



MUSIC, MAYHEM AND CHANGE

Proceedings of the 2014 QCGU Postgraduate Symposium

Edited by Emma Di Marco, Toby Wren and Joanne Ruksenas

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Introduction

Emma Di Marco, Toby Wren & Joanne Ruksenas

The inaugural QCRC Postgraduate Symposium took its inspiration from the 50th anniversary of the Beatles tour of Australia. The final shows of the tour were at Brisbane's Festival Hall on June 30th and July 1st, 1964 so it seemed a fitting association. People screamed, people fainted, and some threw eggs and tomatoes. The Beatles started their set with 'Twist and Shout' and the Telegraph described the June concert as 'bedlam' and 'pure bliss'. This was a moment full of danger and potential, an analogy for the way many of us feel about making music. Taking this idea as a starting point, the theme 'Music, Mayhem, and Change' was an opportunity for postgraduate students to explore the new, the developing, and the cutting edge of their research work.

The Symposium featured over 30 presentations by HDRs, ECRs and established researchers in a collaborative and joyous co-mingling of disciplines and ideas. The presentations ranged across sessions on themes of Music Industry, Music and Psychology, Pedagogy, Music Culture and Society, and Performance. Adding substance to the occasion were two keynote speakers, Dr Samantha Bennett (ANU) speaking about the technological unorthodoxies that characterise popular music recording, and Dr Mary Broughton (UQ) who reflected on the performing body's mediation between internal cognitive processes and their social context. A panel discussion, including leading Australian researchers reflected on current and emerging trends in music research. The Symposium also featured sound installation performances by Doug Heath (NZ) and Luke Jaaniste who presented his installation PORTAL including a collaboration with Ba Da Boom Percussion. More details about these elements can be found in the following 'Symposium Highlights' section.

The chapters in this proceedings are presented alphabetically by author's surname and cover a diverse range of subjects. All of the authors presented work relating to their emerging postgraduate research. In these pages you will find performer perspectives in the area of jazz, opera, and new music, reflections on the reception of intercultural and new music ensembles in Australia, examination of the careers of classical saxophonists and musicological discussion of the work of Margaret Sutherland and Felix Werder. Taken together, the chapters demonstrate a fascinating insight into the scope of contemporary music scholarship.

Symposium Highlights

Keynote: Samantha Bennett (ANU)

Production Mayhem: Tech Processual Unorthodoxies in Popular Music Recording

Abstract:

Historically, music recording and production techniques have long been informed by established and standardised modes of practice drawn from scientific principles of audio engineering. [1] However, popular music record production rarely conforms to such formulae. Recordists' aesthetic intentions and technological standpoints significantly impact upon the direction of a production; applications of sound recording technology and process are widely interpreted, appropriated and individualized. [2] In popular music historiography, recordists who challenged sound recording orthodoxies, such as Joe Meek and Phil Spector, are regarded as sonic innovators; pushing boundaries with maverick methodologies. [3] Such practice forms part of a continuum; tech processual resistances exist in today's music recording techniques.

This keynote address considers examples of modern popular music record production that challenge established recording and production protocol. In what ways do recordists' ideologies impact upon their techniques? What motivates a recordist to 'go against the grain'? And how have technological and processual unorthodoxies created and [re] informed standards of recording and production practice? Considering examples of popular music production drawn from wide historical, genre and methodological spectra, this address illuminates historical and aesthetic 'mayhem' in sound recording and production methodology.

Samantha Bennett is a sound recordist and academic from London, UK. Her research interests include technological and processual analysis of recorded, popular music; remixing and intertextuality; and, applications of technological precursors to contemporary recording and production contexts. Her first book, *Modern Records, Maverick Methods: Technology and Process in Contemporary Record Production* is forthcoming from Michigan University Press. Sam is currently Senior Lecturer at the School of Music, Australian National University, a Senior Fellow of the Higher Education Academy and Editor of the *Journal on the Art of Record Production*.

[1] For historical context see: Morton, D. (2004) *Sound Recording - The Life Story of a Technology*. Westport: Greenwood Press. For technical reference see: Borwick, J. (ed.) (2001) *Sound Recording Practice*. Oxford: Oxford University Press. [2] See: Cunningham, M. (1998) *Good Vibrations: A History of Record Production*. London: Sanctuary Music Library; and, Zak, A.J. (2001) *The Poetics of Rock: Cutting Tracks, Making Records*. Berkeley: University of California Press. [3] See: Brown, M. (2008) *Tearing Down the Wall of Sound: The Rise and Fall of Phil Spector*. London: Bloomsbury Publishing; and, Reppsch, J. (2001) *The Legendary Joe Meek: The Telstar Man*. London: Cherry Red Books.

Keynote: Mary BROUGHTON (UQ)

Bodily mediated processes in generating, communicating, and understanding western music performance

Abstract:

The past twenty-five years has witnessed a rapid growth in empirical and observational investigations seeking to understand the body's role in generating, communicating, and understanding music performance. From a basis of embodied psychological and social theory, this presentation shows how the body is intimately linked to our thoughts, emotions, and actions, as we navigate the physical and social worlds of western music performance.

Within the cultural contexts of western music, the musician perspective is juxtaposed with that of the audience member. Yet, shared experiences underpin effective interpersonal communication and understanding. Although the focus of music performance may be primarily on sound, for musicians and audience members alike it is a social context and our bodies are essential to how we think, feel, interface and communicate within it.

Research has revealed a wealth of knowledge regarding how the body mediates the myriad processes involved in music performance, but often there has been a divide between research and practice. This presentation advocates for collaborative efforts in developing systematic approaches to apply research findings to traditional music practice and pedagogy. Crucially, these must include the audience as a vital factor. If western art music, and particularly new music, is to have a vibrant future, it is imperative to think innovatively about developing audiences for that future.

Mary Broughton's research has focused on the role of movement and gesture in music performance communication. She is also developing lines of inquiry on music in the early childhood years. Broadly, Mary's research spans topics wherever music is a means for personal expression and interpersonal communication, from angles such as perception and cognition surrounding expressive performance to social and psycho-emotional wellbeing. She held a Research Associate position in the School of Music, University of Western Australia (2011–2013) where she worked with Jane Davidson on a number of music and gesture projects. Mary is currently the Postdoctoral Research Fellow in the Creative Collaboratorium at the School of Music, University of Queensland. As a professional percussionist, Mary has performed with the Queensland and West Australian Symphony Orchestras, the Australian Chamber Orchestra, was Principal Timpanist of the Canberra Symphony Orchestra for ten years, and has performed as a solo and chamber musician nationally and internationally.

Panel Discussion: Brydie Leigh Bartleet (Chair, QCGU), Scott Harrison (QCGU), Dan Bendrups (QCGU), Samantha Bennett (ANU), Mary Broughton (UQ).

Current and emerging trends in music research.

Music research is always changing. Over the last few decades there has been an expansion and clarification of subdisciplines, but where to from here? What are the emerging trends in music research in Australia and globally? And, based on emerging research what can we deduce about future trends or paradigm shifts? Expect a lively debate as our panel of experts, from different institutions and discourses give their views on how music research is evolving, and what avenues will be most important in the coming years.

Featured Artist: Luke Jaaniste

PORTAL for massed keyboards

with guests Ba Da Boom Percussion: Alex Bull, Callum Farquharrson, Caleb Colledge, Fraser Matthew, Tracey Comber, Jacob Enoka, Jamee Seeto, Jennifer Connors, Macaulay Merrett, Tsoof Baras, Zac Soenario, Anna Kho, Angus Wilson, Vanessa Tomlinson.

Luke is a past student of the Queensland Conservatorium, having studied composition and an honours in musicology here in the late 1990s. Since then he has gone on to pursue an artistic practice that spans music, photography, video, installation, community engagement and philosophy. Several of his long-term collaborations began at the Conservatorium, including composers collective COMPOST (1998-2003), as well as performance art duo JUANNELLII (1997-2001) with Julian Day that has morphed into LOUD AND SOFT (2008- ongoing). Julian and Luke also collaborate with another ex-Con, flautist Janet McKay, in sonic-spatial-social project

SUPER CRITICAL MASS (2008-). Between 2003 and 2007, Luke completed a PhD at QUT's Creative Industries Faculty, titled 'Approaching the Ambient: Creative Practice and the Ambient Mode of Being' with a focus on visual and sonic installation art. In the following years he worked as postdoctoral research fellow at QUT around the themes of practice-led research, and arts and innovation.

Whilst 'ambience' was his key concept/topic a decade ago, now it has shifted into the notion of 'mesmerisation', by which Luke means something like: the effect of being drawn into some alternate, expansive experience of one's body amongst its surroundings, through an almost hypnotic and bodily experience of undulating, resonating sound. This is about the vibrational, spatial materiality of sound and the experience of it via an expansive whole-body listening.

This practical research—into new shades of sonically activated mesmerism—is conducted through the making, presenting, experiencing, and discussing of a range of ongoing projects including PORTAL (using the sounds generated from the pre-set auto-chords and arpeggios of multiple vintage keyboards). The musical techniques employed include: cellular development, additive rhythm, timbral morphing, harmonies via intervallic patterns, minimalist repetition, resonant frequencies, site-specific mirroring and echoing, serialised patterning, meditative durational performance, mapping bodily processes, and subtle intervention within typical modes of public engagement.

Luke's practice has connected him to many interesting groups and sites around Australia and overseas. In 2014 this includes Museum of Contemporary Art, Performance Space, Metro Arts, Nomad Percussion, Aurora Festival, Parramatta City Council, Rhizome Symposium, 100 Futures Kelvin Grove State College, Nonsemble, Mong Duo, Real Bad Dream House, ArtBar, Upstairs@199, Qld Conservatorium Saxophone Orchestra, Brisbane Bells Choir, Old Government House, Tina Beh's home studio and Sonic Body Collective.

For this Symposium, Luke will present the next installment of his PORTAL project, on Tuesday 10th June. This new work, titled PORTAL (ROOM, TO BOOM), is situated within the Conservatorium Foyer and has two components. Throughout the day the foyer will be transformed into an immersive undulating drone field via an installation of dozens of his vintage keyboards. Then at 5pm at the culmination of the Symposium, we will be treated to a performance by Ba Da Boom Percussion featuring keyboard percussion instruments dispersed throughout the installation — this is a new work developed by Luke across several creative workshops with Vanessa Tomlinson and the student percussionists.

"The PORTAL project began long before I realised it. About four years ago now. I had started collecting Yamaha Portasounds from the early 1980s. These, along with Casios, were some of the first portable battery-powered keyboards ever manufactured and sold to a mass market. I had collected quite a few, of several different models, but that's all they were. A collection. Until. One morning. I had set up four keyboards of one particular model, all playing the same pre-set arpeggio. I was going to stack them up together and whilst I was building a shelf for this purpose, the keyboards were lying randomly around my studio, spread out about five metres apart in total, to the left and right of me. Wow. Suddenly, the whole thing started to really come alive. The keyboard arpeggios were slowly phasing with each other, since these basic pieces of technology didn't come out of the factory perfectly the same. Well, I knew about phasing, from my undergraduate days listening to the phasing pieces for tape, and piano, and violin, by Steve Reich. But something about the phasing of these electronic arpeggiating spatialised tones captivated me. I started to hear all manner of other sounds emerging - yes, there were the resultant melodies that Reich talked about, which are very evident in his works. But here with the keyboards there were also emergent timbres. Instruments of the orchestra, choral voices, insects, sometimes ghostly murmurings.

"So, armed with the idea that the same arpeggio setting on many of the same model of keyboard produced something gorgeous and unexpected, I started creating installations and performances which combined several banks of different models, each with their own pre-set auto-chord and/or arpeggio. In PORTAL, then, we have the minimalist technique of the 1960s (phasing), produced via mass-produced domestic technology of the 1980s (keyboards), gathered together several decades later via the second-hand economy of the 2000s (eBay).

“In the Symposium PORTAL, of mixing live musicians with the keyboard pre-set tones, is still very much a new strand of my practice, and I’m very grateful that Vanessa Tomlinson and Ba Da Boom percussion have been so welcoming of me and my project. It’s been great to experiment with them, developing together the work they will perform. I wanted to work with keyboard percussion because it seemed like the smallest leap I could make from the world of PORTAL to the world of acoustic musicians. And I do love the metal and wooden keys, from the sultry low bass marimba to the metal sheen of high vibraphone and glockenspiel. The turning point in the workshop was when I was shown how the resonance of each wooden, or metal, plank of the keyboard could be modulated by the position of the beater— from almost no resonance at the node (and resting point) of the plank to such fullness in the middle. The sound blooms and blossoms. And so we set about to find a simple set of patterns for grafting this blossoming into the keyboard sounds, sounds which have such detail when you approach them but in the foyer such a infinite boominess as well. I sub-titled this PORTAL work as ROOM, TO BOOM but now it seems I could easily have called it TIME, TO BLOOM...”

Cuban Folkloric Rumba applied to Jazz Big Band Composition

Gai Bryant¹

Abstract

This paper explores the adaptation and interpretation of Cuban folkloric rumba styles for a standard big band format. Due to the lack of recording during Machado's presidency and the political revolution of 1959 in Cuba it was necessary to source archival recordings and interview Cuban musicians and musicologists to gather information on the above music styles. Adapting these styles successfully entailed determining the music and dance elements that are specific and inherent in each style and to orchestrate that information across the ensemble through nine compositions/arrangements. Prior information on this topic by experts such as Rebeca Mauleón and Larry Crook has presented call and response, rhythmic layering and improvisation found in these styles. They do not address ways that instrumentation, tag lines, tempos, breaks and song forms that are particular to each style can be effectively adapted for large ensemble. Many composers have used a variety of rhythmic material from the Latin tradition including noted composer Lalo Schiffrin's 'Latin Jazz Suite' or have appropriated one rhythmic pattern to give a piece a Cuban flavour. However, those composers all stop short of using traditional Cuban styles in their entirety. To help fill the gap in information, examples of rhythmic material for *guaguancó*, *yambú* and rumba *columbia* have been included with this paper. This paper is an exploration of Cuban folkloric rumba styles and my response to those styles through original compositions/arrangements for big band. The production of these pieces was a fundamental part of the research process defined by Borgdorff as 'studies done *in the service of arts practice*' (Borgdorff, 2006 p. 6). They delivered tools, showcased the information collected in a practical way for other composers and were a means to disseminate knowledge. During the research I sourced information through interviews with Cuban musicians and musicologists, recordings, YouTube videos, transcriptions, score analysis plus books and articles in English and Spanish, many from the Centre for Research and Development of Cuban Music in Havana, known in short as CIDMUC. At the time of writing this paper the only 18-piece Afro-Cuban big band in Australia is an ensemble called Palacio de la Rumba that was formed to rehearse and perform the works provided by this research with visiting Cuban *rumbero*, Justo Pelladito.

Cuban Folkloric Rumba applied to Jazz Big Band Composition

Rumba evolved from the music of African slaves and poor white labourers in economically underprivileged neighbourhoods to become a Cuban musical genre and dance form. In *A History of the Congas* Olavo Alén Rodríguez remarked that rumba, 'was an expression used by a segment of the (Cuban) populace concentrated in the inner-city zones of Havana and Matanzas' (Rodríguez, 2002. p. 1). The majority of Cuban slaves were from Bantu-speaking nations from the Congo and from the Yoruba people of Nigeria. Rumba was the first Cuban music to use drums specifically called *tumbadoras* (congas) (Warden, n. d.).²

Experts in this field, Rebeca Mauleón and percussionist Ed Uribe, have published books outlining the functions of each conga pattern with the clave however neither touch on arranging techniques to employ the rhythms across a large ensemble. Often documentation in English written

¹ Email: gaibryant@hotmail.com

² Available at: http://www.nolanwarden.com/Conga_Drum_History%28Warden%29.pdf

for jazz musicians under the label 'Latin Jazz' simply show a clave pattern and a sample *montuno* piano line such as those found in Mark Levine's *The Jazz Piano Book* (Levine, 1989, pp. 207-209).

In researching scores by other composers to gauge how they treated these music styles I discovered that many used only a rumba clave pattern and not the entire group of rhythms that comprise a rumba style. For instance, composer David Rice in his Latin Suite for Jazz Orchestra provides a great example of thematic development of a few bell patterns but does not include the entire polyrhythmic group of patterns for each rumba style. Other composers used *son* clave (see Figure 2) or used rhythms from many South American countries to create a collection of 'Latin' themed works such as those recorded on Lalo Schiffrin's *Latin Jazz Suite* album. Mario Bauza's famous '*Tanga*' is a *son* based *descarga* or jam session style piece using modal harmony.

Johnny Richards' *Cuban Fire Suite* uses many sub genres of *son* such as *guajira* and *guaracha*. His piece titled '*Ñañigo*' uses a ritualistic *bembé* pattern that has been used in both *mambo* and *salsa*³. The choice of song forms was driven by Richards' access to various styles. A part of his research for the suite comprised attending dances and weddings in New York as a guest of percussionist Willie Rodriguez who worked with Machito and his Afro Cubans and Dizzy Gillespie's Big Band (Roberts, 1999, p. 140). *Guajira* and *guaracha* were popular styles at that time with New York's Latin community for their dance steps and lewd lyric content but again they are not rumba.

An analysis of '*Manteca*', a well-known jazz standard that uses Afro-Cuban rhythms with jazz improvisation by Chano Pozo and Dizzy Gillespie, revealed another piece based around the *son* clave pattern. Cuban percussionist Chano Pozo wrote the main melodic theme (or A section) based on a mambo bell pattern over modal harmony. Gillespie penned a bebop bridging section (or B section) to create a change of harmony, mood and colour. As the bridge is swung it changed the rhythmic feel as well giving the piece a place of release from the tension built by the ostinato bass figure and simple harmony. *Manteca* became the first jazz standard to use a 3:2 *son* clave pattern throughout most of the piece.

It is worth noting that none of the written scores for Richards' '*Cuban Fire Suite*' or Bauza's '*Tanga*' outline specific drum patterns as none of the Latin percussionists knew how to read. In *To Be or Not To Bop* Dizzy Gillespie mentioned that a lot of accommodation went on in bands that combined jazz and Latin musicians. When working with Chano Pozo, Mongo Santamaria, or Armando Peraza he had them teach the entire band the rhythmic patterns being used so that the musicians could adjust their phrasing (Gillespie, 1979).

Jazz writer Thomas Owens observed of early performances of '*Manteca*' that, 'once the theme ends and the improvisation begins... Gillespie and the full big band continue the bebop mood, using swing eighths in spite of Pozo's continuing even eighths, until the final A section of the theme returns. Complete assimilation of Afro-Cuban rhythms and improvisations on a harmonic ostinato was still a few years away for the beboppers in 1947' (Owens, 1995, p.77).

It is important to note that rumba is taught aurally with skills being passed down by example, nothing is written down. In order to discern the song forms, specific rhythms, tempos, typical endings, breaks and tag lines used in rumba styles I transcribed recordings by Mongo Santamaria and contemporary rumba groups such as *Los Muñequitos de Matanzas* and Justo Pelladito's *AfroAmérica*.

Access to archival documentation of rumba styles was negatively impacted upon by several significant factors in Cuba's political history. Firstly, in the early 17th century playing hand drums in public was outlawed in Cuba leaving people to adapt whatever was available to create percussion instruments to accompany singers and dancers. Wooden crates such as cod fish and candle boxes as well as drawers and cabinet doors were used to create drums called *cajones*. Together with wooden boat pegs known as *clavijas* used to create clave, the *cajones* provided percussion accompaniment for vocal chanting and dancing in the performance of rumbas.

In an interview Justo Pelladito recalled his grandfather using doors of wardrobes, drawers, garden hoes and ceramic dishes. Olavo Alén Rodriguez supports this stating that frying pans, spoons and drawers were used to play the layers of rhythms (Rodriguez, 2002). These rudimentary

³ 6/8 Bembe pattern shown in Appendix A. Example shows adaptation in 4/4 for drumkit used in mambo and salsa.

instruments were superseded by *cajones* or crates that became the precursors of the *tumbadoras* or congas used in rumba.

The first public performance of rumba took place on Jan 1st, 1936 in a concert commissioned by Fernando Ortiz of symphonic works by Gilberto Valdés that included *Santería* percussionists. *Santería* is a form of spiritual practice which according to recent UNESCO studies 70% of the population practices daily (Hearn, 2008).

Secondly there was no recording industry in Cuba until the late 1930s. Substantial research by Robin Moore and Ned Sublette has shown that US recording companies such as Victor, RCA and Brunswick sent field recording teams to the island to record bands such as Sexteto Habanera playing *danzones* and boleros that were amended for the American market.

Thirdly the impact of Machado and Batista governments, plus years of puppet presidencies that followed, obstructed the recording of folkloric and popular music and restricted funding to the arts and universities. This came at a time when US Cosa Nostra groups were attempting to launder funds with assistance from corrupt Cuban government officials resulting in a surge of nightclubs that employed groups playing *mambo* and *cha-cha-chá* repertoire. The violence and lack of pay however, had many accomplished musicians leaving Cuba to live elsewhere (Moore, 2006).

The problem of gaining access to Cuban music from outside Cuba was further impeded by the US embargo that began in 1959. Cuban music historian Ned Sublette observed that Cuba became a ‘black hole’ (Sublette, 2004, preface viii). Rumba was only consistently documented from 1956 with recordings by award winning rumba ensemble *Los Muñequitos de Matanzas*. When Fidel Castro came to power in 1959 he introduced rumba schools in every province and made rumba the national dance and music of Cuba in an effort to overcome racism and ‘affirm a classless society’ (Daniels, 1991, p. 7). A major benefit of this cultural intervention has been the preservation of rumba styles and the gradual evolution of those styles to include variations that have been used in contemporary Cuban dance music.

Award winning rumba ensemble *Los Muñequitos de Matanzas* are accredited with developing technical aspects of the rumba music such as *quinto* (high pitched drum) tone-slap⁴ techniques and a ‘break down’ where the bottom end of the drum melody drops out for short periods of time. As a result of innovations by *Muñequitos* percussionists ‘break downs’ are now used frequently in contemporary music styles such as *timba*. It is worth noting that many of the band members are practitioners of *Santería*, *Palo Monte* and *abakuá* leading to a crossover of rhythm patterns.

Exploring the evolution of rumba techniques has informed my compositional decisions by providing more options for use in shaping the arrangements. In this way I was able to employ contemporary techniques and harmony with the song forms, tag lines and breaks of rumba music styles.

Owing to the difficulties in accessing recordings I chose to research three popular rumba styles as a basis for my arrangements: *yambú*, *guaguancó* and *columbia* rumba. These styles were available via public performances in Cuba and recordings of contemporary rumba ensembles playing folkloric styles such as *Los Muñequitos de Matanzas* and *AfroAmérica* ensemble and YouTube videos.

All three rumba styles share the same song form comprised of a *diana* section, *canto* section and a *coro* section. The *diana* introduces fragments of the melodic material to be used and establishes the key area by using diatonic 3rds, 6ths and octaves. The *canto* presents that material in 4-bar phrases that have more complex contours and sequences. The *coro* is a call and response section of 2, 4 or 8-bar sections. All these sections are even numbered to follow a 2-bar clave pattern. Taglines are used to set up a break and signal that another section is about to start. They are also used to signal when the clave is about to reverse direction.

There are many clave patterns in Cuban music. The three featured here are: rumba clave, *son* clave and rumba clave in 6/8. In *yambú* and *guaguancó* rumba the 3:2 rumba clave is used. The clave pattern has a syncopated three accent or *tresillo* side that is considered the strong (tension) side of the pattern and a second bar with two accents that is considered the weak (release) side of

⁴ A tone-slap produces a ‘popping’ sound on congas which, according to percussionist Ed Uribe, is a difficult technique to master.

the pattern. The clave pattern is reversed to 2:3 clave pattern (see Figure 1) to incorporate a *montuno* section at the end of the piece for improvisation. A *montuno* uses an ostinato bass figure with a repetitive piano pattern that spells out simple harmony. It is usually in a different rhythmic feel such as a *mozambique*, *mambo*, *cha-cha-chá* or *son*.



Figure 1: Fabian Hevia, clave patterns.

The next example is from one of my own transcriptions that shows the breakdown of the *bongo*, *conga*, *clave*, *tumba* (or *bass*) and *piano* parts used in a *son montuno*. Every part interlocks in a very precise way with each other and creates a polyrhythmic group of patterns called *son* (see Figure 2).

MONTUNO

The image shows a musical score for a Montuno piece. It consists of six staves. The top staff is for Piano, followed by Bass. Below these are three percussion staves: Bongos, Congas, and Timbales. The Clave 2:3 rhythm is shown at the bottom. The Congas staff includes a table of strokes: T F O H T F O H T F O H T F O H T F O H T F O H. The Timbales staff uses 'x' marks to indicate drum strokes. The Clave 2:3 staff shows the characteristic 2:3 polyrhythm.

Figure 2: Author’s transcription, *son montuno* (table of Conga strokes in Appendix B)

The typical instrumentation of a traditional rumba ensemble has at least three drums. A low pitched drum called a *tumba* or *tumbadora*, a mid-pitched conga called a *segundo* and a high pitched conga called a *quinto* with clave, woodblock (bell pattern) and vocalists. With *cajones* the largest is called the *salidor*, the medium sized one is the *tres dos* and the smallest is the *quinto*. The *quinto* player is the only person who is allowed to improvise. Each drum or *cajón* has an individual function that in combination provides the music with complex polyrhythms. It is important to note that the music calls for one man per drum and that this is the standard format for folkloric music in Cuba. The following example allows you to see how this polyrhythmic group of patterns interlocks together to create a rumba.

The phrasing in rumba differs subtly from province to province⁵. It is necessary to keep in mind that these styles have evolved and assimilated influences from Europe, Haiti, the Canary Islands and Jamaica due to immigration of workers plus slaves brought in from Yoruba, Bantu and *arará* regions of Africa over a long period of time and taught by oral tradition without written or recorded documentation. The transcriptions in this paper are notated approximations of aural examples.

The tempo for each style is important in accommodating the dance steps and telling a story. The *guaguancó*⁶ (see Figure 3) is the most popular rumba and is played at a fast tempo with a minim=100. The *guaguancó* dance style is one of courtship and is danced by couples. The female dancer uses her skirts to deflect advances from the male dancer who uses his shoes, scarf, hat and

⁵ Interview with Rumbero Justo Pelladito demonstrating both types of phrasing go to ABC Radio National Rhythm Divine.

⁶ YouTube available: <http://youtu.be/cplrmv3fS6o>

hand to indicate his interest. A good *quinto* player or *rumbero* can accent with the dancers and still maintain their part in the rhythm section.

Figure 3: www.myhome.sunyocc.edu-Conga Lecture, *guaguancó* rhythm patterns

The *yambú*⁷ is the oldest of the rumbas and often features the sound of *cajón* drums and a distinct woodblock or *catá* pattern. *Cajón* drums were used in place of hand drums as a way around laws forbidding the playing of hand drums in public. The *yambú* should never exceed a minim=80 and has a dance style that imitates old age. In my interpretation *cajón* drums and the correct woodblock pattern were used with featured solos from the double bass and bass trombone who represented elderly dancers. Figure 4 shows typical rhythm patterns used in this style.

⁷ YouTube available: <http://youtu.be/WUj3fUPqWys>

Figure 4: Author's transcription, *yambú* rhythm patterns

The clave part always starts a rumba and sets the tempo: it is the spine of each rumba, followed by woodblock and *tumba*. David Penalosa in his book, 'The Clave Matrix' observed, 'clave is the key that unlocks the enigma: it decodes the puzzle.' (Penalosa, 2009, p. 81) The clave, *tumba* and woodblock creates a foundation for all the other drum parts and vocal chanting. The *segundo* part follows the accents of the vocal melody and the *quinto* improvises and accents with the dancers. Each of these rhythmic patterns has a role or part in a rumba polyrhythmic group with the clave pattern being an important pattern in those groups. In rumba each style or sub-genre has a group of rhythm patterns that fit together with the rumba clave.

The rumba *columbia*⁸ is the fastest of the three rumbas and is thought to have originated from rural area of Union de Reyes in the province of Matanzas. Being in 6/8 with the tempo usually at a dotted crochet=112-116 and above this rumba exemplifies the strong connections with African cross-rhythms. Cuban rumba specialist, Gregorio 'el Goyo' Hernandez believes that rumba *columbia* has its origins in the drum patterns and chants of Afro-Cuban *abakuá* religious traditions because the *cascara* (*palito*) rhythm, played with two sticks on the rim of the conga, and the low conga pattern are essentially the same as those used in *abakuá*.⁹ A.M Jones and David Locke have found the same cross rhythms in sub-Saharan African music¹⁰. Cuban musicologist, Olave Alén Rodriguez states that, 'the nature of rumba's cross rhythms and many details of the way they are played remind us of what we have heard on drums of Congo origin' (Rodriguez, 2002, p. 5).

The rumba *columbia* is aggressive, macho and competitive. It is traditionally danced only by men, sometimes with machetes, with the main beats and accents emphasised by the dancers not the music. The African influences are strengthened by the use of Yoruba and *abakuá* languages of Nigeria and words from the Palero vocabulary (a mixture of Kikango, African and bozal Spanish words) in the vocal chanting¹¹. According to Justo Pelladito the group of rhythms known as rumba *columbia* is thought to have originated from and been named after a train stop in Matanzas called Columbia where workers played drums in their breaks. Figure 5 shows the rhythms used in my interpretation of a rumba *columbia* via composition and arrangement name '*Columbia Cubanos*'.

⁸ YouTube available: http://youtu.be/MsjUzMdvR_0

⁹ www.bailasociety.tv

¹⁰ Wikipedia-Cuban rumba

¹¹ www.sonentero.blogspot.com/2009/07/cuban-rumba.html

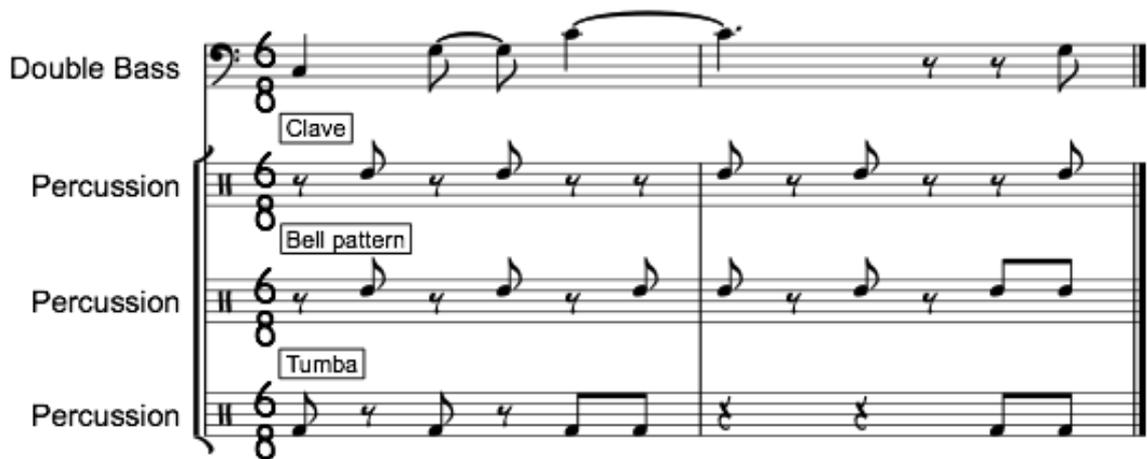


Figure 5: Rebeca Mauleón’s *Salsa Guidebook*, *columbia* bass and percussion patterns

The piece begins with a call and response section played by the brass and rhythm sections that mimics the relationship between the lead vocalist (*pregón*) and vocal chorus (*coro*) in a traditional rumba. The bass part became the inspiration for the main melody and was used as an example of piano accompaniment in this style. Variations of bell (woodblock) patterns for rumba *columbia* were used to create counter melodies and rhythmic punctuations across sections of the big band (see Figure 6).

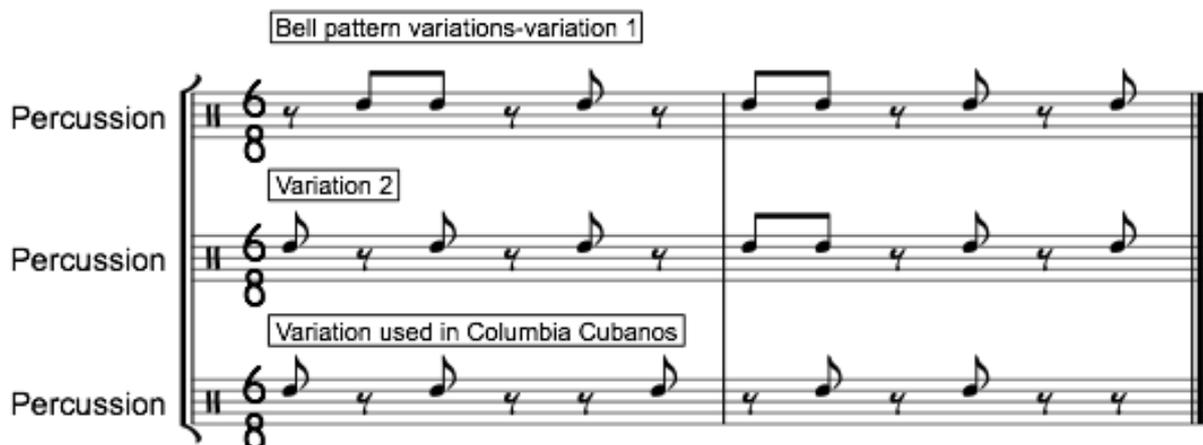


Figure 6: Fabian Hevia, *columbia* bell patterns

In the recorded examples timbales played the clave part with the congas playing the *segundo* and *tumba* parts. The *segundo* conga player took on the role of the *quinto* player and was the only percussionist allowed to solo and accent with the soloists because of his experience in improvising. For situations with drum kit and one percussion I devised a part for kit that combines the clave and *tumba* parts to avoid any cross sticking that may occur and gave the *quinto* and hand percussion roles, such as *güiro* and *maracas* in other styles, to the percussionist.

Using variations of the bell patterns in Figure 7, a soli section was created to act as a transition between solos and give the arrangement a better dynamic shape. Initially saxophone soloists had played together over a modal harmony much in the style of John Coltrane and Pharaoh Sanders as an interpretation of the dancers engaged in competition. However, during the course of rehearsals with several groups I discovered that some musicians were uncomfortable playing together due to inexperience or that in some cases venue acoustics did not allow players to hear one

another clearly which led to changes in that aspect of the chart. Room has been left in the arrangement for a dual solo to be a possibility should circumstances allow it and for the soli to be used as a transition into a call and response percussion solo. This section was expanded to showcase the congas with staggered entries by the saxophones and brass to help build tension and the dynamic level.

The image shows a musical score for six percussion instruments in 6/8 time, divided into two measures. The instruments and their parts are:

- Clave:** A simple rhythmic pattern of quarter notes.
- Campana:** A rhythmic pattern of quarter notes.
- Palitos:** A rhythmic pattern of quarter notes.
- Shekere:** A rhythmic pattern of eighth notes.
- Tres Dos (Conga):** A complex rhythmic pattern with notes labeled H, T, P, P, O, O. Below the staff, the notes are further labeled as L, L, R, L, R, R.
- Tumba:** A rhythmic pattern with notes labeled S, O, O. Below the staff, the notes are further labeled as L, R, L.

Figure 7: accessed www.myhome.sunyocc.edu-Conga Lecture, *columbia* rhythm patterns.

The intensity of rumba *columbia* comes from the cross rhythms of two against three being played simultaneously. In my work the rhythm section phrased in triplet feel and the horns were playing lines written in duple feel over the top. The rhythmic tension was accentuated and sustained by the use of legato phrasing.

On a recent trip to Cuba I found that student big bands from ENA (National School for the Arts) and ISA (Institute for Superior Arts) still use arrangements that feature *mambo* style unison sections. It enables the musicians to play pieces convincingly and overcome a variety of issues such as lack of access to mutes, doubling instruments, instrument repair and basic accessories like mouthpiece ligatures. This style of arranging has evolved from a format developed by Arsenio Rodriguez.

Analysis of Cuban arrangers such as Mario Bauza, Chico O’Farrill and Rene Hernandez showed they developed a style of arranging by consolidating a format successfully used by Arsenio Rodriguez in the early 1900s with his *conjunto* or small ensemble using trumpet to feature dance music and boleros. Rodriguez used piano as the primary harmonic instrument in the group but kept the *tres* (Cuban guitar) to accompany singers and soloists. His use of conga with *bongo* became the standard instrumentation for Cuban bands.

In Perez Prado’s *mambo* ensemble the above arrangers employed one trombone to play rhythmic accents and pedals, 4 saxes (only 1 tenor) and 5 trumpets. With this instrumentation they established two basic registers: one high register with the trumpets and one low with the saxes.

Both sections were written in constant counterpoint to one another with, as Leonardo Acosta observed, the function of the sections becoming melodic-rhythmic rather than melodic-harmonic (Acosta, 2003). Consistent use of unison passages reinforces this way of dividing the ensemble.

In contrast my works have combined Cuban folkloric rumba with standard jazz arranging techniques that combine and blend the instruments from different sections of the ensemble to explore variations in colour and timbre. In some cases the form was expanded in length whilst keeping the basic rumba structure of *diana*, *canto* and *coro* sections with taglines and variations of typical endings. Rumba, with its dance and instrumental aspects, has maintained a strong connection with its African roots and has not permeated other genres with the same flexibility as *son* with for instance *mambo*, *salsa* and *guaracha*. One of the primary goals in writing these pieces has been to keep the African influence or connection in the arrangements by using the entire group of rhythms for each rumba sub genre and to create rhythmically accurate examples for other musicians and arrangers to follow.

Responding to the difficulties faced by Cuban ensembles I rearranged all seven pieces included with this research to feature unison passages with the saxophones blended with either the trumpet section or trombone section for Cuban ensembles to play. In this way the intonation issues are blurred and the pieces can still sound effective and strong. This exercise enabled me to give something back to those musicians who helped me with my research by providing contemporary, workable arrangements of folkloric Cuban styles to Cuban ensembles and it gives other composers two contrasting versions of the same material to analyse in preparation for their own compositions.

It is significant that acclaimed Cuban percussionist Justo Pelladito and respected Cuban academic Cary Diez, both specialists on Cuban folkloric music styles, supported this research. They viewed the research and performances of the arrangements as a way of increasing the awareness of Cuban rumba in another country and a means of seeing these music styles evolve through the interpretations of non-Cuban musicians.

In conclusion these arrangements have proved to be a successful blend of rich jazz harmony and extended structures combined with the tag lines, typical ending phrases, song forms, instrumentation and polyrhythmic groups that define Cuban folkloric rumba music styles. The appendices provide added information on phrasing and a collection of examples with suggested harmonic voicings and comping patterns for piano and guitar accompaniment plus drum set patterns. These examples, arrangements (both blended timbres arrangements and unison section arrangements) and recordings provide a place to start for composers wishing to use the distinctive elements of these Cuban rumba styles for their own works by giving them information not provided elsewhere.

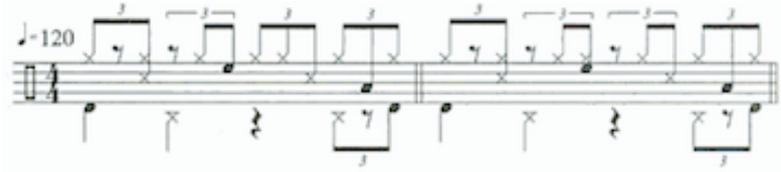
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Appendix A: Example of a Drumkit Adaptation

Example of Bembe adapted for mambo and salsa from John Riley's *The Art of Bop Drumming*, p. 59.



Appendix B: Table of Conga Strokes

H = Heel of the hand

T = Tips of the fingers

O = Open

P = Palm

S = Slap

B = Bass of drum

'Canon meets Kimbra': Negotiating Classical and Popular Music Discourses in the Senior Secondary Classroom

Christine Carroll¹²

Abstract

Over the past 50 years, the landscape of secondary education has undergone significant change. Addressing this, Australia and other developed countries have sought to provide more inclusive curricular frameworks to cater for the educational needs of an increasingly diverse student population, and specifically, for the larger numbers enrolled at the senior secondary level. As a result, music classrooms have often become an arena where negotiations need to take place between different types of learning and associated knowledge: on the one hand, the informal learning practices and socially contextualised knowledge of popular music making with which many students identify, and on the other, the formal pedagogies and conceptual knowledge of the discipline. In order to examine the schism between these modes, this paper examines multiple themes associated with student learning and teaching over the formal-informal range. Research was undertaken in my own classroom, at a Sydney independent senior secondary college, which specialises in music. The paper focuses on a single case study of five students drawn from the wider class, who, in order to complete the task brief, chose to merge J. Pachelbel's Canon in D major with the song Settle Down, by Pop artist Kimbra. As will be seen, analysis of the students' working process revealed the scope of their prior knowledge acquired through experiences with popular music, and an expansion of this through the deliberate juxtaposition of musical texts, exposing foundational knowledge and skills between both works. Utilising a social realist approach to pedagogy which both validates and differentiates knowledge outcomes across this range, the paper explores the kind of discursive teaching practice which attempts to mediate between students' informally acquired knowledge, and the formal knowledge traditionally endorsed in school music education. Findings highlight that an awareness of knowledge structures specific to classical and popular music is needed, if these distinct discourses can together contribute positively to student learning.

Introduction

Over the past 50 years, reflecting broader cultural and economic changes in Western society, the landscape of secondary education has undergone significant change. One result of such change is that larger numbers of students now remain at school throughout the senior secondary years. In order to address this situation in Australia, more inclusive curricular frameworks have been created to cater for the educational needs of an increasingly diverse student population. Coupled with this, and with a desire to facilitate 'student-centered' learning¹³, music classrooms have become an arena where negotiations need to take place between the informal learning practices associated with popular music making with which many students identify (Green, 2002), and the more formal pedagogies associated with classical music study traditionally situated in the senior school classroom (Cain, 2013).

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¹³ Student-centred approaches to education were first initiated by the philosopher, psychologist and educational reformist John Dewey in the early part of the 20th century.

In order to investigate this schism, and with recognition that such division is increasingly less clearly defined in the 'real world' of music making in which institutional learning takes place (Webb, 2008), this paper seeks to firstly examine the nature of students' pre-existing informal knowledge, for the purpose of understanding its relationship to more formal modes. Hypothesising a connection or continuum of possibilities between informal and formal learning (Folkestad, 2006), and a body of core knowledge and skills transgressing stylistic boundaries, I engaged a social realist approach to teaching and learning to differentiate between the various knowledge outcomes over this range.

Social realism according to Young (2008; 2010) rejects both the conservative view that knowledge operates independent of social and historic context and the constructivist view, which sees knowledge production only in relativist terms. Rather, in place of these alternatives he proposes a third stance, which maintains an awareness of the social fabric in which experiential knowledge is formed, yet recognises the potential for disciplinary or theoretical forms of knowledge to view this experience more objectively. A brief summary of the position of social realism, to dialogue specific to music education is necessary in order to appreciate this distinction.

Review

Over the past 15 years, popular music learning in secondary music education has become synonymous with the label 'informal learning'. Thus termed by Green (2002), and Feichas (2010), Finney & Philpott (2010), and Jaffurs (2004), discussion has centred upon the characteristics of aural learning with a range of popular music styles in Western contexts. These feature a holistic integration of performance, improvisation, composition and listening. As opposed to formal (Western) classical learning, which is typically imparted by a teacher, and accompanied by the use of notation and associated music theory practices (Cain, 2013), informal learning typically occurs outside the classroom in social contexts with friends such as in a garage band, or by individuals copying from recordings or online media such as YouTube. Here, learning is constructed on a needs basis around a musician's natural curiosity within the confines of personal taste, rather than through graded sequences of tasks designed by a teacher.

Due to the success of Green's 'informal learning' approach in British secondary schools (published in detail in 2008),¹⁴ further debate has sought to define the position of her method (a constructivist approach) to formal or traditional learning models. As such the focus of debate has shifted to address the cognitive focus and or mental intention of learners and the knowledge acquired through informal processes. To this end, McPhail defines informal knowledge as 'socially acquired' everyday or experiential knowledge, and formal knowledge as 'socially developed but formally acquired' conceptual or theoretical knowledge (McPhail, 2013, p. 3). This definition however continues to perpetuate a rather misleading binary distinction between 'social' and 'institutional' knowledge, without recognising the capacity for institutions to also function in social terms, or for 'social' knowledge to develop through specialisation or even sophistication. Therefore, in order to examine the relationship between 'informal' and 'formal' knowledge further, I will return to the original points of tension highlighted in this paper, namely, the relationship between popular and classical music discourses in the classroom.

Music Education and the Problem of Musical Knowledge

Music, then, represents a remarkable meeting point of intimate and social realms. It provides a basis of self-identity (this is who I am, this is who I am not) and collective identity (this is who we are, this is who we're not), often in the same moment. (Hesmondhalgh, 2013, p. 2)

Hesmondhalgh's sentiments although seemingly obvious, have received only scant attention in music education research until relatively recently. Historically, the study of music in the school curriculum was founded upon established codes of knowledge situated in Western 'high art' music.

¹⁴ Green's research was used as the basis for establishing the highly successful Musical futures initiative in the U.K. and further afield. Further information is available at <https://www.musicalfutures.org/>

As such, associated skills, practices and knowledge requiring high levels of music literacy formed the foundational knowledge of the discipline (McPhail, 2012). During the 1970s, changes in sociocultural perspectives to music education resulted in the inclusion of jazz, popular music and some non-western musics to the curriculum. Language based systems of analysis, such as the ‘elements’ or ‘concepts’ of music were then introduced to enable a more diverse approach to formal study. However, upon application these generic systems continue an inherent bias towards established knowledge codes, as teachers emphasise certain musical features (traditionally those which can be readily seen in a score) over others (Rose & Countryman, 2013). Moreover, when teaching seeks to re-enforce a particular piece of ‘conceptual’ knowledge, the music and by default musical activity is viewed separate from social context. As such, this kind of discursive practice continues the formalist pre-occupation with only the implicit sonic material in a musical text or live performance, rather than acknowledging the vital relationship all music has to human activity. This is particularly problematic for popular music, where the connection to individual and group identity construction has long been acknowledged in academic discourse. As Small states, classical music promotes ‘silence, stillness, attention and respect for authority’, and popular music ‘movement, group involvement and ecstasy – all of which are considered out of place in the classroom’ (Small, 1983, p. 332)

To this end, formal knowledge is frequently seen to be at odds with informal knowledge. However, working from the premise that knowledge connected to classical music is foundational to the discipline and continued practice of music education as discussed, I designed a research project which allowed students to recontextualise their socially acquired informal knowledge of popular music, with classical music. In this way, classical music and associated theoretical knowledge became a frame of reference exposing the nature of informal knowledge, for the strategic purpose of creating points of tension, and also connection between these discourses. In doing so, foundational knowledge common across stylistic boundaries was exposed, enlarging rather than diminishing musical and pedagogic possibilities. Viewed through the social realist lens framing research, I was also able to view the exchange as vital to the students’ construction of group identity and social meaning through their music making.

Research

Research was undertaken with a group of 30 newly enrolled Year 11 students in my own classroom, at an independent senior secondary college in Sydney, specializing in music.¹⁵ The topic ‘Baroque Music’ was chosen as it was listed for potential study across both of the curricular streams represented in the class (BoS, 2009). However, the unit became known as ‘Barock’ music, due to the particular approach I would take with the students. This involved their selection of a single work from a compilation CD that I provided,¹⁶ and, using the mode of learning most familiar to them, generating an original performance arrangement over the period of four school weeks for assessment.¹⁷

The research undertaken was ethnographic, utilising a variety of data sources in order to represent emergent themes from multiple perspectives (Hammersley & Atkinson, 1995). This

¹⁵ In NSW, Year 11 students average 16-17 years of age and typically complete their second last year of secondary education. Two streams are available for study, the Music 1 course for students with general interests in music including the study of popular genres, and the Music 2 and Extension courses for students with an extended history of formal study.

¹⁶ In 2012 these works included the Organ *Tocatta* in D minor by J.S Bach, *Air* from Orchestral Suite No. 3 by J.S Bach, *Little Fugue* in G minor by J.S Bach, *Canon in D major* by J. Pachelbel, *Dido’s Lament* from the Opera *Dido and Aeneas* by H. Purcell, and the *Hallelujah Chorus* from the Oratorio *The Messiah* by G.F Handel. These works were selected due to their relative familiarity and/or musical accessibility in terms of repetitive or formulaic structural design.

¹⁷ The primary phase of research as outlined here aligns closely with Green’s (2008) model of informal classroom learning.

included an initial student survey, field notes, extensive video capture of groups working in rehearsal and classroom spaces, and follow up interviews. This data was then transcribed and coded using grounded theory to generate findings (Corbin & Strauss, 2008). As the class divided into four separate groups, each generated a distinct case study for subsequent analysis (Stake, 2006). Due to the particular orientation of the school, the majority of students expressed interests in the performance and composition of popular music, however, also represented a range of both formal and informal prior learning. The present paper focuses on my observations and interactions with one such group.

Case Study

Singers Lucy, Emily, Anne, Tiffany and Monique, shared interests in the performance and composition of pop and contemporary folk genres. After listening together to unit CD, they decided to arrange Pachelbel's *Canon in D major*, a work with which they were somewhat familiar due to its popularity at weddings. After listening to the recording several times, Emily imitated the opening material on the piano as follows:



Figure 1: Emily's initial chords

As singers, accustomed to focusing their attention to treble melodic material, the attempt represented a 'top-down' approach to listening, such that they remained unaware of the angular contours of the bass line. At the same time, and also from the recording, Monique and Tiffany became involved in a separate discussion surrounding what to sing in the arrangement. At first they attempted an improvisation similar to the iconic violin passage heard in bar 19 of the score:



Figure 2: Original Bar 19 passage

However, as they were unaware of the original key, this attempt was in the key of F major, which suited their vocal ranges as follows:



Figure 3: Initial vocal parts

Formal Frameworks

‘It sounds horrible!’ Monique exclaimed, as the girls tried to perform the parts together with the piano. Noticing that they were struggling, I introduced a lesson sequence designed to accommodate knowledge acquired through their initial informal approach to the work, involving guided listening to the recording with the score, to unveil some of the underlying conceptual features present in the canon. Lucy could read notation having studied classical violin and piano, so was able to play the opening ground bass line on the piano.

Emily, a self-taught contemporary singer and keyboardist was keen to learn this from her. Adding the right hand notes the girls had discerned by ear (Figure 1), I explained how the bass functioned as a foundation for each of the chords formed by the upper strings in the key of D major. As Emily already had some basic knowledge of chords gained through experimenting at home, she copied the pattern I demonstrated for her at the piano, exploring a variety of upper chord voicings and rhythmic articulations. The girls were interested to learn that the harpsichord they could hear on the recording would have functioned in a similar way, improvising chords from these fixed bass notes. As the girls wanted to change the rhythmic character of their version of the piece to reflect a more syncopated, staccato feel, these chords became the basis for various comping patterns improvised by Emily, over which the singers’ voices (now also in the same key) began to interlock:



Figure 4: Emily’s ground bass comping pattern

Seeking to find other points of connection, I was interested to overhear the girls describe the bass line as a ‘loop’, a term used to describe digitally generated repetition common in popular music. Using this term, I drew their attention again to the score, and highlighted an additional form of repetition used, namely the canonic sequence of melodic ideas formed through imitation. ‘It’s almost like a round!’ Lucy exclaimed when she could see the relationship of parts unfolding.

The girls then experimented with the concept of passing ideas in ‘their canon’ from voice to voice. This exploration opened up a new framework of understanding specific to texture, which allowed them to experiment with part independence. Although the girls’ varied vocal ranges meant they were unable to realise canonic imitation in their arrangement, the experiment was foundational in the creation of distinct vocal layers, which interlocked over the accompaniment line. Also, with a growing awareness of pitch relationships specific to their voices, they were able to situate each line more effectively within the ensemble. As a result, they decided to transpose their arrangement in the following week by ear to the key of G major, which better suited their registers.

Canon meets Kimbra

Considering further ideas to extend their arrangement, I directed the girls’ attention to a number of YouTube clips where composers, performers and songwriters had creatively arranged and

appropriated material from Pachelbel's Canon in a number of different ways.¹⁸ Inspired by the idea of weaving into the existing structure some lyrics or even a known song, the girls initiated the following discussion with me:

Anne: 'What is the song about? Does he (Pachelbel) write it about a specific thing?'

Christine: 'I don't know that it's about anything specifically.'

Anne: 'So we could sort of do whatever?'

Christine: 'Yes I think you could do with it what you like ... but I think that you should remember that the words should be secondary to what's happening musically.'

Lucy: 'So they, [the words] shouldn't be too complicated?'

Christine: 'It just needs to give you something to articulate...you don't need to necessarily tell us a story...although you can if you want to. The important thing is this idea of layering.'

Later I became aware of the misunderstandings exposed in this brief exchange. I was directing their attention to the conceptual ideas inherent to the learning situation, and they were revealing their understanding of music derived from popular song, that is, that 'songs'— the *Canon* was a 'song', surely *should* have lyrics. As the brief of the task allowed considerable freedom in their creative choices as seen, the girls decided to work in sections of Kimbra's *Settle Down*, a song they all enjoyed listening to that was current at the time.¹⁹ During the third week of classes when they relayed their idea, I was concerned as the song appeared musically unrelated to the material they had already created from the canon. A groove-based pop song featuring a fast tempo, minor key and studio generated vocal and instrumental 'loops'; I warned that the musical differences would be difficult to navigate between if their arrangement would cohere as a single performance. However, upon further reflection and remembering the point of the research I allowed their decision to stand in order to examine the reasons motivating their choice.

Upon reflection and remembering the position of my social realist stance, the girls initial selection of the canon with its 'wedding' association as mentioned, combined with Kimbra's *Settle Down*, a song with obvious satirical overtones undermining marriage, began to make sense, and showed their rather perceptive understanding of the texts in social terms or at the very least, their recognition of the gender themes connecting the two. In this way I was able to recognise and accommodate their desire to construct collective identity and embody meaning through the projection of lyrical narrative.²⁰ I could then see the 'learning' situation as socially nuanced. However, in order to reconcile the problem of connecting the two seemingly unrelated sections of music, the following occurred in the final week of rehearsals.

To address the desire to create rhythmic drive throughout the performance, Lucy contributed a drum pattern, to which the vocal ideas explored earlier and the ground bass comping were also added. Additionally, the girls also created further structural unity between the sections by borrowing melodic ideas from one section and using them in the other. Vocal riffs featured on the pop recording were also added to the Kimbra section, including the solo vocal line. Unaware of the tonality of *Settle Down* as they had copied the vocal lines a cappella from the recording, they also

¹⁸ One such example is an instrumental arrangement of the canon by pianist Jon Schmidt, involving a re-working of Pachelbel's ground bass and melodic material. Schmidt's arrangement cleverly transitions from the canon into the chorus of the song *With or without you* by the band U2, which also uses a similar ground bass pattern based upon four chords, similar to the opening of Pachelbel's chord sequence. The example may be viewed on YouTube listed under *Pachelbel Meets U2 - Jon Schmidt* at https://www.youtube.com/watch?v=HVRcbc5_WoI

¹⁹ Kimbra's *Settle Down* can be viewed at <https://www.youtube.com/watch?v=yHV04eSGzAA>

²⁰ For an in depth discussion of the construction of gender identity in women in popular music, see Whiteley's *Women in popular music: Sexuality, identity, and subjectivity* (2013) listed in the reference list.

needed to bridge between this key (A minor) and the earlier canon material in G major. This proved difficult, as unlike their process of arrangement for the canon requiring considerable manipulation of the original material, the vocal material for the song had been simply imitated from the recording. This required persistence and some further guidance, however the exercise proved foundational in exposing further knowledge consistent between the sections. Namely, the use of tonality, the role of accompaniment lines, the maintenance of a consistent pulse, part independence, ensemble awareness and the creation of structural cohesion.

Conclusion

Allowing the classroom to become a site for both the construction of social meaning and conceptual learning required both the students and myself to shift, broadening the focus of the learning situation. This particular approach was fostered by social realist views of education, designed to hold in tandem the epistemic integrity of the curriculum with the social agendas driving student choice for identity construction. It was a delicate balance. However, without recognition that student choice is largely socially determined, teachers risk alienating students by enforcing content that overly emphasises the epistemic, at the expense of student engagement and ownership of learning. Conversely, a curriculum that only accommodates student choice may simply recycle experience, and thus fail to realise the overarching purpose of education, namely, to equip students with what they do not already know.

Rather than assert classical music as a discourse of dominance over popular music as has traditionally been the case in school music education, its use here has been explored as a vital pedagogic tool in providing students with an expanded frame of reference for their own learning and informally acquired knowledge. Further, as the dialogue created between teachers and students is fundamental to this kind of negotiation, teachers need equally to expand and reflect upon praxis, encompassing the role of mediator or even translator in the classroom, in order to forge links between the potentially disparate discourses of knowledge associated with popular and classical music.

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TaikOz: Phenomenal Bodies

Felicity Clark²¹

TaikOz, Australia's premier “Japanese drumming” ensemble, is dissatisfied by the ways they are presented in the media with regards to artistry, race, gender and cultural function. Facing undesirable assumptions about authenticity, ownership and athleticism, TaikOz feel their music is imperceptible to those who acknowledge difference to Western classical music and simultaneous difference to conceptions of Japanese traditional music as potential sites for fault. They want perceptions to change. TaikOz's dispute is with the assumptions formed by witnesses particularly when physical and visual associations take precedence over aural presence or aural associations. TaikOz wish their performance medium to be seen as a complete package where sound, image and movement form a single, homogeneous aesthetic. This would require a public normalisation of their product. I explore ways TaikOz consider their work learned, elite, foreign and niche and yet how these play for and against them. I demonstrate how several narratives in taiko discourse have perpetuated misleading readings of contemporary taiko both within Japan and elsewhere and how these readings politicise TaikOz's mission. Rather than being evaluated according to inappropriate aesthetic criteria and be found wanting, TaikOz wish to be judged on the terms they devise now for the genre they generate. Following an exhaustive study of TaikOz's presence in print media and interviews with TaikOz members and associates, I consider how they address dissonance between the desired perception of their work and the actual reception of it as exotic physical spectacle in order to find sustainability business practices.

Exotic, Physical and Spectacular Music

TaikOz, Australia's premier ‘Japanese drumming’ ensemble are dissatisfied with the ways they are interpreted in the media with regards to artistry, race, gender and cultural function. I use ‘media’ to represent public reception. Facing undesirable assumptions about authenticity, ownership and athleticism, TaikOz feel their music is widely misunderstood by those who acknowledge difference to Western classical music and simultaneous difference to conceptions of Japanese traditional music as potential sites for fault. Currently critics see hot bodies doing foreign things; TaikOz want perceptions to change. TaikOz believe that if taiko became normalised in this market, like sushi or ninjas, witnesses would see their ‘art’ despite its ‘difference’.

TaikOz evolved out of modernist music ensemble Synergy Percussion in 1997. They are currently sister-groups under one umbrella company. Several members are symphonic percussionists and/or play drums/percussion in bands and ensembles. TaikOz members have studied with taiko stars and stoics in Japan and elsewhere over the last forty years. They perform in venues including Sydney's City Recital Hall and Melbourne's Hamer Hall. Biennially they tour regionally. Frequently they collaborate with other musicians, dancers and theatre companies including Bell Shakespeare, Meryl Tankard, symphony orchestras, and taiko celebrities. TaikOz also play with hip-hop DJs, grungy bands, digital media artists, shamans, at hippy festivals and for corporate events: they are versatile and engaged within the performing arts industry across many disciplines. I started taiko in 2007 through TaikOz's school and rapidly sought ways to deepen my taiko study through higher education, hence a performance Masters in shakuhachi (with thesis on TaikOz), then musicology Doctorate. I performed with TaikOz at Sydney Opera House, for Sydney Festivals, at the re-opening of Star Casino and other events, and have taught in their school but I am not a member of the group. I no longer participate, but have a unique insight into the group's workings due to entering as their student, then viewing them simultaneously from ‘the outside’

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while researching philosophy, Japanese music and Australian performing-arts markets more broadly.

This paper explores how TaikOz wish their form to be considered learned, elite, foreign and niche, but simultaneously familiar in the larger art-music culture. These designations catch them in a double bind, partly because they seem unaware of their agency in each. Additionally, I demonstrate how narratives in taiko discourse perpetuate misleading readings of contemporary-taiko, marking TaikOz as other to the various cultures in which they concurrently participate. Rather than being judged according to inappropriate aesthetic criteria and be found wanting, TaikOz wish to be judged on the terms they devise. They seek to inhabit the role of autonomous artists, and in this they assume that their motivations are not shaped by the cultural climate. This attitude is misguided, relying on anachronistic thinking (still common in justifying classical music's contemporary roles), and contributes to ongoing confusion about their output. The more TaikOz members are told to 'just play music' while other affiliated parties administrate, spin stories and create a brand, the slipperier their slope of autonomy becomes.

What Does TaikOz Think TaikOz Does?

In press releases TaikOz claim to feature the country's greatest, high-energy taiko musicians who deliver a performance that's not just for the ears and eyes but felt throughout the entire body. Their credo is 'to beat with every muscle, bone and sinew, with an open and joyous spirit' (TaikOz website, 2014). TaikOz's media self-presentation alludes to talent as professional musicians, their muscles and an athletically demanding musical form, and distinct modes of spirituality found through new music played on old instruments. TaikOz's press releases claim 'each instrument is hand-crafted by the same family of Japanese makers [Asano] whose unbroken lineage dates back over 400 years' (TaikOz's Pulse: Heart:Beat media-kit, June 2013). My performance study with TaikOz unveiled not all their drums are made by their sponsor Asano company. For TaikOz it is tidier to claim all drums originate from one place and lineage as it is tidier to perpetuate myths that taiko is an ancient Japanese art-form that shares origins with bushido (samurai code) or martial arts. TaikOz publicity spins the myths that the group refutes.

Within the world of taiko, TaikOz are well respected for innovating and perpetuating tradition. 'Tradition' is contentious territory as few dispute its existence, though fewer can define any such modality. TaikOz have trained and performed with the most exclusive and 'original' taiko stage performers in Japan including Ondekoza, Kodo and Eitetsu Hayashi's Fuun no Kai, and traditional groups including folk from Miyake-jima, Hachijo-jima and Saitama. Star Kaoru Watanabe said, 'As an instructor at TaikOz's 2013 intensive course I was stunned by TaikOz's level of proficiency and professionalism. TaikOz shows first rate musicianship and technical ability and their approach to studying different styles of music parallels and surpasses most groups in the US and Japan' (TaikOz.com, 2013). These qualities are unlike many contemporary groups who use taiko as a medium to investigate social dynamics, gender and racial redefinition, identity creation and change. For them taiko is rarely about 'music itself' as it is for TaikOz. These phenomena are well documented in literature of Shawn Bender (2012), Deborah Wong (2001; 2004; 2005; 2006), Paul Yoon (2009) and Kimberley Powell (2004; 2006).

Definitions and Myths

Some central narratives perpetuate distorted readings of taiko both in- and outside Japan. These six show how partial histories politicise TaikOz's mission:

1. Taiko instruments are played in Buddhist and Shinto celebrations including matsuri (festivals). Festival-drumming has altered significantly by rapid urbanisation post World War II and has been subject to cultural protection laws which preserve aspects of culture deemed valuable but exclude cultural expressions outside strict definitions of tradition. Much taiko literature in Japanese and English addresses this (Alaszewska, 2010; Fujie, 1983; Takanori, 2003; Thornbery, 1995; Tokumaru, 1991).

2. Taiko drums have a place in gagaku (Japanese court music), noh and kabuki. The relevance of this drumming to contemporary-taiko is skewed as a result of past academic disciplines, particularly comparative-musicology and early ethnomusicology's priorities to investigate 'high art' of other cultures (Stokes, 2013). Anthologies of Japanese instruments for example deliver information on traditional art-forms previously shared performatively. William P Malm's seminal writing (1959; 1963; 1986) models discourse that persists today in compilations like *The Ashgate Research Companion to Japanese Music* (Tokita & Hughes, 2008).
3. Japanese composers enamoured with particularly German composition of the mid-twentieth century, studied Western classical music. They re-introduced Japanese folk instrumentation and musical tropes into their composition in attempts to indigenise new output. Composers in this category include Maki Ishii, Toru Takemitsu, Isao Matsushita, Toshiro Miyazumi, Makoto Maroi, Minaru Miki, Ichi Inagi and others. Taiko features in several compositions, hence taiko-culture has existed in classical music for decades and Taiko's apparent appropriation has precursors.
4. Oguchi Daihachi, supposed founder of contemporary-taiko, was an amateur jazz drummer. He heard Hawaiian pop music while a prisoner of war in China. On return to Japan, he re-created American sounds on abandoned taiko. Known at home as a kit-player, locals came to him when a score for Shinto drumming was uncovered in a derelict miso factory. He could not read this score as he had no linear connection to the generation who produced the document or the drumming culture it might transmit. The 'art-form' he 'invented' is called kumidaiko (group-taiko). In Japan kumidaiko is not considered traditional or Japanese (de Ferranti, 2006). He simplified jazz riffs into hockets for amateurs, transmitting by demonstration, aural repetition and kuchi-shoga (vocables).
5. If contemporary-taiko began in Japan around 1950, it was closely followed by a wave of participation in late 1960s United States lead by groups including Kinnara Taiko, San Jose Taiko Group and San Francisco Taiko Dojo. These groups respectively held community associations with martial arts, Buddhist temples and spiritual leaders and have been theorised as iterations of Asian-American identity formalisation in a migrant-rich nation. Discourses about American taiko are deeply political for some, covering issues including gender and race politics (Powell, 2006; Yoon, 2009; Wong, 2004). Literature in English then carries these values, which are distinct from both the Japanese professional and amateur taiko cultures, to an emerging global definition.
6. In defining a 'traditional' Japaneseness on which to base a diasporic or 'returned' identity in post war America, US taiko-players made claims to Japanese mythology, origin stories and war histories. The Shinto myth of Ame no Uzume is still often cited. The upset goddess of sunlight, Amaterasu, scared into a cave, is coaxed out by dancing and singing. Ame no Uzume, disguised as an elderly woman, begins the stomping and frivolity that saves the day. This myth conveniently reinforces community aspects of kumidaiko, particularly inclusion of women and older people who, despite the media image of masculinised bodily display, form the vast majority of amateur taiko players in Japan and the world. Taiko groups frequently announce that in feudal Japan, taiko drums were used to motivate troops, setting marching paces and calling orders. In battle during the Sengoku period, specific drum-calls were used to communicate retreat or advance (Turnbull, 2002). Talk of combat cues samurai myth, giving rise to associations about martial arts, despite historical and cultural distance between these entities. Mythology enters discourse through multiple avenues and is justified using arbitrary data: the facts may be true, but only provide correlative evidence for any 'traditional' history.

Genre and Periodisation

To say that contemporary-staged-taiko is, or comes from, matsuri- or kabuki-drumming is

misleading as to say Australian Idol is an expression of liturgical chant. Evolutions could be traced – but how relevant is this truth? Object of worship change but the cultural function of mass entertainment and ritual prevails. While liturgical chant and Idol cohabit space and time, the two cultures do not (or rarely) engage laterally today. Each relies on diachronic assumptions about inheritance of meaning and tradition. If we assume Oguchi Daihachi's international unveiling of taiko at the 1964 Olympics marked a beginning, contemporary-taiko is not so much a long-established musical 'tradition' being transmitted and practised – in the sense that the West 'discovered' Gamelan or Carnatic music – as a global music tradition being constructed 'on the fly' in response to urban, capitalist conditions.

TaikOz, professional performers, identify as classically trained western musicians who play taiko while enacting staged music. They compose, interpret scores and study a handful of traditional Japanese drumming, dance and flute cultures rooted in Japanese festivals to authenticate the 'realness' of their intentions (not actions) to stage a culture which many witnesses identify as non-local, or even assume to be 'Japanese'. TaikOz's relationship with this process of authentication is muddled as their lifework becomes habituated passion. They love what they do, making decisions based on emotions more frequently than business strategy. TaikOz members might value scores, texts, existing traditions and authority, and they may prize authenticity because they are classically-trained musicians operating here.

The Problem

TaikOz wish their witnesses to see through those qualities which distinguish them from other local artists/competitors – the perceived Japaneseness and physicality of their performance – and instead recognise what they believe to be inherent: a hybrid art form that comes from their years of participation in many musical domains, only one of which is the already-hybridised taiko. Yet reports rehash opinions like this: 'TaikOz is no cult... [but] why are a bunch of Australians dressing up in Japanese costumes and immersing themselves in a culture they can never really understand?' (Cunningham, 2004).

Given the apparent contradiction between their self-conception and their media image (reception), should TaikOz simply tell their supporters that common beliefs about taiko are dubious? Or should they validate supporters' beliefs, securing business, in the hope that with subtle and constant innovation, norms will shift? TaikOz opt for the latter while honing technical and artistic skills. They believe that when they play things perfectly an audience will notice. So rather than address the problem in the performance interface, which is an inability to wholly control the stories that are associated with their practice, TaikOz retreat to the dojo (rehearsal space) and revel in practice. They work on skills then derive pleasure and meaning from these experiences rather than from performance.

This leads inquisitive reporters to believe taiko is a lifestyle package, which prompts questions about religious beliefs, ritual associations, spiritual and philosophical leanings – questions rarely asked of orchestral musicians for example. When it comes to talk about their art, TaikOz describe their practice. They do music, they do art, but they sell publicly gratifying performance. Thus TaikOz ask to be judged on aesthetic terms alone because they feel their aesthetics-encoded artefacts are the only element they control as artists. Everything else is mere association.

Musicologist Lawrence Kramer says in *Interpreting Music* (2011) 'an interpretation can be wrong, but because the possibility of one interpretation guarantees the possibility of others, no interpretation can simply be right' (p. 10). Every account has an indirect relationship to truth and interpretation can produce meaning only at the cost of producing uncertainty about it. Richard Taruskin (2007) adds that to talk about music interpretively is really no different from talking about it formalistically because music is ineffable. As I have suggested, TaikOz affirms myths by failing to address stories' inaccuracies while catering to demands they perceive in the market. The madness and mayhem of TaikOz's situation is that they address form in order that a public appreciation might grow interpretively.

Kramer (2011) asserts music's nature can be whatever we make of it: it can be a 'vehicle of permitted, idealized release from the normative demands of language, representation, reason, and social and emotional restraint' (p. 14). He experiments with the idea that a desirable hermeneutic model only permits cognition of already-knowns; he dances with the thought that 'like someone moving to the sound of music, we actively impart the expression we understand' (2011, p. 7). This is to my taste a bit Enlightened. It does not address physical reflex as a pre-cognitive act: it assumes that all bodily movements are preconceived then executed knowingly. This logical hole at the periphery of his argument elucidates that the 'truth' produced when this system is applied can only hold within a limited scope – just as any epistemology. It is true where it is true, but that is not everywhere. So what does this mean for TaikOz? It implies that when people see war drums or martial arts, these associations are 'real' because they are 'known' to the viewer. Further, it suggests viewers know how and why they draw these associations. And it justifies the perpetuation of these associations because 'when we interpret a text or image, we inevitably add to and alter its specific significance' (Kramer, 2011, p. 7). It becomes political and it is cumulative.

TaikOz's practice is obscure, private, dependent on assimilation of texts; it is elite (requires specific, costly skills); niche (not so recognised as drum-kit); foreign (the body is used physically differently to conventional staged musics). If TaikOz's music is too learned, elite, foreign and niche to be immediately received, why do critics see muscles? By Kramer's reasoning, muscles are visible on the surface, available to all. Seeing muscles does not necessarily require study in anatomy. Muscles can be developed by adults, children, animals, through drug enhancement: they're not elite. Muscles are not foreign or niche if we assume that each of us has a body and can conceive of it.

What to Do When Ill-informed, Yet Perfectly Valid, Associations are Bad for Business?

TaikOz parade muscles. Their culture capitalises on it though not so overtly as most taiko groups. TaikOz's angle is more 'serious art music' with exotic flair. TaikOz constantly reinvent themselves as their cultural function changes in order to make a living: they receive one third of their income from government grants. Budget cuts to Australia Council in 2014 may affect TaikOz's business in future. Currently they try to be everything to everyone, but this strategy could have potential pitfalls during periods of financial instability.

TaikOz regularly create self-definitions that require opposition to generate meaning. Artistic Director Ian Cleworth says they are not classical, popular, fusion or world music though their product sells largely on account of the difference perceived in racial and cultural terms (interview, 2013). They are not a dance or theatre company. They define themselves by what they are not because these terms are more readily understood than positivist descriptions of what they do. When they routinely announce from concert stages 'we play our music which is inspired by various Japanese drumming traditions and other performance cultures' I note their audiences respond with eye-rolling and bafflement that TaikOz do not talk about their muscly-bodies or 'obviously Japanese' costumes. TaikOz are bound by discourse to first address – that is reject – stereotypes before demonstrating what they believe they are about, even though who-they-are is not always clear to them. All the discursive 'rubbing-off' leaves them as confused as it does flaccid – they constantly question what they are doing, why, and for whom, but then the actions taken based on their ruminations perpetuate their communicative shortcomings. They are not business strategists, yet those they hire for guidance neglect the intricacies of TaikOz's ecological balance as they tightrope between recognised cultural assemblages.

In continuing attempts to resolve these contradictions, TaikOz has recently formed a close association with a village of dancers in Iwasaki, Iwate Prefecture. The masked spirit dance, Onikenbai, performed with a sword and fan in an elaborate demon costume is said to be more than 1300 years old with an unbroken lineage. The dance, accompanied by drums and flutes, is associated with rice harvest. Cleworth saw that Onikenbai's movements are grounding, using physical gesture in a way that further develops good taiko technique. The board fought Cleworth to permit Onikenbai's inclusion in TaikOz study, performance and school agenda as they resisted its

relevance to 'taiko proper'. Yet as a business choice, a relationship to Onikenbai is clever. You could not get more ancient, martial, physical, noisy, spiritual, ritual, muscly, traditional and culturally significant if you tried. This real-life practice embodies many associations drawn by witnesses. In performing Onikenbai, TaikOz validate assumptions, hence legitimising their existence long enough to convince supporters that other forms of taiko coexist now. However, this metaphorical dance of validating assumptions often leaves trodden toes. It has alienated loyal TaikOz supporters who derive their taiko histories from TaikOz publicity. Mixed messages abound. Confusion is rife.

TaikOz and their peers do not consider the problem to lie with their work. Yet askew, neither do they see their reception to be influenced by market fluctuations of music and journalism. Instead they feel as autonomous artists that reception correlates directly to their output. Their dissatisfaction continues to stem from the unacknowledged disjuncture between their image of themselves and that created for them by others. They imagine themselves to be making elite, learned music as an alternative to the pressure that they should only be allowed to perform exotic, physical spectacle. Bound by the history of ideas and stories that have contributed to their 'arriving' here, TaikOz hinder their own conception of an 'accurate reception' by accommodating falsities. Their loyalty has always been to modernist ideals: to experiential, self-conscious experimentation with form, to expansion of techniques that draw attention to their own process, to the rejection of dogma while adhering to the processes that permit such dogma. By always reinventing themselves, meeting market demand and experimenting with combinations of philosophies and practices under the 'safe-house' of modernism, TaikOz unconsciously give the impression of cultural-arrogance. From within the organisation, I see their best-of-intentions are not communicated effectively, and imagine they will continue to send mixed-messages. Radical explanation however, does not appear possible on the surface of things. Witnesses will continue to see what they see and, though valid and relating to TaikOz's externality, these visions cannot meaningfully stand for TaikOz's intent, process or identity.

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Career Stories of Elite Classical Singers from Australia: Histories and Transitions in a Fragile Cultural Industry

Kathleen Connell²²

Abstract

Career singers from Australia, who reached a voluntary or an involuntary career denouement, form the narrative basis for ongoing research regarding the precarious and fragile work space in the sphere of opera and classical singing. This article reports on aspects and early findings of research into career transition and discusses examples of new thinking and practical outcomes for singers' career management and transition.

Introduction

Sustaining a career in classical music is becoming a subject of increasing interest, especially as musicians and singers in the classical sector seek new and profitable ways of career development in a fast paced, changing economic environment. The numbers of music graduates entering the labour market are ever growing and they find the economic and industrial reality challenges their ability to skillfully adapt to a self managed career in which a portfolio of aligned work will form the basis of their earning capacity (Bartlett et al., 2012; Beeching, 2010; Bennett, 2008; 2013). A career in music today requires specific and strong core discipline, balanced with skills that include pedagogy, business administration, entrepreneurial, media and networking skills.

A common perception of a successful career in classical music may include such opportunities as a full time position in an orchestra or Opera Company, a recording contract or contractual arrangements with agencies or multiple hirers. Beginning with a highly reputable teacher or a prestigious music school, young musicians and singers often expect a career as a soloist or permanent engagement to follow, and give little thought to the process or skills that are required to achieve such success (Beeching, 2010; Bennett, 2013).

Through the lens of a cohort of thirteen elite classical singers from Australia, the research on which this article is based explores highly successful careers that have followed an upward trajectory of role accumulation, permanency in opera companies and regular hirings with agencies and commercial arts organizations. The singers in this project have each found their successful careers became erratic and vulnerable and changes and transitions needed to be faced head on (Hall, 2004). For those with skills in managing a career transition the challenges were carefully navigated; for those unprepared a turbulent period was ahead. Researchers have identified stark differences in the nineteenth and twentieth century career styles that singers once enjoyed in comparison to those in the late twentieth and early twenty first century. This project begins to fill a gap in knowledge regarding the long-term career trajectories, working lives, and economic circumstances of classical singers in Australia (Bartlett et al., 2012; Sandow, 2013; Bennett, 2013).

This article reports on the early findings of the project, as informed by theories of career and arts economics, concluding with new thinking and practical examples of singers and similar embodied practitioners who have chosen to self manage their career and transitions. Several researchers in the field of arts economics (Cunningham & Higgs 2010; Menger, 1999; Throsby & Zednick 2010) are informative, and particularly important to the consideration of classical careers are the investigations of Ruth Towse (1993), whose seminal work interrogated the market place for

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professional singers. Career theorists who now turn their attention to the life span and space of careerists (Bridgstock, 2005; 2008; 2011; Super, 1980; 1998; Hall, 2002) also complement the investigation.

Several researchers have begun to open discussions about the career management and creation of music work opportunities (Beeching, 2010; Bridgstock, 2005; 2011; Sandow, 2013). Bringing new thinking to the sphere these researchers have observed the pressures and challenges confronting musicians and have begun to question the traditional training and perceptions of the classical musician, as one who works entirely in the performance of music (Bennett, 2008; 2013). Today a growing understanding is evolving that a successful career in music involves the concept of a protean and portfolio career in which individuals self manage multi track work roles, coupled with a variety of skills to ensure the longevity and adaptability of such a career.

Singers' Work, Narratives and Changes.

The careers of super stars, including classical singers, are revered, with people often seeing these as a model for career advancement (Tehrani, 2013). However little is known of the many singers who have dedicated their energy and resources to the pursuit of a finely honed craft and who have progressively developed their careers in the world of elite singing. Many singers in this project achieved their goals, but these same singers have had to deal with everyday life problems including the rise and fall of their work opportunities which ultimately 'define the quality of their lives and provide a setting for a whole range of [their] human needs' (Hall, 2002).

As changes to the economies, technologies and competition spheres of the late 20th century took hold, the arts were not immune and the once stable environment of the classical world of music began to shift. Individuals noticed less stability in their career and work opportunities (Bridgstock, 2005; Hall, 2002). One participant observed, 'There was a shift in the opera companies. They became more corporate and were not interested in singers. The works became the focus. I hope the days of a family feel return, but it's unlikely' (Participant 6). Singers in this project had viewed a prospective career trajectory based on their observations of the previous generation of performers who had enjoyed long-lived careers. For all the participants in the research their career development was viewed in the light of the vocal roles that best suited their voices. Management of careers was often left to third parties; gatekeepers, competition wins, conductors, fixers or agents (Richardson, 1980). The entire cohort of singers in this project when asked about career strategy commented they were untrained in this aspect, as illustrated by the following comments:

For a long time my teacher would take control of the business side. He was a great mentor and saw me as the next English tenor. These are the roles that you will take on, he'd say. All singers think about are roles. (Participant 1)

I didn't plan much of my career, and I don't think singers think, plan or are even advised in the area of career. We were given the premise, at the Conservatorium that we were all going to be soloists in an opera company. (Participant 12)

Each participant experienced a successful career in the world of classical singing that began to typically take shape in their mid twenties, flourish in their thirties and begin to dissipate, decline and conclude by their early to mid forties. For all the singers their career changes and transition were underway by their mid forties. Studies of the labour market for performing artists have demonstrated a high rate of career decline by the age of forty-four (Cunningham, 2010; Menger, 1999). Similar patterns are evident in other areas where the workers skills are also deeply embodied. Elite dancers and sports careerists offer excellent examples of research and action when considering work histories. As such, this project is informed by investigations of the career patterns of dancers (Throsby & Hollister 2009; Ryan, 2002; More, 2005).

Economics and the arts are uncomfortable bedfellows as occupational success for performing artists is often achieved via the so called 'physic income' (A. Smith, 1775, in Towse, 1993), sometimes known as passion and desire for the craft, rather than other traditional measures of occupational success. Economists find the performing arts sector is typically over supplied, unregulated and has high levels of under employment (Towse, 1993; Menger, 1999; Richardson, 1980). Throsby and Zednick's (2010) 'Don't Give up Your day Job' found artists often held multiple jobs and that for most the non-aligned job has a greater earning capacity. Subjectively, however, singers and musicians as Janet Mills's (2004; 2006a; 2006b) research of graduands from a major London music school revealed, often view their music career as the primary source. Throsby and Zednick found a major issue for artists was their lack of ability to promote their own work. Whilst many have agencies that found them work, this was not enough and neither did the agencies see their role as the major provider of work opportunities. For those participants in this project with acting agents, work would be found, but major career decisions and strategies were not the purview of agencies, as illustrated in this comment:

The offers were made; you accepted the work and didn't ever discuss how you might move into different roles more suited to your aging. (Participant 3)

Economist Ruth Towse (1993) found that classical singers were educated above national averages, with most having tertiary degrees, but that their earnings remained persistently below national averages and rarely kept pace with workers, by comparison, in the clerical or hospitality industries. With the exception of those permanently employed as choristers, Towse concluded that a singer was unlikely to have a return on their investment within the lifetime pursuit of a singing career. Towse also observed permanently employed choristers in the UK receive a regular wage with accompanying benefits and thus these positions are often held for long career periods. This pattern is similar in Australia where at the time of writing, only 48 choristers are permanently employed. The majority of participants in this project held a variety of tertiary degrees, including music, and invested heavily in their career. The issue of earnings for participants was keenly felt at the point of career transition, when funding for retraining, regular commitments and daily lives was paramount, with decisions needing to be made promptly.

At pivotal points in a career, individuals need learnt meta-competencies to guide their future direction as they face turmoil. (Bridgstock, 2005; Hall, 2002; Super, 1998). Without training in career strategy the majority of participants in my project found themselves facing an unplanned, future transition that made little sense given the intense investment in their craft. A minority of participants attuned to the industrial vagaries, and prepared to make changes, took strategic steps towards a managed career transition. For participants in this project a loss of identity and a period of turmoil left many feeling distressed and searching for a new focus. This is exemplified in the following interview extract:

It was incomprehensible. It hurt me terribly. I was always very responsible to my work. I ask [myself] why don't they realise you can't just go from a good income to nothing. Don't they think about those things? Well they don't. It is probably about the only industry in which that can happen. (Participant 3)

Meijers (1996; 1998; 2002) and Moulitsky (2012) have identified the problematic effect that an unplanned transition can have on individuals, especially those with strong connections in a specialized area. Meijers (1998) comments 'career identity and emotions are completely ignored in our western world where there is neither time for weakness nor is there training in the arena to help guide individuals through these periods' (p. 150). Coupled with little or no training in career self management, few business or entrepreneurial skills, singers from the elite classical sphere are often left vulnerable at a time of transition. A fragile and uncertain work space such as classical singing that draws or comes to a sudden close can leave singers disconnected from their communities with little or no influence over their next move. Several investigations (Oakland, 2010; Mor, 2009;

Scaffer, 2008; Ryan, 2004) regarding artists' transitions, leave little doubt that lack of planning, reality orientation and information sharing, are constant and evident problems. (Eggerwin et al., 2011). Or one could put it as dryly as economist Ruth Towse, 'The market for singers works; it's just cruel' (1993).

As the thematic analysis of participants interviews was undertaken, it revealed a common career transition strategy of musicians and singers: that of transitioning from performing to teaching. (Manturezewski, 1994; Chapman, 2004). The majority of participants in this project transitioned to a role as a teacher of singing. Whilst one participant strategically transitioned to the classroom, the majority either began solo practices or took part time teaching roles at institutes. It is not clear why so many musicians choose this career path, although some participants comment that easy access and respectability assist in this choice. For some participants teaching was not an easy choice but returning to low rates of pay was also not an option, as indicated here: 'There is an initial stigma to being a singing teacher. As if you haven't quite 'made it'. And teaching musically illiterate teenagers after singing at an international level is a brain shift. But going back to \$ 19 or \$20 per hour was not going to be realistic' (Participant 2). Whilst there is a lack of research regarding the long-term career patterns of singers and musicians, coupled with the need for teaching agile and diverse disciplinary skills for career management, the trajectories of singer's careers will remain unclear.

One individual however, took strategic steps toward a managed career transition and now operates a small business. The decisions making process of this individual is a model for recognising the industrial landscape, planning and investing further resources and learning to establish a new career. By gathering information, reflecting on choices, recognising risk and navigating social networks (Bartlett et al., 2012) the participant exited the world of classical singing and made choices that required long-term vision, and eventually met new career goals. 'I thought it was better to go out on top, and be master of your own destiny, which is rare for a singer. I did lots of plans, sums, networked with people in similar businesses, and did lots of planning on the back of envelopes in aeroplanes' (Participant 8).

The concluding section of this article will offer some practical examples of how new thinking in music career making is changing not only individuals' careers management but the delivery and audience base for classical music.

New Models and Conclusion

Meeting the challenges faced by elite careerists with embodied skills sets, requires thoughtful and planned direction. As mentioned above comparisons can be drawn between the challenges of career transition faced by classical singers and those in other embodied professions like dancing and sport. A highly developed program at The Australian Institute of Sport which trains sports people in career strategy serves as a model for addressing the issues raised by the elite classical singers in my research.

All elite sportsmen and women at the AIS must undertake a course in career management, which includes planning for their post elite sports career period. Whilst training, competing, and preparing for Olympic level sports participation; these careerists are also progressively training in other areas. A wide range of choices is offered from TAFE to University and defence courses. For example, netball player Liz Ellis took 10 years, whilst playing netball across the world, to do a law degree. Trained in strategic planning for career events Ellis practiced law whilst being a netballer, decided her transition age, began a consultancy and sports training business, and her work now includes a small profitable farm. Conscious that she was a decade behind her peers in wealth creation and career promotion, Ellis plotted every move to bear the costs of moving into business and ground herself for a post sports life. 'I can say without any level of conceit, I really planned for a smooth transition', says Ellis (Davies, 2014). Ellis's description of career management is one that can be and is taught. However, in the area of elite classical performance few of the participants in this project were able to describe their transition as Ellis does. One singer offered these words of advice. 'I would encourage artists to think about and plan for all sorts of contingencies. Artists need to be the main custodian of their career. For me I've had three careers, including singer, and I think that is common place now' (Participant 8).

Musicians and singers have for centuries operated portfolio careers that have included multiple roles that may not always be 100% devoted to music (Beeching, 2010; Bennett 2008; 2013). Managing these types of careers requires skilful practices in tandem with the core skill of music making, such as singing (Bennett, 2008; 2013; Bridgstock, 2008; 2011; Sandow, 2014). Classical singers Caroline Marcos and Melissa Hudson offer examples of business operators who, eschewing the traditional practice of knocking on gatekeeper's latches and doors, have instead networked through a wide range of collaborators. Through their activities they bring classical music for voice to new listeners, spaces, and operations that balance their artistic and personal work life needs and serve their growing audiences. Both singers with operational plans have carefully invested in building their brand, executed marketing strategies and created products that have begun to reap rewards. Melissa Hudson's (2013 and Hudson in Sandow.com, 2013) YouTube video describes the steps she took, introduces collaborators and discusses her thoughts about classical music and her place in it. The singers acknowledge their voice and performance roles have a finite period. Caroline observed her peers at Music College planning to follow a traditional path of 'winning competition after competition and a 'big' agent sweeping you off your feet. Not likely! I wanted to *create* opportunities to perform, not audition for the chance to perform and put your career in someone else's hands. I feel empowered by collaborating with a wide range of musicians and styles and caring for new audiences as they discover classical music' (Marcos2013 in Sandow.com).

Arts entrepreneurship is emerging as a strong and rapidly growing area of education. Whilst tension still exists in integrating and weaving the identities of artists and business project manager together, increasing research, literature and practical courses at many music institutes augurs well for a diversity of trajectories of careers. Teaching and learning entrepreneurship addresses the realities of arts, performing and music employability in the 21st century. Best practices are still to be firmly established; however, several music institutes in the U.S, U.K. and now a small number in Europe and Australia, have begun education in entrepreneurship for musicians and singers (Beckman, 2010; see also Chell, 2007; Gotsi, 2010; Carey, 2005; Raffo, 2000; Sandow, 2013; 2014). Such an example is The New England Conservatorium of Music in Boston U.S. where all students learn skills in self employment, including business administration, marketing strategies, career and transition planning and arts administration. Throughout the course of my project, singers described their careers as being in the hands of others. Work opportunities were precious and maintaining a profile on stage was paramount.

I had no real knowledge about how to filter opportunities...if you are given an opportunity, then the last thing you want is to complain about it. You look around and you think there are a lot of people who would like these opportunities, either they didn't have the talent to turn into a career, or weren't in the right place at the right time. So I just put up and shut up. (Participant 5)

Models and new thinking in career strategy for singers and musicians are available and will assist future careerists. Understanding the intense, highly specialized nature of classical singers' work histories, industrial environment, career motivations and concomitant vocational identity, as this project sets out to do, will provide a picture of careerists in this sector of classical music. The project anticipates contributing to the growing interest in and information about artist careers, needs and training. Skills in lifelong learning, adaptability and self-reinvention need to be celebrated and facilitated through organizations and individuals in the many sectors of classical music making. Promoting those conversations and discussions are the heartfelt wish of the projects participants.

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Observing Performance through the Lens of Relational Cultural Theory

Sarah Court²³

Abstract

Relational Cultural Theory (RCT) was conceived and developed in the field of psychology as a way of acknowledging the function of relationships to therapeutic growth within cultural contexts. While the theory has informed research in related areas of mental and physical health, it has yet to be applied to the performing arts. As a performing musician – specifically, in my work collaborating with pianists on art song repertoire presented in recital – I find Relational Cultural Theory to be a valuable tool for research relating to my onstage presentations, and I argue that there is potential for other performer-researchers to explore this connection in their own and others' work. Relational Cultural Theory's emphasis on zest, clarity of purpose, personal worth, creative capacity, and desire for connection in mutually empowering, growth-fostering relationships can provide practising performers with both new techniques and vision for how they relate to each other, their audiences, and to the creators or originators of the work they are undertaking. Citing examples from my own recent research into the art and discipline of classical recital singing, I illustrate how Relational Cultural Theory allows me to examine these relationships in my own work, ensuring access to their full creative potential by enhancing awareness and providing skills to help the work flourish as mutually empowering, empathetic, and growth fostering, and allowing me to work constructively with disconnection in performance when I encounter it.

Relational-Cultural Theory (RCT) arose after the work of Jean Baker Miller documented (in her classic *Toward a New Psychology of Women*, 1976) 'the ways in which women's reality was not being represented in traditional psychological theories' (Jordan, 2008, p. 1). Two years later, Miller invited several colleagues, including Judith Jordan, Irene Stiver, Alexander Kaplan and Janet Surrey, to begin meeting informally to talk about their clinical work with women. What emerged was a collection of works that collectively comprise what is now known as 'Relational-cultural theory' (RCT). Although created within the field of psychology, this theory and the philosophy behind it seem to me to fit beautifully with the work that those of us in the creative industries engage in, particularly those of us in performing arts. At the core of RCT are the ideas that optimal human development and psychological well-being are reliant upon one's ability to create, participate and maintain growth-fostering relationships over the lifespan. In growth fostering relationships, we experience connections with others that are characterized by what are called the 'five good things.' Connections are also necessary among performers who share the stage, and between performers and audience members for truly effective creative output. The 'five good things' that are experienced in connection are:

1. A sense of zest
2. Clarity about oneself, the other, and the relationship
3. A sense of personal worth
4. The capacity to be creative and productive
5. The desire for more connection

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I posit that connections built and performed during the musical process are vital to the outcome of the creative endeavour. I believe that connections are catalysts through which audiences meaningfully connect to the music being performed. These connections also serve as a filter through which performers and audience members experience the musical work and receive meaning. In terms of musical preparation, growth-fostering relationships are variables in the successful development and interpretation of the musical work.

Although closely interwoven with feminist theory, I have chosen to consider relational-cultural theory because of its core ideas (as stated by Jordan in her 2008 paper *Recent Developments in Relational Cultural Theory*) ‘that women (although increasingly we think, all people) grow through and toward connection’ and that ‘we grow by building growth fostering relationships and community. We grow through and toward relationships.’ (p.2). In my experience, RCT’s philosophies have a way of illuminating the work we undertake as musicians in so many capacities, especially for singers, who are almost never completely alone in performance (and during which time we still have an audience and creators to consider). Although no human activity exists in a vacuum, our industry’s general emphasis on individual achievements overshadow the fact that, despite many hours spent alone in practice rooms, music is not created without the input or inspiration of other human beings. This includes input into the creation of the music or instrument, guidance given in developing our craft, artistic and personal companionship onstage, and the attention and recognition waiting for us when we perform.

Given my productive experience in pairing RCT with classical recital singing, future research fusion of RCT and music could have much to offer both communities of inquiry. Using this psychological vantage point for the creative work underway in a multitude of disciplines could have far reaching effects for both the creative arts and psychology researchers and practitioners. The pairing of these two seemingly removed fields of inquiry might also spur future researchers to similar bisociative processes in their own search for new meaning. Koestler in *The Act of Creation*, coined the term bisociation, which he says ‘points to the independent, autonomous character of the matrices which are brought into contact in the creative act, whereas associative thought operates among members of a single pre-existing matrix.’ (Koestler 1964/R 1989, p.656). The bisociative act of combining RCT with music facilitated for me a synthesis of separate worlds that provides the catalyst for the creative act (or creative experience). This is not to say that associative acts lack value - I have gained many insights from my associative explorations - however, the bisociative combination of RCT with classical vocal performance has changed my perspective on my art, and my intentions for future performance activity.

RCT in Classical Vocal Recital

These discoveries and future research possibilities have interesting ramifications for classical vocal recital music and its practitioners. Western classical music struggles to compete for attention from wider communities and funding bodies. The exploration of RCT in combination with classical vocal recital could inform industry participants, researchers, and wider communities on the relevance of classical performance to the contemporary human experience, and thus reinforce the links between communities and the musical institutions that serve them. In lowering the veil of mysticism around the processes inherent in creating classical music performances, performers might find new and deeper ways to relate to and connect with their audiences, thus reinforcing their place in society as facilitators of valuable and cathartic emotional experience. By strengthening human connections, stakeholders in classical music may discover greater worth inherent in the art form and the relevance to our ever changing and increasingly complex lives.

Relational Cultural Theory (RCT) might successfully be transplanted from psychology to the creative arts to provide a new theoretical paradigm. Artists are connecting beings – connecting with our creative forebears, our colleagues, and our audiences – and the idea that we grow through connections built on growth-fostering relationships (Jordan, 2008) is one that parallels the process of preparing and creating musical performances. RCT could provide us with a way of looking at the various disconnections many practitioners and audiences may face today, and might also provide a model for I believe that connections act as catalysts through which audiences to

meaningfully connect to the music being performed. These connections also serve as a filter through which performers and audience members experience the musical work and receive meaning. In terms of musical preparation, growth-fostering relationships are variables in the successful development and interpretation of the musical work.

Within classical vocal recital work there are three relationships to take into account; those between singer and pianist, performers and audience, and performers and creators, each of which could benefit from scrutiny if the resulting performance is to become more than the sum of its individual parts. Although classical musicians often create in solitude, we should not underestimate the power that the warm, loving connection within our lives has on our creative capacities, even if we are unaccustomed to being outwardly expressive in this way (or in these relational contexts). While engaging deeply in all our stakeholder relationships may feel risky, the rewards are many.

... without question, putting ourselves out there means there's a far greater risk of feeling hurt. But as I look back on my own life and what Daring Greatly has meant to me, I can honestly say that nothing is as uncomfortable, dangerous, and hurtful as believing that I'm standing on the outside of my life looking in and wondering what it would be like if I had the courage to show up and let myself be seen. (Brown, 2012, p.249)

Singer and Pianist

From my perspective, by far the most important relationships to recital singing are those with the musicians who have collaborated with me at the piano without whom there would be nothing to present publically. Without RCT's 'five good things' in our relationships, I would never be able to find the courage to enter into preparation and performance with as much openness and vulnerability as I am usually able. The growth that was fostered in me, as I became more aware of the influence of my pianist relationships, helped me realise how little I had known previously about both the instrument and musicians, which are most often at the singer's side. Relational-cultural theory conceptualized to me the immeasurable value of having someone I could love and trust as a collaborator, and it confirmed the importance of the intimacy of connection needed between partners, who have to be hyper-aware of each other mentally, emotionally, and physically. I came to see that, while it might seem that singer and pianist give equally to create the resulting performance, there remains a further value that results from the connection between two unique artistic beings - a connection that can never come from any other collaborative relationship due to the unique nature of each human participant. What was previously thought to be this un-nameable, indefinable thing, that has the ability to make a performance transcendent, is now understood as the experience of connection, in the context of mutually empathic, growth-fostering relationships.

Research into the coupling of the heart rate of collaborating musicians, as in Vickhoff et al.'s (2013) study on choral singers, and the world of limbic resonance explored by Lewis, Amini, and Lannon (2000) go some way to explaining both the importance of the connection between singer and pianist, and the mutual impact that the growth-fostering relationship has on both people. The long hours spent in each other's company, delving into the emotional worlds of the music and poetry, mean that singer and pianist become increasingly attuned to one another. Given enough time and consistent connection, each partner's awareness of the other can eventually reach a point where (as Ian Bostridge notes of his long-term collaborative relationship with pianist Julius Drake) they 'know each other's musical instincts backwards' (Bostridge, 2011, p.73).

Performers and Audience

The journeys I took with my audiences, within the larger journey of my recent doctoral research gave me insight into the relational responsibilities and possibilities within the performance space. The recital hall became a sacred space of ritual – full of transformational energy and renewal – where my audiences and I held intimate conversations and shared far more of ourselves with each other than they or I ever imagined possible. In our secular society, ritual is something that has

largely been lost to us, and its benefits seem to have been forgotten. What ritual gives us, in a positive sense, is a chance to cut out external noise that might detract from our focus and to sink deep into an experience mentally, emotionally, and physically; that is, to engage our body-mind, rather than simply our intellect, in an encounter.

As our relationship developed, and as I did what I could to ensure that RCT's 'five good things' were present, my audiences and I were able to surmount language barriers, hold long periods of focus, and approach difficult emotional material together with strength and confidence and unfailing faith in each other. I have no doubt that the contribution they made to the performance was both valuable and palpable, and that it changed me as a musician and as a human. Each performance had the sense of holding a long conversation in which one side of the dialogue, although silent, was electrically charged with everything that an audience could bring to a performance.

In the concert hall, each motionless listener is part of the performance. The concentration of the player charges the electric tension in the auditorium and returns to him magnified; thus the audience makes its contribution, helping the pianist to cope with his instrument. (Brendel, 2001, p. 344)

There is no doubt that I could complete proficient performances without an appreciation for the relationships that I have come to find so essential. However, I am sure the performances would be just that: proficient. While I can't attest to critical value of my performances, I can say that I have never before had such moving experiences in performance, and that many audience members shared with me that they feel connected to me and were moved by my work. That so many of the people who are deeply touched by these performances were not regular concert-goers (in some cases, they have never been to a classical concert before), affirms my instinct that warm, loving connection is what matters, whatever the creative medium at hand.

'The relationship between performer and audience – first of all the venue itself affects that relationship. At any given moment sometimes you receive a lot of feedback and I don't mean applause. It's just energy in the hall from an audience. You can tell how they're listening or how they aren't listening. And again it's that engaged listening that really affects my experience as a performer. So it's not just the listening in the musicians, I guess, onstage is it? It's this relationship with an audience as well.' (Dawn Upshaw on ABC Classic FM, 2014).

Performers and Creators

My relationship with the creators of the works I perform is a difficult area to address. The further I travel in this journey and the more committed I become to a realisation that relationship is the keystone around which other aspects of being a recitalist are built, the more I delve into the relationships that I am having with long dead musicians and poets. So much of what I feel about these relationships is intuitive, personal, and impossible to backup with scholarly research or wider reading. I can only say that once I gave myself permission to build meaningful personal relationships with the creators of my work through their output, I began to open up a larger world of engagement with my material that helped me immeasurably in the creation of a performance. As Barenboim notes, 'it is utterly senseless to use a composer's music simply to portray aspects of his biography' (Barenboim, 2008, p.119), and I found that (once I had learned the basic facts of where and when a piece of music or poetry was written or composed) I was far more interested and engaged by the human I intuited through the art, than in the one described in historical texts. Of the many texts that I consult when approaching a work of music and poetry, the ones that are most meaningful to me are those that illuminate the human being behind the dates and achievements.

I have a sense that the relationship between myself and the creators of these works has something in common with the relationship between composers and the poets. Very often, the composers found pre-existing poetic material that they connected and wanted to work with, just as I do in my work. Each creator recognised something in the other; a kindred spirit whose work and

motivation was obviously tied to their own. This recognition may or may not have been conscious. What is clear to me is that these people were having relationships with one another through their work, just as I have with them now.

As W. H. Auden once wrote: ‘Through art, we are able to break bread with the dead, and without communion with the dead a fully human life is impossible’ (Stover & Ryan, 2001). Through the art of these musicians and writers, I feel as if I break bread with kindred creative spirits, and the personal relationships I have developed with them have supported me through my journeys into the emotional worlds they were inspired to explore with their words and music. As mentioned above, this has been an emergent idea. I look forward to returning to future performances now that I am more confident in this kind of engagement with these creators and their works.

I have never considered myself to be merely the passive recipient of the composer’s commands, preferring to promote his cause of my own free will and in my own way. (Brendel, 2001, p. 30)

Implications

I hope that this exploration of the many relationships that impact on my work as a performer might encourage other performers to investigate their own work similarly. The implications of this research are at once far-reaching and deeply internal. Any performer who chooses to honestly and openly engage in a process such as the one I have just undertaken can be assured that they will come away with worlds opened up inside them and a wealth of emotion to share with audiences through their work. Who that work might reach is really the central question. Where can we build growth-fostering relationships, rebuild ones that we might have neglected, and revitalise existing ones that still require ongoing attention and support? How can our vulnerability assist others in finding their strength and encourage them to go on, outside the artistic space, with new emotional experience that might, in turn, inspire them to be more vulnerable? The question of whom our work might reach is also a self-searching one. Have we truly reached out to our collaborators and nourished our relationships with them? Have we reached back to the initiators of our work to find the personal relationship that might be possible through our material? More importantly, have we reached into our own psyches and souls, faced our demons, embraced our potential, explored our emotions, and reconnected with our sense of who we are as human beings?

Most lifestyle choices involve things we do or don't do but I'd like to consider a choice that has more to do with being than doing - after all, we are human beings, not human doings - and this is the decision to become more conscious. Full consciousness must involve awareness of not just mental but emotional and even basic physical experiences as well. The more conscious we are, the more we can 'listen in' on the conversation going on at autonomic or subconscious levels of the bodymind where basic functions such as breathing, digestion, immunity, pain control, and blood flow are carried out. Only then can we enter into that conversation, using our awareness to enhance the effectiveness of the autonomic system, where health and disease is being determined minute by minute. (Pert, 1997, p.286)

The most important result of all of this has been the strengthening of the bonds of humanity that I have shared with my collaborators, audiences, and creators. This reflects the idea that Philip Larkin states in the closing line of his poem *An Arundel Tomb*: ‘what will survive of us is love.’

Through a willingness to risk the unknown, to venture forth into unfamiliar territory, you can undertake the search for your own self - the ultimate goal of growth. Through reaching out and committing yourself to dialogue with fellow human beings, you can begin to transcend your individual existence, becoming at

one with yourself and others. And through a lifetime of such commitment, you can face your final end with peace and joy, knowing that you have lived your life well. (Kübler-Ross, 1986, p.145)

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The Entrepreneurial Saxophonist: Performance from an Australian Classical Saxophone Perspective

Emma Di Marco²⁴

Abstract

Many of Australia's leading classical saxophonists operate as part of a national professional network with a key focus on engaging Australian composers in the creation of new music and performing these works globally. As with many other classical music practitioners, Australian classical saxophonists are facing challenges in the planning and execution of live performances to meet contemporary demands such as developing an audience base, securing funding to finance live performance, and crafting artistically satisfying endeavours, all with the intention on building a sustainable music career. This requires an amalgamation of the strategies and ideas of other industries with more traditional approaches to live performance to suit a changing musical landscape. With portfolio careers and the nature of classical music performance in the 21st-Century already a prominent topic in the literature, this paper draws on research conducted in the Australian classical saxophone field and focuses specifically on the different strategies currently being engaged by these musicians. Classical saxophone music (or CSM) is an area previously unexplored in these studies and presents a lacuna to be filled here. Through one-on-one interviews with leading saxophonists and ensembles, a variety of data has been collected regarding pre-, during, and post-performance practices and this paper will present how nine leading Australian saxophonists and saxophone ensembles navigate their live performance activities. Findings suggest these musicians are already fostering an entrepreneurial mindset and the connection between performance and technology shows considerable room for development into the future. By acknowledging the successful activities of leading saxophonist and engaging an entrepreneurial mindset, early-career musicians will better satisfy the demands of a changing market and foster connections with contemporary audiences having learnt from the experience of their industry leaders.

Introduction

Classical Saxophone Music (or CSM) is a genre of music based in the Western art music tradition that incorporates a multitude of international and cross-genre influences. In Australia, the CSM genre has grown exponentially with an interconnected network of performers, teachers, students, and enthusiasts to be found all across the country (Di Marco, 2014). This community of Australian classical saxophonists is geographically centred on the capital cities of Brisbane, Sydney, Melbourne, Hobart, and Perth where major Conservatoria and tertiary education programs have fostered development (Di Marco, 2014). As part of a larger study into the performance careers of Australian classical saxophonists, it became apparent that the methods in which they approach their careers - and more specifically their management of live performance activities - is spawning an entrepreneurial approach to live performance which warranted further investigation. By exploring data collected in one-on-one investigative interviews with leaders in the Australian CSM field, this paper will aim to paint an accurate portrait of the entrepreneurial and multi-disciplinary skills invoked by these musicians as part of their everyday portfolio careers. This was also found to be in correlation with the increasing body of literature focussed on the portfolio career model and increasing need for entrepreneurial skills in performing musicians (Beeching, 2005; Bennett, 2007; Tolmie, 2013). This paper focuses specifically on the strategies currently being engaged in by

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Australian classical saxophonists and the potential steps to be taken by early-career musicians to develop sustainable performance careers of their own. This intersection between Australian CSM and entrepreneurial practises in CSM careers has yet to be explored in detail and presents new work in a young field of classical music.

Live Performance within Classical Music Careers

Live performance activities play a significant role in the careers of classical musicians. Whilst CDs, recordings, and digital media are an important and increasingly integral part of the classical music industry (Marontate, 2005; Midgette, 2010), live performance can be understood as the principal mode of interaction between musicians and audiences; due mainly to the fact that ‘the classical performer depends on live performance to establish and define his or her artistic identity as a musician’ (Dogantan-Dack, 2012, p. 36). Dogantan-Dack elaborates:

In the Western classical instrumental performance tradition, musicians start training very early, and the skills necessary to sustain a professional career are developed over a long period of time: performing for audiences in live contexts is part of this highly specialized, rigorous training, and throughout one’s career it remains as the gold standard in evaluating one’s expertise and musicianship. (2012, p. 36)

Even within a twenty first-century perspective, ‘an emphasis on performance and touring as well as innovative use of the Internet’ (Bartleet, Bennett, Bridgstock, Draper, Harrison, & Schippers, 2012, p. 35) is still vital for musicians. Academic discussion in the literature is increasingly acknowledging the need for musicians to adopt a broader mindset and focus on developing skills that will facilitate the development of a portfolio career (Beeching, 2005; Loveland, 2009). A portfolio career, in this sense, refers to a career which is a composite of different activities whether musical or non-musical, and including a variety of different roles such as performance, education, research, arts management, and more (Tolmie, 2013). These could also include ‘advertising, social media, merchandising, venue management and ticketing arrangements’ (Bartleet et. al, 2012, p. 35). Beeching describes this further:

Musicians usually experience their careers as a series of projects, such as recordings, work with various ensembles, commissioning or grant projects, involvement with specific repertoire, residencies, and so on. (2007, p. 3)

This is not a singular statement with other sources consolidating the opinion that music graduates and those preparing for a career in music must be well versed in (amongst other skills) multiple musical genres, a penchant for self-promotion, and an unconventional approach to arts marketing (Bennett, 2007; Barlow & Shibli, 2007; Jarvin & Subotnik, 2010). Tolmie elaborates that:

Perceived competitive threats to professional music activities such as globalisation, technology, increase in graduates and shifts in music consumption leads to the question by portfolio career musicians, ‘Who is going to employ me?’ as well as the increasing need to identify as sole trader businesses. ... [despite] the lack of business education amongst artists in Australia. (Tolmie, 2013, p. 139)

The portfolio career model is acknowledged as significantly more financially viable for musicians as it allows for the pursuit of artistic goals through freelance or performance work whilst providing stable income through other means such as teaching and administration roles (Bartleet et. al, 2012). Changing attitudes towards career preparation in music and the resulting careers these

performers take on is heavily discussed in the literature, but what about the live performance experience? 'Performance practice in recent contemporary art music is an area that musicology has largely left unexplored' (Heaton, 2012, p. 96) and this is particularly relevant within the Australian CSM paradigm. Following on from the 'portfolio career' model, musicians are increasingly becoming the primary instigators of their live performance activities and take on the management tasks of bookings, scheduling, marketing, and financial organisation required in staging a live event (Beeching, 2005). This also is supported by Bennett's work which found 'the majority of musicians finance music making by making a living. Commonplace definitions of a musician as 'someone who performs' are not supported ... participants believe that musicians practice within the profession of music' (Bennett, 2007, p. 185). The idea of adopting an entrepreneurial mindset in these endeavours is repeatedly reiterated by Beeching who stresses that 'imagination and creativity' (Beeching, 2005, p. 13) and vital characteristics to be employed within the business aspects of a music career. This creative thinking can be employed in a variety of ways including 'forming partnerships with other individuals and with organizations to utilize diverse skills, conserve resources, and boost creativity' (Beeching, 2005, p. 13). This presents musicians with the challenge to develop a broad frame of view when approaching when their careers. Combining a strong base of musical and instrumental skills with a business mindset has positive repercussions for the activities musicians may undertake in their careers and they therefore become the driving force behind these activities. This will now be investigated within the Australian CSM community and how the leading musicians in this field negotiate their performance careers with a focus on their live performance activities.

A Historical Perspective of the CSM Genre

This study of live performance within portfolio careers with use Australian classical saxophonists as a case study. CSM originated with the instrument's invention by Adolphe Sax in the 1840's. Sax's intention was the integration of his new instrument into the Western classical music scene and for the ongoing creation of new works in Western Art music styles; however, Sax's goal was only met with limited success (Hemke, 1975; Horwood, 1980; Koval, 1999). 170 years later, CSM has flourished into an eclectic genre that boasts influences not only from Western Art music but also Jazz, World music, and Popular music forms creating a unique melting pot of styles and sounds. The wide variety of repertoire that is classified as CSM exemplifies the diversity of the musicians in this field and their musical backgrounds and interests. Classical saxophone repertoire can be seen to have developed its own canon, with 'standards' and time-honoured works considered extremely influential in the overall perception of the musical genre. The Australian classical saxophone tradition, however, 'is not as proud or illustrious as in the other nations' (Lichnovsky, 2008, p. 1), perhaps symptomatic of it being 'a relatively late arrival on Australia's classical music scene' (Andra, 2005, p.5). In approximately the last 25 years, CSM in Australia has grown to incorporate a large number of active professionals who specialise in the creation, performance, and dissemination of this music. These musicians are engaged in portfolio careers that include performing, teaching, research, and arts administration, alongside any number of other roles within the music community (Di Marco, 2014). As with many other areas of classical music, Australian classical saxophonists are facing significant challenges in the planning and execution of live performances within their greater portfolio careers and this suggests a need to draw upon strategies and ideas of other industries to suit a changing musical landscape. As Tyson suggests: '[t]he daunting question shared by many saxophone players for many years has been, 'what are the job outcomes for a saxophonist?' Many professional saxophone players have faced this question in their careers' (Tyson, 2004, p. 166). In examining the literature, it became apparent that some studies of the CSM genre have addressed this through an examination of the CSM repertoire and the greater influences on the genre (Frigo, 2005; Lichnovsky, 2008). However, more in-depth, analytical studies that address broader philosophical, emotional, and psychological concepts of CSM are currently lacking. This presents the need to examine how live performance and portfolio are addressed in the literature more broadly to provide context and clarity to the research study.

Methodology

This paper contributes to a PhD study investigating the current performance practices of Australian classical saxophonists across four key areas: logistical concerns, artistic relationships, digital engagement, and performer satisfaction. The ultimate aim of the study is to create an accurate reflection of live performance activities in the Australian CSM community and reflect on possible methods of growth and development for the genre. This paper draws on data collected across all four of these key areas. The larger PhD study has utilised a number of methodological tools including interviews, non-participant observations, field observations, and a reflexive journal kept by the author of her personal experiences as an early career classical saxophonist. The data presented in this paper will focus specifically on the interviews conducted with leading Australian classical saxophonists and saxophone ensembles. These interviews were semi-structured in format and were conducted across a one year period between mid-2012 and mid-2013. The participants consisted of seven Australian classical saxophone soloists and two Australian classical saxophone quartets. For the purposes of this paper, participants' full identities have been removed. The selection criteria for this study required that potential participants were to be living and based in Australia and currently active in the performance industry with a specialisation in the CSM genre. Participants were approached following an initial search of prominent and established musicians in this field and an overwhelming positive response was received with a number of these participants expressing an interest in furthering academic discussions of Australian CSM. The interviews covered a range of areas surrounding their performance activities and portfolio careers and to most succinctly manage the data a multi-faceted coding system was employed. Firstly, a manual coding system looking for larger, overarching themes that were appearing in all of the transcripts followed by the use of software program NVivo in a thematic analysis round of coding which delved further into the data and found numerous 'sub-codes' within the original themes. The third and final round of coding was a descriptive coding (or topic coding), where language was drawn directly from the participant's responses in order to accurately assess how the participants were presenting their ideas within the individual codes (Saldana, 2013). This coding analysis was developed provide the most clarity to the data and identify the most significant areas of discussion presented by the participants.

Results and Discussion

The responses from participants reflected sentiments found in the literature in that they are engaging with business-minded strategies when they approach live performance activities in their careers. This approach begins from the very outset: the instigation of a live performance. All of the nine participants interviewed stated that they were primarily the driving force behind their live performance activities. It was overwhelming that participants each responded that their personal effort in organising and curating live performances was their primary method of engaging in these activities and is reflective of their independent status within the industry. Other methods of instigation reported by participants were: invitations to perform from colleagues and other musical connections; working with artistic bodies (quite often after a laborious application process); study and educational assessment items (particularly postgraduate level); touring and travel based performances (again, often after a considerable amount of personal organisation); and, finally, agents and management organised events. This shows a clear separation between two forms of instigation: self-instigated performances and performances instigated by a third party. Participant 3 stated: 'whenever we wanted to put on our own recital or our own major project that we were working towards ... we'd work independently on that and put it together ourselves' (Participant 3, personal communication, 2012). This was reiterated by Participant 7 who felt that it was a commonplace occurrence not only for herself but also for other classical saxophonists based in the same city:

If you want a recital then you've got to go out, find a venue, make it happen, date; ... if you want a sit-down recital where people were coming to watch the music you will go out and find a venue and you'll do it all. (personal communication, 2013)

Participant 5 felt that the reason that personal effort was the main instigating factor, was the lack of demand for CSM and Australian CSM within the classical music industry and therefore saxophonists have to be innovative in creating their own opportunities and also creating their own momentum as an artist. Bigger projects can come out of other activities and some examples from the interview participants include: a teaching position may lead to performance engagements with that institution, professional networking and exposure leads to a new collaboration; or a string of performances may be the right amount of experience needed to gain a place performing in an industry festival or conference. These statements all remain consistent with literature surrounding portfolio careers and the importance of a motivated, entrepreneurial mindset and highlight the self-promotion and drive discussed in the academic sources. Using self-instigated performances to develop their profile, visibility, and future career opportunities suggests a sense of forward thinking from the research participants. Despite already being leaders in the Australian CSM field, they are focused on continually developing and progressing their individual careers. This suggests an important lesson for early career musicians, and in particular young classical saxophonists, to develop a strong motivation and drive as early as possible.

Following the instigation of a performance, the planning process highlighted by the participants emphasised marketing and promotion is an important and crucial factor and emphasised the impact of new technologies on this process. Between the discussions with all nine participants, two points in particular were raised regarding marketing, promotion, and digital engagement: social media and CD recordings. The participants felt that the power of social media is a resource for them to harness in their everyday musical activities and particularly leading up to live performances. The low cost, high volume mode of social media platforms such as Facebook, Twitter, and YouTube were all flagged as having been beneficial to the participants. While the participants all discussed social media and acknowledged its power and usefulness, there was a response from some that they felt they were not personally using it to its full potential. Statements such as '[I'm] not very good at putting things [online]' (Participant 2, personal communication, 2012); 'I've never really utilised it until probably up to two years ago' (Participant 4, personal communication, 2012); and 'you can't rely on it totally' (Participant 1, personal communication, 2012) were statements from participants which prompted an interesting question: the literature states that the modern musician must have a versatile skill set but what about musicians that have been in the industry for years, prior to the social media boom, what is their skill set? It appears from the participants' statements that these saxophonists are constantly adapting and developing and are currently adapting to modern social media practices for promotion, both for individual gigs but also more generally for their careers and overall status as a musician. They are doing so in a practical manner by exploring and trialling different digital options to find a balance that suits them. A search of each participant online found that all the research participants have one or more of the following social media profiles available to the public with links to their professional, musical work: a Facebook page, Facebook events pages, a Twitter page, a YouTube account, a Soundcloud account, a Professional website, and/or a Professional blog. This exhibits that these musicians, despite any reservations, are readily engaging with social media and creating their own virtual presence on the web to ensure they promote themselves as well as their live performance engagements. The wide variety of digital tools engaged could be interpreted as personal preference for different websites; however, all online profiles created and managed by the participants have a strong focus on promotion of their musical product with recordings and sound samples found easily and marketing for specific performance activities also readily found. Also, after the performance activities, performance recordings of the live performance are reported to be extremely important to participants for future marketing purposes, grant applications, and other promotional purposes. Participant 3 in particular - a saxophone quartet with a longstanding reputation for excellence in Australian music - stated that they were particularly focussed on ensuring live recordings of their performances were available online for ongoing promotion of the

ensemble. As they described it, being a musical ensemble they need to make sure their product - music - is available online for potential new audience members to listen to. This ensemble certainly have done so with recording samples on their professional website, a full Soundcloud account with live performance recordings as well as a YouTube account with even more live recordings. As an alternative to live recordings, CDs of studio recordings were also discussed by participants as an important means of engaging their audiences both pre- and post- performance. Interestingly, this was not highlighted at the same level of importance as social media and digital presence by the participants. What this suggests is that younger musicians may wish to copy this strategy for further promotion. By recording a live performance activity, Participant 3 is capitalising on hard work in rehearsals and gaining multiple use out of a single performance. The ongoing dissemination of a live recording allows potential audiences to hear an authentic performance as well as removing the need to venture into a recording studio and further outlay time or money. The continued dissemination of their musical product

The literature stresses that by looking to different models and industries as well as engaging an entrepreneurial mindset, musicians will better satisfy the demands of a changing market and foster connections with contemporary audiences (Loveland, 2009). The participants themselves appear to agree with this philosophy and feel that they are participating in this mindset on a regular basis:

I think that saxophone players, from my experience, are actually pretty switched on in entrepreneurial types of musicians ... We don't plan to get jobs in orchestras because they ... don't exist and ... we do actually have to think about how we put concerts on, how we find new people to be interested in classical saxophone ... a lot of people don't consider the saxophone a classical instrument at all and wouldn't even sort of get out of bed to even think about listening to classical saxophone ... we have to change those people's minds. (Participant 1, personal communication, 2012)

This perspective from Participant 1, highlighting the lack of full-time orchestral positions available for saxophonists, suggests that early career saxophonists need to be focussed on building different facets of a portfolio career for sustainability. Whilst not all classical music graduates will find a full-time orchestral position, the potential for employment in this area provides numerous opportunities for many young musicians. Without this in the classical saxophone community, young artists can, and must, explore the instigation and promotion of their own performance activities to build a reputation and create visibility within the industry.

Conclusion

The participants in this study spoke in detail about their performance activities with a particular focus on methods of instigation, personal efforts to organise performance activities and continue these as part of their careers and the concepts discussed by participants surrounding performance instigation, marketing, social media, and online presence have provided insight into the practices of Australian classical saxophonists as they engage in live performance activities. The portfolio career model, as discussed in the literature, certainly applies to these saxophonists as they all engage in a variety of activities including live performance, education, research, and arts management roles. All the participants discussed that they highly value their live performance activities and engage in other activities that provide financial stability and are focussed on continuing their live performances into the future. This highlights their forward thinking nature and understanding that the future of their performance careers is to maintain active within the industry and cultivate positive relationships with their audiences. This is a valuable and commonly accepted approach within Western art music. The difference for musicians in the Australian CSM field is their commitment to unique and innovative projects and strong sense of drive to be the force propelling their careers forward. The strong focus on being the primary instigator of their live performance activities clearly present this. Participants also spoke about the benefits of digital engagement, use

of social media, and highlighted the importance of connecting with both loyal and new online. This suggests that all saxophonists may be able to exploit digital tools to further their careers and, undoubtedly, this is becoming increasingly accepted as a must-do by performing musicians. With younger musicians entering the industry and the Australian CSM community, taking the insights of industry leaders to be innovative, forward thinking, and technologically savvy may lead to more satisfying and sustainable careers. These preliminary insights are one contribution to a doctoral thesis on Australian CSM and live performance practices. Further work will delve deeper into the role of technology in the live performance arena and continue to unpack exactly how these musicians are shaping their unique portfolio careers. While future work will be conducted, it is undeniable that Australian saxophonists, as with many performing classical musicians, have a strong awareness of career-building which compliments their instrumental skills and musical identity, creating an industry filled with well-prepared and active individuals.

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Editing Margaret Sutherland: Fresh Insights into the Composer through New Critical Editions of Her Work

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Musicians and scholars rely on quality printed editions through which to learn, understand, evaluate and perform works. Where these do not exist, the original manuscripts must be consulted. They are often more difficult to use and harder to access. Furthermore, these primary source documents may not clearly articulate the composer's intentions because they have not been interpreted and edited. Where a composer's output exists mostly in manuscript form, it is inevitable that performance of their music is neglected and our understanding and appreciation of their overall contribution will be incomplete and flawed. This is the situation for the work of Margaret Sutherland. Widely considered one of the most important Australian composers of the mid-twentieth century, her august reputation rests on less than half of her compositional output. In recognition of the distinguished place Sutherland holds within Australia's artistic heritage, it is imperative that far more of the composer's works be made accessible to musicians and audiences so that the full extent of her achievements can be experienced, appreciated and evaluated. In this paper I will discuss my new critical editions of Sutherland's music comprising four chamber works and one for harpsichord. Building on pioneering scholarly editing of selected Sutherland works carried out by other editors over the past twenty years, I will provide an overview showing how critical editions have broadened and changed our assessment of the composer's accomplishments. Further to this survey, an evaluation will be made of the editor's experience of working with Sutherland's scores. Editing is a multi-faceted undertaking with each work containing unpredictable and unique elements that have the potential to wreak mayhem on a project. The challenges to the editorial process presented by Sutherland's idiosyncratic manuscripts will be considered.

Introduction: An Under-Published National Treasure

Margaret Sutherland died in 1984, aged 87. At the end of her life, only 25 percent of her works had been published: 42 compositions out of a total output of 170. This low percentage is in stark contrast to the esteemed position the composer holds within Australia's cultural heritage. In writing her obituary, arts advocate James Murdoch (1984) said of her role within Australian music, '...Margaret Sutherland was more than its Mother – she was the Matriarch' (p. 10). Almost two decades earlier, the musicologist Roger Covell (1967) discussed how Sutherland was one of the first native composers to fully assimilate the new musical idioms of the twentieth century into her own writing. He wrote, '...Margaret Sutherland...naturalised the twentieth century in Australian music...' (p. 152). The composer was also a passionate advocate for greater opportunities for younger composers, who admired and respected her in return. In recalling his first meeting with Sutherland, composer Peter Sculthorpe (Skinner, 2007) remarked, '...I felt that this was my first encounter with a truly original and Australian voice' (p. 107).

When first considered, the fact that only one quarter of Sutherland's works was published before her death is very surprising and strange. However, closer examination allows us to discover possible reasons why so much music remained in manuscript. For example, her 27 orchestral works comprise 16 percent of her total output. Of these, only two have been published, the *Concerto for*

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Strings, published in 1953 and the *Concerto for Violin and Orchestra*, made available in print in 1978. It is unfortunately inevitable that when weighing up the high production costs against the small number of performances an orchestral work is likely to enjoy, it will in most cases be concluded that publishing such works is not financially justifiable.

Commercial considerations will likely also have been a challenge in getting Sutherland's chamber music published. Widely thought to be the composer's favoured genre, only 21 percent (eight works) of her chamber works were made available in print during her lifetime. The other 30 chamber compositions include Sutherland's three string quartets, three further instrumental quartets and three quintets. During the timeframe these works were composed, there were probably not enough local professional chamber musicians and performance outlets to make having the music printed a commercially viable endeavour. Another barrier to publication is the large number of autograph manuscripts that are currently missing. For instance, by 1984, 38 percent (11 compositions) of Sutherland's keyboard works were published. However, of the remaining 18 pieces, the location of 10 of the manuscripts is unknown. When it is then taken into account that of the residual eight pieces, five have been published since the composer's death, it can easily be argued that at least in keyboard music, Sutherland has been successful in print.

Post 1984: Evaluating Sutherland's Life Achievements Leads to New Critical Editions

Thus, there are understandable and practical reasons why the majority of Sutherland's output remained unpublished at the end of her life. However, since 1984, conditions and attitudes have changed. It may still be financially unjustifiable to publish orchestral works, but there are now ample professional musicians and opportunities to perform chamber works. Furthermore, with the composer's death the emphasis has changed from anticipating and promoting Sutherland's latest work to evaluating her entire corpus. Over the past 20 years, scholarly editing of selected Sutherland compositions has been carried out in pursuit of this objective.

Critical editions of Sutherland's music have been published intermittently since 1993, with the most recent volumes being completed in 2008. This activity has brought the published total to 40 percent of the composer's entire output, which means a further 23 works are now available in print. In addition, nine works, including the *Violin Sonata*, have received a posthumous second edition. These have been created to rectify mistakes found within the first editions and produce reliable, updated scores with modern visual presentation and critical commentary. Although these new volumes have brought fresh insights into different areas of Sutherland's achievements, ongoing commercial concerns remain a factor in the choice of which works to edit. All works published since 1993 have been exclusively for the smaller forces of solo piano, solo voice with accompaniment and chamber ensembles, genres where the potential for getting the music performed is greater.

Sutherland's piano music has been critically edited by David Lockett. *The Piano Works of Margaret Sutherland* (2000) is a compendium of 12 pieces, including seven second editions and five compositions published for the first time. It contains all of the composer's solo piano music apart from the 10 works mentioned earlier, those whose manuscripts are missing, and also excludes two volumes of elementary teaching pieces. In editing the collection, Lockett's objectives were to make available reliable and accurate second editions, present Sutherland's five important late piano works in print for the first time and offer performance suggestions for all the compositions.

The autograph manuscripts no longer exist for most of the music published during Sutherland's lifetime. This is also the case for all but one of the previously published piano works in Lockett's collection, making the first editions the principal source documents. To correct the many errors Lockett believed to be present within them, he drew on his knowledge of the works, his experience as a performer of the composer's music and annotated printed scores and manuscripts discovered during his research. Performers Margaret Schofield and Pamela Page provided their personal copies of printed scores and manuscripts, some containing alterations and amendments dictated by Sutherland. These documents helped Lockett to confirm some of the suspected errors in the first editions. In addition, with the piece *Valse-Descant*, Schofield's manuscript is actually an earlier version of the work entitled *Waltz in C*. This document not only

aided Lockett's identification and resolution of errors in *Valse-Descant*, but also offers an insight into the genesis of this work. This is of particular interest as the composer did not leave behind compositional sketches and for the majority of her works there is only a single autograph manuscript.

Lockett's critical editing of Sutherland's piano works has given performers and scholars access to scores that, to the best knowledge of the editor and others closely connected with the music, clearly present what is believed to be the composer's intentions. In addition, the inclusion of detailed editorial and performance notes allows users to understand the decisions made during the editing process as well as the background and interpretive possibilities of the compositions.

By 1984, 31 percent (19 works) of Sutherland's vocal compositions had been published; to date the figure is 51 percent (31 works). Of these 12 new editions, eight are part of the *Australian Heritage Series*, a library of works selected by Larry Sitsky to draw attention to hitherto neglected but worthy Australian music.

Before the 2007 publication of *Silence, Beautiful Voice!* (composed approximately 1913) and *The Night Wind* (created around 1914), Sutherland's *Violin Sonata*, written in 1925, was the earliest of her published compositions. There are other early works but the location of the manuscripts is currently unknown. In his article *Margaret Sutherland's Violin Sonata: Landmark and Enigma*, David Symons (1994) comments of the work, 'It thus appears, at this stage, to spring from nowhere and introduce an already mature composer of considerable imagination and craftsmanship' (p. 16). Symons is also the editor of the early songs and, through this work, has been able to shed some light on the 'enigma' of Sutherland's early development. In his introductory essay to the vocal works (2007) he writes, '[t]hese early songs..... show a strongly grasped harmonic vocabulary already reaching beyond late Romantic chromaticism towards more progressive early twentieth-century patterns' (p. ii).

Containing the themes of marriage, motherhood and relationship breakdown, Symons (2007, p. ii) considers in the foreword to his editions of *Arab Love Song* (composed c. 1926), *Cradle Song* (1929) and *September* (c. early 1930s), whether Sutherland may have chosen the texts because they resonated with events in her personal life.

Scholarly editing of Sutherland's vocal music has begun to fill the void in our understanding of the composer's early creative development and perhaps provides us with some insight into the possible personal motivations of some of her creative output.

Since 1993, six Sutherland chamber works have been published for the first time. The composer's early landmark composition, the *Violin Sonata* received a second edition in 2000. Part of the *Australian Heritage Series*, Sutherland's three string quartets, edited by David Symons, were published in 2008. The editor (2008) writes of the works, 'her three string quartets show the composer adhering to the dominant European tradition of regarding the string quartet as pre-eminent among chamber music combinations for the transmission of relatively dense or weighty musical substance' (p. ii). All three quartets were performed publicly during Sutherland's lifetime and the first two were also recorded by the ABC. *String Quartet no. 3*, composed in 1967, was commissioned by the Australasian Performing Right Association (APRA). Symons' editions, which will hopefully encourage a new life for these works, are supplemented by essays that give an overview of the form and stylistic influences of each.

Editors Marina Marsden and Robert Chamberlain embarked on the second edition of the *Violin Sonata* to create a reliable score to support the performance and study of this major work. They believe (2000) the original 1935 Lyrebird Press publication to be 'inaccurate, clumsily laid out and misrepresents aspects of the work' (p. vi). In 'Notes on the Manuscript', the editors (2000) provide a fascinating case study of their editorial process. Sutherland's original manuscript includes layers of annotations and corrections added in different colours over a period of many years. By comparing the manuscript with the Lyrebird Press first edition, the editors are able to date the annotations to pre- and post-1935. To organise this additional musical and performance information, the editors use a system of different symbols and typefaces to include the details within the score or to highlight to the user that there is relevant supplementary information within the critical notes.

The principal objective underpinning the scholarly editing of selected Sutherland works over the past 20 years is to make high quality scores available for performance and study. In addition,

the new editions have enabled one to learn more about the composer’s working process and the interpretive methods employed by editors to create a version of a work. A range of genres from different periods of Sutherland’s career have been edited, providing fresh insight into the composer’s stylistic development and breadth of creative achievements. Reception histories, analytical essays and performance guides included alongside the critical editions help users broaden their understanding of the context and interpretive depth of the works.

Five New Critical Editions: A Higher Degree by Research Project

In deciding which works to edit for my project I have had two chief concerns. The first was to select compositions that contribute to addressing the gaps, caused by the majority of Sutherland’s works being unpublished, in the general understanding of her overall contribution. The second was that the repertoire chosen should ideally have the potential to be widely performed. I have selected four chamber works and one solo harpsichord work which span two decades of composition (1937 through to 1958) and encompass solo, duet and trio instrument combinations (see Table 1). The project will result in publication-ready typeset editions with accompanying critical notes.

Table 1: Proposed New Editions

Work	Genre	Composition Date
Sonata for Cello or Saxophone and Piano	Chamber	Pre-1937 (cello) 1942 (saxophone)
Sonatina for Piano or Harpsichord	Keyboard	pre-1939
Contrasts for Two Violins	Chamber	c.1953
Six Bagatelles for Violin and Viola	Chamber	1956
Divertimento for String Trio	Chamber	1958

To date, 51 percent of Sutherland’s vocal and 55 percent of her keyboard works have been edited and published. Of her chamber compositions, the percentage is much lower, with only 37 percent available in print. This is despite that the composer ‘felt a special affinity’ with the medium, writes David Symons (2008, p. iv). In making four further chamber works accessible in critical editions, 47 percent of this genre will be published. This means 18 chamber compositions available in print out of a total output of 38.

Composed by 1939, the *Sonatina for Piano or Harpsichord* was initially conceived solely for piano. There are two autograph manuscripts of the work that Sutherland labelled ‘first’ and ‘second’ version. The rededication of the work to the harpsichord is apparent in the second version where the word ‘piano’ within the title is scored out and replaced by ‘harpsichord’. Although there are many minor differences between the two versions, there are no significant changes to signify the second version as being adapted idiomatically for the harpsichord. Symons (1997) believes the second version was created for Sutherland’s friend Mancell Kirby, who was Australia’s first

concert harpsichordist. Christopher Wainwright (2001), in his short survey of Australian solo harpsichord music, states the *Sonatina for Harpsichord* and the composer's *Three Pieces for Cembalo* are the first known Australian compositions for the instrument.

Contrasts for Two Violins, Six Bagatelles for Violin and Viola and *Divertimento for String Trio* were written in the 1950s, a decade during which Sutherland's writing for the violin, a favoured instrument, was explored to its fullest. Symons (1997) states, 'Sutherland's love for composing for the violin, traceable as far back as the *Violin Sonata* and shown in its prominent solo use in her 1950s orchestral works, reaches its culmination in the *Violin Concerto*' (p. 154).

Other than a piano sonata written in 1913, the manuscript for which is lost, the *Sonata for Cello or Saxophone and Piano* is one of only three works given the title of 'Sonata' by Sutherland. The other two are the *Violin Sonata* composed in 1925 and the *Sonata for Clarinet or Viola and Piano*, composed in 1947. Both these works have received critical editions that have contributed to them becoming 'standards' within Australian concert repertoire.

There is every reason to believe that the new editions have the potential to be widely performed. None of the pieces require virtuosic performers and are suitable for advanced students as well as professionals. The *Sonata for Cello or Saxophone and Piano* and the *Sonatina for Piano or Harpsichord* could, as solo works, have a life as examination or competition repertoire for students. Additionally, the *Sonatina* has the historical interest of being one of the first Australian works for the harpsichord. All the compositions are relatively short, ranging in duration from around eight to thirteen minutes. This may help performers in their decision whether to present them as their inclusion in a programme is low risk. Audiences can be introduced to one of these works whilst still focusing the bulk of a programme on well-known repertoire, should that be what is desired. Nonetheless, with Sutherland being a prominent figure in Australian composition, it is hoped that the opportunity to hear these pieces would be greeted with much interest.

Editing Margaret Sutherland: A Personal Evaluation of the Challenges Presented by the Composer's Idiosyncratic Manuscripts

In 1973, the publisher J Albert and Son bought all the manuscripts in Sutherland's possession. This collection later passed to the Australian Music Centre (AMC), where the documents remain. Although the majority of the composer's unpublished works can be found at the AMC, there are original manuscripts held at seven other libraries throughout Australia. Of particular note is the National Library of Australia, who possess the autograph of Sutherland's landmark *Violin Sonata* and the Bailieu Library, University of Melbourne, who outside of the AMC house the most Sutherland manuscripts; a small collection of lesser-known incidental theatre, vocal and solo instrumental works.

The AMC collection of Sutherland's manuscripts can be accessed digitally or on-site at their offices. Although convenient, viewing the works as digital scans has its drawbacks. For example, calligraphic details, such as faint writing in pencil, may be lost in the digital reproduction. Furthermore, marks that look significant may actually be 'bleed-through' from the reverse side of double-sided manuscript paper.

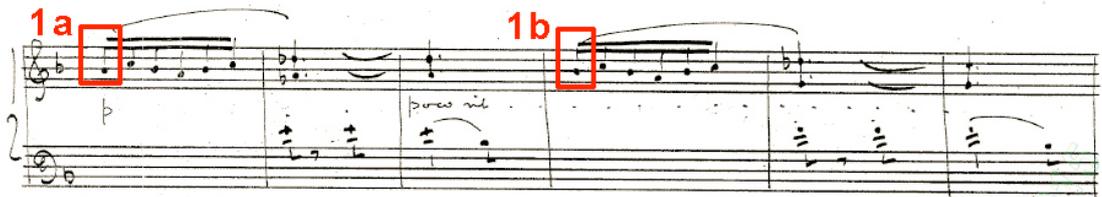
There are two main challenges in working with Sutherland's manuscripts: illegibility and the composer's application of accidentals. Previous editors of Sutherland's work have commented on both issues in detail, and how they are resolved forms much of the critical notes that accompany the editions. In discussing his work on Sutherland's late piano pieces, Lockett (2004) remarks:

The primary sources for these works contain: missing or unclear accidentals (in particular, sharp and natural signs are often difficult to distinguish); notes that are imprecisely placed on the staff, leaving doubt as to whether they lie on a line or in a neighbouring space... (p. 21)

This project is a work-in-progress and, to date, I have concentrated on the *Sonatina for Piano or Harpsichord* and *Contrasts for Two Violins*.

The main challenge I faced with the manuscript sources of *Sonatina for Piano or Harpsichord* was illegibility. As Lockett describes, notes are imprecisely placed (examples 1 & 2). The main method of resolving an ambiguity and deciding on the reading of a disputed note is to assess its context (examples 3 & 4). Where has the melody or harmony come from? Where is it going? Another approach, applicable where a bar or passage is repeated elsewhere, is to check whether the handwriting is more legible in its other location within the piece. Playing the music through is also very helpful. What might look reasonable on paper may reveal itself to be incorrect once heard because it does not belong within the contour of a melody or progression of harmony. By using these methods I found I could resolve the majority of disputed notes. However, it is only after an accurate transcription has been made that the music is clearly communicated and ready for further editorial assessment.

Figure 1a: Problem: note appears to be in the 2nd space. Solution: look to the other semiquaver figures before and after this bar. All of them are based on stepwise movement. Furthermore, when the figure repeats at figure 1b, the note is more clearly read as written on the 3rd line – in keeping with the established stepwise movement. Therefore, stepwise movement is adopted within the new edition at 1a.



Figures 1a & 1b: M. Sutherland, *Sonatina for Piano or Harpsichord*, 1st Mvt. Mm 44 – 49.

Figure 2: Problem: similar imprecision of note placement as example 1a. Solution: adopt established stepwise pattern and change apparent B flat to A.

Figure 3: Problem: ambiguity in application of accidentals. Solution: in the treble, the natural is superfluous and could, if retained, inhibit fluent reading. It should be removed. However, in the bass, there is a case for applying a cautionary accidental (B flat) because the altered B (natural) immediately precedes it before the bar line.



Figure 2 & 3: M. Sutherland, *Sonatina for Piano or Harpsichord*, 1st Mvt. Mm 62 – 75.

Figure 4: Problem: unnecessary accidental. Solution: there is no preceding alteration requiring cancellation with the natural and therefore the symbol can be removed.



Figure 4: M. Sutherland, *Sonatina for Piano or Harpsichord*, 1st Mvt. Mm 83 – 89.

While *Sonatina* is tonal but decorated with chromatic inflections throughout, *Contrasts for Two Violins* is highly chromatic. The greatest challenge encountered to date with this work has been understanding Sutherland’s use of accidentals. With its high degree of chromaticism, adhering only to the basic rule of an accidental lasting until the next bar line is not sufficient to communicate the music without ambiguity. Conversely, the music is not so devoid of tonality that a system of writing accidentals in front of every note is required. Initial inspection of the score was hampered by such ambiguity. Sometimes an accidental is confirmed as being cancelled directly after a bar line, at other times it is not. In complex passages where a note appears in different registers, in some instances the composer clearly labels the status of each occurrence but in other cases may also leave out accidentals, suggesting each note needs to be questioned (examples 5 & 6). Adding to the confusion there are notes with accidentals applied where musical logic tells one the alteration is simply not required.

Figures 5 & 6: Problem: two related bars where the use of accidentals is inconsistent. Solution: apply accidentals consistently to the alternating G sharps and G naturals. In this rapid passage, clear labelling of the chromatic alterations will assist with quick and accurate score reading.



Figure 5: M. Sutherland, *Contrasts for Two Violins*, 1st Mvt. Mm 20 – 23.



Figure 6: M. Sutherland, *Contrasts for Two Violins*, 1st Mvt. Mm 27 – 29.

Having carefully considered each incidence of ambiguity, I believe Sutherland did have an effective system of communicating the chromatic idiom of *Contrasts for Two Violins*, but applied it very inconsistently. I have thoroughly scrutinised the work and accidentals are now uniformly employed. As a result, the composer’s work speaks clearly and compellingly.

Conclusion

In an ideal world, composers would leave behind manuscripts free of ambiguity. However, many varied factors obscure clarity in music notation. Idiosyncratic handwriting and presentation, changing notational practices, the development of idioms that require a flexible use of notational language and simple human error are some of the elements that create a barrier to what is believed to be a composer's intentions. The task of the editor is to solve problems, to interpret the varying levels of mayhem left by the composer and, by applying best practices, effect a change from the ambiguity of an idiosyncratic manuscript to a clear and accessible printed score. The works in this project have been carefully selected to contribute to the further dissemination of Sutherland's music and enhancement of her reputation through the availability of more quality printed editions. It is hoped that my new editions will broaden the understanding of the composer's string writing, enable her *Sonata for Cello or Saxophone and Piano* to become standard within Australian concert repertoire and shine a light on Sutherland's place within early Australian composition for the harpsichord. In addition, by choosing works suitable for both advanced students and professionals, the new editions will provide much needed expanded choice of Australian repertoire for use in examinations, student recitals and on the concert stage.

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The Aesthetics of Alienation and Felix Werder's Compositional Philosophy

Melanie Walters²⁷

From his childhood growing up Jewish in Germany during the rise of Nazism, through to his experiences as an immigrant first in England, then in Australia, composer and music critic Felix Werder (1922-2012) was on the outside of the dominant culture in which he lived throughout his life. His compositional style was vastly different to the mainstream of Australian composition for most of his career, and his music was consequentially met with hostility from audiences, performers, critics, and other composers. Werder was critical of many aspects of Australian culture which he found in conflict with his own beliefs, especially what he described as the 'inherent Australian contempt for intelligence', and he frequently identified himself primarily as a German, rather than Australian, composer throughout his life, despite having spent more than 70 years living in this. Although the stylistic influences on Werder's music were numerous and varied, and despite the changes in compositional technique as his music evolved, at the core of all his music was an Expressionist aesthetic. This aesthetic arose from the alienation from society many German artists experienced during the social upheaval and political changes of the early twentieth century, and used violent techniques and distortion to express the turmoil within the artists' psyches. This paper will examine the ways in which alienation from society formed an essential part of Werder's compositional philosophy, and why the composer was drawn to an aesthetic associated with the mayhem and change that occurred in Europe in the early twentieth century.

From his childhood growing up Jewish in Germany during the rise of Nazism, through to his experiences as an immigrant first in England, then in Australia, composer and music critic Felix Werder was on the outside of the dominant culture in which he lived throughout his life. His compositional style was vastly different to the mainstream of Australian composition, and his music was consequentially met with hostility from audiences, performers, and other composers. Werder (1986) was critical of many aspects of Australian culture which he found to be in conflict with his own beliefs, especially what he described as the 'inherent Australian contempt for intelligence' (p. 14), and he continued to identify himself primarily as a German, rather than Australian, composer throughout his life, despite having spent more than 70 years living in this country.

This paper examines how Werder's background as an outsider may have influenced his aesthetic philosophy and compositional style. He remained an ardent supporter of expressionist principles throughout his career, and elements of his compositional style from as early as the 1950s through to his final composition in 2012 show the influence of the German Expressionist music and philosophy from the early twentieth century. German Expressionism arose as a response to the alienation from society experienced by artists due to the social upheaval and political turmoil of this period, and expressed the inner turmoil of the artists through distorted, often violent imagery, and bold colours. Kate Davey (2012) describes Expressionist art as 'an acceptable way for the alienated man to channel his discontent' and draws a parallel between Expressionism and Outsider Art, or Art Brut. Although Werder was not an outsider in the same sense as the mentally ill or imprisoned practitioners of Art Brut, his experiences as a refugee and a foreigner who never quite fit in to Australian culture may have contributed to his affinity with the alienation experienced by the German Expressionists.

Werder's compositional career coincided with significant developments in attitudes towards national identity in Australian composition. At the earliest stages of his career, in the 1940s and 1950s, the English pastoral school of the 19th and early 20th centuries remained a dominant

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influence on Australian composition, with few composers showing interest in either incorporating Australian musical influences or contemporary European compositional techniques into their music. By comparison, Werder's highly contrapuntal, often serialist early works with their jagged pitch material and use of extended instrumental techniques would have seemed utterly unfamiliar to Australian listeners. By the end of 1950s, as other Australian composers began adopting modernist techniques, Werder's music gained wider acceptance in the Australia music scene, but his continued adherence to a European modernist aesthetic set him apart from the trend beginning in the 1960s searching for an Australian sound. While many of his colleagues, most significantly Peter Sculthorpe, began looking to the Australian landscape or to Indigenous cultures for musical material, or were engaging with various Asian musical cultures, Werder's mature compositional style continued to reflect his expressionist aesthetic in its use of techniques such as free atonality and fragmentation. In the 1970s and 1980s, a divide emerged between composers writing in high modernist or complexist styles and those who rejected European modernism in favour of a return to tonality. Werder's music fit with neither side of this debate, because, despite his firmly modernist aesthetic, his musical language was far less complex and structured than the modernist Australia composers of this period. His compositional style placed him firmly outside the narratives of Australian music, and the issues of alienation discussed in this paper may have been a factor in Werder's decision not to engage with such compositional trends.

Felix Werder, who was born in Berlin in 1922, was the son of Boaz Bischofswerder, a cantor and a respected liturgical composer. It was through his father that Werder was exposed to modernist philosophy, art and music: Arnold Schoenberg, whose family Werder describes as 'the main interest that moulded my future', stayed with the family for a short time during Werder's childhood (Werder & Martin, 2001), and Schoenberg's nephew, Joseph, introduced Werder to modern art practices and philosophies.

In 1934, due to the rise of Nazism, Werder and his family migrated to England, where he studied architecture and fine arts. Although resident in England for several years before the outbreak of World War II, Werder and his father had not gained British citizenship and were consequently declared enemy aliens. They were interned in England, and then were sent to Australia on the *Dunera*, which was known as the 'Hellship' due to the terrible conditions on board. The ship carried over 2500 detainees despite only having the capacity to transport 1600 people, and along with the approximately 2000 Jewish refugees deported on the *Dunera* were 200 Italian fascists and 251 German Nazis. Mario Cacciottolo (2010) outlines the conditions on the ship as follows:

The men were kept below decks for all but 30 minutes each day and there were just 10 toilets for more than 2,000 men, giving rise to the need for 'toilet police' who would call up people as vacancies arose. Fresh water was only supplied two or three times a week and razors and shaving equipment had been confiscated. Also removed were the personal possessions of the internees, which were ransacked by some of the ill-disciplined British guards, many of whom were later accused of acts of cruelty and assault.

In an interview with Benzion Patkin (1979), Werder summed up this experience as:

It was all very unpleasant, possibly unjust, even unethical, but by comparison not half as bad as being in a concentration camp, being bombed out, or dying on the Stalingrad front from frost-bite...One learns a lot from a Dunera situation about one's fellow man...How they conform like sheep, how quickly they become a mob, how soon they become victims of a milieu and how quickly they obey blind authority rather than reason. (p. 59)

Werder spent the years 1941 to 1944 in the Tatura Internment Camp in regional Victoria. Upon being released from the camp, he joined the Australian Army. He was discharged in 1946,

and moved to Sydney to pursue a career in composition: there he worked arranging music for radio and as a jazz double bassist at a nightclub. Adrian Thomas (1996) describes this period as ‘disastrous; Werder nearly starved there and had to sell his cello in order to return to Melbourne’ (p. 164). In Melbourne, he trained as a teacher through the army rehabilitation program, and his knowledge of European systems of music education won him a teaching position at Melbourne High School. Within a year, he had fallen out of favour with the school authorities: Thomas (1996) gives the reason that the job ‘was an inappropriate position for Werder, who was out of his depth in the culture (or lack of it) which existed amongst the boys, and temperamentally unsuited to teaching’ (p. 164). After bouncing from one school to the next for the remainder of his five years of bonded service, Werder gave up school teaching. In 1963, Werder became the principal music critic for the Melbourne Age, a position he held until 1977. His criticisms were controversial: his views were unpopular, with the newspaper regularly received letters to the editor complaining about Werder’s comments, and he offended many of his former colleagues during his tenure.

The theme of Werder as a transplanted European composer rather than an Australian composer is prevalent in the literature. In an interview with Ruth Lee Martin, recorded as part of the Australian Composers Oral History Project (2001), despite the composer having lived in Australia for over 50 years, he still described himself as German, rather than Australian, and in the same interview he claimed that ‘I belong in the Louvre, I don’t belong in Australia’. His cultural background, opinions and compositional style separated him from his contemporaries; Maureen Thérèse Radic (1978) states that ‘To Australians his European breadth of reference and the virtuosity with which he uses it are bewilderingly unfamiliar’ (p. 93). In the following statement, Werder (cited in Murdoch, 1975) described how his upbringing and cultural background differed from those of his Australian contemporaries. He said:

In our home in Berlin there were many things which I took for granted, and didn’t realize the significance of them until much later. We had Lieberman’s paintings hanging on the wall, and other lesser names of this period. One didn’t just ‘do’ music. This idea of specializing is such a typical Australian thing. The same with writing. Most Germans are very verbal – Stockhausen and Hindemith for instance – and this is a necessary process in developing theories. (p. 194)

Werder, coming from a background where he had grown up surrounded by contemporary European art and philosophy, was particularly dismayed by the situation he found in Australian music when he arrived in the 1940s: he stated that

At the time when I came to Australia the twentieth century sort of hadn’t come yet, and so I found that everyone here though Chopin was lovely and Mendelssohn was a great composer, and they’d dare to as far as Brahms. Nobody had heard of Bartok when I came, and certainly not heard of Schoenberg, so you can imagine my struggle, coming into to a country where two generations of music were missing. (Werder & De Berg, 1969)

Throughout his career he expressed scathing views of Australians and the situation of Australian music. In an article published in *Meanjin* (Werder, 1957), he said of the Australian music scene that ‘there are no progressive elements because...the channels of artistic outlet...are in the hands of the tea-drinkers and cocktail-shakers, or business men, who utilize the arts either as a money spinner or as a means of satisfying their social ambitions’ (p. 140). In 1986, in the *Age Monthly Review* (Werder, 1986), he identifies an ‘inherent Australian contempt for intelligence’ as one of the problems facing composers in Australia (p. 14), and in the interview with Martin in 2001, he suggests that the music lovers of Melbourne should be first in line for the guillotine (Werder & Martin, 2001). In his book *More or Less Music* (Werder, 1994), he criticises the audiences in Australia as follows: ‘The concert-going public plays it safe. They barrack for the winning team of secure opinion. It takes its pleasures, like the good necrophile that it is, with the dead works of art. No danger of conceiving a new idea here’ (p. 150).

This criticism was reciprocated: Werder's music and writings were often met with hostility and rejection, by both audiences and colleagues. According to Warren Burt (2007),

For most of his career, the Australian public's relationship with Werder has been, at best, oppositional (and usually worse)... The waves of destructive and negative criticism directed at Werder throughout his career is astounding. Even (or especially) among members of the music profession, he has had to endure continuous charges of charlatanism and incompetence levelled against him.

Fellow composers Nigel Butterley, Richard Meale and Ian Farr all expressed what Thomas (1996 p. 172) describes as 'rather negative and often caustic opinions' of Werder's music in ABC internal memoranda, with Butterley once describing Werder as 'a sausage machine' due to Werder continually churning out new compositions in the same style. Werder often found it difficult to find performers within the Australian classical music scene to perform his music, and in the 1970s turned to jazz musicians to play his music. He explained (Werder & Martin, 2001).

My experience has been too, that the only people who could play my music...were the jazz musicians. And I was very lucky to find a group here in Melbourne who wanted to have nothing to do with classical music, but who were very adventurous and were prepared to try anything new... who actually didn't say 'do you call this music?', but 'gee that's interesting. We'll give it a go'.

It was not just from his colleagues that Werder experienced opposition. As with many refugees in Australia, he was subjected to vitriol by the general public. He articulated his experience of racism in the radio program *Dots on the Landscape*:

Why don't you go back to where you come from, if you don't like the way we do things. That is a typical Australian phrase which Australians don't like to hear, but it's very much an Australian sickness... The first time people say to me 'go back to where you came from' was when I said I preferred coffee to tea. That was good enough to bring out this hate for foreigners that Australians have. (as cited in Ford, 2001a)

Given the animosity Werder felt towards many aspects of Australian culture and his negative treatment by many Australians, it is worth considering why he chose to remain in this country. Although he gave his wife's family lives in Australia as a reason for remaining, it is possible that, in some aspects, Werder found the culturally hostile environment in Australia conducive to his creative development, with his position as an outsider helping him to develop a distinctive compositional voice. Moya Henderson makes the observation that composers in Australia are free from the weight of European compositional tradition saying that: 'It's a great big ball and chain that you don't have to drag around after you, the expectation of nations...the benefit of being out here in the middle of nowhere...it means that we can do what we bloody well like' (as cited in Ford, 2001b). Werder felt strongly connected to Germanic compositional and philosophical traditions, and perhaps the geographical distance lessened the burden of this tradition and allowed him a greater degree of creative freedom. It is also possible that he found the opposition of his peers and the general public creatively motivating: he was frequently described as a provocateur, and perhaps the opposition he faced in Australia inspired him to create more challenging and complex music.

As a composer who experienced social alienation throughout his life, it is not surprising that Werder had a great affinity with the principles of the German Expressionist movement of the early twentieth century. In this movement, the expression of the artist's inner reality and the turbulence within the artist's psyche was a reaction to the alienation of the individual resulting from the social upheaval of this period. Umberto Eco (2007) outlines the movement as follows:

German Expressionism was to be an ugliness that sprang from the denunciation of social ills. From 1906, the year of the formation of the Die Brücke group, until the years of the rise of Nazism, artists like Kirchner, Nolde, Kokoschka, Schiele, ... and others portrayed with systematic and ruthless insistence haggard and repugnant faces that express the squalor, the corruption and the smug carnality of the bourgeois world that was to become the most docile supporter of the dictatorship... The historic avant-garde was not interested in creating any harmony, and pursued the break up of all order and of all institutionalised perceptive schema while searching for new forms of awareness capable of penetrating both the recesses of the subconscious and those of matter in the primitive state, the aim being to expose the alienation of contemporary society. (p. 378)

Somewhat paradoxically, Werder's adherence to expressionism, which became increasingly unfashionable and dated, led to him being further alienated from the Australian musical scene, with Thomas (1996) stating that 'by the end of the 1960s... the vein of German expressionism which persisted in his music left him an isolated figure' (p. 169). While many Australian composers from the late 1960s began moving away from the technique of European modernism towards more tonal music language, or began looking to Asia, German expressionism became even more firmly entrenched within Werder's music. While he had enjoyed a degree of success during the early 1960s in terms of commissions and performances, these opportunities all but disappeared in the following decade. James Murdoch (1975) made the following observation: 'In 1972 Werder had not received any commissions. The approaches from young composers has ceased long ago. He is invited less often to lectures and to grace seminars, and his disillusion is touching' (p. 197).

Werder's music appears to be deliberately difficult, in terms of being intentionally inaccessible to mainstream audiences and challenging to performers. Schoenberg (1985) who strongly influenced Werder's compositional philosophy, wrote that 'If it is art, it is not for all, and if it is for all, it is not art' (p. 124), and Werder seems to share this sentiment. Werder shared with the German Expressionists a strong anti-populist and anti-capitalist sentiment, and believed that, quote, 'music is not a soporific for calming neuroses of a decadent bourgeois society' (as cited by Australian Music Centre, n.d.). Unlike many of his contemporaries, such as George Dreyfus and Richard Meale, Werder never turned away from modernism to a more tonal musical language with less complexity in order to communicate more directly with a wider audience. His music, and his views on music, could be described as elitist, and he was not interested in writing music that was accessible to a wide audience. Thomas (1996) claims that 'there is nothing in Werder's output that could remotely be described as popular' (p. 169) and Murdoch (1975) writes that 'Werder has not written a work which has reached out to the public' (p. 197).

As a composer who never gained widespread acceptance or approval within Australia and who seemed out of step with Australian culture, it is perhaps not surprising that he related to the aesthetics of the German Expressionists whose art and music he had been introduced to as a child. He often defined himself in opposition to Australian music, and his use of expressionist compositional techniques could have been a vehicle for articulating his alienation from Australian society.

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Artico Ensemble: Engaging Communities - Enhancing Arts Participation

Rianne Wilschut²⁸

Abstract

Artico Ensemble is a quartet of professional musicians specializing in creating chamber music performances in small community venues such as churches, museums, and private homes in and around Brisbane, Queensland. Their experiences form the basis of a current Doctoral research study, in which a mixed-method ethnographical case study of Artico Ensemble investigates the experience of creating this type of performances from the viewpoint of the three partners involved: the artists, the audience and the venue administrators. In seven concerts of their local concert series, an audience survey was conducted, consisting of a questionnaire (on voluntary basis) with optional participation in semi-structured follow-up interviews. This presentation will discuss the first results of the audience survey. It will create a demographical profile of the audience and chart their connection to the venue, highlight the audience's general listening and concert attendance habits and explore their experience of attending the case study's specific concert. Findings from this current study will be compared to recent Australia Council research, which stated that Australian residents reported several practical factors and perceptions that act as barriers for arts attendance. Connections will also be made with research from the United States discussing the importance of community venues in enhancing arts participation in the US. This presentation will reflect on how Artico Ensemble's model for chamber music performance in community venues addresses many of the perceived barriers for arts attendance identified by the Australia Council, and can thus contribute to enhanced arts participation in the wider Brisbane area.

Chamber music originated in the intimate setting of a small room, or chamber, but has in recent times found a large and appreciative audience at performances in mainstream concert halls. In addition, many professional artists and concert promoters are recreating the intimate chamber concert experience in small venues, many of which are community venues away from the mainstream venue circuit.

I am a founding member of Artico Ensemble, a quartet of professional musicians specializing in creating chamber music performances in small community venues such as churches, museums, and private homes in and around Brisbane, Queensland. The ensemble was formed with the aim to reach a new audience for chamber music by steering away from the traditional, established concert halls in the Metropolitan area, hereby making quality music performances accessible to audiences who may not be able to attend these in mainstream concert halls, and in the process create a network of small suburban performance spaces.

Our journey forms the basis of my current Doctoral research study, in which a mixed-method ethnographical case study of Artico Ensemble investigates the experience of creating this type of performances from the viewpoint of the three partners involved: the artists, the audience and the venue organisers. In seven concerts of our local concert series I conducted an audience survey, consisting of a questionnaire (on voluntary basis) and follow-up interviews.

This paper will present the first results of the audience survey, which can add to the available Government-initiated research in the area of audience participation in the arts. Currently, the majority of these studies are mostly quantitative in nature, with many gathering all of the music

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styles under the one category of 'Music', or at best creating a separate category for 'Classical music'. The Australia Council's large national study *Selling the Performing Arts* (Osborne, Wheeler, & Elliott, 1999) for example, was conducted to provide 'a comprehensive demographic and attitudinal profile of attenders and potential attenders of the performing arts' (p. ix). It included all the professional performing arts, classified into five main art-form groupings, with the category 'Music' comprising classical or choral music concerts, multicultural or Aboriginal music, contemporary or experimental music, and jazz or blues. This extensive study consisted of a quantitative population survey, but also importantly added qualitative methods aimed at gaining an understanding of motivation and barriers to attendance at live performing arts as well as components exploring the more emotive aspects of attitudes to the arts.

In a similar fashion, this paper will create an audience profile, but focusing on the specific chamber music audience present at Artico Ensemble's concerts in small community venues in and around Brisbane. It will consist of three components: a demographic overview of the audience members (I), followed by a discussion of their listening and concert attending habits (II) and an exploration of their experience of attending that particular concert (III).

By highlighting chamber music audiences and their experience, this study will add to what is currently a small body of research, sitting alongside work by authors such as Australian Pauline Griffiths, whose thesis discusses the social contexts of concert audience-ship among selected Melbourne chamber music audiences (Griffiths, 2003), and Stephanie Pitts, who investigated the audience role and experience at the *Music in the Round* chamber music festival in Sheffield, England (Pitts, 2005).

Further on in this paper I will also reflect on how Artico Ensemble's model for chamber music in the community can address some identified barriers for arts attendance present amongst the general population, and can as such contribute to enhanced arts participation in the wider Brisbane area.

I am aware that being a member of Artico Ensemble as well as the researcher might suggest researcher bias, or respondent bias by consciously or subconsciously causing interview participants to give the answers or impressions they think I would want to hear (as cited in Robson, 2002, p. 172). However, I would argue that my intimate knowledge of the subject has in fact helped to better read the data. This was most evident in the analysis of the more qualitative components of this study, where answers to open questions needed to be summarized under a more general terminology or distilled into their underlying meaning. As Barrett (2007) states, 'data analysis is rarely formulaic, relying instead on the researcher's abilities to perceive and describe obvious patterns and themes, as well as subtleties, perplexities, contradictions, and nuances in the data.' Having a deeper existing understanding, an expert's intuition regarding the subtleties and nuances of the study topic can be considered a strength in qualitative research such as this.

A Brief Introduction to Case Study Subject Artico Ensemble

Artico Ensemble is a quartet of professionally trained classical musicians comprising soprano, clarinet, bass clarinet and piano. The group performs existing classical repertoire for any combination of these instruments, original pieces written for the ensemble and arrangements of light classics and musical theatre pieces. Concert programs comprise short works in a variety of styles, with all musicians taking turns in introducing the music. Management of the group and all program planning is shared by the ensemble members, who liaise closely with the organizing team of the host venue for each individual concert.

In Artico's operational model, marketing of the concert is outsourced to host venues, which attract an audience by advertising the event among their community members through any means they deem most suitable. The ensemble informs the venue of its fixed performance fee, and the venue sets admission prices in order to recover that fee. Any surplus funds go to the venue and can be used for fundraising, and some venues have expanded their initial one-off musical events into well-attended ongoing concert series.

Traditionally, ensembles attract audiences to their concerts by inviting *their* family and friends, maintaining databases and advertising their event in (social) media. In such an operational

model, all invitees have a direct line to the artists: either by being related, or having read advertising material created by the artists. By outsourcing the event marketing, connecting one existing network to another unrelated network, it is possible to reach audiences that have no direct line to the artists. In time this new network can become part of the ensemble's regular network, making an effective way of audience building.

Methodology

The audience survey was undertaken during seven concerts of the ensemble's local concert series, in five church venues of various sizes and denominations, one museum and one private home. It was distributed amongst the concert audience only, not the administrators nor the artists, and as such will form one component of the larger Doctoral study. Guided by the Doctoral study's central research question:

As seen from the viewpoint of the artists, the audience and the administration, what is the experience of creating professional chamber music performance in small community venues in Brisbane and surrounds, and what are the strengths and challenges of this type of music making for all involved?

The questionnaire and follow-up interview questions were carefully constructed to learn more about the demographical profile of the specific audience present at chamber music concerts in small community venues, their connection to the venue, the audience's general listening and concert attendance habits, and their experience of partaking in the case study concert in particular. 284 audience members took part in the survey's questionnaire, and nine of those people were contacted for follow-up interviews. What follows is a presentation of the survey results only, with certain aspects highlighted for discussion and reflection. A more theoretical lens will be applied to the data at a later stage. As is common in most methodologies based on grounded theory, I have at this early stage let the questions and answers guide the research, but not confine it.

Results and Discussion

I: Who is the Audience? - A Demographic Profile

The majority of questionnaire respondents were between 50 and 80 years of age. Nearly seventy-six percent of respondents were female and twenty-four percent were male. Many of these female respondents, however, wrote that they attended the concert with their spouse, so although only a quarter of the *respondents* were male, this does not quite reflect the composition of the audience at the concert.

Respondents reported a variety of occupations, but several types featured more than others: Retired (17.7 percent); Teacher/Educator (17.3 percent); Healthcare professional (12.3 percent); and Administration officer/manager (10.8 percent).

More than half of the questionnaire participants lived close to the concert venue, either in the same or neighboring suburb. This meant that for most attendees travel time to the venue was short: the majority (81 percent) lived less than 20 minutes travel by car from the concert venue, with the private car being the most common means of transport.

As shown in Figure 1 below, most audience members had a close connection to the concert venue, either by being part of the church/museum/private home community themselves, or as friends or relatives of members of the host community.

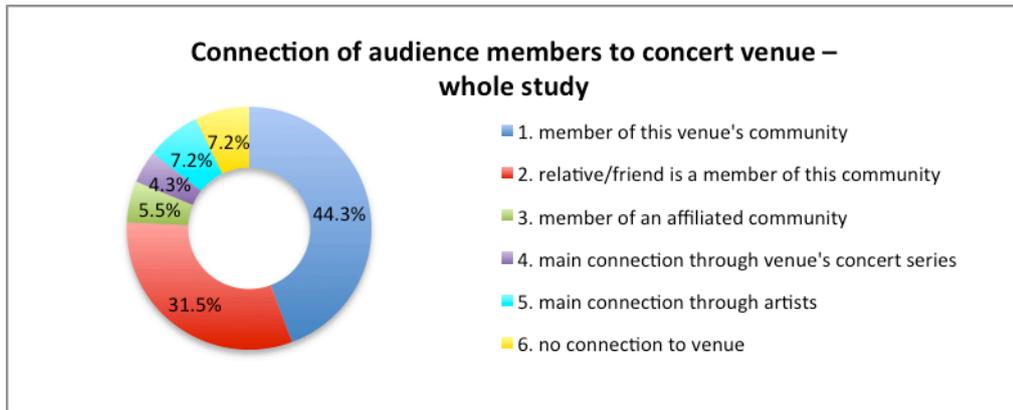


Figure 1: Connection of audience to venue - whole study

There were differences in the data for each individual venue. The chart for the Redland Museum (Figure 2) shows that the majority of this audience were members of that museum, whereas the data for the small Anglican church in Wilston (Figure 3) indicate that the church community members attracted their concert audience by inviting friends and family. They also connected with an affiliated church, which the museum did not do.

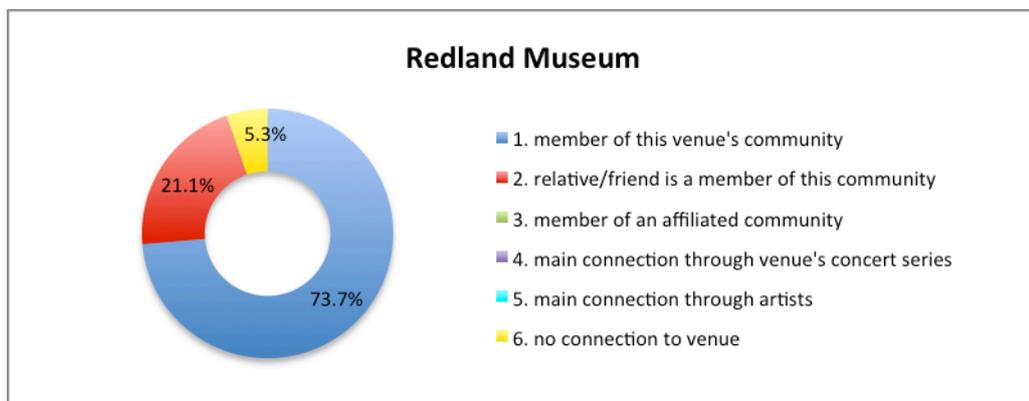


Figure 2: Connection of audience to venue - Redland Museum

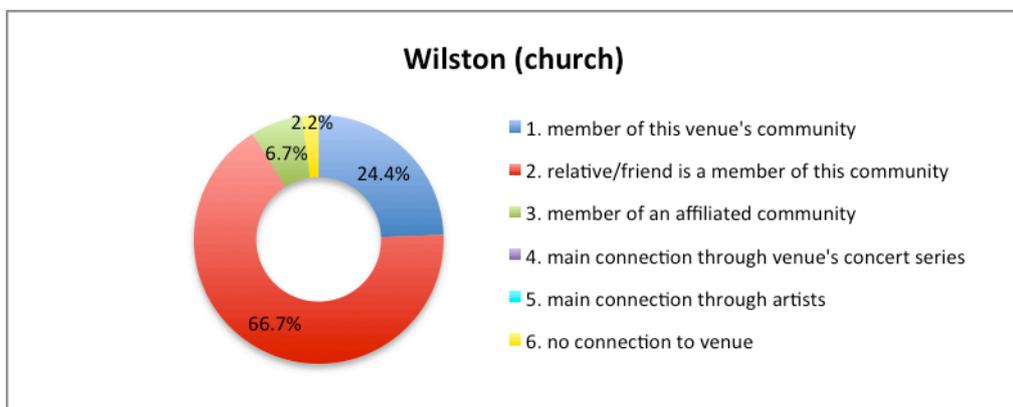


Figure 3: Connection of audience to venue - Wilston

The two venues above showed no prior connection between the artists and the audience. For the Wynnum house concert the ensemble members did a lot of advertising, and the prior artist-audience connection is clearly visible in the chart (Figure 4).

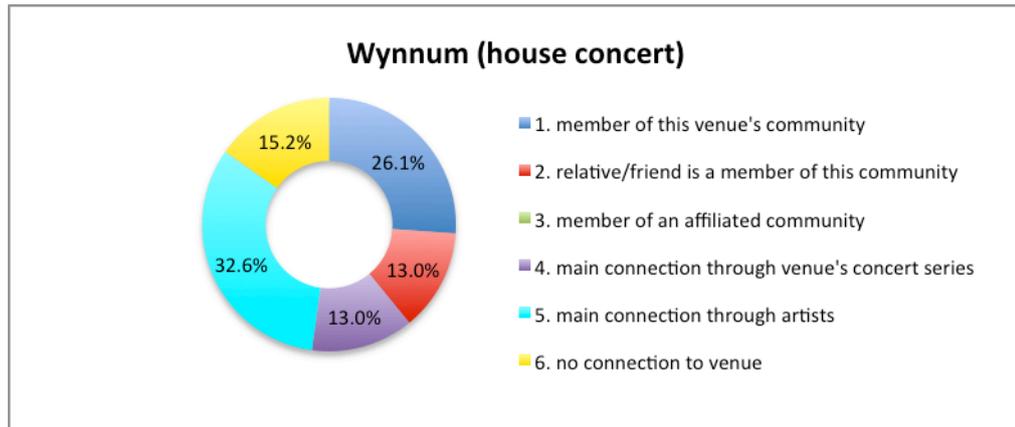


Figure 4: Connection of audience to venue - Wynnum

Analysis of the success of the various host venues' marketing methods showed, that 93 percent of the audience members learned about the concert through verbal or printed announcements from the venue, or by being told by friends and family. This highlights the very direct and relatively cost effective line of advertising - straight from the organizers to the potential audience.

II: Who is the Audience? - Habits of Listening and Attending

The Artico questionnaire also included components exploring the habits of listening and attending of respondents, and found that the majority of survey respondents attended the concert with someone else, such as friends and family, as is common for arts events. A quarter (25 percent) of audience members came alone, a significantly larger percentage than found in some other audience studies.

For example, in the Australia Council's *Selling the Performing Arts (Osborne et al., 1999)*, only four percent of respondents attended alone. This suggests that the familiarity of the local community venue and its easy accessibility can take away potential barriers for single attenders. Also, since these concerts are held in communities whose members might see each other on a regular basis in addition to these music events, there is a strong chance single attenders will see someone they know at the concert, which was confirmed by the fact that 87 percent of the single attenders indicated they were anticipating to meet friends.

The majority of all Artico questionnaire respondents listened to recorded music; nearly half of all participants listened to recorded classical music, and more than a third listened to an eclectic mix of classical, popular and jazz music. When asked about the differences between recorded music and live performance, the five most frequently mentioned factors about live performance were: the atmosphere, the visual impact of seeing artists' facial expressions and watching fingers, the interaction between the artists and the audience, and the quality of the live sound, and live performance being more involving or engaging.

The audience attending these case study concerts also attended orchestral concerts, other chamber music concerts, choral concerts, and jazz performances, as is shown in Table 1 below.

Table 1: Other attended concerts

Other Attended Concerts	n	%
Orchestral music	140	26.9
Chamber music	104	20.0
Choral music	88	16.9
Jazz	70	13.5
World music	32	6.2
Pop music	29	5.6
New music	18	3.5
Other, namely ...	39	7.5
	total n = 520	100

More than half of the audience participating in this survey (51.3 percent) attended a concert three to six times a year, which in this study was categorized as ‘regularly’. 29.9 percent attended more than six times a year (‘frequently’), and 18.7 percent attended concerts only once or twice a year (‘occasionally’). In an open question, survey participants were asked to name some of the venues they had attended. All venue names were collated and divided into four categories depending on their seating capacity and operational structure as shown in Table 2.

Table 2: Venue categories

Venue Category	Building Design and Use	Operational Structure	Performance Space	Example
Large commercial venue	Custom built and predominantly used for music performance	Commercially managed for music performance	Large hall or auditorium	Queensland Performing Arts Centre, Redland Performing Arts Centre, Griffith Theatre
Small commercial venue	Custom built and predominantly for music performance	Commercially managed for music performance	Small hall or auditorium	Ian Hanger Recital Hall, Brisbane Jazz Club
Large community venue	Not custom built for music performance, but multi-purpose use	Not commercially managed for music performance	Large hall or auditorium	St John’s Cathedral, Cambrian Centre
Small community venue	Not custom built for music performance, but multi-purpose use	Not commercially managed for music performance	Small hall or auditorium	Redland Art Gallery, suburban churches, private homes

Survey participants attended concerts mainly in the large commercial venues like Brisbane’s QPAC. Small community venues were the second-most frequently visited type of performance venue, which highlights the importance of such venues in respondents’ arts participation habits. As shown in Figure 5, frequent concert attenders are slightly more varied in their venue choices, and occasional attenders favor large commercial venues more than other attenders, most likely due to the higher visibility and big advertising campaigns of these venues. All concert attenders, however, visit small community venues as their second choice.

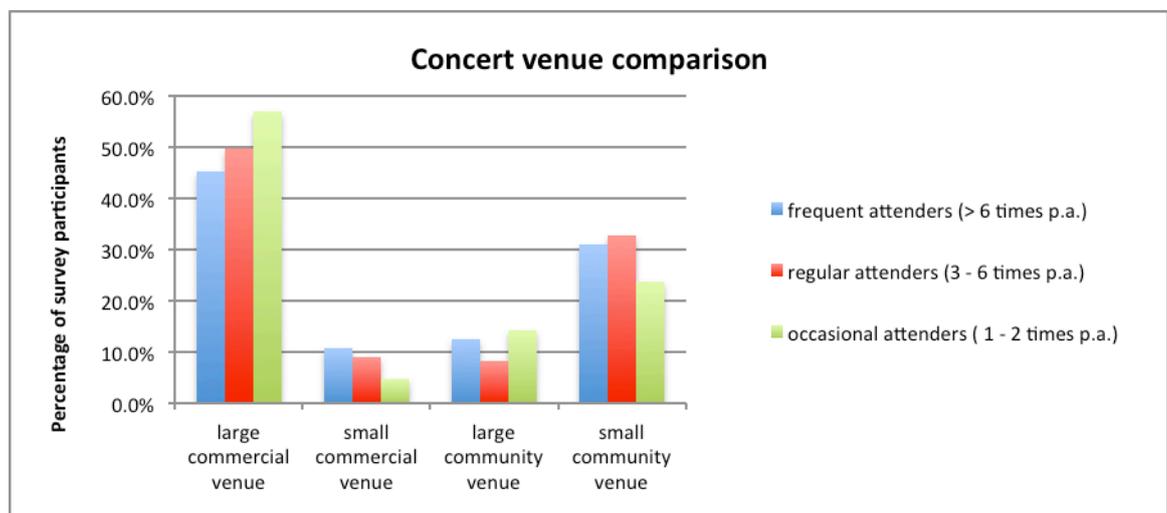


Figure 5: Concert venue comparison

Many government and arts organizations have investigated *who* participates in the arts, or the extent of people’s participation in the arts, but only some have looked into *where* people participate in the arts.

American Christopher Walker, in his monograph *Participation in Arts and Culture - The Importance of Community Venues*, finds that three of the top four places where people attend arts and cultural events are community venues rather than conventional arts venues (2003, p. 2). This finding comes after he was asked to evaluate the Wallace Foundation's Community Partnerships for Cultural Participation Initiative (CPCP), a major national initiative encouraging community foundations to invest in broadening, deepening, and diversifying cultural participation in communities in the United States. Here, 'broadening' should be understood as reaching more people *like those* already participating, 'deepening' is to make people who participate do so more frequently and more intensely, and 'diversifying' is reaching people who have not previously been involved (Walker, Scott-Melnyk, & Sherwood, K, 2002, p. 8).

The CPCP project enlisted ten different community groups, who organised a wide range of activities within their communities in an effort to encourage participation in arts and cultural events. Some of the key strategies of the CPCP participants included:

- To perform in non-traditional venues where performances can reach new and different patrons
- To improve access to cultural opportunities by people who must overcome barriers of distance or cost (2002, p. 8).

As an example, one of the CPCP participants, the Boston Pops Esplanade Orchestra, presented a chamber music concert series in churches and community centers 'to introduce the concert experience to people who do not ordinarily hear chamber music' (Walker, Sherwood, 2003, p. 13).

Walker also states that 'almost all people who attend arts and cultural events do so in community venues at least some of the time ...' (2003, p. 5). Participants in Artico Ensemble's Brisbane survey attended concerts in community venues *and* in specialized arts venues, confirming the community venue as an important path of engagement to the arts:

Paths of engagement are the ways that individuals become connected to, or engaged with, participation opportunities. Many people become involved in arts and culture through their relationships, which may include family and social ties that communicate information about events or reinforce family commitments to cultural heritage. These paths include belonging to a religious or volunteer organization, attending schools, and taking part in other associations that directly sponsor arts and cultural activities (Walker, Scott-Melnyk, & Sherwood, 2002, p. 16).

III: What was the Audience Experience of Attending *This* Concert?

How attendees experienced the case study concerts in small community venues in comparison to the other concerts they had attended is highlighted in the next part of this paper.

When asked about the differences between the case study venue and the other venues attended, the five most frequent answers were: that this venue was (more) intimate (n=52), this venue was more casual/less formal/friendly (n=28), this venue was convenient/accessible (n=23), it was more personal (n=17), and that this venue was smaller in size (n=16). Other comments hinted at challenges for these community venues: this venue had less comfortable seating (n=3), this venue had more distractions from the outside (n=1), and this venue did not have the 'special occasion' feel (n=1).

Suzanne, who attended an Artico concert in a church in Kenmore and also enjoys going to music theatre performances at QPAC, described the difference as:

It is definitely not as personal. (...) I think that's what's nice about going *here*, it feels a bit more intimate, it feels a bit more personal, and you feel like you're actually part of it, whereas the other one you kind off you sit back and you watch. And you *appreciate* it, but I don't think it's quite as intimate. (Kenmore participant 7, personal follow-up interview)

Pitts (2005) also questioned her survey participants on the difference between attending a concert in the *Music in the Round* festival's small venue and other concerts they had attended. One interviewee recalled hearing the same festival performer later on in Sheffield Cathedral, finding the setting and atmosphere of that concert less engaging:

It's the venue, and the atmosphere, the approach, because at the cathedral she was just very much, you know, [a] wonderful performer, on a stage, strutting her stuff sort of thing; whereas in Music in the Round, you know, she talked; there's this sort of feeling between the audience and the performer, which is just, just makes the whole thing so different and so exciting. (Pitts, 2005, p. 260)

Ticket prices for the Artico concerts were set by the host venues. They varied between \$15.00 and \$25.00 with post-performance refreshments included in the admission price. In a multiple-choice question, respondents were asked to select which comment best described the admission price. 44.8 percent indicated that the concert was good value for money, 31.3 percent felt the price was reasonable and 17.5 percent thought it was cheap. Six percent selected 'normal/affordable', and one person thought it was expensive. The sixth option, 'too expensive', was not selected at all. David, one of the committee members from the church in Wilston who organized the very first performance by Artico Ensemble in their venue, wrote that 'the aim of the price is to attract the community'. One of that venue's attendees agreed that the advertised ticket price had influenced their decision to attend: 'yes, it was low enough to make it easy to come' (Wilston participant 271, questionnaire entry). One respondent from the church in Kenmore wrote: 'yes excellent price for good music' (Kenmore participant 30, questionnaire entry).

When asked for their main reasons for attending this concert (in an open question), participants mentioned a range of different reasons. During analysis similar answers were grouped together and/or summarized under a more general terminology. The following six reasons were mentioned most frequently: to enjoy the social occasion (n=57), to enjoy the music (n=50), to support the organization, i.e. church/museum/hosts (n=50), to enjoy this type of music (n=47), for the chance to hear good music/good musicians (n=45), and because they enjoyed the concert last time (n=37). The balance within these main reasons varied per concert venue, but the six reasons above were the most frequently mentioned for all venues. All main reasons for attending are charted in Figure 6 below.

The social occasion as well as the pure enjoyment of the music (or this type of music) featured also strongly in Griffiths' study into the social contexts of chamber music audience-ship, when she concludes that 'a concert is a social experience that combines listening to fine music with time spent with friends in an environment that contains a special ambience' (2003, p. 101).

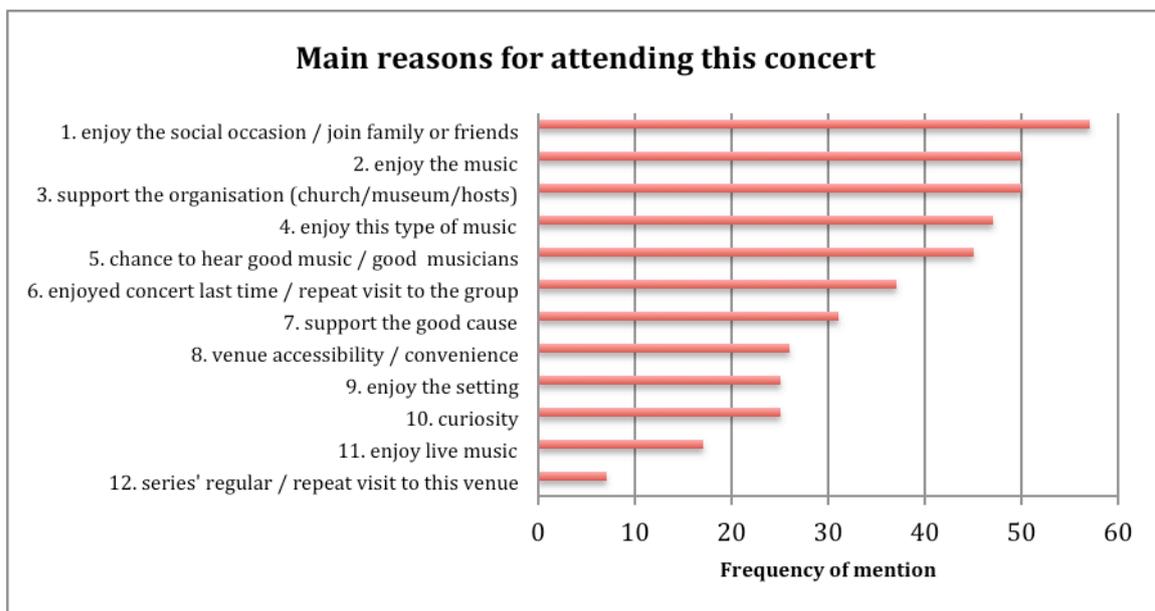


Figure 6: Main reasons for attending

Aside from naming their main reasons for attending the event, participants were asked to choose a few words that best described the concert itself. Replies varied from emotive descriptors (e.g. most enjoyable, lively, exhilarating, emotional, relaxing, very intimate) to intellectual descriptors (e.g. informative, polished, professional, musically excellent), and a mixture of these two - the emotional intellectual descriptors (e.g. well chosen program, entertaining, inspirational). All these descriptors highlight a connection between the audience and the artists. This should therefore be seen as one of the key components of these types of concerts.

Participants were also asked to choose a few descriptive words regarding the venue, resulting in an extensive list of widely varying responses. During analysis small differences in vocabulary were gathered under one term where possible, distilled by underlying meaning. Those terms that appeared five times or more are listed in Figure 7 below. The following were mentioned most frequently: intimate (n=34), good acoustics (n=23), comfortable (n=22), suits this type of music (n=16), attractive surroundings, and friendly (both n=14), and convenient (n=12). All these descriptors indicate that the host venue was considered to be a suitable concert venue for the type of music presented.

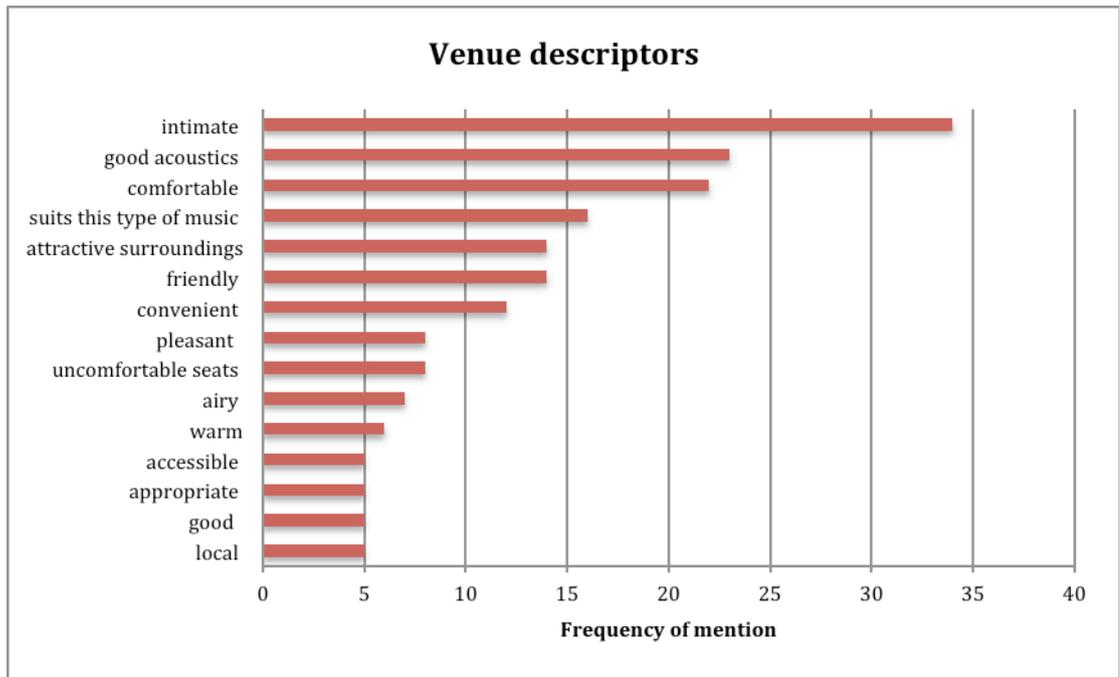


Figure 7: Venue descriptors

Reflection

A few years ago, the Australia Council published *More than Bums On Seats* (Australia Council for the Arts, 2010), a research report continuing the investigation of how Australians participate in the arts. In a telephone survey to 3000 people, participants were asked to give reasons for *not* participating in the arts. The ensuing report noted significant opportunities to build arts audiences by understanding and addressing those perceived practical and attitudinal barriers for arts participation prevalent amongst our Australian population (2010). Figure 8 below presents the barriers for arts participation collated by the Australia Council, as charted in *More than Bums on Seats* (2010, p. 9).

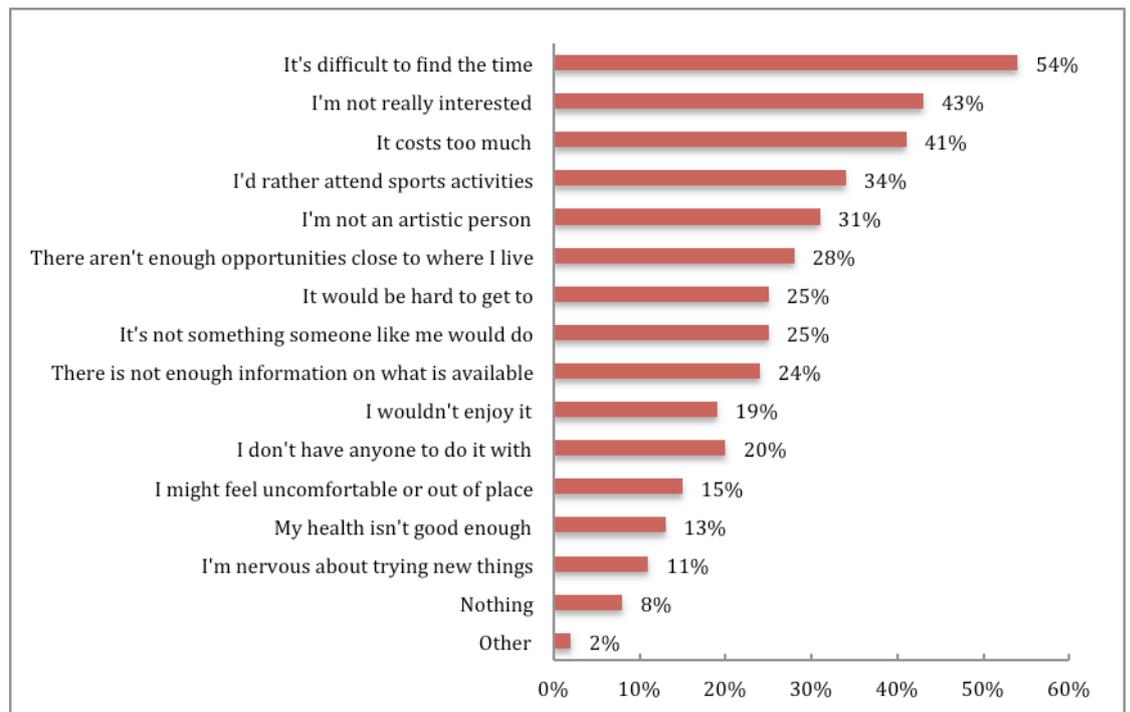


Figure 8: Practical and attitudinal barriers for arts participation²⁹

After analyzing the data of Artico Ensemble’s chamber music study, it became apparent that many comparisons between its findings and those stated in the Australia Council’s report could be drawn, in spite of the fact that its subject highlighted only a small component of the Council’s extensive arts participation survey.

And although the Australia Council surveyed a random sample of 3000 ‘regular’ Australians and the Artico study was distributed amongst a target audience at chamber concerts, the comments entered in the questionnaire and/or mentioned in private interviews show clear and common themes.

The Australia Council chart above lists sixteen barriers. It is not the aim of this paper to discuss people’s attitudinal reasons for not attending arts performances. Reasons relating to personal preference (‘I’m not really interested’) or to self-image (‘I’m not an artistic person’) may not be able to be addressed simply by having arts organisations provide more or different opportunities. However, it will be shown that for this study’s participants, Artico’s model for professional chamber music performance in small community venues may address ten of the practical barriers for arts participation as recognized by the Australia Council, and as such can contribute to enhanced arts participation

²⁹ Chart sourced from *More than Bums on Seats* (Australia Council for the Arts, 2010, p. 9)

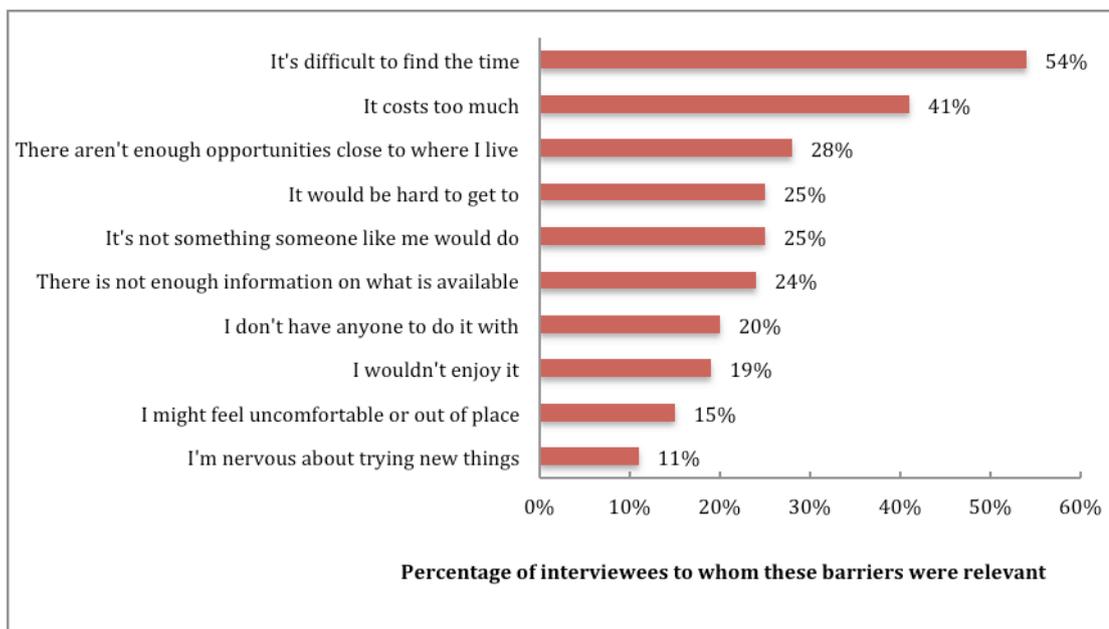


Figure 9: Selected practical and attitudinal barriers for arts participation

Providing concert options that are accessible in terms of travel, cost and effort, can significantly reduce the first four attendance barriers listed in Figure 9 above. As Ruth, an audience member attending an Artico concert on the Gold Coast, mentioned: 'It is all too complicated to fit in. With the travel, the parking, the ticket prices and then usually the concerts are in the evening. This one was just really accessible' (Elanora participant 43, private follow-up interview).

And with a line of information about the concerts directly from the organizers to the potential audience members, it is easy for people to find out what is available.

Also, the familiarity of the local, known community venue can reduce the barrier of feeling out of place, and any hesitation about attending without a concert partner was shown to be reduced by the community setting: 25 percent of Artico audiences came alone, with 87 percent of these single attenders anticipating to meet friends at the concert.

The three remaining barriers are best grouped together for discussion: In many of Artico Ensemble's first time venues, the audience did not attend primarily to hear the music but for different, social reasons: to support the community, to enjoy the social occasion or join family and friends, or to support the good cause. This is something participants felt strongly about, 'something they all do', and for many the social occasion is a good way of trying something new like attending a chamber music concert. Even in the ensemble's repeat venues (venues where the group had performed previously), these reasons were still among the top five reasons for attending.

By attending for reasons other than the purely musical, people can get introduced to a type of music they may not usually listen to and realize they actually like it. This was highlighted by an example of a female audience member from a first-time concert venue in Wavell Heights. According to the questionnaire she did not usually attend concerts (she entered a zero for the number of attended concerts per annum) but came to *this* concert with her sister. She listened to recorded music, 'mostly pop music - Snow Patrol, Frey, Elton John, listen to the radio mostly', and listed the invitation from her sister as the main reason for attending. Her description of the concert was 'very enjoyable!' (Wavell Heights participant 216, questionnaire entry). Naturally, enjoyment of a concert does not automatically lead to return visits. It can be assumed, however, that for this audience member the barrier to attend another similar event in the future has been reduced, and that it is no longer 'something someone like her would not do'. That same audience member also left an additional comment on the questionnaire sheet, which illustrates the importance of chamber music in small community venues:

I believe by having concerts in community venues such as this, it makes concerts accessible for everyone. Often classical concerts are seen as expensive and for the elite crowd. Venues such as this changes that. (Wavell Heights participant 216, questionnaire entry)

Conclusion

As shown in this paper, Artico Ensemble's model for professional chamber music performance in small community venues can contribute to enhanced arts participation in the wider Brisbane area by reducing perceived barriers for arts attendance amongst (potential) audiences. This model warrants further study as it may be of great assistance to organizations looking to establish a strong presence of professional cultural events in the region.

As mentioned, the audience survey results presented here form one component of a larger Doctoral study. The experience of the artists and the concert administrators will add additional layers of information. By bringing these strands together it may be possible to distill key themes, and the strengths and challenges of this particular type of music making for all those involved, leading to a better understanding of the medium. This can be of interest to others in the music world and the greater arts landscape. Consequentially, further studies addressing those aspects currently seen as the challenges of creating chamber music in small community venues would be highly valuable.

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Music for Wall Paper: A Work in Progress

Paul Young³⁰

Abstract

Music for Wallpaper is the first composition in an ongoing series of experiments fusing minimalist composition with postmodern theoretical discourses. These compositional experiments are part of my practice-led research, problematising minimalist composition through conflicting accounts of its philosophical basis. Pluralism and perspectivism in postmodernity were my primary theoretical stimuli for experimenting with unusual sound-source configurations. This composition was dispersed between three speakers, coincident and facing outwards from each other, while audience members listened to each speaker from varying standpoints. Two violinists improvised during the performance from differing perspectives. This first experiment, whilst well received, highlighted various weaknesses—my choice and execution of compositional tools, and lack of clarity between the various musical perspectives due to the speaker positions. My creative-practice-led-research has significantly altered based on the discoveries made during *Music for Wall Paper*.

Philosophical Points of Departure for *Music for Wallpaper*

I position my prior compositional practice as post-minimalist, in the sense described by Cervo (1999). At the commencement of research I conducted an extensive literature review surrounding minimalism and post-minimalism in order to enrich and inspire my composition. Two texts that particularly influenced my research explored the philosophical and phenomenological origins of minimalism—*Repeating Ourselves: Minimalism as a Cultural Practice* by Robert Fink and *American minimal music: La Monte Young, Terry Riley, Steve Reich, Philip Glass* by Wim Mertens, discuss minimalism through opposing discourses.

Mertens draws upon European modernist frameworks such as dialectics and Lacanian psychoanalysis, while Fink views minimalism from an American sociological movement and believes it to be part of the postmodern trajectory (Fink, 2005; Mertens & Hautekiet, 1983). Fink's thesis draws upon a large body of theorists who articulate the postmodern condition, such as Jean Baudrillard, Jacques Attali and Herbert Marcuse, to place minimalism in a postmodern sociological context that is more aligned with mass consumerism than purist European modernist movements (Fink, 2005). This compelled me to imagine how minimalist compositional techniques could be used in conjunction with postmodern critical theory.

Further research uncovered a body of literature that placed minimalism and post-minimalism into the categories of modernist and postmodernist frameworks (Carl, 1989; Cervo, 1999; Strickland, 1993). Although it is debated as to where minimalism lies on the spectrum between modernism and postmodernism, a clear lineage of composers have been influenced by minimalism whom Cervo and Bakker describe as being post-minimalist, and therefore postmodern (Bakker, 2011; Cervo, 1999). Though one can hardly hope to measure the number of composers influenced by minimalism, it is well recognized that composers such as Louis Andriessen, Michael Nyman, John Adams, David Lang, Michael Torke, Arvo Pärt, Michael Nyman, Julia Wolfe and Michael Gordon are placed within the post-minimalist tradition (Bernard, 2003; Cervo, 1999; Goldberg, 1996; Potter, 2007).

Bakker specifically qualifies her approach to defining a composer as post-modern based on previous research by Kramer and Hassan (2001; 2002). Bakker and Cervo argue that post-

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minimalist composers fit into the post-modern paradigm (1999; 2011). Attributes that often define these composers as post-modern composers include, but are not limited to:

- Acknowledging technology as explicitly connected with the making and production of music
- Challenging the traditional divisions placed between ‘high’ and ‘low’ art
- Valuing the audiences reception of music rather than the written score
- Viewing contradiction and pluralism as intrinsically part of creative insights and processes (Bakker, 2011, p. 14).

These facets of post-modern music have influenced my approach to writing minimalism in a post-modern context.

Bakker explains that ‘contradiction’, as an aspect of postmodernism, is due to its embracement of pluralism (Bakker, 2011). Although Bakker’s research is based on the writings of Roland Barthes and Francois Lyotard, earlier discussion of pluralism is found in the writings of Friedrich Nietzsche. His thesis speculated that instead of reality containing an objective ‘truth’, there are only perspectives that we define reality through, and therefore a plurality of interpretations of reality can be valid, hence the contradictory nature of postmodern theory and music. Nietzsche’s thesis is often referred to as ‘perspectivism’ (Cox, 1997; Franklin, 1997; Grumberg, 2013).

It was this facet of post-modern thinking that inspired me to create a compositional practice that explored how postmodern ‘perspectivism’ could be re-created using minimalist compositional approaches, which authors have often considered modernist (Cervo, 1999; Mertens & Hautekiet, 1983). Although there is an entire field of composers who have used postmodern paradigms in conjunction with minimalism (described as post-minimalists), my research to date has not uncovered any composers that are specifically exploring perspectivism in minimalist or post-minimalist composition.

My ongoing research is exploring perspectivism in minimalist composition. In doing so, I aim to highlight an aspect of postmodernism that has yet to be specifically explored in minimalism and post-minimalism.

Music for Wall Paper: Trialing Perspectivism in Music

Music for Wallpaper was an experiment in using three speakers to disperse different perspectives of a composition to musicians who would respond through improvisation. It was attempting to create an environment whereby the musicians and audience could perceive different perspectives of the ‘whole’ composition.

The speakers were placed in a triangular position while facing away from each other, with each musician performing in front of a different speaker (see *Appendix A*). The composition was originally written for three musicians, but due to illness, one musician was unable to attend the performance, leaving two musicians to perform on the recording.

The performance of *Music for Wall Paper* uncovered strengths and weaknesses with the approach taken to the speaker layout. With the speakers at such close proximity to each other, certain compositional practices, such as hocketing, were effective at creating exciting acoustic effects in the performance space. The layout of the speakers emphasized qualities of hocketed rhythms, such as certain notes of each rhythm being in the ‘foreground’ and ‘background’ of the listener’s perception. This phenomena is usually evident in hocketing, but was particularly emphasized with the speaker layout. Hocketing was a technique commonly used amongst Reich’s music that arrived from Gamelan and African musical influences (Potter, 2000; Reich, 2002).

Despite these successes, the close proximity of the musicians and speakers meant that neither the audience members nor musicians could effectively distinguish the contrasting perspectives from each speaker. This discovery has led recent experiments to take place in site-specific locations that separate performers and speakers amongst different rooms to allow the sound to be further isolated, while the performances are still affected and influenced by the other. In doing so, the perspectives of each performer and speaker become pronounced.

It was also discovered that certain compositional techniques worked more effectively than others for both technical and aesthetic reasons. Slowly evolving process-based composition allowed for musicians to respond fluidly and cohesively to musical stimulus. Particular sections were less successful due to sudden and unpredictable movements in musical themes that created jarring and rigid performance responses amongst the musicians. Since the performance of *Music for Wall Paper*, I have focused more extensively on process-based approaches to composing, which is strongly aligned with traditional minimalist composition (Bernard, 2003; Potter, 2000; Schwarz, 1980, 1981).

Music for Wall Paper: The Creative Process

Music for Wall Paper is a twenty-minute piece that consists of four movements, each exploring differing textural, tonal and sonic palettes. The music dispersed through out the speakers was electronically produced, while the musicians performed acoustically. In the tradition of certain composers of the minimalist and post-minimalist genres, I attempted to avoid melodies or ‘melodic themes’ in order to emphasize ‘floating’ or ‘hypnotic’ musical textures that suspended the listeners sense of temporality (Kramer, 1981; Smith, 2004).

Although electronically produced, it was originally scored for six ‘marimbas’ and ‘violins’. Once the score was written, a midi version was exported into Logic X, and the sounds were manipulated and sculpted in a digital environment. This process led to an arrangement far more elaborate than originally envisaged, with the original score being adjusted to accommodate an electronic medium. An orchestral library was used for the primary sound sources, while various plugins and effects obscured the original sounds. A list of the specific sound sources can be found in *Appendix B*. The instrumentation was divided into three separate sub-mixes, which were dispersed amongst the speakers during the performance with each improviser receiving a contrasting sub-mix. The violins, cellos and double basses were assigned to specific speakers, with the exception of section C that channeled each granulated violin sporadically. Individual notes of the vibraphone/marimba parts were divided amongst the speakers, making them sound ‘random’, despite their detailed arrangement during writing and production.

Music for Wall Paper: The Music

The four sections of *Music for Wall Paper* explore contrasting textures and themes. While the music evolves, the musicians improvise with particular musical perspectives they are presented with. This was achieved by sending to each individual speaker contrasting aspects of the composition via a laptop. The speaker layout and delivery of the music meant the ‘whole’ composition became fractured to both the audience and musicians experiencing it. Please see *Appendix A* for the speaker layout.

Although Table 1 provides a map of *Music for Wall Paper*’s form and harmonic content, a brief overview of each section will be given.

Section A

Section A was five minutes in length and written in the mode of F Aeolian. It had two contrasting textures including short-distorted rhythms and long arco ‘violin’ lines. The accompanying musicians improvised harmonics that blended with the music’s timbre. The success of section A has inspired future experiments.

Section B

Section B modally based in E Aeolian and had pizzicato ‘violin’ rhythms that are similar to the interlocking drum patterns that underpinned much of Reich’s music (Mertens & Hautekiet, 1983; Potter, 2000). The addition of both arco and pizzicato violins meant this section had greater textural density than Section A. Section B was less successful due to various sudden stops causing the musicians’ improvisations to be ‘jarred’ and ‘forced’. The challenges caused by section B have

directed my compositional practice to become process driven, to avoid sudden and abrupt changes.

Section C

Section C was modally based in A# Locrian, and is the most contrasting section of the composition, consisting of tremolo violins that are run through a granulator plugin. It is the most texturally static of each section and is reminiscent of *Gradual Requiem* by Ingram Marshall (Marshall, 1980). This section was the most aesthetically successful section in *Music for Wallpaper* and has been built upon significantly in future experiments.

Section D

Section D utilizes additive and subtractive rhythms pioneered by Glass in the works *Music in Contrary Motion (1969)*, *Strung Out (1967)* and *Einstein on the Beach (1979)* (Glass, 1967; 1969; 1979). Unlike the first three sections that are pandiatonic, section D consists of chord changes that occur approximately every sixty seconds. The introduction of a sampled drum kit lifts the energy of section D, propelling it towards a climax. Although section D contained strong compositional elements, it has not inspired future experiments due to its sudden changes and teleological structure. Moving towards a climax in such a short period of time, it undermines the principals of many minimalist compositional techniques that aim to create ‘timelessness’ and ‘non-teleological’ movement (Johnson, 1994; Smith, 2004). For this reason, experiments to date do not reflect musical ideas explored in section D.

Table 1: *Music for Wall Paper* Form and Harmonic content

Section	Time	Harmonic Material
A	0:00 – 5:00	F Aeolian *
B	5:00 - 10:10	E Aeolian *
C	10:10 - 15:10	A# Locrian *
D	15:10 – 20:25	<u>Chords</u> A# & B (Unisons) Dsus/F# D#m C#m/D# Fm(add F#)/Ebm F#/Eb

* Pandiatonic

The performers received instructions that provided a guide to the macro features of the music including duration, harmonic material and textual variations. Although the sections A-C were pandiatonic, the performers were given chords to help direct their improvisations, but could choose

not to use the score. Please see *Appendix C* and *Appendix D* for the score outline. The score proved unsuccessful for improving the performances of the musicians. This was due to the score being too dense with information and counter-intuitive in its vertical layout, as musicians are more akin to reading horizontally in traditionally notated music. Scores have so far been abandoned in experiments to date due to this experience.

It was highly recommended/desired that instruments of a similar timbre/family accompany the music in a live performance setting, for the purposes of blending the sonic timbres. As such, three violinists were scheduled to perform with only two performing due to the third performer falling ill.

Summary

Music for Wall Paper was the beginning of a series of experiments aiming to reimagine minimalism in a postmodern philosophical context through the use of twenty-first century technology and improvisation. In particular, Nietzsche's philosophy of perspectivism—which influenced post-modern critical theory—inspired this experimental development of my compositional practice. This experiment involves dispersing music through speakers simultaneously to afford alternative perspectives for performers and audiences. Although *Music for Wall Paper* had musically effective aspects, its shortcomings have led my research to become 'site-specific' with new works focusing on process-based approaches to composition in the experiments following *Music For Wallpaper*.

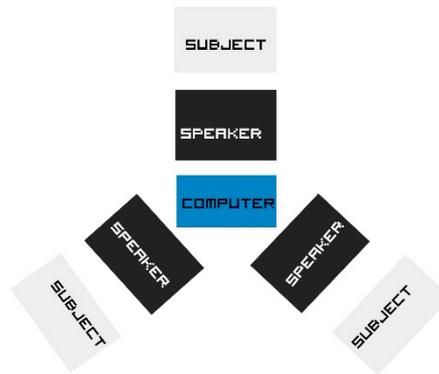
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Appendix A: Speaker Layout

The subjects face a speaker (foldback) and respond (improvise) with the music. The audience is invited to move around the *Sound Sculpture*, providing they do not interrupt the musicians.



Appendix B: Sound Sources

Quantity	Sound Sources	Plug-Ins
6	Vibraphone & Marimba	Bit Crusher, Ring Shift, Low Pass Filter
3	Violins (Legato Forte) & Waterphone	Amplitube
3	Cellos (Pizz.) & Cello (Col Legno)	Bass Amp, Evoc 20 Filter Bank, Compressor
1	Cello (Leg Forte), Double Bass (Arco), Waterphone, Taiko Drums	Bass Amp, Evoc 20 Filter Bank, Compressor
3	Violin (Pizz.) & Harp (Short Pluck)	Amplitube
2	Cellos (Pizz) & Cellos (Col Legno)	Bass Amp, Evoc 20 Filter Bank, Compressor
1	Double Bass (Pizz. Mod Slaps), Taiko Drums, Double Bass (Pizz.)	Bass Amp, Evoc 20 Filter Bank, Compressor,
3	Anvils	Channel EQ
1	Sampled Drum Kit	Amplitube, Reverb, Distortion
1	Warped Nouveaux Drum Kit	Overdrive, Phaser, Reverb, Tape Delay, Compressor
6	'Granulated' Violins	Delay, Reverb, Limiter, Granulator, Chorus

Appendix C: Instructions

MUSIC FOR WALL PAPER

Composed by Paul Young

Music for Wall Paper is to be played through a 3 - 6 speaker system. Each performer will receive a different 'perspective' (i.e., sub-mix) of the composition while improvising/responding. Any instruments can accompany the piece, but it is recommended that the combination of instruments should either be from the same 'family' or have similar timbres (e.g., Strings only, Brass only, Winds Only).

The score provides a structure/form to highlight the macro elements of the composition, which consist of a timeline, the harmonic material, textural variations and dynamics. These exist as a guide for the performer but do not necessarily need to be adhered to during the performance.

In the case of the performers not being familiar with harmonic improvisation, the Mode/Key signature has been provided at the beginning of each section and is highlighted in RED as a guide line for improvisation.

There are four movements in total, each equaling approximately five minutes each. Each page represents a different movement and a harmonic shift occurs approximately every one minute. Please refer to the timeline for exact harmonic and structural changes.

Appendix D: Musicians Score

	HARMONY F Natural Minor	TEXTURES	DYNAMICS
□□	Fm :25	Staccato high pitched vibraphone	
1	Fm :10	Staccato high pitched vibraphone Long Violin randomly changing notes	
2	Cm :12	Same as Above	
3	Bbm :18	Same as Above	
4	Gb	Same as Above	
	Gbadd4		
	Ebsus4 / Bb Bbm Bbm add4 Db add2 Eb7 sus4 Eb add4	Same as Above	

E Natural Minor		
5 :00	Em	Single Note Vibraphone Pizz. Violins
6 :00	Em/C	Staccato Cello's enter
6:52	G/F#dim	Staccato Cello's 'double & become dense
7:45	Bm/Am	Violins and Cellos change to Arco
8:37	B/G	
9:10	G	
9:30	B & A [Unisons]	LONG STRING DRONES
		DECRESCENDO

10:10 A# Locrian (5 Sharps/pandiatonic)		
10:10	A# & B [unisons]	Long Violin Drones ppp
11:13	Dsus/F#	Long Violin Drones pp
12:10	D#m	Long Violin Drones p
13:10	C#m/G#	Long Violin Drones mp
14:28	G#m/D#sus4	Long Violin Drones mf

E Natural Minor			
15:10	A# & B [unisons]	Additive vibraphone rhythm Sparce pizz. violins  Dense Pizz. Violins	F Cresc.
16:15	Dsus/F#	Additive Vibraphone rhythms Pizz. & arco violins	ff
18:00	D#m	Additive Vibraphone rhythms Pizz. & arco violins	
19:00	C#m/G#	Additive Vibraphone rhythms Arco. Violins Only	
20:00	Fm[addF#]/Ebm	Additive vibraphone rhythm Arco. Violins Only	
20:25	F# & Eb [unisons]	Violin Drones	