

Abstracts

To Hatch the Universal Egg: The Music of Toru Takemitsu
Amy Chan, MMus, Australian National University, 2002

Toru Takemitsu began his career writing music in the tradition of Stockhausen and other such 20th Century Western composers. His meeting and subsequent friendship with John Cage changed that. Cage's infatuation with Zen philosophy and teachings ignited Takemitsu's interest in his own culture and tradition. Hence began his involvement with Japanese culture, tradition and music. These explorations and research are revealed in his compositions, for example *November Steps* (1967), which is an experiment in combining the Western musical style with traditional Japanese instruments.

Subsequent compositions are less 'experimental' in that sense, to the extent that one begins to wonder whether this was all the 'Japaneseness' that could be found in his entire oeuvre, which spans three decades. I argue that this is not so. What began as an enquiry into his own culture and tradition in the late 1960s led to an experimental phase of attempting to synthesise the East and West in one composition. This eventually turned out to be a comfortable melding of both in the later works, especially those composed in the last decade of his life.

My thesis focuses on the palette of sounds and inspirations that Takemitsu drew on from a spectrum that spanned from East to West, and the ways in which these are reflected in his music.

Music of Place: The Performance of Identity in Contemporary Australian Community Music Festivals
Michelle Elizabeth Duffy, PhD, University of Melbourne, 2001

This thesis interrogates the ways in which spatialised identities are constituted within a musical event, the community music festival, in contemporary Australia, as exemplified in three specific case studies: the Brunswick Music Festival, the Top Half Folk Festival and the Festival of Asian Music and Dance. An examination of the literature in such areas as musicology, ethnomusicology, sociology, cultural geography and philosophy established the argument that identity is constituted within dynamic, heterogeneous, and complex social relationships. The basis of this research is that within the framework of the community music festival, identity is constituted within and through the interactions between musician, listener and the various

contexts in which these musics are performed, resulting in complex and multifarious sets of meanings that are constantly formulated and reinscribed.

The ways in which the relationships of music, place and identity were interrogated was in a cross-disciplinary manner, using a number of methodological approaches in order to capture the elusive and ephemeral nature of the festival event. The focus of data collection was on qualitative, interpretive methods, and two major methods were used to collect data: participant observation and interviews. Field notes, photographs, sound and video recordings of festival events were compiled. Semi-structured interviews were conducted with festival organisers and promoters, members of local council in festival locations, festival performers and a sample of audience members. Moreover, the musical and performative aspects of these events and the argument on which this thesis is based—that a spatialised identity is constituted in and through the event—required a (re)performance of the researched event. Two methods were chosen for this. First, ethnographic field notes were incorporated into the analysis as a means to present a sense of these festival events. Second, the inclusion of a CD-Rom in the presentation of the research was a strategy to signal the significance of the performative in the creation of spatialised identities.

In the case of the Brunswick Music Festival, the spatialised identities arising within the festival were a local constitution of identity based around notions of multiculturalism. The Top Half Festival illustrated a spatialised identity based on regional and national imaginaries. The Festival of Asian Music and Dance was self-consciously based on transnational identities, particularly with regard to Asia/Australia relations. The communal identities arising within these events suggest that the identity/place/music relationship is embedded along the traditional lines of an ideal community, bounded geographically, and in which social relations are characterised by small-scale, personal ties. Yet, within this tradition-based setting, numerous performances demonstrated identities that were created across boundaries and cultural vectors.

Central to understanding the constitution of identity in such a context was the concept of performativity. The identity/identities constituted within the framework of each festival were created out of performative acts that were themselves about the individual's articulations of the complexities of being and belonging. Festival participants understood such performances as operating within a network of identity in which a constantly changing assemblage of expressive and musical forms was nonetheless understood as a coherent whole. Moreover, this thesis demonstrates that the spatial scale of the event has significant influence on the sorts of identities that are constituted and the ways in which they are regulated.

Composer, Wife and Mother: Margaret Sutherland as Conflicted Subject Jillian Graham, MMus, University of Melbourne, 2002

Margaret Sutherland (1897-1984) is regarded as one of the most innovative and influential Australian composers of the first half of the twentieth century. As early as the 1920s, she could

be compared with contemporary composers in Europe who were reacting against aspects of the Romantic style of the nineteenth century.

Sutherland was brought up in the midst of a liberal, intellectual, creative and artistic family, in which her principal role models were single women and intellectual men, and her musical aspirations were encouraged and fostered. Having studied for two years in Europe (1923-1925), she returned to Australia, where she expected to develop her vocation as a composer. In 1927 she married, and had two children, the first in 1929 and the second in 1931. During her troubled marriage she experienced conflict beyond her expectations in combining the pursuit of her musical aspirations with her domestic responsibilities as wife and mother.

Prior to this thesis, an in-depth feminist biographical study of Sutherland had not been attempted, yet the challenges women face in successfully combining marriage, motherhood and career can only be revealed through closer inspection of this female experience. Using a methodology derived from contemporary feminist biographical theory, the basis for and manifestation of the conflict Sutherland experienced between her public, musical and her private, domestic roles were explored.

It was shown that in spite of the difficulties faced as a woman composer and in her private life, she managed to achieve a considerable amount, making contributions which should be valued, both in the private, domestic sphere, and in her public life as composer and champion of the interests of Australian composers and Australian music in general. The nature of her achievements suggests that she had the tenacity to avoid being smothered by the unhappiness of her circumstances, or to allow her individuality and ambitions to be thwarted by domesticity.

An Assessment of the Contribution to Australian String Pedagogy and Performance of Professor Jan Sedivka
Marina Phillips, PhD, University of Tasmania, 2002

The doctoral exegesis presented here has assessed the contribution to Australian string performance and pedagogy of Jan Sedivka, Professor of Violin for almost forty years at the Tasmanian Conservatorium of Music. The exegesis examines and documents the pedagogical philosophy, content, and process of Jan Sedivka. A biographical overview of his musical life and a brief outline of significant developments in the evolution of the Australian string culture precede a literature review.

The methodology employed in this research included questionnaires, an extensive series of interviews and many hours of observation. Sedivka's significant contribution to string performance and pedagogy has emerged from his role in the development of string teaching infrastructures in Australia, and a legacy of highly individual students, many of whom have become leading educators. His approach to left-hand teaching has also been explored. This exegesis is the first attempt to provide a comprehensive view of Sedivka's place in Australian string culture.

The research undertaken revealed that Sedivka's pedagogical style is unique and that he does not subscribe to any prescribed teaching method. His method is student-centred and responsive to the individual needs and skill base of his students. Through the skilful

employment of language techniques, including analogy and conundrum, Sedivka has the ability to alter fundamentally the cognitive and psychomotor behaviour of musicians. Sedivka's direct influence, and that mediated through his students, has had a profound impact on the development and levels of attainment in string performance and pedagogy in Australia.