places of isolation?

5. Popular music and ethics

The idea of "being ethical" is central to recent discourse in popular music. This is exemplified in the belief that certain types of musical appropriation are unethical, or that music copying deprives artists of income. In contrast, the spread of file sharing and MP3s imposes questions about the ethics of copyright law, including arguments in support of the consumer's right to fair use. In light of the polarisation between these "ethical islands," this strand seeks to explore how contemporary societies evaluate their musical practices on ethical terms.

6. Performance practice

With the study and practice of music largely separated since the nineteenth century, the relation of research to performance has been somewhat strained at times. This strand will seek to establish where we are in relation to research into performance, research in performance, and performance as research.

7. History and analysis

Free papers are invited within the broad fields encompassed by historical and analytical musicology. Papers relating to the conference theme are particularly welcome. By way of examples, such topics could address the relationships between English music and continental practices, musical traditions maintained (deliberately or otherwise) in regional centres, or historiographical notions of composers as islands of greatness in the seas of lesser masters.

Special event

A half-day strand devoted to recent studies of Queensland's rich musical history will include parlour songs, western art music, pop and world music.

Call for Papers

The Program Committee seeks proposals for presentations (papers, panel discussions, lecture-demonstrations or concerts) that address one or more of the conference strands.

Please send a 200-300 word abstract and a 100-word bio to MSA NZMS
2007 Program Committee,
c/o Queensland Conservatorium Research Centre,
PO Box 3428, South Brisbane, QLD, 4101, Australia
E-mail: qcrc@griffith.edu.au
Fax: +61 7 3735 6262 (attention Dr Bartleet)

1st deadline: 20 October 2006

2nd deadline: 1 May 2007

(Submissions for the 1st deadline will be notified of the outcome by 1 December 2006
Submissions for the 2nd deadline will be notified of the outcome by 1 July 2007).