Music and Environment Symposium

University of Technology, Sydney
26 April 2013, 9am – 7pm
Bon Marche Studio

Keynote speaker:
Jon Rose

Live performances from:
Martin Wesley-Smith
Ros Dunlop
Le Tuyen Nguyen
Music relates to different types of environmental transformations: social, economic, political, cultural or technological, while environmental changes can be heard in music and soundscapes. There has been an increase in academic discourse relating to the ecology of sound, or ‘green music’, often in relation to the preservation of an environment's sonority. Environmental sounds figure in sound sculptures, installations and compositions. In popular music, the notion of place has been of particular interest. Labels such as the ‘Seattle’, ‘Liverpool’, ‘Perth’ or ‘Dunedin’ sound have come to function as almost genre-like distinctions relating to place-based music. Popular music also embraces hybridity through techniques such as sampling, quotation or imitation, influenced by factors such as travel, immigration and the recent virtual proximity of the Internet. Musical, social and technological forms are also affected by the economic environment, as evidenced by changes in cultural industries, such as the record industry meltdown and the current global financial crisis. The political environment can also have an impact on the content and form of musical endeavours.

We invite suggestions for individual presentations on a range of topics related to music and environment in the broadest sense, including, but not limited to, the following:

- Music and environmental activism;
- Music and its technological environment;
- Music, acoustic ecology and soundscape studies;
- Ethnographic and "field" recordings;
- The constitution and development of different musical environments;
- Music, landscape, architecture and design;
- Music, memory and place;
- Natural catastrophes in songs and music;
- Music and the political environment

Convenors: Dr Hollis Taylor, Dr Andrew Hurley and Dr Tony Mitchell
Transforming Cultures Research Centre
University of Technology, Sydney
IMPORTANT INFORMATION FOR ATTENDEES

Symposium Location
The symposium will be held in the Bon Marche Studio and the adjoining room 4 (CB03.01.04), on Level 1 of Building 3 (CB03, entry on Harris Street across from the ABC), University of Technology, Sydney.

Audiovisual
Please contact Jemima Mowbray (jemima.mowbray@uts.edu.au) to discuss any technical assistance or special requirements. Presenters who are using audiovisual materials are encouraged to pre-load and check their presentations on the equipment provided prior to their time of presentation. We suggest that you utilise morning tea, afternoon tea and lunch times to load your materials onto the computer provided.

In the symposium venue the following audiovisual equipment will be available to presenters:

• A PC laptop that has the capability to load Powerpoint and Word documents, browse the internet, play DVDs or CDs;
• A data projector and screen.

Tea breaks and lunch
Catered morning and afternoon teas and lunch will be provided. These will be served in the open space between the Bon Marche Studio and room 4. Food and drinks cannot be taken into the Studio, so please enjoy them before entering. Please also advise Jemima Mowbray (jemima.mowbray@uts.edu.au) of any special dietary requirements.
PROGRAM

Venues for sessions: Stream A – Bon Marche Studio (BMS)
Stream B – CB03.02.204 (Room 4)

9am  Welcome and morning tea

9.30am  Keynote lecture: The Music of Place—Jon Rose  BMS

10.30am  Session 1A: Chair—Bruce Johnson  BMS

- Sydney's Autonomous Performance Places: Vibrant Matter, Memory and Representation—Alyssa Critchley
- The Architecture of Empathy: De-territorialising music performance—Robert Vincs and Ren Walters
- New Zealand Glimpsed through Iceland: Music, Place and Psychogeography—Tony Mitchell

Session 1B: Chair—Ian Collinson  Room 4

- Global Threats, Songs from the Wood: A consideration of the ecology trope as applied to the discourse of sustainability and global musical diversity—Brent Keogh
- Henry Tate (1873-1926): A romantic interlude with clouds—Christine Mercer
- Didgeri-doos and Didgeri-don’ts: Confronting Sustainability Issues—Robin Ryan

12.00pm  Lunch

12.20pm  Lunch concert: Introduction—Hollis Taylor  Room 4

- Ambience from the Vietnamese highlands: Nature, Gong music and the Gods—LeTuyen Nguyen

12.45pm  Session 2A: Chair—Andrew Hurley  BMS

- Ambient Noise as a Compositional Aesthetic: Drawing Together Studio, Live and DIY Recording Practices—Eve Klein
• The Revelation of Ecomusi
cology in Technology: An exploration of the implications of educational philosophy for relationships with the environment as experienced through music—Kylie Smith

• Crowd-funding: Cashing in on authenticity?—Claire Coleman

**Session 2B: Chair—Brent Keogh**  
Room 4

• The Traditional Musical Instruments of East Timor and their place in the social and cultural mores of East Timorese Society—Ros Dunlop

• Dancing with Ghosts: the sound of bagpipes and the place of the pastoral—Jane Hammond

• Australian songbirds: A challenge to human exceptionalism in music—Hollis Taylor

**2.15pm**  
**Session 3A: Chair—Eve Klein**  
BMS

• A Land of Hope and Dreams?—Bruce Springsteen’s America from The Rising to Wrecking Ball—Ian Collinson

• Life as Cabaret? Urban Culture and Weimar Music Theatre—Peter Tregear

• Thomas Brussig’s Wie es leuchtet. Plotting musical meaning against a changing political environment in East Germany—Andrew Hurley

**Session 3B: Chair—Robin Ryan**  
Room 4

• The sound of the suburbs: traces of music and evidence of incipient “cool” in Sydney forensic photographs, 1950–1964—Peter Doyle

• Do you remember Jaffna Futurizm?—Sumugan Sivanesan

• "Fucking Hostile": Transforming Spaces through Music Torture—Catherine Hoad

**3.45pm**  
Afternoon tea

**4pm**  
**Session 4A: Chair—Tony Mitchell**  
BMS

• (un)Lucky for some: Local musicians riding the wave of post-quake nostalgia—Kris Vavasour

• "Do you know the way to San Jose?": Burt Bacharach and the Music of Non-Place—John Scannell
• Music and Cognitive Ecology—Bruce Johnson

• Uncaging sonic rhizomes: finding a methodology for sound ecology research—Philip Rene van Hout

• Exploring the Acoustic Environment of the Montreal Metro by doing the ‘Dou Dou’—Liz Guiffre and Luke Sharp

5.30pm Refreshments

6pm Evening concert: Introduction—Jon Rose BMS

• Multimedia performances that focus on human rights issues in Iraq and West Papua—Ros Dunlop, clarinets, and Martin Wesley-Smith, composer and sound

7pm Symposium close

Paper to be circulated in absentia

• Fur is over (if you want it)—Environmentalism and animal rights in The Beatles’ repertoire—Dario Martinelli
LUNCH CONCERT PROGRAM
12.20pm, Bon March Studio

Introduced by Hollis Taylor

Le Tuyen Nguyen, The Australian National University

*Ambience from the Vietnamese central highlands: Nature, Gong Music and the Gods*

With beautiful landscapes and primitive forests, the Vietnamese central highlands are the home of most endangered species and several Vietnamese ethnic communities. The highlanders believe that Gong music is a divined language to communicate with the gods and the supernatural world. In 2005, UNESCO recognised Vietnamese Gong culture as a Masterpiece of Intangible Heritage of Humanity. This concert presents a new repertoire of Australian music with influences from the Vietnamese highlands written for solo guitar. These works are based on Le-Tuyen Nguyen’s own research and existing ethno-musicological research into Gong music. Each composition explores new possibilities to capture the unique tone colours and ambience of Vietnamese Gong music in its environment.

1. **Call of the Mountain Forest**
Inspirations from the mystical landscape and the supernatural world of the Vietnamese highlands

2. **Highland Dreaming**
Melody and dance rhythms from Vietnamese Gong music

3. **Come Together**
A musical narrative of a harvest day in the highlands. *Tơ-drang* ritual rhythm and pentatonic melodies

4. **Farewell to the Mountain Forest**
Homage to the last Javan rhinoceros in the Vietnam. Atonal, Heavy-metal and materials from Vietnamese Gong music

5. **Gods of the Highlands**
Ambience of overtone clusters and the *Tơ-nol* rhythmic ostinato as a prayer to the Gods
EVENING CONCERT PROGRAM
6pm, Bon Marche Studio

Introduced by Jon Rose

Ros Dunlop, clarinets
Martin Wesley-Smith, composer, sound and image projection

Three countries: Timor-Leste, Iraq, West Papua, all at different stages in their struggle against colonialist aggression: power and propaganda versus human rights and justice.

1. \(X\), for clarinet and pre-recorded sounds and images, was composed as East Timor emerged from the chaos and devastation of the 1999 Indonesian withdrawal. The title refers to resistance fighter Xanana Gusmão, who subsequently became President and, now, Prime Minister.

2. *Weapons of Mass Distortion*, for clarinet and pre-recorded sounds and images (2003), is about official propaganda and lies, especially those that led to that monstrous war crime that was the invasion of Iraq.

3. The indigenous people of West Papua are victims of colonialist aggression and exploitation. *Papua Merdeka*, for bass clarinet and pre-recorded sounds and images (2005), is about their struggle for freedom.
ABSTRACTS
(in alphabetical order)

Claire Coleman, doctoral candidate, University of Western Sydney
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Crowd-funding: Cashing in on authenticity?

The internet has been theorised as providing “virtual communitas”, an environment in which “more intimate less abstract relationships” (McKeown 2013) can develop, and which is characterised by “an equality of relations, a comradeship that transcends age, rank, kinship etc.” (Madge and O’Connor 2005). This digital environment provides musicians with unprecedented opportunities to forge interpersonal connections with members of a dispersed audience, and to distribute and finance their work independently with the assistance of this audience. Interaction through social media fosters a virtual sense of intimacy and proximity, allowing fans to receive regular insights into what is perceived to be the musician’s veridical self. Whether or not this is truly the case, musicians’ successes may be influenced by fans’ perceptions of their authenticity (Marshall 2006, Schuftan 2012). Thus, authenticity is powerful, regardless of whether it is constructed or genuine (Encarnacao 2009), in the virtual environment. The usefulness and ruthlessness of authenticity in the virtual communitas can be demonstrated by a case study of Amanda Palmer’s recent highly publicised and enormously successful crowd-funding venture. In it, she vastly exceeded her aim of raising $100 000 in one month, instead raising $1.2 million, and touted the fan-as-investor model as “the future of music” (Time Entertainment 2012), only to be subsequently accused of hypocrisy due to her use of volunteer, rather than paid, support musicians on some legs of her tour. The ensuing media criticism highlighted the dangerous littoral in the virtual environment between perceived authenticity and perceived hypocrisy.

Ian Collinson, Lecturer, Department of Media, Music, Communication and Cultural Studies, Macquarie University
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A Land of Hope and Dreams? – Bruce Springsteen’s America from The Rising to Wrecking Ball

For nearly 40 years Bruce Springsteen has examined and critiqued America’s political landscape. From 1973’s Greetings to Asbury Park, NJ to 2012’s Wrecking Ball, Springsteen has voiced the hopes and fears of those living in an ambivalent, divided and paradoxical America. As Springsteen sees it, ”I have spent my life judging the distance between American reality and the American dream” (The Guardian 2012). This paper will examine Springsteen’s assessments of the gap between the American reality and the American dream as they have been manifested in his music and political activism during the first decade of the twenty-first century. I will concentrate on three Springsteen albums released during this ten-year period and place the music within its political environment. Each of the albums I will look at (The Rising (2002), Working on A Dream (2009), Wrecking Ball (2012)) is a commentary on particular events and circumstances within the social, political and economic landscape of America; the September 11 attacks; the election of Barak Obama to the presidency; and the Global Financial Crisis. While these albums are products of a particular social and political environment, they must also been seen as an opportunity for intervention and change.
in that environment. Each album maintains Springsteen’s liberal critique of the American land.

Alyssa Critchley, doctoral candidate, UTS
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**Sydney's Autonomous Performance Places: Vibrant Matter, Memory and Representation**

In Sydney (and indeed in cities throughout the world), alternative music cultures, from punk to hip hop, have found homes in autonomous performances places and illegal dwellings in warehouses, artist studios and squatted buildings, from the bowels of Marrickville’s industrial area to the laneways of ragtrade Surry Hills. In my past Honours thesis, Touching Ghosts, and current PhD research, I write the recent histories of these autonomous performance places, exploring their affective nature. In doing so I aim to acknowledge and attend to the agency of these places, their “thing-power” (Bennett 2010). I am not interested in official records of the buildings, like the labyrinthine Hibernian House, but of the sense of place, the felt experiences and haptic knowledges passed to me by past and present residents, musicians, and members of the ‘scene’ through oral histories — the speaking and listening of sensuous memories. Using new materialist philosophies, the paper would explore the role of new materialist engagement with assemblages of ‘things’, including buildings; sensuous scholarship; oral history; anecdote and memory in writing a performative history of these places of DIY music culture.

Peter Doyle, Lecturer, Department of Media, Music, Communication and Cultural Studies, Macquarie University
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**The sound of the suburbs: traces of music and evidence of incipient “cool” in Sydney forensic photographs, 1950-1964**

Viewed in retrospect forensic data, and in particular the crime scene photograph can present us with a unique (though always skewed and partial) vision of the past quotidian. A crime or accident scene has a uniquely “preserved in aspic” quality: nothing is moved or added; no adjustments are made to the disposition of people and things for aesthetic or compositional purposes. Strange, stray and inexplicable objects may populate the crime scene. Police photographs too have the mostly unintended consequence of mapping and positioning, literally, the place of commodities and objects in everyday experience. At the same time they may hint at the metaphoric place of these same objects in larger economies of desire. Using recently recovered crime and accident scene photographs taken in Sydney in the 1950s and early 60s, this paper will explicate a number of teasing though suggestive residues and traces of what might be called “the emerging hip”, which appear often as peripheral detail in the official photographs. Viewed over time these photographs plainly record shifts from the visual and sonic “austerity” of the post war early fifties, to the new consumer culture plenitude of the early sixties, in which popular music and associated commodities play a significant part.
Ros Dunlop, doctoral candidate, University of Newcastle
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The Traditional Musical Instruments of East Timor and their place in the social and cultural mores of East Timorese Society

The traditional music of East Timor is a hidden culture which is past on as an oral tradition. It has been subjected to many influences and changes over the course of time. Centuries of occupation with five invasions to its shores, First the Portuguese, from the beginning of the sixteenth century and simultaneously the Catholic Church. Later in the twentieth century invasion by Australia and then the Japanese during the Second World War, and more recently Indonesia in 1975, had an impact on the culture of East Timor including its musical culture. Prior to invasion, East Timor was on a trading network with China, India and the Arab countries and influences from these countries had an impact on the musical culture and its survival is precarious.

The structure of East Timorese society and the importance of its underlying traditional belief system, known as lulik, which is considered the spiritual root of all life, the cosmos. Ancestral worship is the central core to the belief system and it governs all relationships in Timorese society. The traditional music plays a significant role in East Timorese society and the importance of its underlying traditional belief system, known as lulik, which is considered the spiritual root of all life, the cosmos. Ancestral worship is the central core to the belief system and it governs all relationships in Timorese society. The traditional music plays a significant role in East Timorese society. This paper focuses on the relationship between the lulik and non-lulik and the traditional musical instruments and their place the social mores of the society.

Ros Dunlop—clarinets
Martin Wesley-Smith—composer, sound and image projection

Multi Media performances of pieces by Martin Wesley-Smith which focus on human rights issues in East Timor, Iraq and West Papua.

The concert asks, indirectly, fundamental questions about power, privilege and human rights. This performance has a central focus around social justice and human rights issues, with multimedia performances by Martin Wesley-Smith. All these are for clarinet and/or bass clarinet with sounds and images on computer.

X, for clarinet & computer [1999], about Xanana Gusmão and his struggle against the illegal occupiers of his country, East Timor.

Weapons of Mass Distortion, for clarinet & computer [2003], to do with propaganda, doublespeak, lies etc, especially those that led to the invasion of Iraq.

Papua Merdeka, for bass clarinet & computer [2005], about the plight of the indigenous people of West Papua.

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Exploring the Acoustic Environment of the Montreal Metro by doing the ‘Dou Dou Dou’

This presentation explores the development of a unique part of the acoustic ecology within the Montreal métro system. The renowned ‘dou dou dou’, the signal heard at the precise moment the train doors close, was developed by the STM (Société de
transport de Montréal) in 2010 in response to concerns about the safety of those in the subway environment (namely commuters getting stuck between doors, and fellow passengers pushing each other) as well as preventing service delays. In this presentation we focus on the role of the three tones of the ‘dou dou dou’ in the creation of social space, in addition to exploring the process of choosing these tones from a short list of six possible options, and the discontinuance of a female voiceover that originally accompanied the acoustic communication. The ‘dou dou dou’ relies on the tonic, perfect fourth and the octave jump, uses a specific pitch, timbre and speed, and can at first be expected to create a slight sense of tension (and attention), with its effect comparable to key musical works with similar interval patterns such as the Fanfare for Common Man and La Marseillaise. However, the STM have explained that the ‘dou dou dou’ was developed from an existing sound created by a power converter on MR-73 type trains to guarantee trouble-free departures by averting power surges. In effect, “the three notes are the musical equivalent of the precise frequencies determined by engineers for the converter’s proper operation” and the ‘dou dou dou’ is not “the work of a famous composer”. (http://www.mouvementcollectif.org/en/grand_projets/dou-dou-dou). The ‘dou dou dou’ as it is played in trains is a reworked version of this frequency which has been deliberately produced with an more electric aesthetic so that the direct communications to passengers can be differentiated from those made just by the converter.

Thus, the ‘dou dou dou’ can be understood as both a short musical piece that provides the desired authoritative communication from a harmonic point of view, but it also reflects the sonic environment of metro itself when the trains are functioning properly. The local authorities’ choice to communicate with passengers using the ‘dou dou dou’ is significant as it shows an acute awareness of the importance of adding to, but not overwhelming, the already crowded acoustic ecology of the space. This study also explores the creation of space, non-space and place via music, and draws on Tagg’s work on micro-musicology, as well as Augé, Lefebvre, de Certeau and Morse, and acknowledges the serendipitously dual rule of the ‘dou dou dou’ as an acoustic marker of the Montreal Metro space. Interestingly, the ‘dou dou dou’ is no longer reflective of the workings of newer engineering features on the metro, but it has become such a strong audio marker of the space that it appears that there is a movement to have its presence preserved.

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Dancing with Ghosts: the sound of bagpipes and the place of the pastoral.

Q: What can the shepherd do, to retain his flock in a place, where the feed is good?
A: He induces his flock to continue, if he stays there himself with his dogs, and plays upon some instrument, such as the flageolet, the flute, the hautbois [oboe], or the bag-pipe, &c. Sheep are pleased with the sound of instruments, and feed quietly, while the shepherd is playing thereon.
From Advice to shepherds and owners of flocks on the care and management of sheep translated from the original French of M. Daubenton by a gentleman of Boston (Boston, Joshua Belcher, 1811), page 46.

Traditional or indigenous music, folk song, the music of shepherds, these are important musical signifiers of the pastoral topos, a topos that has a rich, complex and
continuing history imbued with some of the abiding themes of Western thought about place and home, landscape and the environment. In Europe the sound of bagpipes has most often been associated with shepherds and folk music. This pastoral connection is reflected in many examples in the Western classical canon from religious references in Handel and Bach to carousing villagers in Vivaldi’s *Four Seasons* and Beethoven’s *Pastoral Symphony*. Yet for many listeners today the sound of a bagpipe calls to mind tartan kilts, sporrans and, inevitably, the idea of a place known as Scotland. The great Highland bagpipe, originally an instrument of war and a symbol of military status and power, has become instilled with that most pervasive of pastoral themes—nostalgia.

In my original musical composition for wind symphony, Dancing with Ghosts, I have engaged with, and reflected on my relationship to place, cultural heritage, and memory through an exploration of a Croatian folk song, and a distinctive instrument found in the Carpathian region of Europe—the contra-chanter bagpipe. “Kolo Prejekača” was recorded in Zagreb in 1969 and appears as a two and a half minute recording on side two of a vinyl, long play record released by Deutsche Harmonia Mundi in 1971. The photographic image on the front of the record cover is identified on the sleeve notes as being of the Yugoslavian coast. This colorful photograph shows a sun-drenched coastline, presumably on the Adriatic Sea, that could be part of any one of the present-day countries of Slovenia, Croatia, Bosnia and Herzegovina, or Montenegro. The country of Yugoslavia no longer exists today as a political reality, even though its presence is still felt in the imaginations and memories of many people.

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"Fucking Hostile": Transforming Spaces through Music Torture

Music has the power to transform a space, to fill it, and give it a complexity of meanings (Lincoln, 2005:399). However, while music does possess the capacity to transform an environment in a positive manner, the use of music in psychological warfare indicates that the negative transformation of space is just as viable. This undeniably hostile use of music against prisoners and other besieged groups highlights the manner in which music can operate as a weapon. However, this strategy of 'music torture' (Cusick, 2006:1) exceeds sensory discomfort and is interwoven with notions of cultural anxieties and national pride to create a deeply politicised practice. Furthermore, the choice of songs utilised, coupled with artist reactions to this problematic use of their music, reveals some complex issues concerning the ideological nature of such tactics.

Given this troubling practice, this paper will thus explore the manner in which the use of music torture works to recreate and reclassify environments. Music, it will be argued, has been utilised not only to create 'prickly' spaces (Flusty, 1997:48), but has the power to incorporate both mental and physical discomfort to become an implement of torture. With a particular focus on the use of heavy metal music to torture prisoners held in Abu Ghraib and Guantanamo Bay, this paper will contend that music enables these environments to become reconfigured in both meaning and atmosphere. This transformation is never unidirectional, however, as these spaces in turn reconstruct and politicise music itself. Music torture does not represent a purely sonic assault, but is rather rather underpinned by complex biopolitical issues.

References:
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Thomas Brussig’s Wie es leuchtet. Plotting musical meaning against a changing political environment in East Germany

As Roy Shuker points out, popular music has contributed at various historical junctures and in certain political environments to “identifying social problems, alienation and oppression, and facilitating the sharing of a collective vision” (1998: 223). However, there are three aspects which can detract from its efficacy as an agent of political change—there can be a “radical dissociation” (Lawrence Grossberg) between intended content and actual reception; popular music may be too “transient” to have a lasting effect on the consciousness of its audience; and questions remain about how the feelings music can engender might articulate with concrete political action (Shuker 1998: 223–224). As we will see in Thomas Brussig’s novel, the East German political environment rendered certain interaction with popular music political and could charge it with a powerful series of meanings. Wie es leuchtet will be used to show how, as communism fell in 1989 and the political environment pivoted towards a capitalist one, popular music could operate in ancillary fashion to a “social movement.” Yet the novel also shows how fragile such a nexus might be. Wie es leuchtet illustrates how and why the associations made with popular music quickly dissipated once the political environment modulated, how music could come to be held hostage by its erstwhile associations, and how this contributed to the sense of disorientation felt by many East Germans after the Wall fell.

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Music and Cognitive Ecology

The phrase music and environment implies a binary which I wish to problematize in a number of directions. First, I interpret the term environment as having a diachronic (temporal) as well as a synchronic (spatial) dimension: the environment of a musical event is not simply the set of circumstances enfolding it at that moment, but also the circumstances that precede and help to structure it. More fundamentally this paper seeks to reconfigure the idea of the binary itself, drawing on Extended Mind Theory and Cognitive Ecology to see both the music and its ‘environment’ (in the double sense above) as inextricably complicit components of an extended cognitive system in which the question of where the musician ends and the environment begins is unsettled; in the words of Tribble and Keene, these approaches ‘require that traditional boundaries among individual, object, environment, and the social world be redrawn’. The paper will draw on case study material that includes an analysis of the music in rehearsal.
Global Threats, Songs from the Wood: A consideration of the ecology trope as applied to the discourse of sustainability and global musical diversity

The term ‘ecology,’ originally coined by German zoologist Ernst Haeckel in 1869, has been used as a trope in various ways for understanding aspects of human culture since the 1950’s. The ecology trope has been applied to a wide range of disciplines within the social sciences, and even within music studies, terms such as ‘acoustic ecology,’ ‘music ecology,’ and ‘echo-muse-ecology’ have been used to describe and legitimise a broad range of practices and relationships between music cultures and their environments. More recently, the ecology trope has been utilized to garner support for defending sustainability arguments with regards to subdominant musical cultures perceived to be under threat by the hegemonic practices of global economic expansion. The following paper explores the development of the ecology trope, the ways in which it has been utilized in contemporary discourse on musical sustainability, and the limitations of applying naturalistic tropes in the support for the conservation of human cultural forms.

Ambient Noise as a Compositional Aesthetic: Drawing Together Studio, Live and DIY Recording Practices

Western sound recording practice focuses on isolating the sound source from ambient noise, and capturing sounds at the highest resolution possible. This preoccupation with fidelity, and the notion of relocating ‘the best seat in the house’ from the concert hall to the domestic environment (Symes 2004, 62) has informed recording processes in many genres of Western music throughout the 20th Century and influences present day musical recording practice.

This is emphasized in formal "acoustic" music genres such as classical and jazz, where the reproduction of “live” performance environments dominates recorded aesthetics. However, notions of fidelity also influence less institutionalized music genres which rely upon "pure" or "unadulterated" instrumental and vocal timbres to generate authenticity effects, such as blues, roots and folk. Music can challenge ideas of fidelity by deviating from standard recording techniques and deliberately constructing or leaving traces of ambient noise and errors in recordings, thereby generating its own sense of real or imagined place and associated performance identity for the artist.

This paper explores a framework of aesthetic practice which combines the ambience of live music recordings with studio-based production and editing techniques. These practices are largely considered to be discrete, with acoustic isolation and fidelity constituting studio recording, and the management of real-time environmental acoustics constituting live recordings. Sitting in-between these two “professional” aesthetics is DIY and home studio recording, which, despite becoming increasingly ubiquitous within contemporary Western musical practice (see: Klein 2012; Moorefield 2010), is still considered to be less technically and artistically developed than studio or live recording. My goal is to adapt these three terrains of recording as a means of
moving beyond the concert hall construct, so that ambient space can function as a new compositional layer in recorded classical music.

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Fur is over (if you want it)—environmentalism and animal rights in The Beatles’ repertoire

Although much better known for their role in the pacifist movement (particularly John Lennon in his solo years), The Beatles have been often active in issues of environmental concern, as musicians but also as well as private citizens. It is probably fair to state that their ecological conscience developed during their famous mediation period in India, in 1968: the album released after that journey (The Beatles, better known as The White Album) had more than one reference to nature, environmental conservation and even animal rights (see the bitterly sarcastic portrayal of the hunter in The Continuing Story of Bungalow Bill). More hints of environmentalism popped up in The Beatles’s songs until the end of their career as a band, but it was surely after their split that a more definite attention to certain topics became more central in their repertoire and lifestyle. If Lennon became a spokesman for the pacifist movement, it is certainly fair to say that Sir Paul McCartney has the same role in the struggle for animal rights, getting involved in numerous campaigns and public statements, and writing several songs of environmentalist and animalist content. George Harrison, too, has frequently written ecologically-aware songs (with an accent on the spiritual side of the topic), and the two of them, plus Ringo Starr, have always been rather vocal in their vegetarianism and general attention for nature conservation.

The present paper intends to analyse the environmentalist and animalist repertoire of The Beatles, as a band, and as solo performers. The main goals are:

1) To trace a historical path of this repertoire, emphasizing also lesser-known cases (and, in general, the after-the-break-up songs are not too familiar to the general audience);

2) To typologically classify such repertoire (for instance distinguishing among songs that manifest love for nature, those that are addressing specific ethical issues, those that use nature or animals as metaphors for more general concepts, etc.);

3) To emphasize the ideological attitudes that the band members put into these songs, in the light of the various existing ideas and tendencies (what kind of environmentalists The Beatles were/are?);

4) To relate specific musical instances to other manifestations of environmentalism in The Beatles’ lifestyle, public image, statements, etc.
Henry Tate (1873-1926): A romantic interlude with clouds

Australian composers continue to ask the question: ‘How can we articulate an Australian voice in music?’ Tate was advocating an Australian voice in music from the 1890s. He was a nationalist, composer, musicologist and silent film accompanist. He was a musical pioneer who devoted his life to creating a distinctive national music. Tate outlined three major suggestions for this achievement; (1) incorporating Aboriginal song and dance rhythms, (2) Australian native birdcalls and songs, and (3) elements of nature into a musical language, from which composers would be able to create a distinctive sound or voice in their music. A number of these suggestions are put forward in his books, Australian Musical Resources: Some Suggestions (1917) and Australian Musical Possibilities (1924), including unpublished public lectures between 1917 and 1926. This paper outlines his romantic ideas regarding clouds and their colours. A brief sketch of his study, fieldwork and ideas how clouds could evoke emotion and feelings is put forward. Musically, I also outline Tate’s instrumental treatment of clouds. Finally, I discuss Tate’s composition ‘Shadows of Clouds’ (1902-1924) and what is nationalistic about clouds in the way Tate has described and used them in this work.

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New Zealand Glimpsed through Iceland: Music, Place and Psychogeography

Psychogeography has been applied to music in relation to the way in which music can express both a ‘spirit of place’ and a topographical dimension in which musical forms, idioms and modes of expression mirror features of landscape and cityscape. This article explores analogous geomorphic aspects of Icelandic and New Zealand music, both emphasizing the two countries’ similar geographical features and the ways in which music has reflected them, as well as examining geopolitical affinities between the two countries.

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Ambience from the Vietnamese highlands: Nature, Gong music and the Gods

See lunchtime concert program for further details.
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**Didgeri-doos and Didgeri-don’ts: Confronting Sustainability Issues**

Since the 1990s three discrete groups of aficionados have contributed to an insatiable demand for didgeridoo (didjeridu) aerophones in Australia and abroad (Ryan, 2005), prompting environmental stewards (a fourth contesting camp) to promote responsible ‘didj’ manufacture and trade to combat forest clear-felling and oversupplies of Ersatz (inferior products). Informed by the ecological principles of threshold theory, this paper compares the sustainability of the highly sought ‘didj’ trees Darwin Stringybark (*E. tetrodonta*), Darwin Woollybutt (*E. miniata*), and Yellow Box (*E. phoenicia*; also known as Scarlet Gum) in the Northern Territory, with that of ‘didj’ mallee species sourced in the Western Australian Goldfields. The author compares the effectiveness of licensing operative in these two States to regulate stem harvesting that was, until recently, the preserve of Aboriginal people. In view of a second and more long-term concern—(based on the strength of scientific prediction) that some species of the hitherto tenacious, adaptable genus *Eucalyptus* will succumb to global warming—she queries whether eucalypt sonorities can be satisfactorily replaced by alternative recyclable materials. This factoring of climate change into the sustainability equation flags future alterations in sonic environments, addressing Post’s (2009) directive to ethnomusicologists that ‘we have all but ignored how the products of the land and their relationship to larger ecological issues may be directly connected to musical changes we face today’.

References:


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"*Do you know the way to San Jose?*: Burt Bacharach and the Music of Non-Place"

"Do you know the way to San Jose?" a forlorn Dionne Warwick enquired of anyone who might be listening, as she reconsiders dreams of stardom in the self-imposed exile of the "great big freeway" of Los Angeles. This cautionary tale in song, levelled against the all-consuming ‘non-places’ of supermodernity that increasingly governed urban life in the late 1960s, was Bacharach and David's jaded paean to the lost anthropological place of the organically social, populated by friends and human relations, instead of the "solitary contractuality" (Augé 1995: 94) of those anonymous, transitory spaces dedicated to the sole purpose of fulfilling commercial objectives (Augé 1995: 101-102). Foreshadowing French anthropologist Marc Augé’s classic
text, *Non-Places: Introduction to an Anthropology of Supermodernity* (1992) by two decades, Dionne Warwick's 1968 worldwide hit single, deceptively “Muzak”-ical in form, was also, ironically enough, the product of the very spaces it was protesting. While Bacharach and David’s anodyne easy listening is synonymous with the commercial, transitory non-places of elevators, supermarkets and shopping malls, this paper will argue that its eminently commodifiable pop sensibility was underscored by an inherent self-loathing and need for confession, and that songs such as “Do You Know the Way to San Jose?” could not help but to comment on its collusion in the creation of these non-places of supermodernity in which it served as ubiquitous soundtrack. Listening to it today, we are reminded of just how the non-place has flourished, for if the narrator of the song had ever managed to get back to San Jose they would now be living in the epicentre of supermodernity, a city that serves as the capital of Silicon Valley, and resides over the global, digital non-places of an increasingly networked society.

Reference:


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**Do you remember Jaffna Futurizm?**

This presentation will outline my own motives and progress towards a notion of ‘Jaffna Futurizm’. This is a relatively nascent concept that refers primarily to events that occurred in the aftermath of the Sri Lankan civil war (2009) that concern Australia, Indonesia and Sri Lanka, developments in South Asian diaspora cultures and trends in global (digital) musics, art and activism. The presentation will draw from current dialogues regarding the aestheticisation of radical politics and the tension/ambiguity between globalised culture and localized activism, and in particular my ongoing correspondence with Indonesian poet/MC Nova Ruth, Barcelona based activist and electronic musician Filastine and Jakarta based artist collective Ruang Rupa. It will address key topics of ‘music and environmental activism’ and ‘music, memory and place’, as well as touching on aspects of ethnographic recordings, environmental disaster, design and technological environments, alongside practices that historicise imagined events of the distant past or near future.

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**The Revelation of Ecomusiology in Technology: An exploration of the implications of educational philosophy for relationships with the environment as experienced through music**

In this paper, we seek to explore the ecomusicological concern of what music can tell us about our relationship to our environment, by considering trends in music technologies over the past several centuries. By viewing technology as the application of knowledge, we shall endeavour to draw attention to the way in which modern western educational philosophy has increasingly encouraged a posture of control over
the natural world, designed to provide to human beings external power over nature on the assumption that this will make her behaviour more predictable. Having considered the way in which this is evidenced in current trends of general environmental transformations, we shall then be interested to tease out various of the ways in which music interfaces with such alterations, as well as certain of the ramifications for our subsequent experience with nature through this medium. Having thus outlined a number of the limitations to our musical interactions with the cosmos displaying characteristics attributable to this dominant philosophy, we shall then discuss how an alternate quantum view of nature as a seamless, indivisible whole, may form the basis for empathetic and vibrant musical relationships that value the unique and variegated aspects of the natural world.

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*Australian songbirds: A challenge to human exceptionalism in music*

This paper explores how and why birdsong is typically excluded from definitions of *music*. Numerous intra- and inter-disciplinary ‘disconnects’ surface in my catalogue of objections to the contention that birdsong is music. The default yardstick of Western art music is pervasive. I argue that to claim human exceptionalism for this capacity when so few avian species have been investigated is highly premature. The time has come to abandon our uncritical preference for human capacities and open ourselves (and our disciplines) to the possibility of creativity and agency in nonhuman others.

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*Life as Cabaret? Urban Culture and Weimar Music Theatre*

Studies of Urban Culture often note that many of the techniques that characterise popular music today, if not postmodernism more generally, are directly related to our experience of the 'nature' of the modern city itself—techniques like sampling, quotation or imitation, it is argued, find analogies in our experience of urban environments. This paper argues that we can trace this qualitative resemblance in music much earlier than the late twentieth century, above all in the music drama of Weimar Germany. In works like Krenek’s *Jonny spielt auf* (1925) and Weill’s *Aufstieg und Fall der Stadt Mahagonny* (1929), for instance, the city does not merely provide an excuse for the depiction of new sounds and novel plot devices, it becomes nothing less than the chief protagonist. These works are comparable to novels such as Alexander Doblin’s *Berlin Alexanderplatz* (1929), and films like Fritz Lang’s *Metropolis* (1927) insofar the way, subjectivity is constructed is inexorably linked to their urban settings.

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*Uncaging sonic rhizomes: finding a methodology for sound ecology research*

The presentation explores aspects of John Cage’s work as a gateway that bridges the territories of sound, noise and music where sonic compositions employ real life and can arguably lead into the deciphering of the meaning of sound as distinct from noise.
Methodologically the keynote frequencies of a sound environment act as a plateau for rhizome points that map out a sonic connection between the environment, communities, habitats, convergences and interactions. All of which incorporating lines; of being machines, environment machines, infrastructure and artillery nodal machines each integrating and connecting to larger state-wide—national—international machines. In a similar fashion to Cage’s use of silence as a platform for a performance, keynote frequencies are extracted and used from a recorded location such as city, park, grassland or even the desert. These extractions are used sonically as ‘agar on a Petri dish’ to allow for other sample recordings to be inserted onto them as you would with a swab of bacteria onto the agar. By using this method it allows for research to analyse and interpret an encompassment of sound rather than the individualism of symbols and sound marks and for environmental elements such as historical development, the wearing of time, of climactic conditions that harbour as well as extinguish life, to be monitored and compared as connecting elements rather than isolated decibel events. By gaining a greater understanding of these underlying keynote frequencies, of ‘silence’, and using them as the base for examining sound events, a shift of sonic empowerment occurs where ideas adopt and adapt to the environment rather than being removed.

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(un)Lucky for some: Local musicians riding the wave of post-quake nostalgia

Popular songs often gain new and poignant meanings after a disaster as residents seek out songs that remind them of what their reality used to be. Such is the case in Christchurch, New Zealand, where previously-released songs about the city and its surroundings have loomed large in the local psyche since the earthquakes began in 2010. Recycled songs from artists such as Jordan Luck, Lindon Puffin, and Scribe have helped create a peculiarly local soundtrack that has not necessarily been reflected in the wider media environment.

In the context of New Zealand popular culture or media production, ‘local’ is usually synonymous with ‘national’, which leads to some problematic definitions of both the word ‘local’ and the phrase ‘local music’. This presentation follows the story of Jordan Luck and band, The Exponents, after their 1985 song, “Christchurch (In Cashel Street I Wait)”, became a post-quake favourite at public events in Christchurch. The band’s struggle to turn this local resurgence into national success highlights the difficulties facing musicians working in a cultural and media landscape that has little or no room for regional variations.

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The Architecture of Empathy: De-territorialising music performance

Music performance may be understood most simply as an artist to audience transaction. What happens when the notion of the singular artist, or group, projecting a unique identity is replaced by a community of artists projecting not an arguably Modernist concept of a singular unified voice but rather, the language of a self-organising kinship expressed through improvised music.
This paper will examine two, perhaps three, recent performance events entitled ‘Current’ and ‘the Rethink Project’ that were organised and performed from the perspective of negating the individual expressive identity of a musician, or group, in favour of generating multiple assemblages of musicians that perform in newly constituted groups and performance environments in an ever expanding series of site-specific and concert performances. The performances have generated a language of de-territorialisation, relationships, discovery, empathy, interaction, healing and support amongst the practitioners and, in so doing, also offer new possibilities for audience (collaborator) engagement.