



THE AUSTRALIAN NATIONAL UNIVERISTY SCHOOL OF MUSIC

presents

JAZZ FUTURES

School of Music's Peter Karmel and Main Buildings
4 Childers St, ACT 2601, Canberra, Australia

14 - 15 March 2024

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GENDER INSTITUTE

Welcome and Acknowledgement of Country

The Australian National University acknowledges, celebrates, and pays our respects to the Ngunnawal and Ngambri people of the Canberra region and to all First Nations Australians on whose traditional lands we meet and work, and whose cultures are among the oldest continuing cultures in human history. I would like to acknowledge that this land was never ceded, and that the ANU School of Music has great work to do in playing its part in reconciliation and retribution through music.

Welcome to Canberra for this first ever symposium on **Jazz Futures** in research, education, and performance at the Australian National University School of Music. We are thrilled that you have decided to join us and we hope that our conversations and shared research will yield insights into new ways of understanding the jazz present and future. We hope our presentations and conversations will lead to better working and creative environments for all those active in the performing arts in academia, in the jazz and contemporary music industry, and in fields of jazz and contemporary music research. Ultimately, we hope that such insights will aid in cultivating a more inclusive working atmosphere for participants of all genders, sexual preferences, and cultural backgrounds.

Canberra is home to the **Australian National University** which has a rich and diverse history. Conceived in the mid-1940s to serve Australia's post-war needs for advanced research and postgraduate training, it quickly embraced the ideals and traditions of Oxford and Cambridge. Undergraduate teaching was introduced in 1960, following amalgamation with Canberra University College. The University continued to adapt to changes in Australian society, while retaining much of its unique structure and objectives. Employing over 4000 staff, ANU now provides a unique educational experience to over 22,000 international and domestic students. Across its campuses, ANU manages places with Indigenous, historic, artistic, and natural heritage value. These heritage values are embodied in the landscape (with many heritage and indigenous trees), the buildings, and the complex histories of the sites, the people who lived and worked at there, the events that occurred, and the discoveries that were made.

Situated in the heart university, the **Australian National University School of Music** has a proud and rich history. It was the first purpose-built music school facility in Australia, and for close to 60 years it has played a leading role in the life of Canberra and our region. Today, the School of Music delivers music education in performance, composition, education, musicology, and music technology that continues to support the vocational needs of music students. The School endeavours to build on the vision of the founding director, Ernst Llewellyn through promoting creative life on campus and in the community, and music professionals, whether as performers, composers, musicologists, or working in the field of music technology. We aim to inspire our graduates to become outstanding contributors to the local, national and global community, as musically-informed citizens and leader.

The Canberra School of Music opened in 1965 by the Minister for the Interior, the Hon. JD Anthony. The school was a dream based on the world-famous Juilliard School in New York, where Australian conductor and violinist Ernest Llewellyn had studied. With a hand-picked array of staff focused on the training of soloists, chamber, and orchestral musicians, Llewellyn set about transforming Australian attitudes to music; he wanted Canberra to be the nation's musical hub. Across the other side of Canberra a jazz campus flourished in Manuka, catering to many students. Jazz campus alumni played at festivals around the world and recorded in a number of genres, including pop.

In 1988, the School joined with the neighbouring School of Art and Design in a statutory authority known as the Canberra Institute of the Arts. In 1992 the School was amalgamated with the University and over this time it has gradually moved from a conservatory model to the hybrid model. Since then, the School of Music was conjoined with other arts programs under the umbrella College of Arts and Social Sciences, a research and educational hub for students of the arts. The School of Music is one of four schools that form the **Research School of Humanities and Arts**, which has provided funding for our auspicious keynote lecturer. Today, the school looks to create high quality music education that is inclusive and progressive while serving the needs of a rapidly changing music performance and online industry.

The ANU Jazz and Contemporary Music Program is one of the most exciting and innovative programs in the country. It combines education in the history and traditions of jazz and contemporary music with professional performance and recording opportunities, designed to integrate students into a thriving music environment. Our jazz and contemporary performance student work closely with a dedicated faculty made up of some of today's most renowned artists and enjoy numerous performance opportunities in Canberra and beyond.

In honor of **International Women's Day (March 8th)**, the conference has dedicated one panel, concert, and reception to this important occasion. This panel/concert/reception is generously sponsored by **ANU's Gender Institute** who has provided support for the special joint event entitle "**Feminist & Intersectional Interventions in Jazz Leadership Roles**" featuring musicians of Jess Green's Psychomotor. The Gender Institute is a cross-campus ANU institute which promotes gender research and equality at ANU. It has a dual mission: To connect our ongoing work on gender and sexuality in research, education, and outreach, and to promote innovative research and programs to help redress gendered inequalities at ANU. Jazz Futures and the Intersectional Interventions in Jazz Leadership conference is very grateful for the support of the Gender Institute for this event.

During the conference, we want to encourage a collegial attitude and interaction so please ask questions and help with those speaking in their second language. You can also help by speaking in a slow and deliberate manner for those who also are listening to English in their second language.

If you have any questions about things to do – please ask us. We are very happy you are here and we look forward to a fruitful and engaging symposium.

Kristin McGee and the Music Staff of ANU's School of Music (March 13, 2024)

The Jazz Futures' Theme

The School of Music at the Australian National University is excited to welcome you to this two-day conference exploring new and future directions in jazz research, collaboration, education, and performance praxis. With the theme Jazz Futures, we highlight three key themes relevant for examining present and potential transformations within jazz worlds in the twenty first century:

1. Intercultural Jazz: Jazz Fissures and Fusions

The first prioritizes alternative and under-examined ways of recognising how jazz has remained vital through its connection to musical styles considered periphery or adjacent to its now standardised twentieth century repertoire and performance praxis. Here, we open up possibilities within jazz for expanded intercultural collaborations and embrace various styles of music from popular musics to traditional, folk, and classical musics from around the world which engage in some way in the jazz aesthetic. Here we welcome presentations on intercultural jazz explorations from the Global South or from groups under-recognized in the Global North.

2. Reimagining the Jazz Artist (a more inclusive, gender expansive and equitable jazz culture)

A second prominent theme of the conference highlights alternative ways of imagining the jazz artist beyond twentieth century conceptions, such as through reflections of how one's perceived identity impacts reception and career trajectories in the jazz world. In this sense, we seek to interrogate in what ways particular performers, by virtue of their race, cultural background, (dis)ability, gender, or sexual orientation, have been variously excluded or 'othered' in relation to performance expectations of the prototypical jazz artist. Understanding the continued role that intersecting categories play in jazz's presentation, curation, canonization, and historicization remains paramount. Conversely, acknowledging how particular identities have always figured as adjacent to jazz with its prototypical or normative 'jazz masculinity' remains equally necessary. This theme offers ways of interrogating not only the jazz artist but new ways of imaging this figure, aided by new forms of jazz mentoring, media representations, and educational curricula etc. as avenues for reimagining this role in ways more inclusive and equitable.

3. Jazz in the Digital Age

A final and inter-related theme embraces the incorporation of new media and production, recording, and dissemination practices leading to jazz's continued vitality and renewal in the digital and post-digital era. Here we examine how such practices have engendered new pathways for jazz creativity for a wider range of performers and through new practices and networks. We also challenge the notion that new media and modern technical platforms always necessarily open up opportunities for more democratic or inclusive jazz participation. Given recent debates, we explore how some media may have created new obstacles for women and girls and for other under-represented cultural groups.

CONFERENCE SCHEDULE

THURSDAY 14 March 2024		
School of Music at The Australian National University		
Building 100, William Herbert Place & The Peter Karmel Building, 4 Childers St, Canberra, ACT 2601		
9:00 - 9:30	Registration and Coffee (Wig and Pen – School of Music Building)	
9:30 – 10:00	Welcome & Opening Conference: Director of the Research School of Humanities and the Arts Kate Mitchell, Head of School Adrian Walter of Music & Kristin McGee Convenor Jazz and Contemporary Music (Wig and Pen)	
10:00 - 11:15	Keynote Speech: Dr. YOKO SUZUKI: “Gerri Allen and Jazz Feminism” (Big Band – Peter Karmel Building)	
1. JAZZ in the DIGITAL AGE (Big Band)		
11:30 - 12:00	Trending Now: Social Media’s Role in Maintaining the Relevance of Jazz in the 21 st Century	Lauren Istvandity & Sean Foran
12:00 - 12:30	DAW as a Developer of Aesthetic Signature: A Comprovisational Approach	Llewellyn Osborne
12:30 - 13:00	Algorithmic Transformations of the Regular Pulse Clave Rhythm Family: Impact Testing and Analysis for Creative Application and Listener Preference	Cameron Undy
13:00 - 14:00	LUNCH CATERED (Wig and Pen)	
2. NEW APPROACHES to JAZZ IMPROV and CREATIVITY (Big Band)		
14:00 - 14:30	Theorizing Improvisation: Reducing Uncertainty in Relation to ‘Outside Playing’	John Mackey
14:30 – 15:00	Meaning Making, Metaphor and Synaesthetic Approaches to Jazz Guitar Creativity	Lachlan Coventry
15:00 - 15:15 Wig and Pen	COFFEE BREAK (Wig and Pen)	
3. PANEL DISCUSSION: Teaching Jazz History (Big Band)		
15:15 - 16:15	Teaching Jazz History: Changing the Gendered Theme	Robert L Burke & Clare Hall
17:00 - 18:00	CONCERT: Zy the Way, ANU School of Music (Big Band)	
18:00 - 20:00	DINNER	Local Restaurant
21:00 – 23:00	School of Music Jazz and Contemporary Staff: Greg Stott, Con Campbell, and Canberra Connections	Concert at Smith’s Alternative 76 Alinga St, Canberra ACT 2601

Friday 15 March 2024				
School of Music at The Australian National University				
Building 100, William Herbert Place &The Peter Karmel Building, 4 Childers St, Canberra, ACT2601				
8:30 - 9:00	Registration and Coffee (Wig and Pen – School of Music Building)			
4. REIMAGINING THE JAZZ ARTIST in Jazz Education (Big Band – Peter Karmel Building)				
9:00 - 9:30	Addressing Inequity and Jazz Masculinity in Australian Tertiary Jazz Education		Miranda Park	
9:30 - 10:00	Neotraditional Jazz Education and the Racialization of Artists and Aesthetics: A Case from the Edge of Europe		Dave Wilson	
10:00 - 10:30	Learning from Primary School Beginning Musicians about Gendered Musical Possibilities in Jazz		Natalie Morgenstern	
10:30 - 11:00	Jazz Singers are Musicians Too: The Marginalisation of Female Vocalists in Jazz		Rachael Thoms	
11:00-11:15	COFFEE BREAK (Wig and Pen)			
5. REIMAGING THE JAZZ ARTIST in Performance and History (Big Band)				
11:15 - 11:45	Jazz Historiography and the ‘Material Turn’		Bruce Johnson	
11:45– 12:15	Harmonizing Motherhood: Reimagining Identity, Support Networks, and Gender Equity in Jazz		Ellie Martin	
12:15– 12:45	Gender Diversity and Inclusion in Jazz Online		Kristin McGee	
12:45– 13:15	Patterns in Flight: Constraints-led Practice Design for the Study of Coordination		Jess Green	
13:15– 14:30	INDIVIDUAL LUNCH BREAK			
6A. JAZZ FISSURES & FUSIONS I (Big Band)			6B. JAZZ FISSURES & FISIONS II (Foster Room)	
14:30 - 15:00	Bridging Time and Sound: Jazz Fusions through Ancient Chinese Poetry in Zy the Way's Cross-Cultural Exploration	Caitlin Magee, Matthew James Fullen	Jazz Fusion as Glocalised Transcultural Hybridity	Constantine Campbell
15:00 - 15:30	<i>Making Wings</i> : The Jazz Fusions, Fresh Callings, and Resisting Canons of Judy Jacques	Robin Ryan	Harmony Across Cultures: The Musical Tapestry of the Twisting Roots Album	Jim Geddes, Derrick Lin
15:30 - 16:00	Challenging the Binary: Traditional Notions of Liveness and Recorded Artefacts in Jazz	Lee Anthony Jones, Adam Hart	Advanced Visual Techniques in Music Documentation: Jazz	Tzu-Yung Tsai
7. ANU Gender Institute Sponsored Panel: <i>Feminist and Intersectional Interventions in Jazz Leadership Roles</i> (Wig and Pen & Big Band) (special registration required)				
16:00 - 17:15	PANEL Sponsored by ANU’s Gender Institute in Celebration of International Women’s Day (March 8 th) – Location: Wig and Pen		Sia Ahmad, Miranda Park, Dave Wilson, Llewellyn Osborne, Jess Green, Clare Hall, Han Reardon Smith, Lauren Istvandity, Rachael Thoms, Yoko Suzuki, Aakanksha Sidhu	
17:30– 18:30	CONCERT – Jess Green’s Psychomotor (Big Band)			
18:30 - 19:30	RECEPTION Sponsored by ANU’s Gender Institute in Celebration of International Women’s International Day (Wig and Pen)			



Dr. Yoko Suzuki

Geri Allen and “Jazz Feminism”

Though the late Geri Allen never publicly claimed that she is a feminist, her career path and accomplishments epitomized feminist activism that positively affected the lives of numerous female jazz musicians. She tirelessly worked to create space for women, especially women of color. In her article “Jazz Feminism is to Soul as Purple to Lavender,” Nichole Rustin explores what jazz feminism might look like through examining the film *Soul* (2020) and careers of female jazz instrumentalists including Vi Redd and Tia Fuller. The author envisions how “jazz feminism as praxis might engender a model of justice that is restorative, generative, and inclusive.” Drawing on Rustin’s idea of jazz feminism, this presentation explores jazz feminism through Geri Allen’s work and her life as a Black female jazz pianist, composer, and educator/mentor. Allen’s ‘jazz feminism’ manifested in various ways and situations: her teaching, mentoring and community building; her emphasis on listening in jazz performance; her collaborative performance projects that demonstrated the importance of other female musicians. The core value seen through her work was a Black feminist ethics of care. Care ethics in jazz performance and education have been discussed mainly in the context of teaching, mentorship, and motherhood. I suggest that Allen’s care work exceeded these traditional notions of care that tend to be associated with stereotypical femininity. Examining Allen’s work as a musician and a leader of community and academic institutions through a Black feminist lens enables us to imagine capacious notions of care ethics that promote a more democratic and inclusive jazz community.

Biography

Yoko Suzuki is an Associate Professor of Jazz Studies, Ethnomusicology, Gender and Sexuality Studies and Japanese popular music. Drawing on ethnographic and archival work, Suzuki’s research explores the intersection of race, gender, and sexuality in jazz performance through the lenses of feminist theories. Her other projects include popular music and DJ culture in Japan, performance practices of the Black church, and the music of Geri Allen. Through research, she illuminates the underrecognized

musicians and their work, addressing the issues of race, gender, and sexuality to eradicate social injustice. She has published in the journals of Critical Studies in Improvisation, Black Music Research Journal and in the Routledge Handbook of Jazz and Gender among others. In addition to teaching and research, Suzuki has maintained an active performance career in the Pittsburgh jazz scene. She plays saxophone with her own group as well as the group led by the legendary drummer, Roger Humphries. In 2020 and 2022, she was awarded a Small Arts Initiative grant from the Heinz Endowments to curate and perform a series of concerts featuring the music of Geri Allen, Dorothy Ashby, and Alice Coltrane at the Alphabet City.

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Zy the Way

Thursday 14 March 2024

16:30 - 18:00

**Big Band Room, Peter Karmel Building, ANU School of Music
4 Childers St, City ACT 2601**

Matthew Fullen is a pianist and composer based in Taipei. He is celebrated for his interdisciplinary collaborations and jazz expertise. In addition to co-leading cross-genre ensemble Zy The Way 中庸, he is music director and house pianist at fine jazz venue Theater Trattoria and music director of Dadaocheng International Arts Festival (TTTIFA). Fullen's debut solo album *Don't Get Too Comfortable* was nominated for the Golden Melody Awards, and he continues to compose for Zy the Way, his solo projects, and on commission.

Tzu-Yung "Bruce" Tsai (Bruce Tsai) is a Taiwanese artist who defies limitations with profound talents in multimedia production, music, and fitness. Despite cortical blindness, he navigates life through photography, capturing its essence in contemporary art. As the founder of "Guess What," their debut a cappella album *ONE* earned a Golden Melody Award nomination, marking success in domestic and international competitions. Serving as Visual Director for Zy The Way 中庸, Tsai's audiovisual team crafts music videos with millions of views. His online courses in photography and storytelling have

become Taiwan's best-sellers, showcasing his passion for knowledge sharing. Additionally, as a fitness advocate, Tsai maintains a healthy routine despite not stepping into a gym for a year.

Caitlin Magee 凱琳 is an Australian-Taiwanese vocalist and radio host who graduated from the Australian National University School of Music. Her music career took off in Asia after winning the Taichung Jazz Festival competition in 2017. As the vocalist and co-founder of Zy the Way 中庸, she has become a prominent figure in Taiwan's jazz scene. Beyond performing, Caitlin hosts ICRT's afternoon radio show *Sweet Talk* and the jazz program *Razzamajazz*. In 2022, she received the QMA World Award and has been a host at Taipei, Taichung, and Kaohsiung Jazz Festivals.

Derrick Lin, renowned Taiwanese bassist, seamlessly navigates pop, jazz, and classical genres. Founder of Zy The Way 中庸, Derrick manages and plays bass for TPO Big Band. His versatility includes work with artists like 安溥, 王若琳, and film scores. Derrick crafts immersive bass lines, performing globally at festivals and concerts.

Jim "J" Geddes, 高杰, is a musician who brings a unique blend of Eastern and Western influences. Based in Taipei since 2016, he founded Zy The Way 中庸 and TPO Jazz Orchestra. Jim's jazz, rock, and pop expertise extends to saxophone, clarinet, and flute. A performer at major festivals, he's made waves in Taiwan's music scene.

Steven Ma is a distinguished Taiwanese jazz drummer. Ma's journey began in 2011, training in New York under notable drummers. Returning to Taiwan, he performed across Asia, collaborating with Andy Jaffe Septet, Hsieh Ming-Yen Quartet, and Zy The Way. Steven's drumming skills contributed to award-winning albums, and he's co-owner of Sappho Live Jazz in Taipei.



Jess Green's Psychomotor

Friday 15 March 2024

17:30-18:30

Wig & Pen room, ANU School of Music's Main Building

Building 100 William Herbert Pl, Canberra ACT 2601

Psychomotor is Australian musician Jess Green's new project, which debuted at Sydney's Phoenix Central Park in 2023. It brings together her jazz ensemble writing (The Bright Sparks), her art pop project (Pheno) as well as her master's research which focussed on experimental practice techniques, cognitive science and complexity theories. Psychomotor is a through-composed suite that takes the audience from the edge of chaos to pop-infused trance states, and moments of sublime sonic immersion. The interplay of wild guitar and playful complex drumming is layered with dreamy abstract vocals - exploded songs that leave trails of meaning and memory. Joining Psychomotor is drummer Jamie Cameron, bassist Brendan Clark and special guest Lauren Tsamouras.

Jess Green (AKA Pheno) is an Australian guitarist, and vocalist. In her twenty-year career she has established herself as a genre-defying performer and composer. Jess has performed with jazz & blues luminaries including The Catholics, Jim Conway and Renee Geyer, as well as contemporary artists Laura Jean and Katie Noonan. She has supported touring international pop icons including Joan as Policewoman (US) and The New Pornographers (CAN). Jess collaborates as an improviser across jazz, new music and contemporary classical, and has performed with Bree van Reyk, Nick Wales, and Ensemble Offspring.

Participants: Robert Burke & Clare Hall

Teaching Jazz History: Changing the Gendered Theme

The teaching of jazz history in tertiary institutions has historically focussed on the “great men” of jazz (Whyton, 2010), with jazz historiography giving scant recognition to female-identifying musicians (Rustin and Tucker, 2008). Moreover, jazz history texts have frequently followed a chronological approach, identifying significant historical events and key (male) figures as themes that have influenced the development of jazz. This paper addresses the theme *Reimagining the Jazz Artist*, by investigating how gender and the intersectionality of any number of social identities impact the teaching of jazz history that is inclusive of the ‘glocal’ issues in Australian jazz. Jack Halberstam’s theory of queer time and disruption emerged as the primary framework for understanding how both teaching and learning perceptions shifted in relation to hegemonic and male-dominated narratives in jazz history. A mixed case study methodology is applied, making use of data derived from self-selected student research topics, student surveys and teacher interviews. Our findings highlight both the shifting discourse within tertiary education, teaching experiences and the interwoven attitudes of students, reflecting on how these dialogues came to impact and shape each other. The study provides implications for how jazz education may continue to evolve in both attitude and enlightened access in the education of jazz learners. The objective of the outcomes aims to inform the translation of more diversified narratives in tertiary jazz pedagogy and music education more broadly.

Biographies

Robert Burke (Associate Professor - Monash University) is an Australian improvising musician and composer. Rob has performed and composed on over 300 CDs. His Books include *Perspectives on Artistic Research in Music* and *Experimentation in Jazz: Idea Chasing* (Routledge 2018). Rob is currently president of AJIRN (Australasian Jazz and Improvisation Research Network). His research focuses on jazz and improvisational processes investigating 'what happens when we improvise?', including studies into the phenomenology of musical interaction, experimentation, identity, agency and gender studies.

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Clare Hall is Lecturer in Performing Arts in the Faculty of Education, Monash University, Australia. Her practice-based research is committed to social justice through inclusive creative arts engagements across the lifespan. Her qualitative scholarship draws on feminist and critical theory, applying ethnographic, narrative and arts-based methods to examine the intersections of gender, class, ethnicity, race and age in education and the arts. Her book, *Masculinity, Class and Music Education: Choirboys Performing Middle-class Masculinities* (Palgrave 2018) was promoted by the *Australian Association of Research in Education* for its excellence in educational research by an early career researcher.

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Constantine Campbell

Jazz Fusion as Glocalised Transcultural Hybridity

This presentation explores the notion of hybridity in jazz, including its formation as a result of hybridity: jazz was created through a unique blend of European and West African elements that co-mingled in the American transcultural melting-pot. Ever since transcultural hybridity gave birth to

jazz, the music has been a vehicle for the same ongoing process around the world. While canonical jazz historiography celebrates the fusions instigated by prominent American musicians, such as Duke Ellington, Dizzy Gillespie, Stan Getz, Miles Davis, John Coltrane, Herbie Hancock and several others, in fact hybridity took place to a far greater extent—and much earlier—outside America, as Cuban, European, African, Asian, Australasian, and Russian music scenes blended American jazz with their own musical cultures. In this way, jazz is rightly regarded a prominent model of musical transculturation and a significant precursor of modern globalisation. Finally, the presentation will explore how these issues have culminated in what is now known as the Austral jazz scene.

Constantine Campbell is a doctoral candidate at the ANU School of Music. His research concerns the fusion of jazz and Greek rebetiko music. He is a jazz saxophonist who performs in a variety of contexts and teaches jazz performance and theory at ANU. He also holds a PhD from Macquarie University in ancient Greek linguistics and has lectured for several years as a professor of ancient Greek and New Testament studies in Sydney and Chicago.

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Lachlan Coventry

Meaning Making, Metaphor and Synaesthetic Approaches to Jazz Guitar Creativity

Jazz guitar literature has almost exclusively focussed on communicating structural answers to harmonic and melodic problems on the fretboard. My creative practice PhD research extends discussion into the realm of personal meaning attached to use of structures in composition and performance. In this lecture recital I will perform compositions and present these as case studies—describing why I have chosen the sounds and moods of the pieces—and talk through reasons for using metaphor as a central mechanism for explanation. Through research into metaphor, synaesthesia and (syn)aesthetic performance approaches, I make the case that personal meaning can augment jazz guitar practice and discussion, perhaps shifting the focus away from technical mastery. Using poetry and visual art to access intrinsic personal associations that inform how each piece ‘feels,’ this lecture will present in depth the type of creative works I have compiled thus far.

Lachlan Coventry is a working musician of over 30 years, as well as an educator and PhD candidate at the ANU School of Music. Freelance playing has led him to play diverse styles and multiple instruments including electric guitar, electric bass, mandolin, bouzouki, keyboards, and midi guitar. After 20+ years of practical deployment of his musical training, he is now utilising this experience to inform research into how an experienced practitioner manipulates sounds to effect atmospheres.

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Jim Geddes and Derrick Lin

Harmony Across Cultures: The Musical Tapestry of the Twisting Roots Album

This presentation explores the captivating journey of TPO's newest album entitled “Twisting Roots”, seamlessly blending Eastern and Western cultures to honor both Taiwanese roots and the legacy of American jazz while at the same time creating new modern big band music. Originating from a personal goal to create authentic indigenous Taiwanese music, the album emerged after a cross-cultural performance featuring Taiwanese traditional instruments arranged for a jazz-oriented big band. Influenced by Taiwanese folk, Hakka, Indigenous, and modern compositions, including those by American expat Matthew Fullen, the center piece “Kusu - Cemangit” embodies the album's poignant tribute to the Paiwan Tribe in southern Taiwan. The narrative includes a cautionary tale from 少妮瑤 Sauniaw. Tjuveljevelj, her teacher, highlighting the delicate balance between Western

and indigenous musical traditions. The presentation concludes with insights from Mudan Township, providing context for the album's representation of the pivotal piece, "Cemangit."

Jim Geddes 高杰 is a versatile musician who brings a unique blend of Eastern and Western influences. Based in Taipei since 2016, he founded Zy The Way 中庸 and TPO Jazz Orchestra. Jim's jazz, rock, and pop expertise extends to saxophone, clarinet, and flute. A performer at major festivals, he's made waves in Taiwan's music scene.

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Derrick Lin, renowned Taiwanese bassist, seamlessly navigates pop, jazz, and classical genres. Founder of Zy The Way 中庸, Derrick manages and plays bass for TPO Big Band. His versatility includes work with artists like 安溥, 王若琳, and film scores. Derrick crafts immersive bass lines, performing globally at festivals and concerts.

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Jess Green

Patterns in Flight, Constraints-led Practice Design for the Study of Coordination

The project *Patterns in Flight* explores experimental practice techniques intended to promote life-long learning for the advanced musician. I focus on a constraints-led approach to musical skill acquisition, drawing on human movement science, self-regulated learning theory and non-linear pedagogy. Research from these fields intersect with ecological dynamics and self-organisation. This paper discusses a 3-month practice intervention studying sensorimotor coordination and guitar skills. Key to the design of this intervention are concepts of intrinsic motivation and self-efficacy, connected to theories from Self-Regulated learning. This work contributes to a growing body of research exploring alternatives to traditional deliberate learning pedagogy. By reimagining music practice, possibility emerges for an established jazz practitioner to re-conceptualise identity. By prioritising conditions that promote self-efficacy and well-being in daily practice, new opportunities for inclusion in education also emerge. I designed a daily circuit of three coordinative tasks; juggling, body-drumming, and spontaneous guitar improvisation. Key to the success of this project was examining directed attentional focus, which I did in part by experimenting with techniques such as visual occlusion and think-aloud protocol. The project was informed by experiences of isolation, during the Covid-19 pandemic, and the years immediately after having children. In conjunction, this project is an attempt to find a greater connection between phenomena in nature and music making. This project connects daily practice, encouraging flexibility as an improviser, with mind-body regulatory skills that support wellbeing.

Jess Green (AKA Pheno) is an Australian guitarist, and vocalist. In her twenty-year career she has established herself as a genre-defying performer and composer. Jess has performed with jazz & blues luminaries including The Catholics, Jim Conway and Renee Geyer, as well as contemporary artists Laura Jean and Katie Noonan. She has supported touring international pop icons including Joan as Policewoman (US) and The New Pornographers (CAN). Jess collaborates as an improviser across jazz, new music and contemporary classical, and has performed with Bree van Reyk, Nick Wales, and Ensemble Offspring.

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Lauren Istvandity & Sean Foran

Trending Now: Social Media's Role in Maintaining the Relevance of Jazz in the 21st Century

Jazz as a genre has arguably moved between popular culture and high art over the past century, yet in the digital age, there is a move to firmly tether jazz into popular culture formats, particularly through social media. This paper explores the role of social media within dissemination practices between jazz artists and audiences as a crucial element in maintaining the relevance of jazz in 21st Century digital cultures. Increasingly short-form video formats, such as those characteristic of TikTok and Instagram Reels, are used by artists in diverse ways to express their brand, showcase new works and skills, promote tours, and communicate directly with audiences. However, such formats contrast with the traditionally long-form nature of jazz music, in turn encouraging new forms of creativity. Drawing on case studies, this research analyses the content of short-form videos by prominent jazz artists on social media. In this paper, we argue that in using social media platforms as part of their public-facing profile, musicians can both take advantage of - and be challenged by - the affordances of social media to capture and retain audience attention, and further maintain the relevance of jazz in popular cultures in the present.

Lauren Istvandy is an ARC DECRA Fellow working across areas of music, cultural heritage, wellbeing and memory studies, based at Griffith University. She works with diverse communities, artists and the heritage sector to produce new knowledge and innovative scholarly and creative outcomes. She is the author of *The Lifetime Soundtrack: Music and Autobiographical Memory* (2019, Equinox), and co-author of *Regurgitator's Unit* (2022, Bloomsbury), and *Curating Pop: Exhibiting Popular Music in the Museum* (2019, Bloomsbury).

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Sean Foran is a Brisbane-based composer, pianist and improvising musician. An ARIA-nominated artist he has received the prestigious Brisbane City Council's Lord Mayors Emerging Artist Fellowship, AMC/APRA Award for Excellence in Jazz, APRA Professional Development Award for Jazz and the QLD Music Award multiple times. His research investigates improvisation with technology, contemporary music career strategies and jazz industry practices. He is currently performing with the acclaimed improvising trio 'Trichotomy', is Course Director for Audio and Music at SAE Creative Media Institute, co-director of the publishing company 'Prepared Sounds' and associate artist of the Australian Music Centre.

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Bruce Johnson

Jazz Historiography and the 'Material Turn'.

This paper proposes a jazz historiography which, engaging with the 'material turn' in cultural studies, enlarges our understanding of the history of the music. In the post WW2 era, in its aspirations to the aesthetic high ground, the dominant jazz discourse uncoupled the music from dance and in so doing shifted its attention away from the visible and corporeal to the aural and cerebral, also re-aligning the gender profile of the music from feminine to masculine. Jazz became primarily an auditory projection of the creative (usually male) musical mind, circulated internationally by sound, through recording and, from the late 1920s, sound film technologies. This process occluded an understanding of jazz that was dominant during its earliest manifestations: that is, that jazz was a physical spectacle. This paper explores the reasons for that shift and how a 'material turn' might re-taxonomise the historiography of jazz practice. This was of particular importance in the mediatised globalisation of the music. Turning attention to the 'spectacular' corporeality of jazz enlarges the pool of primary sources, including 'silent' documents like early film. This opens explanatory possibilities of visual

representations of stage deportment, costume and gesture, as well as the role of kinaesthetics and of theories of extended mind that problematize the mind/body model underpinning the late twentieth century jazz aesthetic. The main case study in this paper is what appears to be the world's first jazz festival in 1919, held in Australia.

Formerly professor of English, **Bruce Johnson** holds honorary professorships in a range of disciplines including Music, Cultural History and Communications at Glasgow, Turku and University of Technology Sydney. Co-founder of Finland's International Institute for Popular Culture, his academic publications number several hundred, including over a dozen books, mainly on jazz, sound studies and film music. He has also acted as a government advisor on arts policy, and is an active jazz musician.

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Lee Anthony Jones & Adam Hart (video presented online)

Challenging the Binary: Traditional Notions of Liveness and Recorded Artefacts in Jazz

Tony Whyton's monograph, *Beyond A Love Supreme*, discusses how Coltrane's seminal record served as a historically pivotal moment in jazz history, challenging traditional hierarchical and binary structures in jazz pertaining to live performance and recorded artefact. Conventional attitudes to liveness in jazz and other genres are further explored in Phillip Auslander's *Liveness: Performance in a Mediatized Culture*, who examines the recognition awarded to rock/pop musicians in authentically recreating the sound/mediatisation of their studio recordings and music videos in a live performance context and Mark Katz's *Capturing Sound: How Technology Has Changed Music*, which demonstrates how advances in recording technology/media have influenced music practitioner methodologies. This presentation will further investigate the conflation of 'live' and 'recorded' through a series of collaborative recordings with members of the University of Salford (UK) Laptop Ensemble and Jazz Quartet, combining live improvisation, recorded loops, playback/manipulation of pre-recorded material and live processing simultaneously. Our iterative-based work method occurred over two years, with UK performances at Whitworth Art Gallery, Manchester Art Gallery and the SPARC conference. I will also discuss how our recordings explored aspects of performer/audience spatialisation within the concert environment, the various stage plans used, and the incorporation of graphic-based transcriptions and scores we worked from in the portfolio. The group features Adam Hart/Manoli Moriaty – laptops, Lee Jones – guitar, Christos Zenios – saxophone, Joseph Nickson – double bass and George Grundy – drums.

Lee Jones (Department of Education, Victoria) is a jazz guitarist, composer and early-career researcher from the UK. His research centres around procedural/declarative memory use within guitar improvisation, collaborative composition and unorthodox guitar tunings. Lee's creative practice output has included work with Larry Coryell, Martin Taylor and featured in Jazzwise magazine, The Observer and Jazz FM radio. Lee was formerly Lecturer in Guitar at Hereford College of Arts and recently studied improvisation with Mike Stern.

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Adam Hart (University of Salford) is a lecturer in music technology, with a background in secondary education and audio programming. Research interests include digital technology, musical communication and creative pedagogy, and educational equality. His PhD, 'A Constructivist Approach to Developing Interactive Digital Technologies for Musical Learning' was awarded a scholarship by the AHRC, resulting in two peer-reviewed publications. He is currently exploring the use of Minecraft and other sandbox gaming environments for cross-curricular creative learning.

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Bridging Time and Sound: Jazz Fusions through Ancient Chinese Poetry in Zy the Way's Cross-Cultural Exploration

Embarking on an exploration of the convergent possibilities in the meeting of jazz and the millennia-old Chinese poetic tradition, notably the "Shijing," this presentation explores the intricate dynamics of cultural time and space as catalysts of artistic creation. We assert that rather than serving as barriers, temporal and geographical distances in fact serve to enrich and legitimize the authenticity of artistic endeavors. As members of a multicultural, multimedia-focused jazz ensemble that creates original music using lyrics from the Book of Classics, we aim to illustrate the aforementioned concept, focusing on the potential for encouraging audiences to find comfort in and enjoy the shared sense of the human experience that comes from participation, passive or active, in cross-cultural and cross-temporal artistic creation. As such, when cultures separated by both time and geography are amalgamated with respect, curiosity, and honesty, the artifacts of these diverse cultures can be revitalized and granted new life through the medium of jazz.

Caitlin Magee is an Australian-Taiwanese vocalist and radio host who graduated from the Australian National University School of Music. Her music career took off in Asia after winning the Taichung Jazz Festival competition in 2017. As the vocalist and co-founder of Zy the Way 中庸, she has become a prominent figure in Taiwan's jazz scene. Beyond performing, Caitlin hosts ICRT's afternoon radio show 'Sweet Talk' and the jazz program 'Razzamajazz.' In 2022, she received the QMA World Award and has been a host at Taipei, Taichung, and Kaohsiung Jazz Festivals.

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Matthew Fullen is a pianist and composer. Matthew Fullen, now based in Taipei, is celebrated for his interdisciplinary collaborations and jazz expertise. In addition to co-leading cross-genre ensemble Zy The Way 中庸, he is music director and house pianist at fine jazz venue Theater Trattoria and music director of Dadaocheng International Arts Festival (TTTIFA). Fullen's debut solo album "Don't Get Too Comfortable" was nominated for the Golden Melody Awards, and he continues to compose for Zy the Way, his solo projects, and on commission.

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John Mackey

Theorizing Improvisation – Reducing Uncertainty in Relation to ‘Outside Playing’.

Within the music paradigm, improvisation utilizes preconceived elements of certainty or predictability in the form of applying scales to chords and rhythm. During the act of improvising however, each practitioner creates an environment of opposing elements of predictability and unpredictability, based on ones approaches to reimagining and shaping these preordained facets. Within the musical improvisation realm, uncertainty balances the perceived randomness of music making with the reality of honed skills which can include elements such as aural aptitude, technical prowess, demonstrated theoretical knowledge, rhythmic security and musical creativity. Converting pre-set structures and theories into an improvised solo creates varying degrees of uncertainty, especially when attempting to craft new and inventive improvisatory material. Even though each new improvisation is different from past improvisations, most improvisers feel that there is a tendency to repeat oneself in terms of note choice and rhythmic application; the inevitable emergence of personal clichés results in a desirable imperative for uncertainty: in order for an improviser to

continue to be creative, 'safe' clichés must give way to the 'fresh' and unpredictable 'freedoms' possible through uncertainty. This presentation focuses on the development of improvisatory vocabulary utilizing the pentatonic scale in a chromatic and anagrammatic system of permuted structures. The effect of this system creates line construction containing varying degrees of dissonance and consonance. The traditional rules of functional harmony and chord to scale relationships do not apply within this system. I look forward to sharing my knowledge with you all. A work in progress!

John Mackey began playing clarinet aged 10 and then won a scholarship to study classical saxophone at age 12. He graduated from Edith Cowan University in Perth Western Australia, with a 4 year BMus in Jazz in 1990. He has been performing professionally since the age of 14, nationally and internationally and has toured in Sweden, Europe and the UK. HE has appeared on many national television shows including *Hey Hey Its Saturday* as well as the *Sunday Program*. John has performed with many Jazz legends including BB King, Ray Charles, Johnny Griffin, Lee Konitz, Jim McNeely, Kenny Werner, Al Cohn, Mike Nock, Nat Adderley, Roy Hargrove, George Shearing and many more. He has been a member of Faculty at the ANU School of Music since 2000 and is currently embarked on a PhD on improvisation and uncertainty in improvisation.

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Lee Ellen Martin

Harmonizing Motherhood: Reimagining Identity, Support Networks, and Gender Equity in Jazz

In jazz historiography the voice is depicted as the ancestral mother that gives birth to male instrumental excellence but does not grow alongside the music's development. Lara Pellegrinelli writes, "...in jazz's parentage, singing is dropped from historical narratives...after the music's birth. Having waited for her to deliver her offspring, historians cut the umbilical cord, separating mother from child, and enabling the yowling infant to toddle off on his own down the streets of New Orleans." Even today the pregnant body of the jazz singer is restricted. Sara Serpa shares, "It is rare to see real images of pregnant musicians, performing, rehearsing, or teaching. Even rarer seeing mothers (and fathers) at work with their children. The pressure on female musicians to look young, slim, and beautiful prevails all the time." This project investigates how motherhood and identity influence jazz musicians' career paths. Drawing from interviews and the theory of othermothering, this work explores how women create networks of support to juggle careers and parenthood. Furthermore, this work exposes the gender double standard in the jazz industry, the assumption that mothers bear the responsibility for childcare. The patriarchal jazz microcosm mirrors broader gender politics illustrating the challenges mothers face.

Lee Ellen Martin is the vocal jazz instructor at the University of Toledo. In 2023 she released *Verdant*, an album of original compositions that reflect on her experiences as a woman, a mother, and a cancer survivor. She has performed at the Pittsburgh Jazz Festival, the Michigan Jazz Festival, and with the National Arab Orchestra in San Antonio Texas. She has performed alongside jazz luminaries Geri Allen, Peter Eldridge, and Jon Hendricks. Martin completed her PhD in Jazz studies at the University of Pittsburgh and wrote her dissertation on the vocal jazz group Lambert, Hendricks & Ross.

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Kristin McGee

Gender, Diversity and Inclusion in Online Jazz Spaces: Grace Kelly's Saxophone Intimacies on TikTok

Heightened interest in public debates regarding gender, diversity and inclusion (or GDI) in online arts platforms corresponded with the growth of transnational movements like #MeToo gaining traction as now infamous cases of abuse attained global prominence. That artists and academicians alike have participated in these movements speaks to the growing commitment to motivate transformations through the creation of more inclusive curricula and research projects. This presentation examines the online impact of spaces such as TikTok upon GDI in the broader jazz world. Theoretical conceptions including Mulvey's male gaze, Hill Collins' matrix of domination, and Halberstam's musical genders and queer performativities are adapted for these digital networks to query how new aesthetics along with expanded understandings of gender performativities coalesce around and in reaction to older performance conventions. While TikTok's interactive music applications appear to uniquely stimulate mimetic and collaborative networks of intimacy, they still perpetuate particular gender binaries of prior jazz industries. A close reading of Korean American saxophonist Grace Kelly's online performances reveals how prior demands for women in jazz, predicated by the hypermasculinity and heteronormativity promoted within pre-digital jazz institutions, are only moderately revised. Online platforms, in tandem with global media corporations and translocal fan communities position a new set of gatekeepers and expectations for women in jazz. While these appear sensitive to GDI, a music platform like TikTok addresses them inconsistently, and ultimately women's bodies are easily re-inscribed into a hyper-Capitalist, visually-objectifying commodity format for a precarious, accelerationist, 'always online' arts and media ecosystem.

Kristin McGee is Senior Lecturer in Jazz and Contemporary Music Performance at the School of Music at the Australian National University. Her research focuses upon popular music and jazz performance and media through the lens of gender, critical race, and intersectional frameworks. Publications include *Some Liked it Hot: Jazz Women in Film and Television, 1928-1959* (Wesleyan University Press 2009), *Remixing European Jazz Culture* (Routledge 2020) and a co-edited volume *Beyoncé in the World: Meaning Making in Troubled Times*, awarded honourable mention for the 2023 Ellen Koskoff Best Edited Volume Prize. McGee is also a saxophonist and has performed with groups in Chicago and Groningen.

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Natalie Morgenstern

(Re)imagining the 'Jazz Artist': Learning from Primary School Beginning Musicians about Gendered Musical Possibilities in Jazz

This presentation explores young students' perceptions of jazz music and musicians, including self-perceptions, in relation to becoming improvising musicians. Investigating primary school students' preconceptions of improvised jazz is important because when it comes to teaching jazz, pre-existing unchecked gender stereotyping can confuse and disrupt attempts at creating an inclusive jazz classroom experience (Green, 1997). This Participatory Action Research study involves a cohort of Year 5 students from separate gendered classes as key players in developing gender inclusive teaching and learning practices. In order to unsettle the normative experiences that contribute to gender stereotyping in instrumental music classes, queer theory is deployed as a dialogic tool, both spoken and musical, for negotiating jazz musical identities. This presentation highlights the students' changing perceptions of what it means to play jazz, who plays jazz, and how they see themselves participating in this genre of music. And though research identifies the pervasiveness of 'jazz masculinity' as problematic for highschool students and adults, primary school students' perspectives with emerging understandings of jazz could help transform this narrative. The implications for this work may help to reimagine the possibilities for developing jazz artists in inclusive and equitable ways from the earliest point of their instrumental classroom experience. By revealing existing strategies of

empowerment and unravelling perceptions of limitations for beginner music students of all genders, this study aims to broaden the demographic of jazz-inspired musicians of the future.

Natalie Morgenstern is a PhD candidate in Education at Monash University. Her research focuses on the gendered experience of teaching and learning improvisation in the Primary School years. She is a teacher of instrumental woodwinds - both individual and classroom with over 20 years in the field. Her background is in classical saxophone and Jazz performance.

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Llewellyn Osborne

DAW as a Developer of Aesthetic Signature: A Comprovisational Approach

Classical string pedagogy typically uses Method books (AMEB, Suzuki etc). These allow for standardised assessment, assimilation of canonical repertoire and an awareness of functional harmony through arpeggiated voice-led patterns. They also provide a graduated framework for tackling instrumental challenges. However, string students wishing to pursue improvisation and composition typically need to seek outside of standard string pedagogy. Complimenting standard string pedagogy with comprovisation approaches may allow students greater autonomy in realising their own originality, style, and sincerity. As a classically trained jazz violinist and teacher, I observe a mix of curiosity and ambivalence towards improvisation and composition from classical string students. Often, such ambivalence is due to a fear of mistakes, particularly in front of others. In the comfort and privacy of personal space, individuals can develop their own content and voice, through exploring stylistic, aesthetic, harmonic, melodic and rhythmic possibilities. DAW allow students autopoietic ways of musicking, relevant to their own goals and desires. This collision of private and public dreaming offered through DAWs is a fertile space for comprovisation. The comprovisational approach developed here begins with a monophonic improvisation, which is then harmonised and arranged in multiple ways. In this paper, I present various results of using Logic Pro to develop a personal aesthetic signature. While this approach is suitable for students of any age or instrument, I hope to address the lack of improvisation practices in conventional string pedagogy.

Llewellyn Osborne is a classically-trained jazz violinist with over 30 years-experience performing, teaching and composing. She completed her Masters of Philosophy in jazz violin composition and improvisation at ANU's School of Music. Her thesis utilized musical software that enhances skill-sets that can be used not only to tutor students, but to facilitate students interested in composition. Osborne led a jazz ensemble for young female and female-identifying musicians (ANU's Open School Girls Jazz Program) in Canberra for many years. As a professional musician, she has collaborated with many award-winning jazz musicians across Australia, and she has recorded widely on her own projects and of collaborators. She is currently working on her doctorate at Sydney Conservatory on the topic of inspiration in the creative process, focusing upon the 'character' of an inspirational space/sound/object/situation or individual (e.g. non-human animal).

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Miranda Park

Addressing Inequity and Jazz Masculinity in Australian Tertiary Jazz Education

This presentation addresses the theme of 'Reimagining the Jazz Artist', focussing on Australian tertiary students and teachers' negotiations of normative jazz masculinity in higher education. Informed by the fields of narrative inquiry and intersectional feminist theory, this presentation shares a preliminary analysis of fieldwork, which includes interviews with over

thirty students and teachers across three tertiary institutions in Australia. The fieldwork is part of a doctoral study on students and teachers' experiences and perceptions of gender, inequities and power in higher jazz education. This presentation discusses how current pedagogical practices and institutional jazz cultures reinforce hegemonic masculinity in ways that reproduce power hierarchies, marginalisation and exclusion in tertiary courses, all of which is made difficult to problematise by a pervasive meritocratic ideology. Recent studies have highlighted the prototypical 'Jazzman's' power and prestige in tertiary courses (Hall and Burke, 2022), where performances of white, heteronormative masculinity are privileged and rewarded, and significant barriers to participation and achievement are encountered by those who do not engage in these performances (diPiero, 2023; McMullen, 2021; Teichman, 2020). While the advent of major socio-political movements such as #MeToo and Black Lives Matter have reinvigorated conversations about systemic inequity in jazz education, tertiary institutions will require concerted efforts to address these issues in more explicit and active ways (McMullen, 2021). As a starting point, focusing on students and teachers' experiences and attitudes towards these prevailing standards, deepens our understanding of the ways in which inequities in jazz education are being perceived, perpetuated, or contested by the next generation of jazz leaders and their educators. This also prompts consideration of how tertiary jazz institutions can become more inclusive and equitable in the future.

Miranda Park is a PhD candidate at Monash University and part of the ARC-funded project *Diversifying Music in Australia: Gender Equity in Jazz and Improvisation*. Her doctoral research is a narrative, intersectional feminist examination of students' and teachers' experiences of gender, inequality and power in Australian tertiary jazz education.

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Making Wings: The Jazz Fusions, Fresh Callings, and Resisting Canons of Judy Jacques

The career of the innovative roots singer Judy Jacques (b. Melbourne, 1944) embodies fertile fusions of traditional folk, gospel, classical, ambient, and experimental musics with the jazz aesthetic of the Global South. Jacques resisted incompatible power relations by fissuring stylistic canons across multiple career stages in various jazz scenes, art communities, and social networks. Her evolving identities, musical trajectories and resilient female representations challenged contemporary performance expectations of jazz artistry vis-à-vis twentieth century conceptions of normative 'jazz masculinity'. Aided by fresh media and digital dissemination of Jacques' opus, the paper marks the 80th year of an artist who has characteristically eschewed entrenched musical canons to pursue the sheer joy of singing. Jacques' groundbreaking album *Making Wings* (2002) reconstructed the Antipodal narrative of Lutruwita Tasmania's Furneaux Group of islands. The singer attained a profound connection to Flinders Island's wild scenes and soundscapes following newfound knowledge of her family history. Grounded in painstaking research and negotiations with the Indigenous Palawa people, she reimaged a sphere of social inequality that challenges assumptions about place-making and belonging. Notably, her delicate reconstruction of two Fanny Cochrane Smith songs achieved critical acclaim. In celebration of the twentieth anniversary of the 2003 Bells Inaugural Australian Jazz Award for Best Vocal Album to The Judy Jacques Ensemble for *Making Wings*, a newly discovered live recording of the CD launch was remastered, and the original CD was reissued as a Bandcamp digipak. Jacques' productive yield lingers on as a stimulus for daring actions and advances in jazz practices.

Dr Robin Ryan is a Visiting Fellow at the ANU School of Music. She has published widely on Australian Indigenous music and contributed to the award-winning Routledge volume, *Current Directions in Ecomusicology: Music, Culture, Nature*. In the field of jazz, Robin researches the American eco-jazz clarinetist David Rothenberg, and the Australian roots singer Judy Jacques, a topic that garnered her the IASPM-ANZ 2019 Rebecca Coyle Award for Research of Regional Significance.

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Jazz Singers are Musicians Too: The Marginalisation of Female Vocalists in Jazz

Jazz has long been regarded a masculine domain, which has resulted in the minoritisation of women participating in jazz performance and education. Yet, when it comes to voice, women tend to dominate. Perhaps due to the preponderant visibility of female vocalists, or perhaps due to the prevalent assumption within jazz that vocalists are inferior musicians, female vocalists are often omitted from studies and discourse about jazz's male bias, which tend to focus on female instrumentalists. Drawing on findings from my qualitative PhD research project, this presentation reports on the biopsychosocial factors impacting female vocalists and the perceived issues in tertiary institutions which give rise to educational disparity and the perpetuation of damaging stereotypes. Observations are made regarding the gender differences in self-efficacy and participation in improvisation and practical recommendations are offered to supplant negative and exclusionary attitudes experienced by female vocal students in academic settings. The aim of this presentation and the recommendations offered is to recontextualise the stereotypical, tokenistic, and often sexualised role assigned to the female singer in jazz, thereby reimagining the jazz vocal artist.

Rachael Thoms is a hybrid vocalist, singing voice expert, and pedagogue. A graduate of The Australian National University with degrees in both jazz and classical performance, Rachael teaches aural skills, music theory, and voice at ANU School of Music while conducting doctoral research in vocal pedagogy and improvisation. Her research focuses on expert approaches to teaching voice at a tertiary-level, and examines the impacts of gender, biology, psychology, and sociology on performance, participation and achievement. She has just submitted her dissertation *Merging Pedagogies: A Hybrid Biopsychosocial Approach to Tertiary Jazz and Contemporary Vocal Improvisation Training* for examination in March of 2024.

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Tzu-Yung Tsai

Advanced Visual Techniques in Music Documentation: Jazz

Our presentation seeks to explore the integration of neuroscience and design principles in music visual documentation, with a special focus on jazz. The presentation first introduces universal concepts in relation to visual imagery creation, then transition to more jazz and music-specific topics. Key frameworks and principles explored in this presentation include neuroscience in visual perception and emotional response in music audiences; jazz-specific visual techniques; methods of visual music documentation; and effective collaboration. This lecture aims to provide jazz musicians and academics with practical, scientifically-informed techniques for effective visual documentation, enriching the understanding and appreciation of music, and particularly within the context of jazz.

Tzu-Yung “Bruce” Tsai (Bruce Tsai) is a Taiwanese artist, defies limitations with profound talents in multimedia production, music, and fitness. Despite cortical blindness, he navigates life through photography, capturing its essence in contemporary art. As the founder of "Guess What," their debut a cappella album "ONE" earned a Golden Melody Award nomination, marking success in domestic and international competitions. Serving as Visual Director for "Zy The Way 中庸," Tsai's audiovisual team crafts music videos with millions of views. His online courses in photography and storytelling have become Taiwan's best-sellers, showcasing his passion for knowledge sharing. Additionally, as a fitness advocate, Tsai maintains a healthy routine despite not stepping into a gym for a year.

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Dave Wilson

Neotraditional Jazz Education and the Racialization of Artists and Aesthetics: A Case from the Edge of Europe

This paper discusses the effects of the neotraditional model of university-level jazz education in southeast Europe, focusing on the case of North Macedonia. Jazz activity over the last century in this region in general, and in North Macedonia in particular, has been both reflective and constitutive of geopolitical and social continuity and change. In recent decades, the expansion of the European Union has elucidated ambivalences within North Macedonia about its relationship to Europe and about its conceptual location at Europe's periphery. University jazz programs have arisen in North Macedonia during the same period, both indicating an alignment with European notions of jazz as an institutionally supported art music and revealing the limitations of situating jazz in educational spaces primarily for middle-class students of the majority population (ethnic Macedonians) to learn musical skills and accumulate prestige and social capital in an artistic field. In my analysis of two university jazz programs in North Macedonia, I consider ambivalences towards Europe as intertwined both with constructions of race in North Macedonia and with the political economy of jazz and related musics. The institutionalization of jazz education reveals how musical aesthetics associated with jazz have

been racialized in North Macedonia in multifarious and often conflicting ways (e.g., both aligned with and in contrast to racialized Romani musics), with consequences for musicians as they face aesthetic, political, and economic challenges in building careers in the arts and entertainment field of North Macedonia and the surrounding region.

Dave Wilson is Senior Lecturer in Music at Te Herenga Waka—Victoria University of Wellington in Aotearoa New Zealand. He is co-author of the music appreciation textbook *Gateways to Understanding Music*, and journals that have published his scholarly work have included *Environmental Humanities*, *Ethnomusicology*, *Popular Music*, and *Leonardo Music Journal*. As a composer-performer on saxophones and clarinets he has released several albums, the most recent of which is *Ephemeral*, released on Thelonious Records in 2023.

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Cameron Undy

“Algorithmic Transformations of the Regular Pulse Clave Rhythm Family - Impact Testing and Analysis for Creative Application and Listener Preference”.

In this presentation, I hypothesise an algorithmic definition for the main *clave* rhythms, *son*, *rumba* and *bembe* (Peñalosa 2009, p.85) based upon a sequence of alternations of hands and feet evident in the pedagogy (ibid). The definition forms the basis of a transformation method which assesses *clave* in a 12-pulse configuration (a musical metre of 12/8) to be archetypal and used as an *onset grouping algorithm* for non-isochronous *beat seed rhythms*, to create *novel clave* codifications that may approximate timing variations measured in cultural settings which previously confounded musical metric translations. As part of these findings, a series of MAX patches have been designed as tools for empirical testing, musical improvisation, composition, musician training, and machine learning.

The Afro-Cuban *clave rhythms* originate from the *African standard pattern* (Gerstin 2017) inheriting African musical philosophies of *movement is rhythm* (Roebers and Leeuwenberg 2010), *call and response* (Pizà 2023, p.3) *embodiment* (Peñalosa 2009, vi) and *heterophony* (Coleman 2021, p.278). I acknowledge that *oral traditions* of indigenous people brought *clave* rhythms and their inherent philosophies to this place in time and that these knowledges travelled largely due to oppression and slavery of African peoples. This research acknowledges this history and proposes new innovations to this tradition, generating an inventory of *novel clave* to be analysed and empirically tested among musically trained and untrained participants for creative outcomes.

Cameron Undy is a doctoral candidate currently conducting research at MARCS Institute for Brain, Behaviour and Development with Prof Roger Dean and Dr Andy Milne.

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I. Gender Institute Sponsored Panel: Feminist and Intersectional Interventions in Jazz Leadership Roles

Opening by Gender Institute Convenor Professor Fiona Jenkins

[Registration for this event only](#)

Panelists: Miranda Park, Dave Wilson, Llewelyn Osborne, Jess Green, Clare Hall, Han Reardon-Smith, Lauren Istvandity, Rachael Thoms, Sia Ahmad, Aakanksha Sidhu & Yoko Suzuki (Moderated by Kristin McGee)

In honor of **International Women's Day (March 8th)**, the [ANU's Gender Institute](#) hosts a panel, concert, and reception on the theme of "**Feminist & Intersectional Interventions in Jazz Leadership Roles**" as part of the signature grants for 2024. This event features a panel of experts, musicians, programmers, and researchers invested in stimulating gender expansive and more inclusive roles within the jazz world. Our featured concert Jess Green's Psychomotor brings together experimental practice and genres ranging from pop to ambient and jazz through more inclusive gender ensemble constitutions. The Gender Institute is a cross-campus ANU institute which promotes gender research and equality at ANU. It has a dual mission: To connect our ongoing work on gender and sexuality in research, education and outreach, and to promote innovative research and programs to help redress gendered inequalities at ANU. Jazz Futures and the Intersectional Interventions in Jazz Leadership conference is very grateful for the support of the Gender Institute for this event.

Panel Topic:

The history of leadership roles within jazz performance and recording has traditionally reflected the broader gendered dynamics of jazz culture wherein the stratification of roles along the gender binary has stubbornly prevailed. This Cartesian mind/body bifurcation remains long evidenced within gendered performance contexts where leadership and technological roles have consistently been occupied by (cis-gendered) male performers and roles connected to perceived bodily and performative expressions of emotion, especially through the voice, have been traditionally allocated to women (Pellegrinelli 2008). Given this entrenched binary within jazz performance and recording spaces, this panel seeks to connect scholars and practitioners from the two spheres of jazz studies and feminist and gender studies to explore new techniques for intervening in such entrenched structures, which continue to facilitate and prioritize male leadership roles in jazz. Our round-table discussion will interrogate critical feminist frameworks from investigations of the discourses and ideologies fundamental for processes of performative creativity in the key spaces of jazz making such as the jam session, the classroom, the night club, the music festival, and within online spaces. We aim to incorporate intersectional frameworks (Crenshaw), Womanist and Black collectivist perspectives (Kernodle), and gender performativity (Butler) assessments of obstacles continuing to hinder women and women-identifying performers from obtaining leadership roles as band leaders, producers, instrumentalists, and composers in the contemporary jazz field. Finally, in this panel discussion, we seek to highlight new methods such as those from new improvisation models and via digital resources to eventually create and distribute audiovisual material and models to further promote new ways of stimulating a more gender inclusive, and expansive leadership and mentoring

structures within jazz research and education. Our panel discussion on this theme features key scholars and performers already active promoting and researching gendered dynamics and possible feminist interventions into jazz pedagogy and performance research methodologies. Each participant has explored ways of highlighting, or nurturing women and other genders and sexualities, as well as promoting gender inclusive platforms for supporting a more equitable jazz field.

Han Reardon-Smith (they/them) is a queer-trans colonial-settler flutist, electronic musician, improviser, radio producer, community organiser, writer, researcher, and thinker living on the unceded land of the Yuggera Ugarapul and Turrbal Peoples in Magan-djin/Brisbane. They play with Matt Hsu's Obscure Orchestra and under the moniker cyberBanshee, and are Postdoctoral Research Associate at the Centre for Global Indigenous Futures, Macquarie University, supporting Wiradjuri trans-nonbinary Professor Sandy O'Sullivan's ARC Future Fellowship project, *Saving Lives: Mapping the influence of Indigenous LGBTIQ+ creative artists*.

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Sia Ahmad: With a rich and extensive background in contemporary Australian music, Sia Ahmad has been creating idiosyncratic sounds over the last decade and more. Using guitar, keyboard, voice and electronics, she works both as singer/composer and improviser, when performing solo as Shoeb Ahmad, as well as collaborative projects. Once of acclaimed electronic jazz outfit Tangents, a APRA AMCOS Art Music Award winner and Peggy Glanville-Hicks Address lecturer, Sia has performed and released a diverse range of original music around the world while also working on sound design for dance/theatre, installation pieces and contemporary chamber composition.

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Aakanksha Sidhu is an artist and cultural manager, currently in Canberra, Australia. Entrepreneurially spirited, Aakanksha has experience across cultural and creative industry organisations in music, theatre, fashion, cultural policy and audience development. Aakanksha currently works as Manager of Operations at arts and culture think tank A New Approach (ANA) while running Daalee, an artist management company. Aakanksha also volunteers her time to the MusicACT committee and GUTS Dance. With experience in multiple across Asia, Europe, and now a foothold in Australia, Aakanksha holds a unique perspective that has cultivated her interest in independent artist management and permanent equity.

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Please see additional biographies in the abstracts section

WIFI

Wi-Fi can be access through the **ANU-Secure2** Network with this username and password:

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Jazzfutures2024

Password:

Music1234

TRAVEL and LODGING

Housing

University Housing complex the **Liversidge Court Apartments**, 10 Liversidge St, Acton ACT 2601, which are reasonably priced (\$110 per night) and very comfortable. More information can be found here: <https://services.anu.edu.au/campus-environment/accommodation/anu-apartments-0>. You can reserve a room by emailing reservations.uas@anu.edu.au, **care of Sari Kamppi** at or calling +61 2 6125 4000 (option 7). They are reserving many rooms for us under the name **Jazz Futures** so please mention this when booking.

Travel from the Sydney airport

The best option to get to Canberra from the Sydney airport is the Murrays Bus service which takes you near the bus stop in centre of Canberra for about \$50 one-way.

Murrays Bus Service: <https://online.murrays.com.au/MurraysCoaches/Booking/Default>

RESTUARANTS

There are great restaurants all over Canberra. Cheap lunch meals can be found on the Kambri campus (on University Ave) and others abound in the neighborhoods such as Braddon or in the business district.

Here are a few guides:

Cheap Eats: <https://study.anu.edu.au/stories/food-glorious-food-canberra-edition>

Higher quality/more expensive lunch places: <https://study.anu.edu.au/stories/9-cheap-eats-anu>

MUSIC CLUBS

Smith's Alternative (76 Alinga Street, Canberra ACT 2601)

A bookshop for its first three decades, [Smith's Alternative](#) is now one of the most popular venues for live music in Canberra and a drink after dark. When the sun is up, it's a café and art gallery. The vibe is cosy and a bit bohemian, with seating and a stage nestled between walls covered with bookshelves and art. Grab a coffee or T2 tea for an afternoon catch-up between classes. Or come in the evening for a beverage and a show. There's something on most nights of the week, with performances ranging from music (of all genres) to cabaret, and from burlesque to poetry and stand-up comedy.



A band plays on the stage at Smith's Alternative.

Verity Lane Market (50 Northbourne Ave, Canberra ACT 2601)

Want live music every Friday night? Then wander no further than the [Verity Lane Market](#) in the iconic, heritage-listed Sydney Building in Civic. Specialising in a range of beverages and street food vendor-style dining options for all tastes, this is the perfect casual yet elegant spot from which to launch yourself into the weekend. Keep an eye out for events like Trivia Tuesdays, Politics in the Pub and the theatre and comedy performances that pop up at this venue too from time to time.



People enjoy a meal and comedy at Verity Lane Market.

Molly's Bar (Wooden Door, Odgers Ln, Canberra ACT 2601)

Get your hands ready to clap and your feet ready to tap! While away the evening with your friends to the best jazz, rhythm and blues in Canberra. With live jazz and blues playing every Tuesday, Wednesday, Thursday, and Sunday night, plus pop-up performances on other nights, [Molly's Bar](#) is a must for jazz

lovers. Over a selection of drinks, listen to music that will take you back to the 1920s and the streets of New York and New Orleans.



Jazz bands take to the stage every Tuesday at Molly's.

Sideway (21 East Row // Verity Lane Canberra 2601)

Sitting snugly upstairs in the Sydney Building, [Sideway](#) is an intimate music bar and home to some of the best live music in Canberra. Grab a cocktail or local beer and sit back to enjoy music from local and visiting performers. With a relaxed, warm and inclusive vibe, Sideway also regularly hosts a range of comedy acts and open-mic nights to keep things interesting.



The band "The Prettiranas" play live at Blackbird Bar.

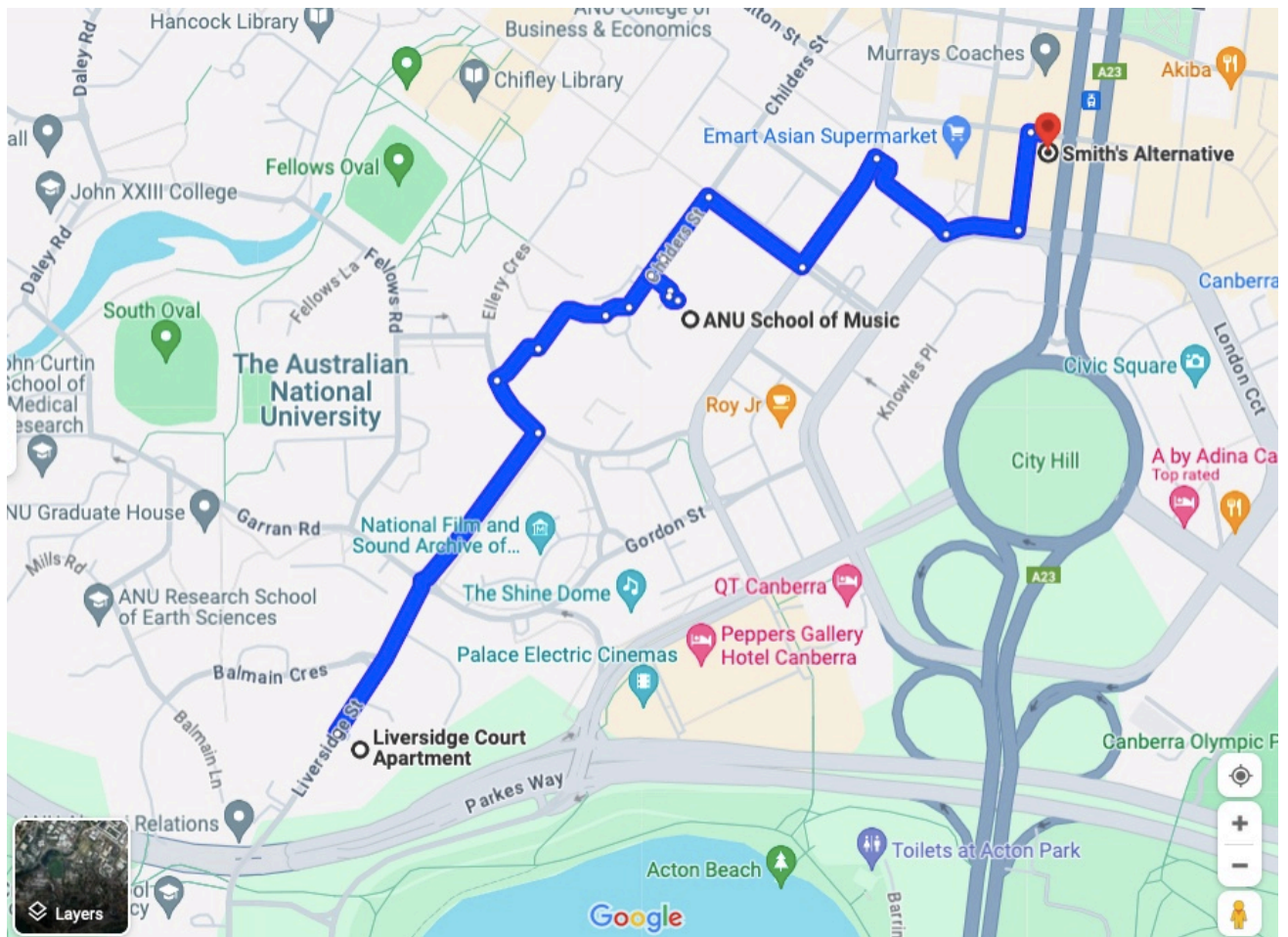
Tilley's (Gallery Cnr Brigalow and Wattle Sts, Lyneham, ACT, 2602)

Named after the infamous 1920s Sydney underworld figure, Matilda 'Tilley' Devine, [this café](#) has a rich history. In its first two years it was a safe and comfortable environment for women only and caused its first commotion by banning groups of men drinking inside unless they were accompanied by at least one woman. With live jazz piano music every Saturday night, it's worth venturing up to Lyneham to relax in this cosy and nostalgic lounge bar for a quiet catch-up over wine or cocktails.

Blackbird Bar (Sydney Building, 114 Alinga St, Canberra ACT 2601)

For an old-school vibe, Blackbird Bar has live music performances celebrating soul and rock-n-roll music from the golden age of tunes. Enjoy a classic cocktail while you enjoy live performances of genres like jazz, reggae, rock'n'roll through to the blended styles influenced by acapella and gospel music.

MAPS



Acknowledgements

We'd like to thank **Craig Greening** for his expert and generous technical and sound support for the conference and its concerts. Craig has provided invaluable assistance and has been present after normal working hours to make sure all sound and music performance related events run smoothly. I'd also like to thank the operations and School of Music operations team **Alexandra Cowell, Yun Hu, Deanna Riddel, Mandy Brown, and Bobby McFadden** for helping to promote this event, for providing rooms and registering participants so that all are fed and taken care of. I'm also grateful for the generous support of the School of Music in sponsoring some of the costs of this conference including catering and some travel costs for our speakers.

I'd also like to thank our fantastic Keynote speakers **Yoko Suzuki** for her commitment to this subject and for opening up the discussion to the contemporary gender and intersectional challenges and contexts of music making for women and BIPOC as well as for this events key case Gerri Allen. I'd also like to thank Fiona Jenkins, chair and Laura-Jayne Robinson of the **Gender Institute** for their generous support, assistance, and promotion of our featured panel, concert, and reception on the theme of Intersectional Interventions in Jazz Leadership Roles. Finally, we are grateful for the support of Head of School **Adrian Walter** and former Head of School **Kim Cunio** as well as **Director Kate Mitchell** and the **College of Arts and Social Sciences** visiting professor support grant which provided funds for Dr. Suzuki to travel to Canberra all the way from Pittsburgh in the USA.