

## The Cambridge Companion to Music in Australia

As a companion to ‘music in Australia’ rather than ‘Australian music’, this book acknowledges the complexity and contestation inherent in the term ‘Australia’ whilst placing the music of Aboriginal and Torres Strait Islander people at its very heart. This companion emphasises a diversity of musical experiences in the breadth of musical practice that flows through Australia, including Indigenous song, art music, children’s music, jazz, country, popular music forms and music that blurs genre boundaries. Organised in four themed sections, the chapters present the latest research alongside perspectives of current creative artists to explore communities of practice; music’s ongoing entanglements between Indigenous and non-Indigenous cultural practices; the influence of places near and far and of continuity, tradition, adaptation and change. In the final chapter, we pick up where these chapters have taken us, asking what is next for music in Australia for the future.

AMANDA HARRIS is an ARC Future Fellow and Director of PARADISEC Sydney Unit. Her monograph *Representing Australian Aboriginal Music and Dance 1930–70* was shortlisted for the 2021 Prime Minister’s Literary Prize in Australian History, and *Music, Dance and the Archive*, co-edited with Linda Barwick and Jakelin Troy, won the 2023 Mander Jones Award.

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# The Cambridge Companion to Music in Australia

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## *Cultural Sensitivity Notice*

*Readers are advised that this book contains the names, writings and images of people who have passed away.*

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AMANDA HARRIS is an ARC Future Fellow at Sydney Conservatorium of Music, University of Sydney, and Director of the Sydney Unit of digital archive PARADISEC (Pacific and Regional Archive for Digital Sources in Endangered Cultures). Amanda is interested in hearing the voices of those often excluded from conventional music histories through collaborative research focused on gender and intercultural musical cultures. She is author of the monograph *Representing Australian Aboriginal Music and Dance 1930–70* (Bloomsbury, 2020) and co-editor with Linda Barwick and Jakelin Troy of *Music, Dance and the Archive* (Sydney University Press, 2022).

CAT HOPE is an artist scholar with an active profile as a composer, sound artist, soloist and performer in music groups internationally. In 2013 she was awarded a Churchill Fellowship to study digital graphic music notations internationally, and she is a fellow of Civitella Ranieri and the Hamburg Institute of Advanced Study. Cat is the director and founder of the Decibel New Music Ensemble, co-author of *Digital Arts: An Introduction to New Media* (Bloomsbury, 2014), and co-editor of *Contemporary Musical Virtuosit*ies (Routledge, 2024) and has published over forty peer-reviewed papers, chapters and books.

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ANDREA KELLER is an Australian improvising pianist and composer, dedicated to the performance and creation of contemporary jazz and improvised music. She has devised and produced a multitude of projects, ranging from solo to large ensembles steeped in both jazz and Western art music traditions, and is the winner of multiple ARIA and Australian Jazz 'Bell' Awards. Andrea is also the Head of Jazz and Improvisation at the Melbourne Conservatorium of Music, University of Melbourne.

LIU LU 刘璐 (also known as Lulu Liu) is a China-trained *pipa* performer and Australia-trained scholar who received her PhD in ethnomusicology from the University of Sydney in 2019. She has published ethnomusicological research investigating intercultural music engagement while continuing to perform new *pipa* works by contemporary Australian composers. She is a Lecturer at the Sydney Conservatorium of Music (SCM), where she has directed the Chinese Music Ensemble and Chinese instrumental performance programme for several years. Lulu also teaches *pipa* as a principal study to undergraduate and postgraduate students and acts as SCM's Senior Advisor for Chinese music strategy.

PAUL (MAC) MCDERMOTT teaches in the Bachelor of Music Studies (Contemporary Music Practice) programme at Sydney Conservatorium of Music. In 2021, he was awarded a Doctor of Musical Arts, which focused on creating a unique compositional voice fusing electronic dance music (EDM) traditions with experimental practice. His research interest focuses on Australian dance music history, building on his practice history as a participant in the EDM scene. As a solo artist, he has been awarded a Best Dance Release ARIA for 'Just the Thing' (2021), and as half of rave pioneers Itch-E & Scratch-E, he was awarded the same for their track 'Sweetness & Light' (1995). He has collaborated with Silverchair frontman Daniel Johns

on *The Dissociatives* (2004). As one half of Stereogamous, he has been commissioned to remix artists including Kylie Minogue, Sia, George Michael and Rufus du Sol. His most recent work, *The Rise & Fall of St. George*, has been performed at Melbourne's Hamer Hall (2020) and the Sydney Festival (2021).

ELIZABETH MACKINLAY is a Professor in the Faculty of Education at Southern Cross University (SCU). She holds a PhD in Ethnomusicology from the University of Adelaide (1998) and a PhD in Education from the University of Queensland (2003). Elizabeth's current research focuses on gender, decoloniality and education – more specifically, feminism and higher education, issues of consent education in universities and university residential colleges, and decoloniality in the academy. Elizabeth is the Chair of Ethics at SCU. Externally she sits on the editorial board of the journal *Qualitative Research* and is the Ethics section editor for the *Routledge Encyclopaedia of Qualitative Research*. She is also the founder of DRAW: Departing Radically in Academic Writing.

STEPHEN MAGNUSSON is one of the most versatile and distinctive musicians in Australia, making him an indispensable part of many bands and film scores. He has performed with artists including Charlie Haden's Music Liberation Orchestra, Meshell Ndegeocello, Rickielee Jones, Tim Berne, George Garzone, the Australian Art Orchestra and many others. Stephen was awarded the Swiss Diagonal Arts Grant and the Pop Kredit award in 1999, was a co-winner of the 2000 National Jazz Award and in 2007 won the Melbourne Prize for Music.

TOBY MARTIN is a historian, musician and songwriter living and working on Gadigal-Wangal land, currently also known as Sydney. His publications include the books *Yodelling Boundary Riders: Country Music in Australia since the 1920s* (Lyrebird Press, 2015) and *Because the Music Is Very Immense: Cross-Cultural Collaboration in Popular Music* (CUP, in press). He has released eight albums, both with the band Youth Group and under his own name, and has won an ARIA award. His most recent musical release is *TÌNH KHÚC TỪ QUÊ HUÔNG/Songs From Home* (with Dang Lan). Toby is Senior Lecturer in Contemporary Music Practice at the Sydney Conservatorium of Music, University of Sydney.

BONNIE B. MCCONNELL is Senior Lecturer in the School of Music at the Australian National University. Her research examines music in relation to issues of health, identity and social change in West Africa and Australia. McConnell is the author of the monograph *Music, Health, and Power: Singing the Unsayable in The Gambia* (Routledge, 2019).



The book received an Honorable Mention for the Society for Ethnomusicology's Kwabena Nketia Prize, which recognises the most distinguished book on the music of Africa and the African diaspora published during the past three years.

KARL NEUENFELDT trained academically in Anthropology (MA, Simon Fraser University, Canada), Cultural Studies (PhD, Curtin University, Australia) and History (PhD, Murdoch University, Australia). He has also worked professionally as a music producer, performer and researcher. In 2009 he received the Sound Heritage Award from the Australian National Film and Sound Archives for his collaborative work with Indigenous communities on music and research projects.

NICHOLAS NG 黄建文 is a Research Fellow at the Institute for Australian and Chinese Arts and Culture (Western Sydney University). Published widely in the area of Australian Chinese music, Nicholas established the ANU Chinese Classical Music Ensemble (2003) and curated the festival ENCOUNTERS: China (2010). He has toured to international festivals such as the Kunstenfestivaldesarts (Brussels) and Sydney Festival, and has composed for The Song Company, Melbourne Symphony Orchestra and other ensembles. Nicholas teaches *erhu* and Western harmony at Sydney Conservatorium. His work has been documented on SBS Mandarin Radio, ABC Music Show and in the ABC Compass programme 'Divine Rhythms'.

JAMIE OEHLERS is one of Australia's leading jazz artists and saxophonists. He has performed around the world at major festivals such as the JVC Jazz Festival in New York, London Jazz Festival, Montreux Jazz Festival and the Edinburgh Jazz Festival. Jamie has been a saxophone and improvisation tutor at multiple universities since 1998, and in 2008 became the Head of Jazz Studies at WAAPA. He is now the Associate Dean of Music and has recently completed his PhD on reflexive practice within improvisation.

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IAN ROGERS is currently a Senior Lecturer in Music Industries at RMIT, Melbourne. He is the author of numerous papers and book chapters on musician ideologies, music policy and local music history, and the author of *Popular Music Scenes and Cultural Memory* (Palgrave Macmillan, 2016) with Andy Bennett.

CHRISTOPHER SAINSBURY is an Australian composer who composes in various genres, and his recent works include the opera *The Visitors*, commissioned by Richard Mills for the Victorian Opera Company's 2023 season; a string-orchestra work *String Talk*, commissioned by the Sydney Symphony Orchestra; and *Ocean Song*, an album of ambient surf music for the Random Earth Band, which features legendary Australian guitarist Guy Strazz and Chris on guitars. Chris is of mixed heritage including English, Irish, Dutch and Dharug/Eora – the Aboriginal region of Sydney and surrounds. He is an Associate Professor in Composition at the Australian National University, and won the (APRA) Luminary Award in 2020 for his work in further shaping the classical and new music sector in Australia through the Ngarra-burria First Peoples Composers programme.

ALINE SCOTT-MAXWELL is an ethnomusicologist, popular music studies scholar and performer with teaching and research specialisations in Asian and Australian musical cultures. Her current research focuses on historical and contemporary aspects of Australia's musical engagement with Asia and the popular music of Australian migration. She has published extensively in these areas and was also Co-General Editor of the *Currency Companion to Music and Dance in Australia* (Currency House, 2003). Her co-written book about contemporary music in Melbourne will be published during 2024. She is an Adjunct Senior Research Fellow in the Sir Zelman Cowen School of Music and Performance at Monash University.

NARDI SIMPSON is a Yuwaalaraay storyteller from the NSW northwest freshwater plains. A musician, composer and playwright, Nardi is the author of *Song of the Crocodile* (Hachette Australia, 2020). *Song of the Crocodile* was the 2018 winner of the black&write Fellowship and was shortlisted for the Victorian Premier's Literary Awards Indigenous Writing category. While currently working on her second novel, Nardi continues to perform with vocal duo Stiff Gins, works with student ensembles and directs the cross-cultural choir Barayagal at the Sydney Conservatorium of Music. Nardi is currently undertaking a PhD in Composition at the Australian

National University researching the traditions of song and story in her beloved Yuwaalaraay homelands.

GIAN SLATER is a prolific vocalist and composer based in Melbourne, with an approach that incorporates wordless singing and improvisation, songwriting, electronics and extended vocal techniques, new music and contemporary composition, and collaborations with theatre and dance practitioners. She has released eight albums of her original music and has featured on many projects and recordings for acclaimed Australian and American artists.

PHIL SLATER is a trumpeter, composer and band leader based in Wollongong, NSW, and a Senior Lecturer at the Sydney Conservatorium of Music. He has performed and recorded with a wide range of music artists and has released ten recordings as a leader or co-leader; he has composed and performed original music for theatre, cinema and television. Phil was awarded a PhD in 2020 and has an interest in skill acquisition, expertise and motor learning.

LAMINE SONKO is a director, composer and multi-instrumentalist, originally from Senegal, who has lived in Melbourne since 2004. In his artistic practice he draws on traditional wisdom to create interdisciplinary and multi-sensory arts experiences inspired by his Senegalese cultural background as a Gewel (hereditary cultural role) to be a keeper and communicator of history, customs, rituals and sacred knowledge through music, dance and oral storytelling. In his artistic practice he draws on these ancient concepts to present to audiences in a current and tangible form that seeks to evoke new community consciousness, connection and unity in diversity.

SALLY TRELOYN (non-Indigenous) is an applied ethnomusicologist with a primary area specialism in Indigenous song-dance practices and historical collections relating to the Kimberley region. Treloyn has published widely on the compositional practices and processes of Indigenous song and, over the last decade, on issues of archives and access, repatriation, sustainability and revitalisation. Treloyn is Associate Professor in Ethnomusicology and Intercultural Research and Co-Director of the Research Unit for Indigenous Arts and Cultures in the Faculty of Fine Arts and Music at the University of Melbourne.

MICHAEL WEBB is an ethnomusicologist specialising in the post-European contact history of music in the southwest Pacific Islands. In 2015 he was awarded the *Journal of Pacific History*'s annual prize for the article judged to have made the most significant contribution to histories of

Oceania. His work has also been published in *Ethnomusicology*, *The Contemporary Pacific*, *Journal of the Polynesian Society*, *Australian Historical Studies* and elsewhere.

JOHN WHITEOAK is an Adjunct Professor in the Sir Zelman Cowen School of Music and Performance, Monash University, with a background in historical musicology, jazz studies and popular music studies. He was Co-General Editor of and the major contributor to the *Currency Companion to Music and Dance in Australia* and has published very widely on colonial-era and twentieth-century music and dance in Australasia, including Hispanic and Continental European music and dance influences. His most recent book was *'Take Me to Spain': Australian Imaginings of Spain through Music and Dance* (Lyrebird Press, 2019), and he is currently completing *Rag-Time Australia: Music, Dance, Race, 'Revolution' and War Before Australia's Jazz Age*.

AARON WYATT is a violist, violinist, conductor, composer, programmer and academic. Originally from Perth, he spent many years as a regular casual with the West Australian Symphony Orchestra before moving to Melbourne to take up a position as Assistant Lecturer at Monash University. A member of the Decibel New Music ensemble, he also develops their animated graphic notation app, the Decibel ScorePlayer. In 2021 he became the first Indigenous Australian to conduct a state symphony orchestra in concert, and has since gone on to have engagements with the Melbourne, Adelaide and Sydney Symphony Orchestras, as well as being the artistic director of Ensemble Dutala.

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