A PATH TO SONG: THE INCORPORATION OF ABORIGINAL AND ENVIRONMENTAL INFLUENCES IN 20TH AND 21ST CENTURY AUSTRALIAN CHORAL MUSIC

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Abstract

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Australian composers have made efforts to create choral music that is distinctively Australian. In order to compose choral music that represents Australia's people, landscape, history, and culture, Australian composers turned to Aboriginal and environmental elements for inspiration. These are the two main influences found in Australian choral music today.

This study will first examine the devastating impact of Australia's colonial history, the treatment of Aboriginal people since the arrival of early European settlers, the events that have contributed to recognition of Aboriginal rights, and some of the efforts and progress that have led to reconcile Australia's racist past. This is a significant and necessary part of this study because it will provide choral conductors and singers the perspectives and cultural awareness needed as

they approach and include Australian choral music containing elements of Aboriginal culture in their classroom, rehearsal, and performance settings. Chapter Two will explore elements and characteristics of the Aboriginal ensemble singing called "clan songs" and its cultural and spiritual significance in Aboriginal societies. This chapter will present "clan songs" of three Aboriginal groups, namely *Aranda, Tiwi,* and *Yolngu* nations and their characteristics which are shared by other Aboriginal clans. Chapter Three will examine the issue of cultural appropriation, especially using the work of Aboriginal composer and educator Dr. Christopher Sainsbury as a guide. Sainsbury is currently leading the conversation regarding misappropriation of Aboriginal culture in Australian music. Some historical examples of cultural appropriation in Australian music will be presented in this chapter as well. The last section of Chapter Three focuses on protocol guides produced by Australia Council for the Arts to help protect the rights of Aboriginal people as sole custodians of their cultural heritage. Chapter Four will provide an overview of the development of Australian choral music since the arrival of early European settlers. It will also present three composers who influenced the musical identity of Peter Sculthorpe. Sculthorpe's compositional voice came earlier than the examples of composers I chose to list and explore in this study, and he served as a source of inspiration for them. Chapters Five through Chapter Nine will present examples of Australian composers who were inspired by Peter Sculthorpe, and due to his influence chose to incorporate Aboriginal and environmental influences in their compositions. The list includes Ross Edwards, Anne Boyd, Stephen Leek, Paul Stanhope, and Aboriginal composers, Deborah Cheetham and Christopher Sainsbury.

The main goals of this study are to examine the events and influences that have shaped Australian choral music, to present examples of composers who have incorporated Aboriginal

and environmental influences in their choral music, and to provide information that will be helpful to choral conductors and singers as they approach and include Australian choral music in teaching, rehearsal, and performance settings.

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DEDICATION

For my family, most especially my parents Ofelia and Lamberto.

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This dissertation contains names of deceased persons of Aboriginal and Torres Strait Islander.

It also contains some language and images that might be considered offensive.

INTRODUCTION

Scope and Purpose of Study

This study will examine the events and influences that have shaped Australian choral music and present examples of Australian composers who have incorporated Aboriginal and environmental influences in their choral compositions. Aboriginal culture and Australian environment are the two main influences found in Australian choral music today. The idea to develop a distinct Australian sound was first advocated by Henry Tate (1873-1926), Alfred Hill (1870-1960), and Percy Grainger (1882-1961). These three composers planted the seeds that influenced the musical identity of Peter Sculthorpe (1929-2014). Sculthorpe was a pioneer whose compositional voice came earlier than the examples of composers I chose to list and explore in this study.

Chapter One is a necessary part of this study because it examines the devastating impact of Australia's colonial history on the lives of Aboriginal people and their civilization. It will also present the efforts and progress that have been made towards reconciling Australia's racist past. There are specific events in Australia's history which will be presented in this chapter that cannot be overlooked as one examines the factors that have shaped the compositional style and approach of Australian choral composers. Additionally, an awareness and understanding of this part of Australia's history will help guide and inform choral conductors and singers as they approach Australian choral music and the influences employed in them. This study does not cover all aspects of Australia's colonial history, nor does it present the fullest extent of the atrocious

treatment of Aboriginal people throughout Australia's history. Instead, this chapter highlights events that have directly influenced Australian choral music.

Chapter Two will present themes, characteristics, process of transmission, and examples of Aboriginal ensemble singing known as clan songs.[1] For the purpose of creating a dissertation that is just, fair, and inclusive, it is absolutely necessary to include the ensemble singing that existed in Australia prior to the devastation of British colonialism. That the Aboriginal people are the original inhabitants and land owners of Australia cannot be overstated, and their ensemble singing is only one of the many established cultural and societal systems of a profoundly rich and thriving Aboriginal civilization prior to the arrival of British colonizers. In this chapter, the cultural and spiritual significance of clan songs in Aboriginal societies will also be presented. Because there are over five hundred Aboriginal clan groups in Australia prior to British colonization,[2] it is not possible for the purpose of this study to expound on clan songs from all Aboriginal groups. This chapter will instead focus on three clans: the *Aranda* nation of Central Australia, the *Tiwi* nation of Northern Australia, and the *Yolngu* nation of Arnhem Land. The characteristics found in their clan songs are shared by other Aboriginal clans throughout Australia.

Chapter Three will examine the issue of cultural appropriation, especially the work of Aboriginal composer and educator Dr. Christopher Sainsbury. He is currently leading the

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[1] "Clan songs" is the term used to describe the ensemble singing found in Aboriginal communities. They are at the very center of Aboriginal societies and they serve spiritual, ceremonial, secular, political, and social functions. They are passed down to generations through oral tradition with strict protocols determined by the Elders of Aboriginal communities. Themes of clan songs are based on Aboriginal "Dreamtime" creation stories.

[2] Australian Government, "Our people,"https://info.australia.gov.au/about-australia/our-country/our-people."

conversation regarding misappropriation of Aboriginal culture in Australian music. This chapter presents recommendations by Dr. Sainsbury that will help guide ways to incorporate Aboriginal influences in music without appropriation. Some historical examples of cultural appropriation in Australian music will also be presented in this chapter, followed by protocol guides produced by Australia Council for the Arts. Their efforts help protect the rights of Aboriginal Australians as sole custodians of their cultural heritage. This chapter will provide a wealth of information that will promote a sense of cultural awareness as choral conductors and singers approach and include Australian choral music in various programming possibilities; whether it be in teaching, rehearsal, or performance settings.

Chapter Four begins with an overview of the development of Australian choral music since the arrival of early European settlers. In addition, it will present three composers who advocated for developing an identifiably Australian compositional style and sound. These composers influenced the musical identity of Peter Sculthorpe. Sculthorpe's compositional voice came earlier than the examples of composers I chose to list and explore in this study, and he served as a source of inspiration for them. Sculthorpe will be the highlight of this chapter accompanied by examples of his choral music.

Chapters Five through Chapter Nine will present examples of Australian composers who were inspired by Peter Sculthorpe. Due to Sculthorpe's influence, these composers chose to incorporate Aboriginal and environmental influences in their compositions. I would like to emphasize that the examples of composers presented in this study are only some of the Australian composers who have contributed and continue to produce works that help define Australian choral music as it is known today. The examples of composers I have selected to

explore in this study include Ross Edwards, Anne Boyd, Stephen Leek, Paul Stanhope, and Aboriginal composers, Deborah Cheetham and Christopher Sainsbury. In each of these chapters, biographical information will be provided along with examples of their choral music. For the examples, musical characteristics and brief analyses will be provided to hone in on Aboriginal and environmental influences incorporated in them. In addition, I will reflect on aspects of these compositions that demonstrate respectful referencing of Aboriginal influences, as well as offer ideas of how the pieces could have incorporated more suggestions recommended by Dr. Christopher Sainsbury and Australia Council for the Arts.

CHAPTER 1

The Devastating Impact of British Colonialism on Generations of Aboriginal Australians

According to the Australian Government, prior to the 1788 colonization, Australia was home to over five hundred different clans with established and specific cultural, tribal, belief, and language systems.[3] Dr. Mike Cole, a scholar on racial and colonial histories, mentions that a large number of Aboriginal clans had a total of two hundred fifty languages.[4] Asafa Jalata, a professor of Sociology and Global and Africana Studies at the University of Tennessee in Knoxville, states:

> The Indigenous Australians occupied the continent for more than 65,000 years before the arrival of English colonial settlers in 1788. They were hunters and food-gatherers, and survived on wild food. Like other nonagricultural societies, Indigenous Australians might have started some practices that might have led to the initial domestication of animals and plants, irrigation, and gardening (Tindale, 1974). Indigenous Australians produced for their own consumption or satisfaction, not for exchange; they had small group property rights in land and other assets (Bultin, 1993). They not only spent their times in economic activities, but they also engaged in other activities such as education, learning-by-doing, leisure, ritual and religion, order, reproduction, administration and management, warfare, and investment (Bultin, 1993).[5]

Australia's colonial history and the treatment of Aboriginal people since the arrival of early settlers have had a significant impact on Australian choral music. Knowledge and understanding of these components will provide insights on why they continue to have a remarkable influence on the compositional approach of Australian choral composers. Australia's

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[3] Australian Government, "Our People," https://info.australia.gov.au/about-australia/our-country/our-people/.

[4] Mike Cole, "Australia." In Racism: A Critical Analysis, 134-93. London: Pluto Press, 2016, 135.

[5] Asafa Jalata, "The Impacts of English Colonial Terrorism and Genocide on Indigenous/Black Australians," Sage Open, July-September 2013, 1-2.

colonial history is an integral part of this study because it conveys how British colonialism combined with the devastating racist treatment of Australia's Aboriginal people will drive and determine compositional language and approach of composers resulting in distinctive characteristics in their choral music that will become identifiably Australian.

Attempts by the Spaniards (1606)

Prior to the arrival of British colonizers, other Europeans attempted to colonize Australia beginning in 1606 when King Phillip of Spain sent Pedro Fernández de Quirós and Luis Váez de Torres to colonize Australia.[6] They thought they had landed in Australia, but they mistakenly arrived thousands of miles from Australia in one of the New Hebrides Islands. De Quiros named the island "Tierra Australis del Espiritu Santo" or "Southern Land of the Holy Spirit." It is interesting to note that the name "Torres Strait" comes from Torres' voyage through the body of water between New Guinea and Australia, and that De Quiros is attributed to have given Australia its name. De Quiros would petition for the King of Spain to grant him another opportunity to colonize Australia but King Phillip never approved.[7] The story of this first attempt to colonize Australia is utilized in the opera *Quiros* (1982) by the Australian composer Peter Sculthorpe (1929-2014).

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[6] Alexander Sutherland and George Sutherland. "The History of Australia and New Zealand from 1606 to 1890." London: Longmans, Green, and Co., and New York, George Robertson and Co., Melbourne, Sydney, Adelaide, and Brisbane, 1901), 2.

[7] Deborah Hayes. "A Musical Vision of Australia." Antipodes 12, no. 2 (1998), 74.

Attempts by the Dutch (1616-1628, 1642)

Dutch explorers also took great interest in Australia and had some forms of encounters with Indigenous Australians but they are not well documented. Attempts began in 1616 with Dirk Hartog who arrived on the island of Shark Bay, named after a large shark he caught and killed; and then in 1618 Captain Zaachen sailed along the northeast coast of Australia's Northern Territory which he named Arnhem Land.[8] The following year Captain Edel explored Australia's western shores, and in 1622 a ship called *Leeuwin* or *Lioness* explored the southern coast and named the area south-west cape of Australia.[9] In 1627 Peter Nuyts entered the Great Australian Bight and explored its shores, followed by General Carpenter who in 1628 sailed completely around the large gulf to the north marking the complete exploration of northern, western, and southern Australian shores by the Dutch.[10] In 1642, Antony Van Diemen, the Governor of the Dutch colony in the East Indies, sent Abel Jansen Tasman accompanied by two ships to explore the South Seas initially naming the area Van Diemen's Land, then changed its name to what is now known as the Australian state of Tasmania.[11] Shortly after their arrival, Tasman along with the two ships abandoned the area in fear of being killed by Aboriginal people.

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[8] Sutherland and Sutherland, "The History of Australia and New Zealand," 4-5.

[9] Ibid., 5.

[10] Ibid.

[11] Ibid., 6.

British Colonialism

In 1699, British explorer William Dampier, in a vessel called *Roebuck,* arrived in Australia's Shark Bay and had frequent encounters with Aboriginal Australians.[12] Dampier thought of Aboriginal people as an inferior race describing them as "the most miserable wretches in the universe, having no houses nor garments, without religion and without government."[13] Having only explored a very small portion of Australia, Dampier would eventually abandon Australia believing that the place was completely inhabitable. In his diaries, he described Australia as a country "low and sandy, with no fresh water and scarcely any animals except for one which looks like a raccoon, and jumps about on its long hind legs."[14]

In 1770, Captain James Cook landed in Botany Bay, named after two of his botanist friends, Sir Joseph Banks and Dr. Solander, who acquired a vast collection of plant specimens in the area. It was here that Cook claimed Australia for Great Britain's King George III, naming the area New South Wales and where he would make several failed attempts to gain the trust of Aboriginal people. By 1777, shortly before his death, Captain Cook continued to explore different parts of Australia and collected details of his explorations. Cook's work would all become useful when the United States declared independence and Great Britain could no longer send their convicts over to Virginia as they had done before. At this point, Australia became of great interest to the British Empire and in 1788, Captain Phillip and Captain Hunter arrived in Botany Bay to begin the transport of convicts.[15]

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[12] Ibid., 7.

[13] Ibid.

[14] Ibid., 7-8.

[15] Ibid., 11.

The Myth of "Terra Nullius" (No One's Land)

Dr. Mike Cole describes the 1788 British settlement as a "full scale invasion" with eleven British ships arriving in Botany Bay.[16] The myth of "terra nullius" or "no one's land," an eighteenth-century European law, allowed British colonizers to claim Australia without treaty or payment and forcefully denied Australia's Aboriginal people their right to prior occupation and legal connection and ownership of the land. From the very beginning of the arrival of British settlers, violent interactions with Aboriginal people began. According to the Australian Human Rights Commission:

> Within months of the 'First Fleet' arrival at Sydney Cove in 1788 there was 'open animosity' as Indigenous people protested against 'the Europeans cutting down trees, taking their food and game, and driving them back into others' territories.' Bitter conflict followed as Aboriginal people engaged in 'guerilla warfare – plundering crops, burning huts, and driving away stock' to be met by 'punitive expeditions of great ferocity in which bands of Aborigines encountered were indiscriminately killed' (Bickford 1988 page 57).[17]

Even after the British settlers discovered evidence of Aboriginal people's land ownership traditions, they still failed to admit that they had mistaken Australia to be "terra nullius."[18]

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[16] Cole, "Australia," 135.

[17] Australian Human Rights Commission, "Bringing Them Home Report," 1997, https://humanrights.gov.au/sites/default/files/content/pdf/social_justice/bringing_them_home_report.pdf.

[18] Ibid.

Diseases, Massacres, and Attempted Genocide

Shortly after the British arrived in Sydney between 1788 and 1789, diseases eradicated over half of Aboriginal population living in the Sydney basin area due to outbreaks of smallpox, syphilis, and influenza. Massacres and genocides also became part of a violent and oppressive system that was easily rationalized by the dehumanization of Aboriginal people. British settlers viewed them as animals that needed to be wiped out in order to provide space for agricultural development, and were collectively treated as a "doomed race" that would need to eventually "fade away" as only White Europeans completely populate Australia.[19]

> Colonial governors granted land and ordered their troops to kill Indigenous people and to kidnap their children as unpaid laborers; they ordered their troops to strike the Blacks with terror or teach them by terror (Kiernan, 2007). On a public meeting a colonial officer declared, 'the best thing that could be done would be to shoot all the Blacks and manure the ground with their carcasses. Cox or others recommended likewise that the women and children should specially be shot as the most certain method of getting rid of the race. (Kiernan, 2007, p. 262) One English juror called Indigenous Australians "a set of [monkeys] and the earlier they are exterminated from the face of the earth, the better" (Kiernan, 2007, p. 286). Nobody exactly knows how many Indigenous people were exterminated. Indigenous people were shot down like dogs while sleeping round their fires, their women taken from them to gratify the lusts of White men, hunted and persecuted in all directions, and in fact looked upon as savage beasts of the forest, whom it was necessary to get rid of, no matter how. (Kiernan, 2007, p. 278)[20]

Dr. Mike Cole details a number of horrific racist crimes committed against Aboriginal Australians which he asks to be treated as indicative since accurate documentation of the events was never done. These events provide perspectives on the exploitation of Aboriginal people and how their human rights were devastatingly and horrifically violated:

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[19] Tim Rowse, "Notes on the History of Aboriginal Population of Australia," In Genocide and Settler Society: Frontier Violence and Stolen Indigenous Children in Australian History, edited by Moses A. Dirk, Berghahn Books, (2012), 313.

[20] Jalata, "The Impacts of English Colonial Terrorism and Genocide on Indigenous/Black Australians," 7.

• between 300 and 1,000 Gunai/Kurnai people killed in East Gippsland, Victoria between 1800 and 1860
• the ambush and massacre of 30 Tasmanian Aboriginal people of the Pennemukeer band at Cape Grim by four shepherds in 1828, whose bodies were thrown into the sea, after which the hill where it occurred was named Victory Hill
• the killing of between 60 and 200 Kilcarer gundidj clan of the Gunditjmara people over a dispute over the ownership of a beached whale in the Convincing Ground, near Portland, Victoria in 1833 or 1834
• the massacre of between 14 and 25 Aboriginal people in Pinjarra, Western Australia by soldiers and police led by the governor in 1834
• the hacking and slashing to death of 30 to 40 defenseless Aboriginal people by stockmen, which ended with camp drinking and bragging about the killings, at Myall Creek in 1838
• the wiping-out in 1838 at Waterloo Creek by a Sydney mounted police detachment of several hundred people, which amounted to most of the Kamilaroi people
• up to 300 Aboriginal men, women and children shot and burned by settlers, vigilantes and officials in Mowla Bluff, Western Australia, in 1916, after a station manager was beaten up and stabbed for violence and sexual abuse of the local tribespeople
• a massacre of the Kirrae Wuurong people in Noorat, Victoria in 1839, where a mass grave was later discovered
• the 'Black War' in the early years of the nineteenth century in what is now Tasmania, which led to the genocide of the Tasmanian Aboriginal peoples
• the Bathurst massacres in the early 1920s of some 1,000 men, women and children, a third of the entire Wiradjuri population
• the last known massacre carried out at Coniston cattle station, Northern Territory in 1928, where estimates of the Warlpiri, Anmatyere and Kaytetye people killed vary between 60 and 170 [21]

[21] Cole, "Australia," 137.

Exploitation of Aboriginal Land and Labor

In the 1790s, a massive pastoral settlement began and large numbers of domestic animals such as sheep, cattle, pigs, goats, donkeys, and horses where brought by the colonizers. By the late nineteenth and early twentieth century, cattle pastoralism had greatly expanded that by 1900, there were over 8.5 million cattle and 70.5 million sheep in Australia.[22] Aboriginal people were driven out of their own land and were then hired as cheap laborers in cattle stations with devastating working conditions and treatment akin to slavery. Violent crimes and senseless murders committed against Indigenous Australians were common occurrences.

1965 "Freedom Ride" and the *1967 Referendum*

In 1965, the activist Charles 'Kumantjayi' Perkins led a bus ride with Sydney University students through Aboriginal communities, now known as "Freedom Ride," and was followed by the media exposing for the very first time to non-Indigenous Australians the atrocious living conditions of Aboriginal people.[23] Perkins' efforts would lead to the *1967 Referendum* when non-Indigenous Australians were asked to vote on this question:

> Do you approve the proposed law for the alteration of the Constitution entitled 'An Act to alter the Constitution so as to omit certain words relating to the people of the Aboriginal race in any state so that Aboriginals are to be counted in reckoning the population'?[24]

Ninety-four percent of non-Indigenous Australians voted 'Yes' for the referendum and marked the beginning of some progress which included 1) acknowledging Aboriginal rights and welfare,

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[22] Ibid.

[23] Ibid., 140.

[24] Parliament of Australia, "The 1967 Referendum," "https://www.aph.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/FlagPost/2017/May/The_1967_Referendum

2) implementing changes in 'assimilationist policies,' and 3) including Indigenous Australians in the census.[25] On the other hand, there were also some misconceptions and myths about what the referendum accomplished. According to the Parliament of Australia, the *1967 Referendum* did not give Aboriginal people citizenship, the right to vote, equal pay, and social security access.[26] So there were still a great number of unresolved issues even after the referendum was passed that continued to negatively impact the lives of Aboriginal Australians.

The issues that remained part of Aboriginal reality represented in great part the ideology that "terra nullius" did not apply to Australia, and it therefore rationalized the British invasion as settlement, rejected Aboriginal rights to original ownership of the land by colonial and later federal government, and excused all criminal acts against Aboriginal Australians.[27] The issue surrounding land ownership and the legal dismantling of the myth of "terra nullius" would only begin to take place three decades ago in the *Mabo Judgment* of 1992.

Mabo Case **- Restoring Ownership Of Land**

In 1992, the *Mabo Case* challenged the Australian legal system on "the assumption that Aboriginal and Torres Strait Islander peoples had no concept of land ownership before the arrival of British colonizers in 1788 (terra nullius)," and that "sovereignty delivered complete ownership of all land in the new Colony to the Crown, abolishing any existing rights that may have existed previously."[28] Eddie Koiki Mabo along with Reverend David Passi, Sam Passi, James Rice,

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[25] Ibid.

[26] Ibid.

[27] Cole, "Australia," 138.

[28] Australian Institute of Aboriginal And Torres Strait Islander Studies, "The Mabo Case, "https://aiatsis.gov.au/explore/articles/mabo-case

Celia Mapo Sale, and the people of *Mer* legally proved that "Meriam custom and laws are fundamental to their traditional system of ownership and underpin their traditional rights and obligations in relation to land" which finally revoked Australia's "terra nullius" status as a legal doctrine.[29] According to the Australian Institute of Aboriginal and Torres Strait Islander Studies:

> On 3 June 1992, six of the seven High Court judges upheld the claim and ruled that the lands of this continent were not terra nullius or 'land belonging to no-one' when European settlement occurred, and that the Meriam people were 'entitled as against the whole world to possession, occupation, use and enjoyment of (most of) the lands of the Murray Islands'. In *Mabo v. Queensland (No. 2)*, judgments of the High Court inserted the legal doctrine of native title into Australian law. The High Court recognized the fact that Indigenous peoples had lived in Australia for thousands of years and enjoyed rights to their land according to their own laws and customs. They had been dispossessed of their lands piece by piece as the colony grew and that very dispossession underwrote the development of Australia as a nation.[30]

"Stolen Generations"

Perhaps one the most devastating outcomes of Australia's colonial history is the "Stolen Generations" which refers to the forceful removal of Aboriginal and Torres Strait Islander children, especially girls, from their families and communities with many being deceived they were orphans.[31] The policies and procedures pertaining to "Stolen Generations" were implemented and carried out into action by governments, churches, and welfare institutions so that children were forced into institutionalized gendered-segregation, or brought into White families often to work as house servants, and more importantly, to alienate them from their

[29] Ibid.

[30] Ibid.

[31] Cole, "Australia," 141.

Aboriginal identity.[32] Physical, emotional, and sexual abuse were common occurrences with girls being raped and having babies taken away from them as soon they give birth. According to the Australian Human Rights Commission:

> For individuals, their removal as children and the abuse they experienced at the hands of the authorities or their delegates have permanently scarred their lives. The harm continues in later generations, affecting their children and grandchildren.[33]

The Australian Institute of Aboriginal and Torres Strait Islander Studies confirms that "the removal of Aboriginal children took place from the early days of British colonization in Australia," and that the forceful extraction of Aboriginal children from their families and communities "broke important cultural, spiritual, and family ties and has left a lasting and intergenerational impact on the lives and well-being of Aboriginal and Torres Strait Islander people."[34]

According to Dr. Mike Cole, the driving force behind "Stolen Generations" was to obliterate the propagation of new generations of Aboriginal people so that they eventually 'die out' along with their "culture, language, tradition, knowledge, dances and spirituality, and their genes 'bred out' when they eventually had children with White people. In this way, it was hoped that the 'Aboriginal problem' would be solved."[35] This rationale was in total alignment with the

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[32] Australian Human Rights Commission, "Bringing Them Home Report," 1997, https://humanrights.gov.au/our-work/bringing-them-home-chapter-1.

[33] Australian Human Rights Commission, "Bringing Them Home Report."

[34] Australian Institute of Aboriginal and Torres Strait Islander Studies, "Stolen Generations,"https://aiatsis.gov.au/stolen-generations.

[35] Cole, "Australia,"141.

genocide and ethnocide-based colonial ideology that Aboriginal people were a "doomed race," so Aboriginal communities must therefore be depopulated and eventually completely eradicated.

Reuniting "Stolen Generations" with their families was extremely difficult as documents were poorly kept, lost in fires or floods, or intentionally destroyed. A report detailing some of the extractions and abuse suffered by those who were victimized in "Stolen Generations" are compiled in the 1997 *Bringing Them Home Report*. According to the Australian Human Rights Commission, forced removal of Aboriginal children continued from the 1960s through the 1980s.

Bringing Them Home Report

The 1997 *Bringing Them Home Report* was the result of a 1995 national investigation led by the Human Rights and Equal Opportunity Commission, now known as Australian Human Rights Commission, and is their final report of the *National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from Their Familie*s.[36] The report exposed that an estimated 50,000 children and their mothers had suffered the trauma of "the humiliation, the degradation and sheer brutality of the act of forced separation…the product of the deliberate, calculated policies of the state."[37] According to the Australian Human Rights Commission:

> The traumatic experiences of being forcibly removed from their families, remain with many members of the Stolen Generations: "Most Aboriginal and Torres Strait Islander people have been affected by the Stolen Generations. The resulting trauma has been passed down to children and grandchildren, contributing to many of the issues faced in Indigenous communities, including family violence, substance abuse and self harm." These lasting impacts were well documented by the National Inquiry, as were the affects on parenting: "Most forcibly removed children were denied the experience of being parented or at least cared for by a person to whom they were attached. This is the very

[36] Australian Human Rights Commission, "About Bringing Them Home," https://bth.humanrights.gov.au/significance/about-bringing-them-home

[37] Australian Human Rights Commission, "Bringing Them Home Report."

> experience people rely on to become effective and successful parents themselves." These lasting impacts affect future generations as well. "Trauma can be transferred from the first generation of survivors that have experienced (or witnessed) it directly in the past to the second and further generations of descendants of the survivors.[38]

In their report, the Australian Human Rights Commission classified all events pertaining to the "Stolen Generations" as genocide,[39] and they provided fifty-four recommendations on how to rectify the racially-discriminative and devastatingly harmful laws and policies towards Aboriginal people that were implemented by various branches of the the Australian government.[40]

"National Apology" (2008)

February 13, 2008 marked the day when then Australian Prime Minister Kevin Rudd ceremonious delivered a speech entitled "National Apology" to Australia's Indigenous people and specifically addressed the "Stolen Generations."[41] Elder Matilda House of *Ngambri* nation, along with members of the "Stolen Generations" were invited to hear and receive the ceremonial "National Apology." They opened by presenting the prime minister a "message stick" which is used as a ceremonial and symbolic tool for communication by Aboriginal people, a tradition that has been with them for thousands of years.[42] The "National Apology" formally acknowledged the atrocities perpetrated by the Australian Commonwealth towards Aboriginal Australians.

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[38] Australian Human Rights Commission, "About Bringing Them Home."

[39] Cole, "Australia," 142.

[40] Australian Institute of Aboriginal and Torres Strait Islander Studies, "The National Apology," https://aiatsis.gov.au/stolen-generations.

[41] National Museum Australia, "National Apology,"https://www.nma.gov.au/defining-moments/resources/national-apology.

[42] Australian Institute of Aboriginal and Torres Strait Islander Studies, "Apology to Australia's Indigenous Peoples."

Here are some excerpts from the "National Apology:

> We apologize for the laws and policies of successive Parliaments and governments that have inflicted profound grief, suffering and loss on these our fellow Australians. We apologize especially for the removal of Aboriginal and Torres Strait Islander children from their families, their communities and their country. For the pain, suffering and hurt of these Stolen Generations, their descendants and for their families left behind, we say sorry.
>
> To the mothers and the fathers, the brothers and the sisters, for the breaking up of families and communities, we say sorry. And for the indignity and degradation thus inflicted on a proud people and a proud culture, we say sorry. We the Parliament of Australia respectfully request that this apology be received in the spirit in which it is offered as part of the healing of the nation.
>
> For the future we take heart; resolving that this new page in the history of our great continent can now be written. We today take this first step by acknowledging the past and laying claim to a future that embraces all Australians. A future where this Parliament resolves that the injustices of the past must never, never happen again. A future where we harness the determination of all Australians, Indigenous and non-Indigenous, to close the gap that lies between us in life expectancy, educational achievement and economic opportunity. A future where we embrace the possibility of new solutions to enduring problems where old approaches have failed. A future based on mutual respect, mutual resolve and mutual responsibility. A future where all Australians, whatever their origins, are truly equal partners, with equal opportunities and with an equal stake in shaping the next chapter in the history of this great country, Australia.[43]

Aboriginal and Torres Strait Islander Act 2005

Amended in 2019, the *Aboriginal and Torres Strait Islander Act 2005* provides full recognition of Aboriginal and Torres Strait Islanders' rights as the original inhabitants of Australia. The document legally advocates for their social, cultural, civil, political, and human rights. Here are some excerpts from the Act:

[43] Parliament of Australia, "National Apology."

> WHEREAS the people of Australia voted overwhelmingly to amend the Constitution so that the Parliament of Australia would be able to make special laws for peoples of the aboriginal race;
>
> AND WHEREAS the people whose descendants are now known as Aboriginal persons and Torres Strait Islanders were the inhabitants of Australia before European settlement;
>
> AND WHEREAS they have been progressively dispossessed of their lands and this dispossession occurred largely without compensation, and successive governments have failed to reach a lasting and equitable agreement with Aboriginal persons and Torres Strait Islanders concerning the use of their lands.
>
> AND WHEREAS it is the intention of the people of Australia to make provision for rectification, by such measures as are agreed by the Parliament from time to time, including the measures referred to in this Act, of the consequences of past injustices and to ensure that Aboriginal persons and Torres Strait Islanders receive that full recognition within the Australian nation to which history, their prior rights and interests, and their rich and diverse culture, fully entitle them to aspire.[44]

The next chapter presents the ensemble singing of Aboriginal people which has a significant role and function in their societies. Aboriginal ensemble singing called clan songs played a powerfully persuading role in winning federal court cases that began the process of giving back to Aboriginal communities the very rights mentioned in the *Aboriginal and Torres Strait Islander Act 2005*. Clan songs that include references to Indigenous ancestral land have been presented and accepted as evidence in courts to demonstrate rightful legal ownership of land.[45]

For example, the ethnomusicologist Dr. Richard Moyle made the following arguments in Federal Court Claims to prove that clan songs are directly linked to land ownership:

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[44] Federal Register of Legislation, Australian Government. "Aboriginal and Torres Strait Islander Act 2005, No. 150, 1989" (February 2019). https://www.legislation.gov.au/Details/C2019C00083.

[45] Federal Register of Australia, "Federal Court Rules 2011, rule 34.123, 'Evidence of cultural or customary nature,'" http://www.fedcourt.gov.au/law-and-practice/rules-acts-and-regulations, (2019), 246.

a) There are people who are said to own songs. Other people must ask their permission to perform those songs.
b) The people who own those songs own the ceremonies where the songs are sung.
c) The texts of songs relate to Creation myths and other stories. These song texts can be shown on a map. The owners of the ceremonies own the places where the songs travelled through.[46]

In one of the cases, Justice Peter Gray, a judge with the Federal Court of Australia, ruled that traditional knowledge of ancestral lands demonstrated in clan songs is sufficient evidence of entitlement and ownership of land based on Dr. Richard Moyle's arguments.[47]

Australia's tragically complex colonial history and the devastating impact it has had on the lives of Aboriginal Australians for generations have influenced and continue to drive the compositional language of Australian choral composers. This chapter is a necessary part of this research study because it serves to provide historical perspectives that will guide respectful treatment of Aboriginal influences found in Australian choral music.

In the next chapter, I will present themes, characteristics, process of transmission, and examples of Aboriginal ensemble singing known as clan songs. Its cultural and spiritual significance in Aboriginal societies will also be discussed. Clan songs of three Aboriginal groups, namely *Aranda, Tiwi,* and *Yolngu* nations, will be explored.

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[46] Grace Koch. "We have the song, so we have the land: song and ceremony as proof of ownership in Aboriginal and Torres Strait Islander land claims." Australian Institute of Aboriginal and Torres Strait Islander Studies Research Discussion Paper. (July 2013), 9.

[47] Ibid.

CHAPTER 2

Aboriginal Ensemble Singing - Clan Songs

Because of the vast number of Aboriginal clans, over five hundred before the 1788 British colonization,[48] it is not possible for the purpose of this research study to expound on characteristics of clan songs from all Aboriginal communities. Instead, this chapter will focus on some shared characteristics of clan songs found in three Aboriginal groups, namely the *Aranda, Tiwi*, and *Yolngu* nations.

Ensemble singing found in Aboriginal clan songs is a significant and essential part of all Australian Aboriginal communities, and it is at the very center of their cultural and spiritual practices and expressions.[49] Because Aboriginal societies relied solely on oral tradition to preserve and to pass down their spiritual and cultural heritage to the next generations, singing is not only performed for ceremonial and ritualistic purposes, but it is also primarily utilized to establish, convey, and preserve Aboriginal societal laws that are determined by knowledge and wisdom obtained from or given by the "Dreaming." Aboriginal belief system dictates that there is no separation between culture, spirituality, and laws. To them, these parts of their societies are all govern and given by ancestral supernatural entities from the "Dreaming," and the primary medium for expression, transmission, and preservation of collective spiritual and cultural heritage, knowledge, and history of Aboriginal people is through clan songs.

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[48] Australian Government, "Our people,"https://info.australia.gov.au/about-australia/our-country/our-people."

[49] Jo Dyer, "Living Songs: Music, Law and Culture in Aboriginal Australia," Resonate Magazine, March 2009, https://www.australianmusiccentre.com.au/article/living-songs-music-law-and-culture-in-aboriginal-australia.

The *Aranda* nation of Central Australia considers clan songs to be sacred and use them in initiation rites, in tribals wars, in festivals, to speak about their ancestral land, to perform magic, as charms to deflect illness and control or affect weather, and as love charms.[50] *Aranda* women can also be heard singing clan songs while painting to create a unified spiritual connection between their art work, music, and the realm and spirits of "Dreaming."[51]

Dr. Genevieve Campbell, a *Tiwi* song culture researcher, states that the music of the *Tiwi* nation of Australia's Northern Territory near Darwin is predominantly vocal and they have ceremonial, secular, political, and social functions.[52] Societal rules are conveyed in clan songs and determine the way of life of Aboriginal communities. For this purpose, they are also clan specific which implies that clan songs can be traced back to their geographic and clan origins.

In north-eastern and north-central Arnhem Land located in the Northern Territory of Australia, *Yolngu* clan songs can be performed at ceremonial event gatherings such as male circumcisions, purification rites, elaborate funerals and memorials, as well as in secular ceremonies such as a dedication of a building.[53] In addition to sacred wisdom from ancestral beings, *Yolngu* clan songs also contain themes about their own people, animals, natural

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[50] Theodore George Henry Strehlow, "Australian Aboriginal Songs." Journal of the International Folk Music Council 7 (1955), 40.

[51] Gracy Koch and MyfanyTurpin, "The Language Of Central Australian Aboriginal Songs," 169.

[52] Genevieve Campbell, "Singing with the ancestors: musical conversations with archived ethnographic recordings. from Recirculating Songs; revitalizing the singing practices of indigenous Australia." University of Sydney, Conservatorium of Music, (2017), 2.

[53] Warren Bebbington, ed. "The Oxford Companion to Australian Music." Melbourne: Oxford University Press Australia, (1997), 127.

surroundings, their ancestral land, and can also be heard sung in social gatherings for the purpose of enjoyment.[54]

Indigenous researchers, Grace Koch and Myfany Turpin have also found that, in general, Aboriginal clan songs are used for handling violations or offenses among community members, as well as in healing ceremonies and rituals across all Aboriginal societies.[55] Outside of enclosed Aboriginal communities, clan songs are also performed in trading ceremonies where clans from various Aboriginal communities and geographical locations travel and congregate to exchange items such as those found in their natural resources, weapons like stone axes and boomerangs, ritual and ceremonial objects, and non-material items such as song verses and dance styles.[56] In addition to usage within sacred contexts, clan songs may also be performed as a form of entertainment in social event gatherings without the use of ritual and ceremonial objects.[57]

"Dreamtime" and "Dreaming"

Subject matter of clan songs are from Aboriginal "Dreamtime" and "Dreaming" stories. The "Dreamtime" refers to the creation stories of Aboriginal people when everything was created. These creation stories can be found in and are used by all Aboriginal clans in their songs, dances, and paintings. For Aboriginal people, "Dreamtime" is the spirit world before the existence of time, and before everything and all beings came to be; and from there, the ancestral beings created everything that exist including time.[58]

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[54] Ibid.

[55] Koch, "We have the song, so we have the land: song and ceremony as proof of ownership in Aboriginal and Torres Strait Island land claims," 5.

[56] Aboriginal Art and Culture, "Trade/Art/Music," https://www.aboriginalart.com.au/culture/trade.html.

[57] Koch and Turpin, "The Language Of Central Australian Aboriginal Songs," 169.

[58] Dyer, "Living Songs: Music, Law and Culture in Aboriginal Australia."

Aboriginal belief states that "time began in the world the moment 'Dreamtime' supernatural beings were born out of their own Eternity."[59] During performances of clan songs, it is believed that the performers conjure and channel the very presence and power of "Dreamtime" ancestral beings. They believe that these supernatural beings not only created time, life, and all creatures, but they also believe that these beings gave them the laws that govern their way of life, their societal structure, and the entire universe. They therefore believe that everything that exist in the physical world is directly connected to the supernatural beings of "Dreamtime." Furthermore, these ancestral spirits may also choose to reincarnate or take on various physical forms in the human world. For example, they are believed to have the ability to manifest in nature, animals, and landscape structures that are then considered sacred sites reserved only for initiated members of their clan. According to Koch and Turpin:

> The 'Dreaming' illustrates the formation of all creatures and of all life and explains the laws and teachings of life given to the Aboriginal people by 'Dreamtime' ancestral beings. The 'Dreaming' also commands the rules and ways of being in Aboriginal culture. Dreaming stories explain these beliefs, such as: the lesson not to hurt animals; who one should marry and bear children with (according to the Aboriginal skin system), who one should not talk to (according to the Aboriginal skin system), how one should show respect in another's Country, how one should welcome strangers to your own Country. It dictates how one should behave in certain circumstances. These stories are the cultural rules and obligations Aboriginal people are expected to live by, within their culture.[60]

According to Frank Gillen and Baldwin Spencer who did extensive ethnographic research work with Aboriginal communities from the remote parts of South Australia and Northern Territory, "Dreaming" is never restricted and does not exist within the confines of the human

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[59] Aboriginal Art and Culture, "The Sacred World," https://www.aboriginalart.com.au/culture/dreamtime2.html.

[60] Koch and Turpin, "The Language Of Central Australian Aboriginal Songs," 169.

concept of time, for time does not exist in the "Dreaming" realm. To add, Aboriginal people perceive the very essence of "Dreaming" as always being with them because they believe that "Dreaming" is ineffably in everything and in all time.[61] This belief explains why the "Dreaming" continues to be a powerful spiritual force that guides and governs the lives of Aboriginal people today.

Transmission of Clan Songs

In Aboriginal Australia, oral transmission of clan songs through generations are determined by strict protocols established by Elders of each clan. Elders are highly regarded custodians of cultural and spiritual knowledge; all of which are handed down only after the next generation have rendered themselves ready at the appointed time of transmission determined by the Elders. According to Theodore G. H. Strehlow (1908-1978), an anthropologist who studied the culture and language of the *Aranda* nation in the 1950s, clan songs in Central Australia were reserved exclusively for fully-initiated males; so females, children, and those males who have yet received initiation rites did not learn nor hear them at all.[62]

In addition, Strehlow have also found that the process of orally inheriting songs from the Elders through memorization was once considered the highest achievement desired by aspirant males. And because all of the songs were privately owned, to "possess" the songs, the process included difficult rituals and required multiple payments of animal meats as a form of currency.[63] Furthermore, Strehlow found that the prestige and honor of earning the knowledge and skills of

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[61] Aboriginal Art Australia, "Understanding Aboriginal Dreamings," https://www.aboriginal-art-australia.com/aboriginal-art-library/understanding-aboriginal-dreaming-and-the-dreamtime/.

[62] Strehlow, "Australian Aboriginal Songs," 40.

[63] Ibid.

singing clan songs are regarded much higher than those relating to hunting and gathering skills.[64] There is a female equivalent of *Arandic* clan songs called *awelye*, and their transmissions are believed to be directly handed down from ancestors to their early descendants, and then passed down orally through observation of performances, or they may also be channelled from the "Dreaming" realm during sleep.[65]

In the *Tiwi* nation of northern Australia, Dr. Genevieve Campbell has found that transmission of songs begin at around the age of ten with both boys and girls learning while watching their male and female Elders.[66] The time when they are ready to perform their own songs marks their transition to adulthood, and also the time when young men and women are recognized as full-fledged members of their clan. For example, it is only when *Tiwi* men have been fully initiated that they are permitted to marry.[67]

There is also an extraordinary way clan songs are transmitted or given directly by "Dreamtime" ancestral beings. Aboriginal belief system states that all songs are "pre-existent" which implies that transmission can occur directly from the "Dreaming" without the aid of Elders and initiations.[68] Aboriginal people believe that ancestral beings can channel or deliver songs directly to individuals who have supernatural tendencies during sleep or while in a trance state.

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[64] Ibid.

[65] Myfany Turpin, "Parallelism in Arandic Song-Poety," Oral Tradition, (2018), 535.

[66] Campbell, "Singing with the ancestors: musical conversations with archived ethnographic recordings. from Recirculating Songs; revitalizing the singing practices of indigenous Australia," (2017), 2.

[67] Dr. Genevieve Campbell, "Sustaining Tiwi Song Practice Through Kulama. in Musicology Australia, Special Issue. Special Issue - Music, Culture, Sustainability," University of Sydney, (2017), 6.

[68] Koch and Turpin, "The Language Of Central Australian Aboriginal Songs," 169-170.

Characteristics of Clan Songs

Aranda Nation of Central Australia

The clan songs of the *Aranda* nation of Central Australia are expressions of their deep and sacred connection with the supernatural beings of the "Dreamtime."[69] They are rhythmically driven and typically accompanied by boomerang clap sticks. The text of the songs do not communicate fully the meaning behind them, but further meanings can be found in the art work and dance accompanying them.[70] In addition, there are extended meanings and knowledge of songs that are exclusive to the Elders. Australian linguist and musicologist Myfany Turpin adds that *awelye,* the women's equivalent of men's clan songs, contain different subjects from those that men sings. *Awelye* songs consist of several short verses that are accompanied by painting, erecting a ritual pole on the ground, or by dance.[71]

Strehlow found that *Arandic* clan songs contain two or more notes sung on a single syllable, and verses being repeated multiple times. In addition, he also found that they have normal word stresses misplaced during singing, and that verses do not have to begin on the first syllable of a word nor do the last note sung be the last syllable of a word.[72] These elements are shown in Figure 1 in the transcription of *Honey-Ant song* by John Horner, a colleague of Strehlow from the Adelaide Conservatorium of Music.

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[69] Strehlow, "Australian Aboriginal Songs," (1955), 40.

[70] Koch and Turpin, "The Language of Central Australian Aboriginal Songs." (2008), 167-168.

[71] Turpin, "Parallelism in Arandic Song-Poety," (2018), 538-539.

[72] Strehlow, "Australian Aboriginal Songs," (1955), 39.

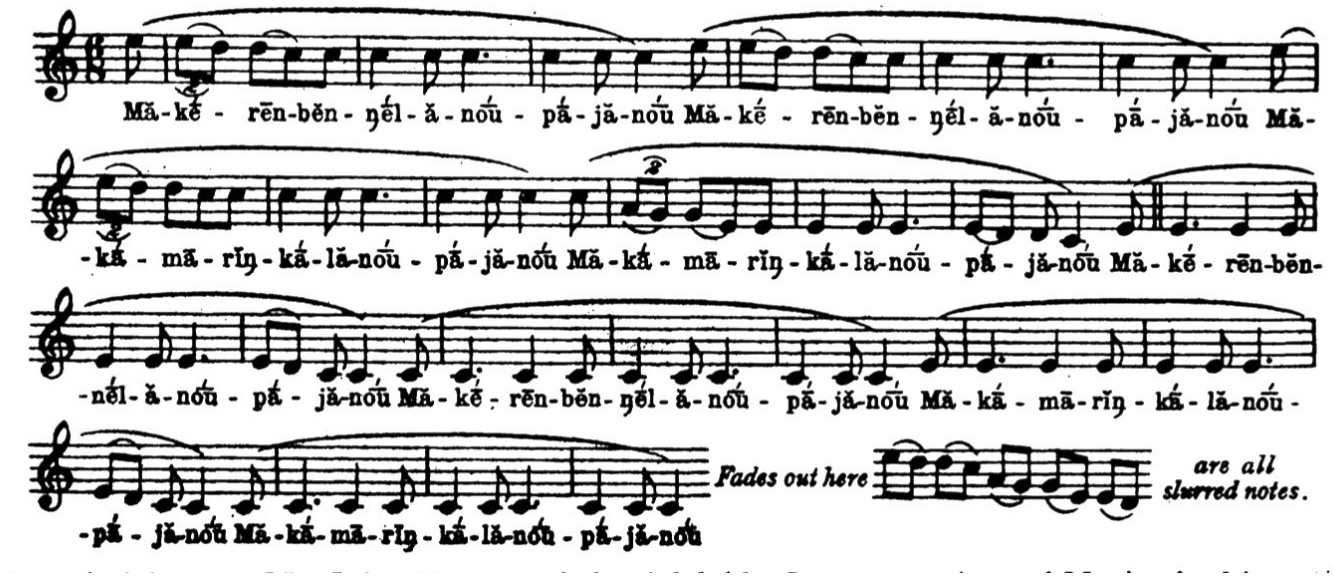

Figure 1: *Honey-Ant song* as transcribed for Strehlow by John Horner

Myfany Turpin highlights "parallelism" as one of the the main features of *Arandic* clan songs with an objective that contains what she refers to as a "poetic function." Essentially, the goal is to emphasize itself, the story, or the message.[73] Turpin points out that each song typically contains a set of three hundred fifty verses which may have six hundred poetic lines, and each verse could be repeated two to six times.[74]

Turpin's transcriptions do not show the melodic line but are more focused on text and rhythm as shown in Figure 2. The elements that are clearly shown include parallelism, simplicity of the rhythmic structure, more emphasis on text, and element of repetitiveness.

[73] Turpin, "Parallelism in Arandic Song-Poety," (2018), 537.

[74] Ibid.

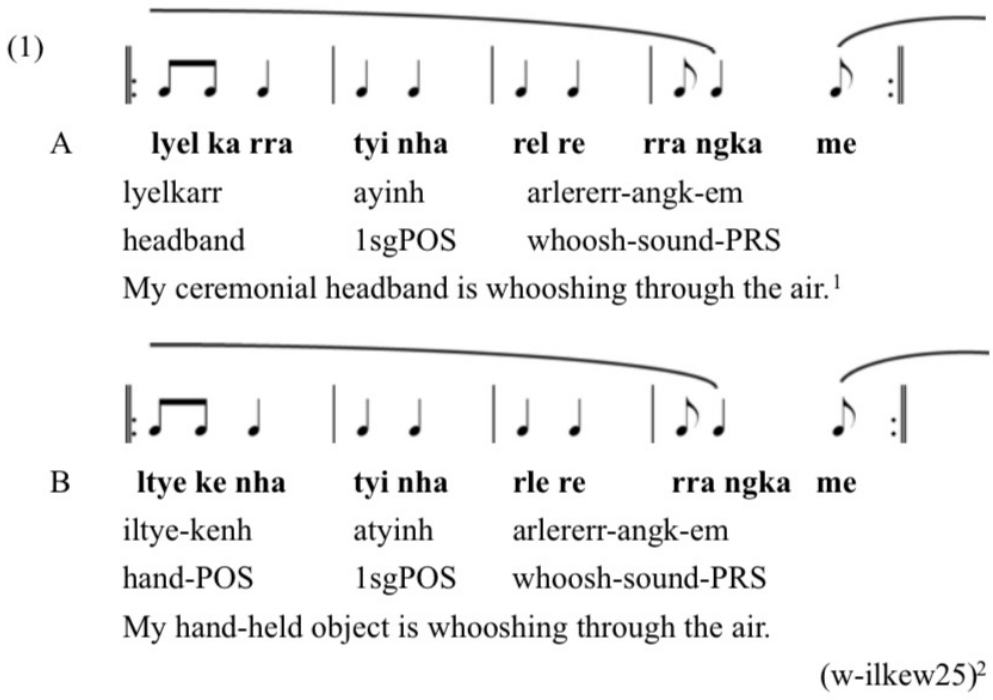

Figure 2: Transcription by Myfany Turpin showing "parallelism"

Tiwi Nation of Northern Australia

Tiwi nation's clan songs called *kulama* rely on a complex improvisational system that is received through oral training of children by their community's Elders.[75] Ancestral beings from "Dreamtime" are personified in *kulama,* and the performers animate ancestral characters and stories in their songs.[76] All members of the *Tiwi* clan, both boys and girls, go through and look forward to the process of initiation that is divided up into seven levels, which begins at around ten years of age and lasting for about six years.[77] The seventh level is when the person becomes

[75] Campbell, "Sustaining Tiwi Song Practice Through Kulama. in Musicology Australia, Special Issue. Special Issue - Music, Culture, Sustainability" (2017), 2.

[76] Campbell, "Singing with the ancestors: musical conversations with archived ethnographic recordings. from Recirculating Songs; revitalizing the singing practices of indigenous Australia," (2017), 2.

[77] Campbell, "Sustaining Tiwi Song Practice Through Kulama. in Musicology Australia, Special Issue. Special Issue - Music, Culture, Sustainability" (2017), 2.

fully initiated for life. The *Tiwi* people do not consider material possessions as a measure of wealth or success, but rather they place a much greater value and emphasis on the artistic achievements of all members of their community through art and music starting at a very young age.

There are six main classifications of *Tiwi* songs which include 1) mourning songs, 2) grievance songs, 3) songs about fathers, 4) free-subject songs for entertainment, 5) songs to summon spirits of unborn children and/or to bestow names, and 6) ritual activity songs.[78] To add, *Tiwi* songs are used for "teaching, healing, reverence, social discourse, familial connection, and artistic outlet."[79] Dr. Campbell also mentions that keeping printed records of historical occasions and events in people's lives and the community is not necessary because songs serve as oral public records of them.

Here is an example of a *Tiwi* song as transcribed by Dr. Campbell where members of the clan improvised on the text "Kurukangawakawayi" (see Figures 3 and 4). The text itself is not literally translatable but it conveys sentiments of grief and sadness.[80] There is also melodic and harmonic simplicity, more emphasis on rhythmic structure, and repetitive succession of short text.

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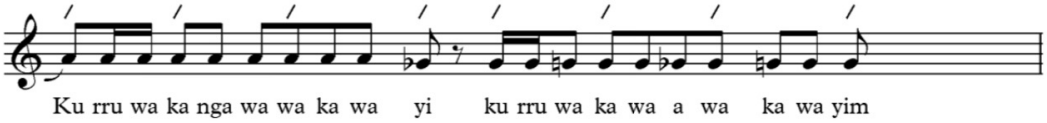
[78] Ibid., 5

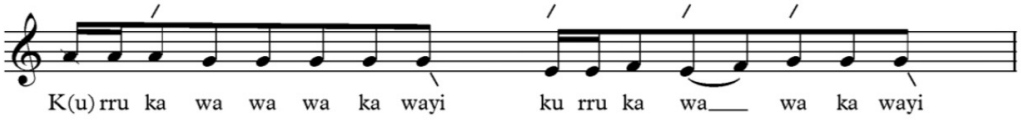
[79] Dr. Genevieve Campbell, "Ngarukuruwala - We sing: the songs of the Tiwi Islands, Northern Australia." Doctoral Thesis. University of Sydney, 2013, 105.

[80] Campbell, "Ngarukuruwala - We sing: the songs of the Tiwi Islands, Northern Australia," 2013, 105.

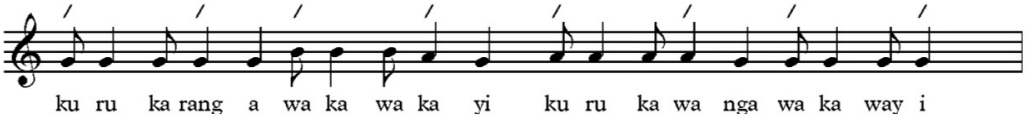
Example 1: Long Steven 1975. *Mamanunkuni.* Audio Example 27



Example 2: Foxy Tipungwuti 1975. Audio Example 38



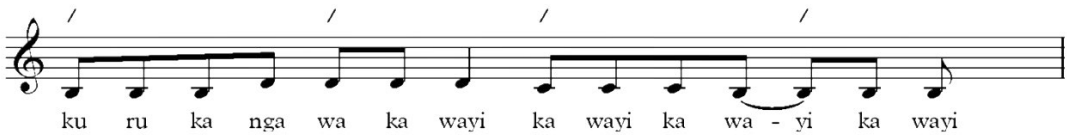
Example 3: Eustace Brolga 2012. Audio Example 47



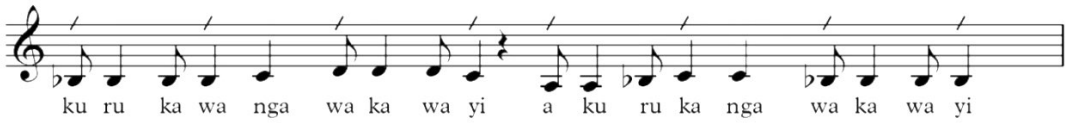
Music Transcription 5: Six musical treatments of *Kurukangawakayi*

Figure 3: Dr. Genevieve Campbell's transcription of improvisation on *Kurukangawakawayi* by members of the *Tiwi* clan

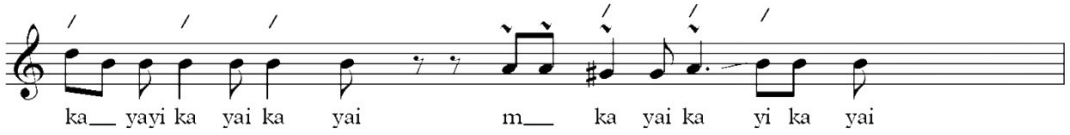
Example 4: Women's group. Wurrumiyanga Wellbeing Centre Song 2009. Audio Example 51



Example 5: Women's group. Kupunyi. 2008. Audio Example 46



Example 6: Eunice Orsto *Amparruwu* 2010. Audio Example 16



Music Transcription 5: continued from previous page

Figure 4: Dr. Genevieve Campbell's transcription of improvisation on *Kurukangawakawayi* by members of the *Tiwi* clan

Yolngu Nation of Arnhem Land

Clan songs of the *Yolngu* nation in Arnhem Land are called *manikay* and they animate into music the spirit of "Dreamtime" ancestral beings called *wangarr*.[81] They are typically sung by one or more men who are self-accompanied by pairs of wood slapsticks or boomerang-type clap sticks, one male playing the didjeridu, with or without corresponding women's and men's mimetic dances to illustrate the story being told in the song.[82] The duration of these clan songs may run for up to several hours and are made up of hundreds of verses that are structurally short with conversational breaks in between them.[83] Women perform a ritualistic type of wailing or crying called *ngatji* in certain portions of the ceremony without slapsticks or didjeridu, and they may combine their wailing with other personal improvised expressions of grief.[84] The women interact with men's song material by imitating similar melodies.[85] Short verses with improvised text material reflect characteristics of "Dreamtime" ancestral beings, and when they are repeated several times, they then highlight specific events from the "Dreamtime."[86] There are rules that determine the arrangement of song subjects, but the clan relies on the lead singer to make decisions regarding subjects and sets of song text that reflect "Dreamtime" events. Each clan will typically only own one or two sets of melodic patterns for their songs called *dhambu*, but larger

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[81] Margaret Clunies Ross and Stephen A.Wild, "Formal Performance: The Relations of Music, Text and Dance in Arnhem Land Clan Songs." Ethnomusicology 28, no. 2 (1984), 209.

[82] Bebbington, ed. "The Oxford Companion to Australian Music." Melbourne: Oxford University Press Australia, (1997), 127.

[83] Manikay, "North Australian Aboriginal Music, Jill Stubbington, Ph.D," (Originally published as: Stubington, J. (1979), North Australian Aboriginal Music, in: Isaacs, J. (ed) Australian Aboriginal Music, Aboriginal Artists Agency Ltd., Australia), http://manikay.com/library/north_australian_music.shtml.

[84] Ibid.

[85] Bebbington, ed. "The Oxford Companion to Australian Music," 127.

[86] Ibid.

collection of rhythmic patterns are found in their slapsticks.[87] This system of song ownership dictates that both melodic and rhythmic patterns can only be performed by their clan owners. The Australian ethnomusicologist Dr. Alice Moyle (1908-2005) notated music of the *Yolngu* people in the 1970s (see Figures 5 and 6).

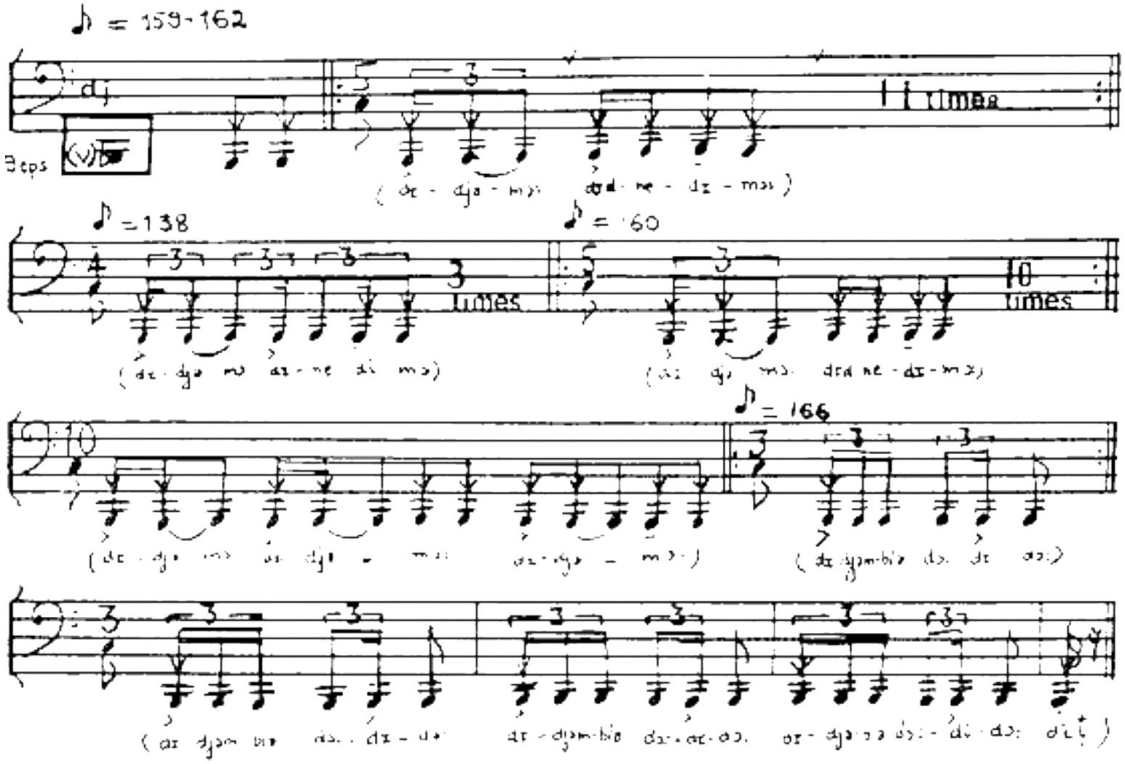

Figure 5: Dr. Alice Moyle's notation of a didjeridu accompaniment for a *Yolngu* clan song[88]

[87] Ibid.

[88] Manikay, "Moyle's Music Notation," http://www.manikay.com/didjeridu/notat.shtml.

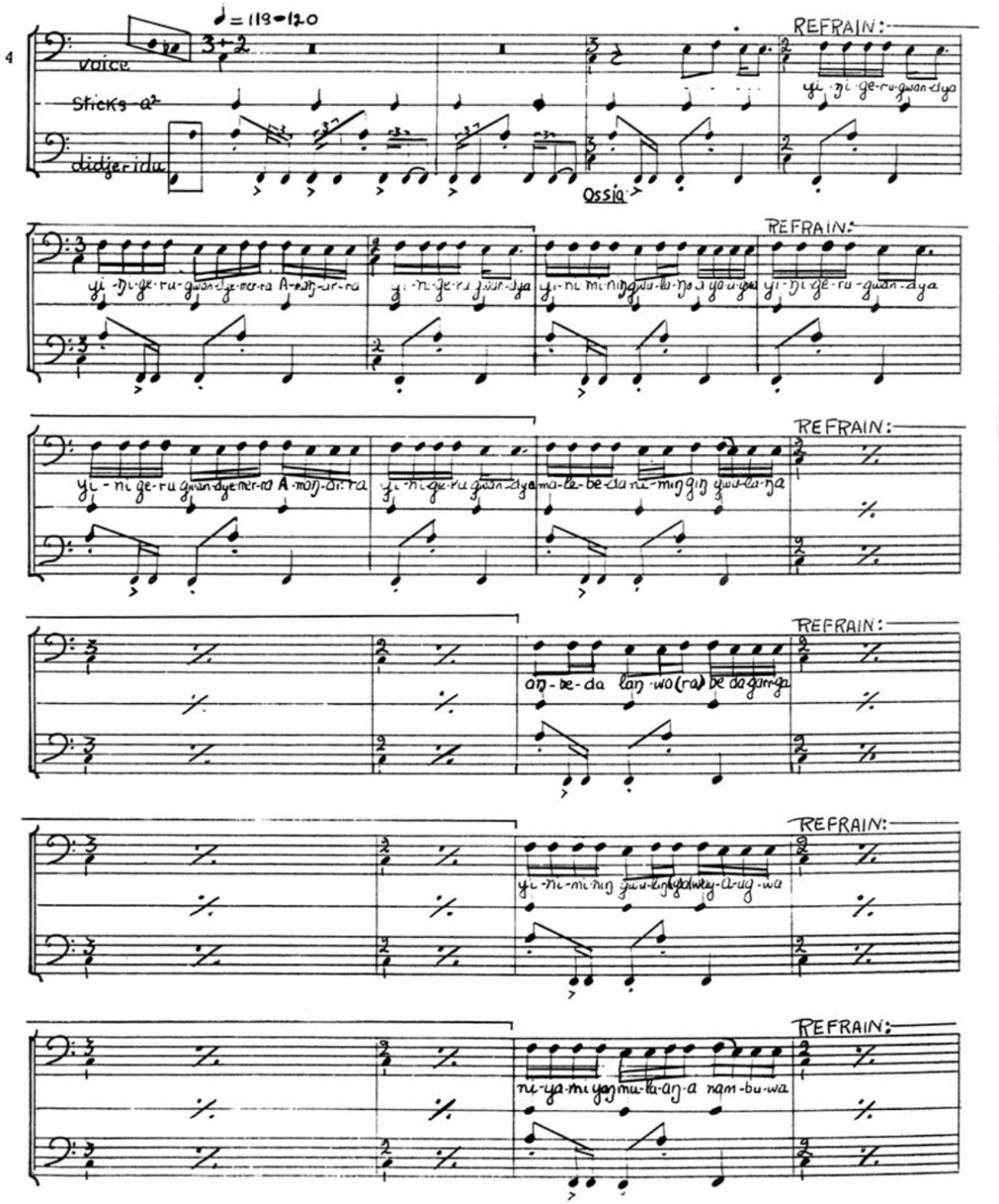

Figure 6: Dr. Alice Moyle's notation of *Curlew*, a 'guiding song' used in funeral ceremonies to guide the spirit of the dead[89]

[89]Australian Institute of Aboriginal and Torres Strait Islander Studies. "Notation of Curlew." https://aiatsis.gov.au/collections/collections-online/digitised-collections/musical-connections-alice-boyle/music.

According to Dr. Alice Moyle, *Curlew* is performed as part of a funeral ritual to accompany the deceased to the final resting place of the spirits of the dead. The text of the song speaks of the bird curlew and reads "ngarningka numerrumungkwada waruma" meaning "the tops of their wings are twisted again."[90] The character or personality of the curlew is conveyed in the virtuosic music material of the didjeridu which utilizes fast rhythmic patterns and wide leaping intervals hitting both lower and upper registers of the didjeridu. In later chapters, musical examples will reflect how some of the Australian composers I chose to list and explore in this study employed the didjeridu and/or slapsticks as a way to incorporate elements of Aboriginal music in their work without borrowing or directly quoting rhythmic patterns owned by any Aboriginal clan.

The next chapter will examine the issue of cultural appropriation, especially using the work of Aboriginal composer and educator Dr. Christopher Sainsbury as a guide. I will begin by presenting my own personal reflections and perspectives on cultural appropriation as a person of color. Some examples of cultural appropriation will be presented, followed by recommendations of Australia Council for the Arts regarding respectful referencing of Aboriginal influences.

[90] Ibid.

CHAPTER 3

The Issue of Cultural Appropriation

According to the Cambridge Dictionary, cultural appropriation is the “the act of taking or using things from a culture that is not your own, especially without showing that you understand or respect this culture.” In the March 2018 updated version of the Oxford English Dictionary, it defines cultural appropriation as “the unacknowledged or inappropriate adoption of the practices, customs, or aesthetics of one social or ethnic group by members of another (typically dominant) community or society."

I come from a family of Filipino immigrants who throughout our lives have experienced varying degrees and forms of discrimination and racism. As a person of color, the issue of cultural appropriation is not merely conceptual, but one that has been part of my reality since childhood. I have also found that because I am a person of color who is still strongly connected to my ethnic identity, while also identifying as an American, it is at times difficult to process cultural appropriation concerning Asian people and categorize them as binary or non-binary, or intentional versus unintentional. I have witnessed blatant racist caricatures of Asian people in films, television, art, music, and now in social media that were not only offensive but were profoundly hurtful and harmful to Asian communities. They are dehumanizing in many levels, and they also perpetuate the reductive idea that I am not as American as White Americans because of my appearance.

I have also witnessed and experienced varying degrees of cultural appropriation, discrimination, and racism within the communities I work or live in; in educational, employment,

religious, and social settings. These experiences have traumatic implications that I continue to process and overcome. Over the years, I have learned to dismiss my own suspicions that certain colleagues, employers, fellow musicians, teachers, and random strangers may be treating me differently or that I am not given the same opportunities just because of the color of my skin. Ignoring or dismissing racist behaviors directed towards me, whatever the degree may be, intended or not intended, have become a form of defense mechanism; a way to self-protect and self-preserve.

As I began writing this dissertation, protests against racial injustice were occurring all over the United States as a result of the death of George Floyd. Floyd was a 46-year-old Black man from Minneapolis arrested and killed by a police officer who knelt on his neck for eight minutes and forty six seconds. The "Black Lives Matter" movement has been a significant part of promoting racial equality and transforming the conversation regarding race relations, in particular, systemic racism in the United States and other parts of the world. According to their website:

> #BlackLivesMatter was founded in 2013 in response to the acquittal of Trayvon Martin's murderer. Black Lives Matter Global Network Foundation, Inc. is a global organization in the US, UK, and Canada, whose mission is to eradicate White supremacy and build local power to intervene in violence inflicted on Black communities by the state and vigilantes. By combating and countering acts of violence, creating space for Black imagination and innovation, and centering Black joy, we are winning immediate improvements in our lives.[91]

When the COVID-19 pandemic erupted in early 2020, the president of the United States, Donald J. Trump started referring to the Coronavirus in racially-charged terminologies such as

[91] Black Lives Matter, "About Black Lives Matter," https://blacklivesmatter.com/about/.

"Kung Flu," "Chinese virus," and "Chinese plague" which emboldened violence against Asian Americans. These racist terminologies have alienated, stigmatized, and psychologically and physically harmed members of Asian communities. These events along with my experiences as a person of color have highlighted the importance of including a responsible discussion on the issue of cultural appropriation pertaining to choral music in this research study.

Now more than ever, the issue of cultural appropriation can be a complex one to tackle and not everyone feels comfortable having a discussion about it. There are questions that cannot always be immediately and clearly answered. Is it binary or non-binary? Can there be ways that one is appropriating without intending to appropriate? The line between cultural appropriation and cultural appreciation is not always clearly defined nor accurately determined; and it can vary depending on many factors that are constantly changing. For example, the Australian Aboriginal dance company named Bangarra Dance Theatre considers the risks of cultural appropriation as choreographers fuse modern dance and ballet with Aboriginal dance, music, and "Dreamtime" creation characters and stories. And even though the choreographers and dancers are of Aboriginal descent, Bangarra Dance Theatre still risks potential misappropriating if they use elements of dance from an Aboriginal community they are not a part of, or if they are used without respectful collaboration and inclusion.

As a person of Filipino descent, I have at times cringed in absolute awkward discomfort when I have watched American choirs perform Filipino choral music that are folk or Indigenous-inspired; most especially when they are accompanied by choreographed movements. I have observed varying degrees of tokenism and comedic amusement that may seem harmless, but are offensive to some members of the Filipino community. I can only hope that the music was

treated with the utmost respect as when European choral music are rehearsed and performed; or that there were no misappropriating intended by the conductor and singers. As a person who identifies with and who is a member of the Filipino community, I find that it often feels like cultural appropriation when there were no efforts made in providing the audience of the cultural significance of the piece, or if there was no degree of collaboration or consultation with a member of the Filipino community in the process of learning the piece or in the incorporation of choreographed movements.

For the purpose of accurately framing the discussion on cultural appropriation in Australian choral music, I would like to highlight the guides and recommendations made by Aboriginal composer and educator Dr. Christopher Sainsbury and Australia Council for the Arts. As the severity of the COVID-19 pandemic became rampant globally, it became impossible for me to travel back to Australia to have in person meetings with members of Aboriginal communities. Consulting and engaging with Aboriginal communities in person is one of the collaborative recommendations made by Dr. Sainsbury and Australia Council of the Arts to avoid cultural appropriation. Dr. Sainsbury mentions that the gesture of dining and having conversations with members of Aboriginal communities may appear simple, but it is considered to be one of the most respectful paths towards receiving permission from and knowledge about Aboriginal people and their culture. This would have been ideal for this research study, but it unfortunately became impossible because of COVID related travel restrictions, and health and safety concerns.

As an alternative, I was able to receive guidance via e-mail correspondences from Aboriginal composers and educators Dr. Christopher Sainsbury and Dr. Deborah Cheetham, as

well as from Indigenous researcher Dr. Genevieve Campbell. They were all enthusiastic about my desire to connect, consult, and engage with members of Aboriginal communities even though they were done via e-mail. Dr. Sainsbury mentioned in his e-mail that he was pleased that I am taking the right steps in moving towards a more respectful engagement and inclusion. He expressed that he appreciated the gesture of consulting with him, a member of the Aboriginal community. I have expressed my desire to Dr. Sainsbury and Dr. Cheetham to visit Australia again in the future, and have the opportunity to engage and converse with them and other members of Aboriginal communities in person. My introduction to Sainsbury, Cheetham, and Campbell were made possible by Sydney Conservatorium of Music librarian Marie Chellos during my short visit to Australia in January 2020.

Sainsbury, Cheetham, and Campbell provided me with a wealth of resources that helped guide my research on Aboriginal culture and the issue of cultural appropriation in Australian choral music. I made efforts to set-up virtual interviews with them, but that also became increasingly difficult as their schedules were drastically affected by the challenges and demands of the COVID pandemic in their professional and personal lives. They instead graciously pointed me to articles and interviews they have participated in recent years that addressed merely all the questions I had regarding cultural appropriation in Australian choral music.

As recent as April 2019, Dr. Christoper Sainsbury is leading the conversation regarding cultural appropriation in Australian music. The dialogue regarding cultural appropriation in Australian music is still quite new and it continues to unfold as Dr. Sainsbury started speaking about the issue. An Aboriginal composer who is a member of the *Dharug* clan of the *Eora* nation of Sydney, Dr. Sainsbury is Senior Lecturer in Composition at the Australian National University

where he also teaches Australian Indigenous music, and Ethnomusicology.[92] In addition, he was a Music Teacher and/or Head of Arts and Media for twenty-five years (1990-2015) at the Eora College, an Aboriginal college in Sydney.

In a May 2019 article from the *National Indigenous Times* by Hannah Cross, Dr. Sainsbury points out that non-Indigenous composers have referenced or used Aboriginal songs and melodic material, myths and legends, or have used Aboriginal words for titles of compositions.[93] He states that a stereotyping of the vast number of Aboriginal languages and cultures occurs when Aboriginal words are used as titles. In general, Dr. Sainsbury refers to the misappropriation of Aboriginal culture by non-Indigenous composers as "Indigenous referencing" or "light appropriations."[94] He adds, "If a non-Indigenous composer picks a *Warlpiri* or a *Dharug* word and throws it in as a title for their piece – we're calling that out. We're saying: 'Have you gone to meet with that community?"[95] Dr. Sainsbury further states: "In part we understand … it's important that Australian composers as a collective group are looking to Indigenous culture. We've got to couch it in more respectful terms and protocols now."[96]

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[92] Australian National University, "Dr. Christopher Sainsbury Biography," https://music.cass.anu.edu.au/people/dr-christopher-sainsbury.

[93] Hannah Cross, "The Indigenous composer calling out cultural appropriation in music." National Indigenous Times (May 08, 2019), https://nit.com.au/the-indigenous-composer-calling-out-cultural-appropriation-in-music/.

[94] Dr. Christopher Sainsbury, "It's time to properly acknowledge and celebrate Indigenous composers," The Conversation (April 30, 2019), https://theconversation.com/its-time-to-properly-acknowledge-and-celebrate-indigenous-composers-115839.

[95] Cross, "The Indigenous composer calling out cultural appropriation in music."

[96] Ibid.

When directly speaking about Indigenous referencing with Anni Heino for *Resonate Magazine* in May 2019, Dr. Sainsbury states:

> While I don't endorse Indigenous referencing, I understand why it has been, and sometimes still is, a practice, for so many people are exploring the evolving Australian identity. As Australians we are negotiating who we are, our authenticity, our place.[97]

Dr. Sainsbury recommends that a "genuine respectful collaboration, permissions sought, protocols followed, royalties split, and awareness" must all be part of the new path.[98] He also emphasizes that if non-Indigenous composers use elements of Aboriginal culture, they should not be funded, nor should their music be rehearsed or broadcasted unless they have completed cultural awareness programs. He states, "If they're going to enter that space and earn a buck out of it, I recommend [they] do the training and enter a long-term relationship with Indigenous people in a respectful way."[99]

Examples of Cultural Appropriation in Australian Music

When I consulted with Dr. Sainsbury for examples of culturally appropriating Australian choral music in my correspondences with him, I sensed his hesitation to name pieces of choral music he deemed culturally appropriating. I believe Dr. Sainsbury did this in a spirit of caution; to be respectful and considerate, and to avoid shaming or slandering Australian composers. This is in alignment with his desire to advocate more towards a way of "gentle correction of past

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[97] Anni Heino, "Ngarra-Burria: Platform Paper by Chris Sainsbury," Resonate Magazine (May 20, 2019), ttps://www.australianmusiccentre.com.au/article/ngarra-burria-platform-paper-by-chris-sainsbury.

[98] Cross, "The Indigenous composer calling out cultural appropriation in music."

[99] Ibid.

mistakes."[100] To add, in my correspondences with the Indigenous researcher Dr. Genevieve Campbell, she conveyed that providing names of composers and titles of choral pieces is a complicated task as she doubts any one would be keen to easily 'name and shame.' She adds that so much of categorizing is a matter of opinion and also knowing first-hand what the process of inclusion and degrees of collaboration might or might not have been. This statement highlights the importance of direct collaboration with members of Indigenous communities. As presented in earlier chapters, Aboriginal people have suffered great adversity throughout Australia's history and so much have been stolen from them. So, it is important to engage, to consult, to ask for permission, and to go directly to Aboriginal communities for questions concerning their people and culture.

Again, the conversation regarding cultural appropriation in Australian music is still quite new, yet it is unfolding. The dialogue about it will continue to improve and evolve. In many ways, cultural appropriation in Australian choral music has been more of a recent phenomenon. And while maybe not intended, it was occurring and we are only now starting to have the long overdue discussion about it. In the musical examples I chose to present and explore in this study, I will reflect on aspects that demonstrate respectful referencing of Aboriginal influences, as well as offer ideas on how to incorporate more of the suggestions by Australia Council for the Arts and Dr. Sainsbury. I want to clarify that I use the word "respectful" not to accuse composers of being intentionally disrespectful or intentionally misappropriating Aboriginal culture in their

[100] Christopher Sainsbury, "Indigenous Composer Initiative - towards a gentle correction." Resonate Magazine (September 27, 2017). https://www.australianmusiccentre.com.au/article/indigenous-composer-initiative-towards-a-gentle-correction .

music. My goal is to offer that, in hindsight, there are now more effective and respectful ways to incorporate Aboriginal culture in choral music.

For some historical perspectives, I will now highlight examples given by the Australian writer, curator, artist, historian, and collector Michael Alexandratos. Alexandratos presented some musical examples of cultural appropriation in Australia at the Sydney Folk Festival in August of 2019. Although the examples Alexandratos cited are of pop music, as opposed to traditional choral music, including them is of great value to this research study because they point to a time in Australia when Aboriginal culture and music were being unapologetically misappropriated. I will also present an example of cultural appropriation examined by Dr. Victoria Haskins, a research scholar on gender and Indigenous cross-cultural history at the University of Newcastle in New South Wales. Dr. Haskins cites the misappropriation in the ballet production of John Antill's ballet suite *Corroboree.*

In Michael Alexandratos' presentation entitled *The Boomerang Did Come Back: A Presentation of Musical Aboriginalia*, he talks about the 1961 recording of *My Boomerang Won't Come Back* by Charlie Drake and how its re-broadcasting in Tasmania by an unnamed employee of the Australian Broadcasting Commission in September 2015 resulted in the banning of the song because it is categorically offensive and racist. The song narrates the story of an Aboriginal boy who was cast out of his clan because of his lack of skills when using his boomerang.

Alexandratos states:

> Behind the chart-topping success of "My Boomerang" lies a larger and mostly unexplored body of songs and musical works by White composers that reference Aboriginal cultures with varying degrees of sensitivity – from the tokenistic to the outrageously racist. Although it may be an embarrassing legacy for some, it is also an important resource that Indigenous creatives and musicians can use to resist, re-purpose and de-colonize – on their own terms.[101]

Alexandratos refers to the repertoire of music, and the visual references associated with them in sheet music, album cover artwork, and in film and stage designs by non-Indigenous composers and artists who have misappropriated Aboriginal culture as "musical Aboriginalia" (see Figures 7, 8, 9 for examples). He further states that "the concept has as its inspiration the practices of artists like Tony Albert and Destiny Deacon, who re-purpose Aboriginal kitsch objects," and stresses that his concept is "neither authoritative nor definitive and can be adapted by Indigenous researchers and academics."[102]

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[101] Michael Alexandratos, "The Boomerang Did Come Back: A Presentation of Musical Aboriginalia," Sydney Folk Festival, Sydney Mechanics' School of Arts (August 17, 2019).

[102] Ibid.

Figure 7: Sheet music cover for *My Boomerang Won't Come Back*, 1961, by Max Diamond and Charlie Drake.[103]

[103] Ibid.

Figure 8: Sheet music cover for *The Boomerang Thrower*, 1948, for solo piano by Arthur S. Loam.[104]

[104] Ibid.

Alexandratos also presented two examples of lyrics to songs he categorized as culturally misappropriating. The first example consists of the lyrics from *Arunta the Hunter* by Horrie Dargie Quintet which claims in its album notes that the contents of the album are "truly Australian songs" because the songs utilized Aboriginal instruments like "the gum leaf, didgeridoo, bull roarer and clapsticks."[105] In the 1940s and 1950s, Alexandratos points out that "these appropriations were seen as the answer to an ongoing debate about what a truly Australian should be."[106] To Alexandratos, the song is an example of the total disregard of the Aboriginal people's ability and their right to speak for themselves; to tell their own stories, and to determine how their culture is shared and cultivated outside of their communities. Alexandratos echoes Dr. Sainsbury's stance by stating that "Indigenous composers articulate stories, themes and narratives from 'their' culture" without "serving any nationalist agenda."[107]

Arunta the Hunter (1960) by Horrie Dargie Quintet

Arunta the hunter, Arunta the hunter, the king of the Aborigine.
Armed with boomerang and spear, Man or beast he doesn't fear,
Tired of eating witchetty grub, Grabs his nulla-nulla club.
Arunta! The Aboriginal hunter. Arunta the hunter, the king of the Aborigine.

Threw his spear away it flew, Got himself a kangaroo,
Took his knife and skinned the beast, Then he had himself a feast.
Arunta! The Aboriginal hunter.

Aborigine, doing the corroboree. Aborigine, celebrating mighty hunting victory.
Arunta the hunter, the king of the Aborigine.
Built a fire by a billabong, Pockets hot don't take too long,
Gorged himself on platypus stew, Played a tune on the digeridoo.

Arunta! The dusky, the husky, the lusty Aboriginal hunter.

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[105] Ibid.

[106] Ibid.

[107] Ibid.

Another of Alexandratos' example is *The Song of the Didjeridoo* from 1949 by the vocal quartet The Harmoniques which features the Aboriginal instrument *didjeridu* or *yidaki*. Alexandratos highlights the racism already associated with non-Indigenous composers and musicians referring to the didjeridu's sound quality as "primitive" and the "onomatopoeic" origin of its name created by first impressions of White settlers.[108] In addition, he points out that during the 1949 release of *The Song of Dijeridoo*, the first commercial recordings of the *didjeridu* were not even available, and did not become available until 1953.[109]

The Song of the Dijeridoo (1949) by The Harmoniques

Out from Cunnamulla where the Walla Walla meets the Binnagulla.
There's a little fella with his spear and nulla nulla, King of the Dijeridoo.
For a reasonable fee he'll play any corroboree that's jumpin'
and it's sumpin' just to hear him blow.

Chorus
Dum dum doo, zom zom zoo, zom zom zoo, zoodle-oo-zoo
Bom bom bom, bom bom bom, on his dijeridoo.
zom zom zoo, zom zom zoo, zoodle-oo-zoo.
Bom bom bom, bom bom bom, on his Dijeridoo.
Thru the silver kurrajongs in the summer moon
By some misty billabong comes this tribal tune:
zom zom zoo, zom zom zoo, zom zom zoo, zoodle-oo-zoo
Bom bom bom, bom bom bom, on his dijeridoo.

Excitement has reached a feverish pitch, The King is there with his Dijeri-what?
Which? He sits there with the band to play, bom-diddely-ah-dah-hooray!
The King! A one, a two, a three, a four…
He thinks he's the King of Swing on his dijeridoo,
His best friends won't say anything, If you was they, would you?
Zom zom bom, bom bom bom, on his dijeridoo.

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[108] Ibid.

[109] Ibid.

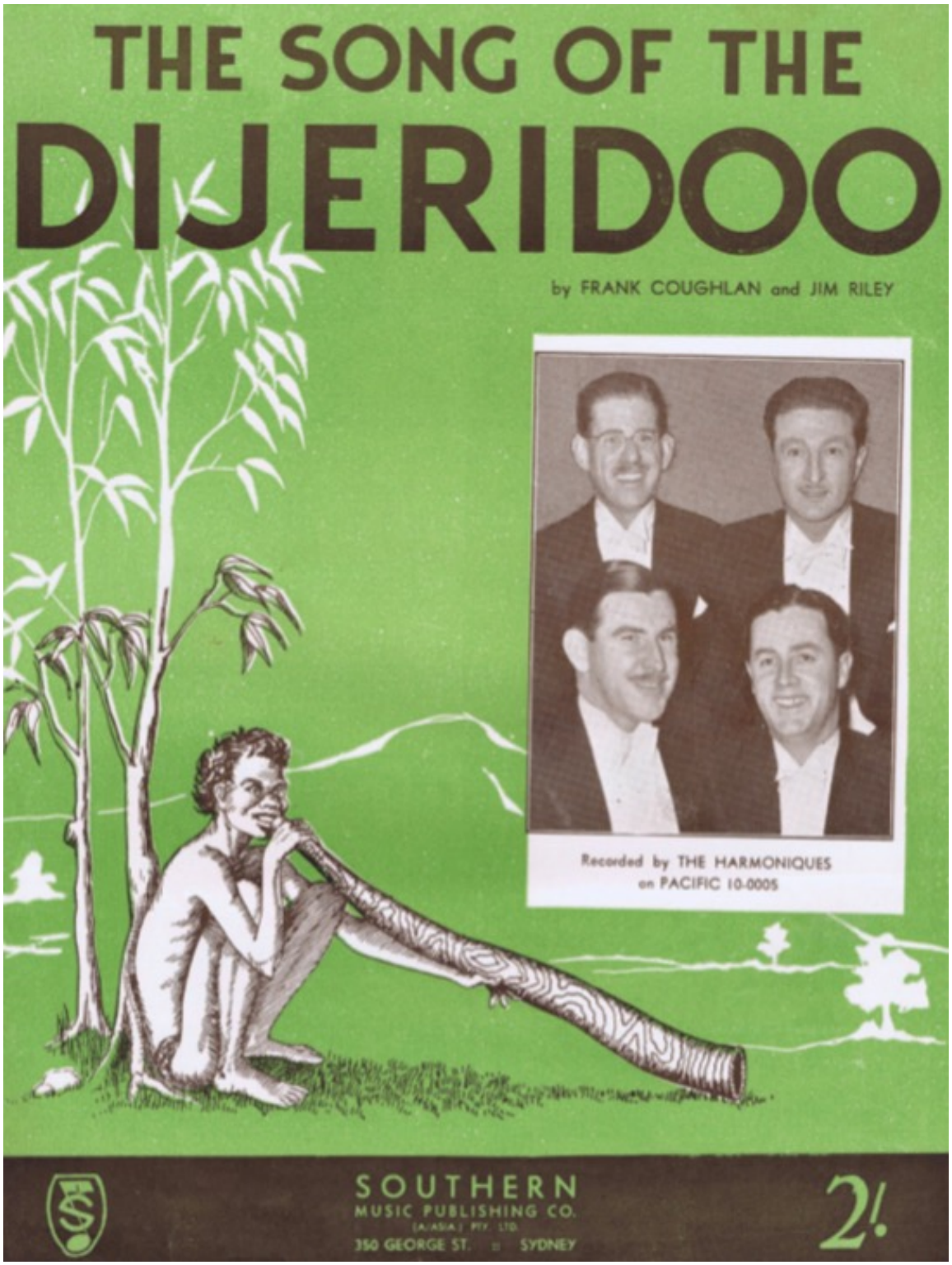

Figure 9: Sheet music cover for *The Songs of the Didjeridoo*, 1948, by Frank Coughlan and Jim Riley.[110]

[110] Ibid.

Dr. Victoria Haskins, a research scholar on gender and Indigenous cross-cultural history, highlights the cultural appropriation found in John Antill's 1946 symphonic ballet *Corroboree* which narrates the story of an Aboriginal boy's initiation. The ballet was performed during Queen Elizabeth II's 1954 Australian royal tour.[111] Dr. Haskins describes the misappropriation in the ballet production stating:

> The lead role of the boy initiate was played by the choreographer, a dynamic American dancer, Beth Dean, performing in a nylon brown bodystocking and make-up mimicking ochre body painting, her hair pulled back in a chignon that suggested the hairstyles of the central desert. A curious spectacle, indeed, as one young English woman watched another young, American woman, play out the initiation to manhood of an Aboriginal youth, as a symbol of Australia's distinctive cultural identity.[112]

The images presented in Figures 10, 11, 12, 13, and 14 relating to Beth Dean's ballet production of John Antill's ballet suite *Corroborate* convey the total disregard for respectful depictions of Aboriginal culture and people. They are categorically offensive racist caricatures. Furthermore, elements of Aboriginal culture were employed and interpreted without proper consents, consultations, and permissions. *Corroboree* exemplifies the blatant exclusion of Aboriginal people as custodians of their cultural heritage.

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[111] Victoria Haskins, "Beth Dean and the Transnational Circulation of Aboriginal Dance Culture: Gender, Authority and C.P. Monuntford," Circulating Cultures, Exchanges of Australian Indigenous Music, Dance and Media, ed. Amanda Harris, Australian National University Press Library, 2014.

[112] Ibid.

Figure 10: A sketch of Beth Dean in costume for the ballet production of *Corroboree*, dated 1950. William Constable, 1906 Bendigo, Victoria—1989 Melbourne. Source: National Museum of Australia Collection (1997.0047.0062).[113]

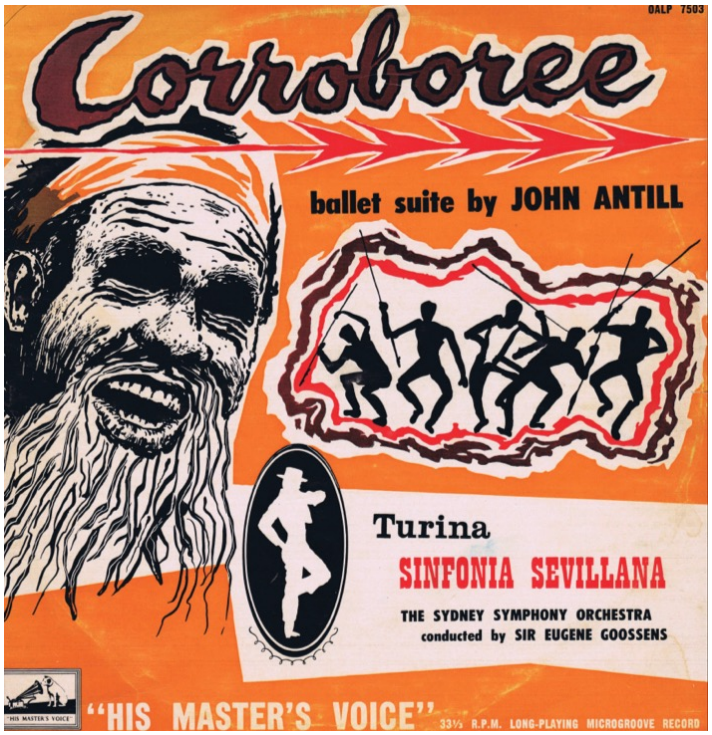

Figure 11: LP cover for John Antill's *Corroboree* ballet suite on HMV records.[114]

[113] Ibid.

[114] Alexandratos, "The Boomerang Did Come Back: A Presentation of Musical Aboriginalia."

Figure 12: Poster from the 1951 ballet production of John Antill's *Corroboree* by the National Theatre Ballet Company and the Sydney Symphony Orchestra[115]

[115] National Film and Sound Archive, "Australian Balleter, The Corroboree," https://shop.nfsa.gov.au/australian-ballet-the-corroboree.

Figure 13: from the 1950 ballet production of John Antill's *Corroboree*[116]

[116] Australian Screen, National Film and Sound Archive, "Corroboree (1950), "https://aso.gov.au/titles/music/corroboree/notes/.

Figure 14: Beth Dean as the Initiate in *Corroboree*, dated 1949. Source: Photographer unknown. Royce Rees collection, State Library of NSW (PXA 739/1867).[117]

[117] Ibid.

Dr. Haskins' reinforces the cultural appropriation in Beth Dean's *Corroboree* ballet production. She states:

> Beth Dean was in a paradoxical position—and not only when she donned the brown tights and pancake make-up to impersonate a male initiate. An emancipated modern woman transcending not only national borders but the boundaries of race and gender, she remained critically dependent upon the support, and indeed endorsement, of the White male expert to achieve her aims. As a representative of a White female audience, Dean vicariously allowed White women to feel that they too could breach the barriers that were 'too deeply ingrained in the lubra soul', and enter into a field of knowledge and power hitherto dominated by White male anthropologists. But whereas the implication was that Dean had transcended these barriers in central Australia, as in the ballet, in fact, she had not.[118]

Dr. Haskins states her strong stance on the false claim of the past era that *Corroboree* conveys an authentic "Australian identity" nor does it represent an authentic "Aboriginal ballet."[119]

***Ngarra-Burria* - 'to listen to sing'**

As Dr. Christopher Sainsbury leads the conversation on cultural appropriation in Australian music, he is also advocating for voices of emerging Aboriginal composers to be heard through an organization he founded in 2016 called N*garra-Burria* - First Peoples Composers Program; formerly known as *AMPlify* Indigenous Composer Initiative. The Aboriginal words *ngarra-burria* means 'to listen to sing.'

Dr. Sainsbury states that *Ngarra-Burria* "aims to develop and support Aboriginal and Torres Strait Islander composers working in scored music formats and new music styles," and that their goals include "composer development, making industry connections, lifting visibility,

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[118] Haskins, "Beth Dean and the Transnational Circulation of Aboriginal Dance Culture: Gender, Authority and C.P. Monuntford."

[119] Ibid.

and exploring new expressions of culture."[120] *Ngarra-Burria* supports Aboriginal composers without aiming towards assimilation. So as participants in the program, *Ngarra-Burria* Aboriginal composers are free to compose in various styles of music. This means that they are not required to compose in Western European musical style nor they are expected to incorporate Aboriginal themes in their compositions. But as Aboriginal composers, they are given a unique and much needed opportunity and choice to tell their own Aboriginal Australian stories, and to share their recent or historical perspectives as members of their various Aboriginal communities. In essence, Aboriginal composers are given a unique avenue to explore and contribute new works that will independently determine the kind of visibility that Aboriginal voices will have in the Australian music landscape.

As I have examined, the first groups of Aboriginal composers who participated in *Ngarra-Burria* have indeed composed in various styles and genres of music which include cinematic, concert music, contemporary-modern, and pop music, and they do not always incorporate Aboriginal cultural themes. The first group of Aboriginal composers who participated in *Ngarra-Burria* include Eric Avery, Ryan Clapham also known as Dobby, Marlene Cummins, Brenda Gifford, Tim Gray, James Henry, Will Kepa, Troy Russell, Elizabeth Sheppard, and Nardi Simpson.[121] Although these Aboriginal composers have not composed choral music yet, it is important to mention their names in this study for future research relating to contributions of Aboriginal voices in the cultivation and development of Australian choral music in the years to come.

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[120] Sainsbury, "It's time to properly acknowledge and celebrate Indigenous composers."

[121] Christopher Sainsbury. "Ngarra-Burria." http://www.sainsburymusic.com/ngarra-burria

As part of creating a positive and transformative impact towards reconciliation and healing Australia's racist past, Dr. Sainsbury makes it clear that *Ngarra-Burria* is not only an artistic endeavor, but it is a political statement as well. He emphasizes that part of what they intend to do is a way of "gentle correction of past mistakes."[122] Dr. Sainsbury acknowledges that non-Indigenous composers who have referenced Aboriginal music and culture have not realized that as they advocate for Aboriginal people in their music, they have also taken away so many opportunities from members of Australia's First Nations to be represented and to be heard; whether it is space, funding, opportunities to write a piece for an Australian orchestra, or work with programmers and producers. Dr. Sainsbury states:

> The focus is on Indigenous composers and their position in the Australian classical and new music scenes - being a position of reclaiming space from many non-Indigenous composers who had at times assumed Indigenous culture for their own purposes, and finding a platform to express current Indigenous narratives through new music and own the cultural agency in that. It is necessarily political, yet is respectful in tone towards all.[123]

Protecting Aboriginal Cultural Heritage Rights

The Australia Council for the Arts has also made efforts to protect the rights of Aboriginal Australians as the "primary guardians and interpreters of their cultures" through a document entitled *Protocols for Producing Indigenous Music*, first released in 2002 and a new edition released in 2007.[124] According to the Australia Council for the Arts, to this day, Australia still does not have a law protecting Aboriginal "symbols, songs, dances, performances or

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[122] Sainsbury, "Indigenous Composer Initiative - towards a gentle correction."

[123] Sainsbury. "Ngarra-Burria."

[124] Australia Council for the Arts, "Protocols for producing Indigenous Australian music 2nd Edition," Australian Government, (2002/2007). https://www.australiacouncil.gov.au/workspace/uploads/files/music-protocols-for-indigenous-5b4bfc140118d.pdf, 2.

rituals."[125] The protocol guides were established to define "legal, ethical, and moral considerations" for Aboriginal cultural material, and to formally acknowledge the Aboriginal Australian artist as the "custodian of culture, with obligation as well as privileges."[126]

> The protocol guides endorse Indigenous cultural and intellectual property rights – the rights of Indigenous people to own and control their cultural heritage. These rights are confirmed in the United Nations Declaration of the Rights of Indigenous Peoples, which says Indigenous people have the right to practice and revitalize their cultural traditions and customs. 'This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artifacts, designs, ceremonies, technologies and visual and performing arts and literature.'[127]

The protocol guides are governed by nine principles which include 1) respect, 2) Indigenous control, 3) communication—consultation and consent, 4) interpretation—integrity and authenticity, 5) secrecy and confidentiality, 6) attribution and copyright, 7) proper returns and royalties, 8) continuing cultures, 9) and recognition and protection.[128]

The first principle, 'respect,' involves inclusion of at least one Aboriginal representative or custodian from the source of cultural material being used, and a declaration of "Welcome to Country Address" given by that representative to formally acknowledge Aboriginal Australians as the original owners of land and custodian of their culture. The Australia Council for the Arts recommends going directly to the Indigenous community to find out exactly how they prefer to be acknowledged. When specifically addressing music, the protocols state that "Indigenous musicians come from many different backgrounds, learn their art in many different ways, and express their music in many different styles. It is important that Indigenous cultural expression is

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[125] Ibid.

[126] Ibid.

[127] Ibid.

[128] Ibid., 10.

celebrated instead of restricted."[129] Under the first principle of 'respect,' the protocols also mention avoidance of "inappropriate or outdated perspectives and terminology."[130]

The second principle is 'Indigenous control' and it addresses the right of Aboriginal Australians to "self-determination in their cultural affair and the expression of their cultural material," which indicates a formal discussion with the Aboriginal community regarding their involvement and control over the project.[131] This principle also determines consent for the use of Aboriginal material and that they need to be identified as the "authority for specific stories, geographic locations, rhythms, song cycles, and instruments."[132] The third principle, 'communication, consultation and consent,' expounds on the second principle by clearly stating that:

> "Indigenous people should be consulted on the use and representation of their Indigenous heritage, and be fully informed about the implications of consent. Consultation should address the communal nature of Indigenous cultural expression."[133]

The fourth principle, 'interpretation, integrity and authenticity,' aims to ensure that interpretation respects and elevates the Aboriginal cultural material being used. It also specifically addresses the importance of maintaining the integrity of the musical work and its origins; especially when including traditional Aboriginal songs that are significant to a particular Aboriginal community where it is from. When it comes to the music being used and its specific connection to ancestral land, Helen Anu, a *Dhoeyam* woman of the largest clan of Saibai Island

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[129] Ibid., 11.

[130] Ibid.

[131] Ibid.

[132] Ibid.

[133] Ibid., 13.

in the Torres Strait Islands,[134] recommends finding out the meaning and translation of the songs, and that translations are accurate. In addition, she recommends ensuring that event or venue where the music will be performed does not violate Aboriginal customs.[135] She states that "performing the song at the wrong place can degrade or ridicule the song. The context must always be respected."[136]

The fifth principle, 'secrecy and confidentiality,' refers to the Aboriginal custom that some parts of their musical culture are meant to be secret or sacred, and that reproduction of them is a direct violation of Aboriginal customs and laws. For example, the use of life stories, and names and images of deceased Indigenous people is forbidden.[137] The sixth principle, 'attribution and copyright,' aligns with Australia's *Copyright Act* law requiring credit be given to all authors and sources of cultural material being used in musical works. In addition, verbiage and names must be correctly spelled and properly acknowledged. The seventh principle, 'proper returns and royalties,' acknowledges that Aboriginal community members involved in any project are entitled to receive "royalties as payment for radio broadcasts and television and internet use of their music as well as public performances of their songs."[138]

The eighth principle, 'continuing cultures,' aims to ensure the preservation of Australia's First Nations, and that they are the ones who are responsible for the continued practice and transmission of their cultural heritage and expressions for generations to come.[139] Lastly, the

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[134] Communicating The Arts, "Helen Anu, Curator - First People https://communicatingthearts.com/speaker/helen-anu/

[135] Ibid., 18.

[136] Ibid.

[137] Ibid., 18-19.

[138] Ibid., 34.

[139] Ibid., 37.

ninth principle, 'recognition and protection,' highlights the urgent need for Australian law and policies to change, and to ensure that they advocate for respect and legal protection of Aboriginal cultural heritage rights. According to the ninth principle:

> "The Indigenous musician owns copyright in his or her songs. This means that he or she can control the reproduction and dissemination of his or her music. Such rights are granted under the Copyright Act."[140]

But without existing clauses in the *Copyright Act* laws specifically addressing Aboriginal cultural material and communal ownership, legal protection remains very limited. The Australia Council for the Arts recognizes the active role Aboriginal people are taking in order to expand protection of their cultural heritage through new legislations that will further recognize their rights. More work needs to be done, to come from, and to be implemented by the Australian Government.

I would like to conclude this chapter with an excerpt from one of my e-mail correspondences with Dr. Christopher Sainsbury. Sainsbury discussed typical questions that need investigating when it comes to varying degrees of collaborative situation. He states that they may either be subtle or overtly appropriative, or straight out appropriation without collaboration. Dr. Sainsbury recommends investigating answers to these questions:

> Simply, where does the power base sit? Under whose agency did the project begin? i.e. Was it Indigenous-led? How did it then evolve? Does it stem from a long-term relationship with the people concerned? Does the composer concerned regularly dine with the Indigenous people? If not why are they collaborating with them? Question fifo situations? Why do some people head to the top end or the centre or the West to find 'authentic' Aborigines' to work with? Why not work locally, as Indigenous people do themselves? If one of these composed works receives an Award, in what way is the industry complicit in appropriation? If funded, what portion of the funds goes to the Indigenous partners? In what other ways do they benefit? eg. royalties, a fund set up in their community for training young musicians, etc. Is there any instance of white composers saying thank-you after a short collaboration of a few weeks and earning their money and fame too, and returning to nice inner city suburbs with fresh organic food

[140] Ibid.

> shops and good coffee shops down the road whilst the Indigenous partners are left sitting in relative poverty, sleeping rough, eating white bread with devon and sauce, and knowing they'll likely die in their 50s. Yes, this stuff goes on. Does a composer receive another commission on the back of such a previous undertaking in an appropriative context? Or a higher pay scale in an institution? Meanwhile old blackfella in the previous collaboration may be saying 'my kidneys now hurt' and 'I can't see so good'. (Quoting Jenny Newsome from CASM on her obsrvations of similar musical fifo's). Other questions may be simply why are you appropriating Indigenous music? What has attracted you into their culture? What benefit is there for you? Have you really thought it through? What benefit is there for Indigenous peoples concerned?

That Dr. Christopher Sainsbury's words matter greatly cannot be over emphasized now more than ever. We must all begin to listen. He is Aboriginal, and he is directly speaking to us on behalf of Aboriginal Australians, his people. We no longer need to wonder what the right or best path may be. And if there are uncertainties, we must engage and consult with members of Aboriginal communities. Sainsbury is offering to guide us in making the very best efforts, the just and right kind of efforts, that will move us towards a future of creating and performing Australian music that honors and respects Aboriginal Australians.

The next chapter presents an overview of the development of Australian choral music since the arrival of early European settlers. It will also examine composers who influenced the musical identity of Peter Sculthorpe. Sculthorpe's compositional voice came earlier than the composers I chose to list and explore in this study, and he served as a source of inspiration for them.

CHAPTER 4

Beginnings of Australian Choral Music

Aboriginal people's clan songs is the earliest form of ensemble singing in Australia prior to British colonialism. And because Aboriginal people endured various forms of racism throughout Australia's history, it is inevitable that appropriating was being done in all parts of society, including in music. For this reason, it is unavoidable that cultural appropriation might have occurred in choral music also. But as Dr. Sainsbury stated, the path towards "gentle correction of past mistakes" might be in order. This chapter opens with an overview of the development of Australian choral music since the arrival of early European settlers and the composers who advocated for the cultivation and development of identifiably Australian music.

Music from Early Settlers

As non-convict European settlers from England, Ireland, Scotland, Wales, and Germany arrived in Australia in the early nineteenth century, they brought their music traditions or 'songs of home' with them in order to create what Sydney based research librarian and museum curator Dr. Matthew Stephens calls 'cultural consistency' to alleviate what he refers to as 'musical jolt.'[141] British, Scottish, and Irish settlers brought folk-tunes as a way to tell their stories. The German Lutherans brought their vocal traditions and established choral societies, while those from Wales introduced their singing festivals and eisteddfods. According to Dr. Ruth Lee Martin, a Senior Lecturer at the Australian National University's School of Music:

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[141] Matthew Stephens, "A 'musical jolt' in early colonial Sydney,' Australian Broadcasting Corporation, (September 2019), https://www.abc.net.au/classic/read-and-watch/music-reads/a-musical-jolt-in-early-colonial-sydney/11473368.

> For many migrants the removal from geographic place can be an intensely painful experience. Early settlers to Australia thought of the Australian landscape as a vast uninhabited wilderness - unfamiliar, unsettling, and alien in many ways. Hardly surprisingly, they filled their new world with the things that were familiar. They brought animals with them, laid out gardens with plants brought from 'home', and built houses in the style they knew and loved best.[142]

Australia's First Conductor

In 1811, an Irish immigrant named Mrs. Catherine Fitzpatrick moved to Sydney to be near her husband Bernard who had been transported to the penal colony due to embezzlement convictions.[143] Mrs. Fitzpatrick is attributed to be the first conductor in Australia when in May 1818, she helped organize a choir for St. Mary's Chapel to sing at mass and vespers in preparation for the appointment of a priest to the Roman Catholic colony in Sydney, the first Roman Catholic establishment in Australia.[144] She directed this choir until 1834 which eventually grew into a larger mixed-voice group. When construction of St. Mary's Cathedral was completed in 1835, Mrs. Fitzpatrick became its first conductor. Mrs. Fitzpatrick has also been identified as the first in Australia to perform oratorio concerts and masses by composers such as Haydn, Mozart, and Weber.[145]

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[142] Ruth Lee Martin, "Insight: music, landscape and the imagination," *Resonate Magazine* (March 2012), http://www.australianmusiccentre.com.au/article/insight-music-landscape-and- the-imagination.

[143] St. Mary's Cathedral, Sydney, "History of the Cathedral Choir," https://www.stmaryscathedral.org.au/music/cathedral-choir/history-of-the-cathedral-choir/.

[144] Ibid.

[145] Bebbington, ed. "The Oxford Companion to Australian Music," 111.

Choral Music Emerged from Churches

In the nineteenth century, new choral music emerged from churches on a denominational basis. They were predominantly made up of anthems, hymns, and motets coming from the Anglican, Lutheran, Methodist, Presbyterian, Roman Catholic, and Revivalist and other Ecumenical churches. The musical styles of the compositions by these religious denominations were consistent with the country of origin of their European immigrant composers.

Growth of Orchestras, Music Conservatories, Choirs, and Music Organizations

The establishments of orchestras, music conservatories, choirs, and music organizations also contributed to the growth of choral music being performed and composed in Australia. Their founding began in the late nineteenth century with Adelaide Philharmonic Orchestra in 1849, University of Melbourne Conservatorium of Music in 1895, and Hobart Choral Society in 1843 being the first institutions to be established.[146] The last ensembles and conservatories to be founded include the Australian Chamber Orchestra in 1975 and Australian Brandenburg Orchestra in 1989, and Tasmanian Conservatorium of Music in 1964 and Canberra School of Music in 1965. The most recent choral ensembles to be established were Sydney Chamber Choir in 1975, and The Australian Voices in 1993.[147] By the middle part of the twentieth century, all of the major Australian cities have established orchestras, music conservatories, and choirs. Music and Arts organizations were also founded beginning with the Australian Broadcasting Corporation in 1932, Musica Viva in 1945, the Australian Institute of Aboriginal and Torres

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[146] Ibid., 111, 148, 437-440.

[147] Ibid.

Strait Islander Studies in 1964, Australia Council for the Arts in 1966, and the Australian Music Centre in 1975.[148]

The growth of musical ensembles and organizations generated new music. But according to Australian musicologist Dr. Michael Hannan, "the maturation of Australian composition, unlike that of the other arts, has been a very slow one" because Australian composers had not been able to immediately make a connection with the music and culture of Aboriginal people and the Australian environment.[149] He adds:

> "Aboriginal music appeared, to the ear trained in European traditions, to be either impoverished or merely unsuitable as a source of musical inspiration; and few composers would have considered the sounds of the environment as legitimate source materials."[150]

In 1962, the music critic Curt Prerauer spoke about what he described as a "lack of originality" in Australian music:

> Most Australian composers still compose 'from memory.' Busoni invented this phrase to describe the process when a composer writes a piece of music which he may honestly believe to be original but it is merely an echo of some other composer's idioms. Unable to produce an idiom of his own he subconsciously reproduces someone else's idea which have lingered in his mind.[151]

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148 Ibid.

149 Michael Hannan, "Peter Sculthorpe: his music and ideas," 1929-1979. St Lucia: University of Queensland Press, 1982, 26.

150 Ibid.

151 Ibid.

Early Influencers and Peter Sculthorpe

There were three composers who advocated for Australian composers to write music that reflect a distinct Australian music identity. Henry Tate, Alfred Hill, and Percy Grainger encouraged Australian composers to look to the Australian landscape and the culture of Aboriginal people for a sense of national music identity. Peter Sculthorpe was influenced by these three composers. Sculthorpe's compositional voice came earlier than the composers I chose to list and explore in this study and he served as a source of inspiration for them.

Henry Tate (1873-1926)

Henry Tate was born in Melbourne, Australia where he spent his early years studying piano and participated in choral singing. At the University of Melbourne Conservatorium of Music, Tate studied piano, composition, and analysis and counterpoint. Tate worked as a composer and was also a music critic for the *Melbourne Age*.[152] He joined a group of nationalistic writers and artists called Australian Institute of Arts and Literature. He was also enthusiastic about the work of landscape painter David Davies (1862-1939) whose work focused on the human being's connection to nature.[153] Tate composed piano and vocal music that were inspired by Australian landscape and incorporated Australian birdcalls. He strongly supported Aboriginal music research, but did not incorporate Aboriginal music into his own compositions.[154] Tate published two booklets where he made recommendations on the development of Australian music that incorporated elements of Australia's landscape and nature.

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[152] Bebbington, ed. "The Oxford Companion to Australian Music," 547.

[153] Ibid.

[154] Ibid.

These booklets were entitled *Australian Musical Resources: Some Suggestions* (1917), and *Australian Musical Possibilities* (1924). Tate states the following in his *Australian Musical Possibilities*:

> The wind in the trees calls for strings. Its undertones lie in the region of the double basses and cellos, and the violins and violas will readily match the long tremolo of the leaves. The superb contrapuntal figures of the birds indicate wood-wind effects.[155]

Alfred Hill (1870-1960)

Born in Melbourne, and spent his last years of life in Sydney, Alfred Hill was a composer, music teacher, and worked as a professional violinist and cornet player for small theater orchestras.[156] Hill studied at the Royal Conservatory of Leipzig from 1887-1891 where he was taught by Carl Reinecke, Hans Sitt, Gustav Schreck, Oskar Paul, and Hermann Bollard.[157] As a professional violinist for the Gewandhaus Orchestra, he had opportunities to work with Johanness Brahms, Pyotr Ilyich Tchaikovsky, and Max Bruch.[158] In 1892 after graduating from Leipzig Conservatory, Hill moved to New Zealand and worked as a concert pianist, composer, conductor, and teacher.[159] He returned to Sydney in 1910, and was appointed professor of composition, harmony, and counterpoint at the New South Wales State Conservatorium, while also continuing to work in Tasmania, Sydney, and New Zealand as a conductor for orchestras and opera productions.[160] Hill advocated for research and preservation of Indigenous music of both

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[155] Ibid., 548.

[156] Frank Callaway and David Tunley, eds. "Australian Composition in the Twentieth Century." Melbourne: Oxford University Press, 1979, 8.

[157] Bebbington, ed. "The Oxford Companion to Australian Music," 267.

[158] Ibid.

[159] Callaway and Tunley, "Australian Composition in the Twentieth Century," 8.

[160] Ibid.

Australian Aboriginal people and the Maoris of New Zealand. He was one of the first non-Indigenous Australian composers to show interest in Indigenous traditions.[161]

Percy Aldridge Grainger (1882-1961)

A pianist, composer, and ethnologist, Percy Aldridge Grainger was born in Melbourne, Australia but would eventually move and settle in New York. He lived in Germany from 1895-1901 and trained at Hoch Conservatory in Frankfurt am Main from 1895. It was Grainger's desire to train under Clara Schumann, but he ended up studying with James Kwast for piano and Ivan Knorr for composition and theory.[162] Other artists who influenced Grainger's artistic development and identity also include the Lithographer, Karl Klimsch, a group of English students which included Cyril Scott, Balfour Gardiner, and Roger Quilter, who were members of the 'Frankfurt Group,'[163] and Hermann Sandby, a cellist and composer from Denmark.[164]

Percy Grainger moved to London in 1901 where he worked as a concert pianist until 1914. In 1914, he emigrated to the United States and settled in New York. Although he was known as an Australian, Grainger's citizenship growing up in Australia was British, having been born in a self-governing British colony in Victoria. Identifying as an Australian worked to his advantage as he became the only well-known Australian composer at the time, and claiming to be Australian also allowed him to avoid military service from 1914-1917.[165] But technically, Grainger was British until he obtained American citizenship in 1918.

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[161] Bebbington, ed. "The Oxford Companion to Australian Music," 268.

[162] Bebbington, ed. "The Oxford Companion to Australian Music," 246.

[163] Christopher Palmer, "Cyril Scott: Centenary Reflections." The Musical Times 120, no. 1639 (1979): 738.

[164] Bebbington, ed. "The Oxford Companion to Australian Music," 246.

[165] Ibid.

During the years he lived in Europe and the United States, Percy Grainger maintained his German and English compositional style. And even though he acknowledged the need for Australian music that conveyed characteristics of Australia's landscape, Grainger only utilized musical elements of British folk-songs to express his own longing for Australia while living overseas. Because Grainger did not compose music that conveyed a distinct Australian music identity, his influence on Australian music is not defined by a stylistic contribution, but more so by his strong advocacy for Australian composers to look to their own country for new inspiration.

Peter Sculthorpe (1929-2014)

Peter Sculthorpe was born in the Tasmanian city of Launceston, and is recognized as one of Australia's most influential composers since the 1950s. He is classically trained in piano and studied composition at the University of Melbourne Conservatorium of Music, and at Wedham College in Oxford.[166] Several early compositions won him prizes, performances, and funding. These accomplishments all contributed to a highly successful career as a composer. Sculthorpe initially found inspiration in the compositions of Ernest Bloch, Frederick Delius, Arnold Schoenberg, and Alan Berg,[167] but Percy Grainger's vision of an Australian music that conveyed the vast and varied Australian landscape influenced the trajectory of Sculthorpe's compositional identity.

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[166] Andrew Ford, "Peter Sculthorpe – a composer in Australia." Resonate Magazine (August2014), https://www.australianmusiccentre.com.au/article/peter-sculthorpe-a-composer-in-australia.

[167]Hannan, "Peter Sculthorpe: his music and ideas," 7.

In 1951, Sculthorpe returned to Tasmania and began exploring the music of Aboriginal people there.[168] This led to a three-movement work for piano entitled *Sonatina* (1954) which was performed at the 1955 International Society for Contemporary Music (ISCM).[169] For this piece, Sculthorpe was inspired by an Aboriginal legend about a tribal leader named *Yoonecara* who travels to "a land beyond the setting of the sun" to visit his ancestor *Byama*.[170] In my research, the degree of collaboration Sculthorpe had with the Aboriginal people of Tasmania was only indicative and not clearly defined or narrated. Consents, consultations, and permissions to use the story of this Aboriginal legend *Yoonecara* are not well defined. What is apparent is Sculthorpe's desire to celebrate and share the mystical beauty of this Aboriginal "Dreaming" story. Sculthorpe also publicly acknowledged that the piece was inspired by his explorations of the Aboriginal culture of Tasmania. Sculthorpe's *Sonatina* is an early example of what Dr. Sainsbury was referring to as Sculthorpe's way of looking to Indigenous people and culture for inspiration. Perhaps the incorporation and presentation of elements of Aboriginal culture in his instrumental compositions during the mid-1950s can be considered as an early form of Sculthorpe's advocacy for Aboriginal people. Because it is an instrumental piece, no Aboriginal words were employed; not even in the title of the piece.

In 1958, Sculthorpe was awarded the first Lizette Bentwich Scholarship which afforded him to travel to Oxford, England where he conducted research work on twentieth century music of Messiaen and Stockhausen.[171] During this time, he also met composer Wilfrid Mellers who

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[168] Hannan, "Peter Sculthorpe: his music and ideas," 9.

[169] Ibid., 10.

[170] Graeme Skinner, "Peter Sculthorpe: the making of an Australian Composer." Sydney: University of New South Wales Press, 2007, 158-159.

[171] Ibid., 10-11.

became his mentor and encouraged him to find a compositional language and style that reflected his Australian origin.[172]

In 1960, Sculthorpe returned to Australia to be with his dying father who passed away the following year. It was during this time when his interest in expressing his Australian music identity was amplified by a new friendship with Australian artist Russell Drysdale, who Sculthorpe referred to as 'Tass.' Sculthorpe felt a connection with Drysdale because they shared a strong interest in Australian landscape. They were also both grieving when they met. Drysdale at the time was grieving the death of his son, and Sculthorpe was grieving the death of his father. Sculthorpe described his friendship with Drysdale in an interview stating:

> Tass was a role model...I admired his approach to craft, the way he used layers of paint to come up with the right color and texture. I also admired the way he worked and reworked his material. In later years, he was often accused of painting the same picture over and over again. But his answer was that he was no different to a Renaissance artist, striving again and again to paint the perfect Madonna-and- Child. Since then, I've never had a problem about the idea of reusing and reworking my material. Like Tass, I've come to look on my whole output as one slowly emerging work.[173]

At the 1963 Australian Composers' Seminar in Hobart, Sculthorpe came to critical acclaim after several of his works were performed there.[174] The following year, he accepted a Lecturer position at the University of Sydney where he would eventually accept an appointment as Professor and Chair of the Composition Department. In 1965, he received the Alfred Hill Memorial Award from Musica Viva Society which came with a commission. For this commission, he wrote *Sun Music I* which received great reviews from London music critics. It was at this stage in Sculthorpe's career when Sculthorpe began to be recognized and celebrated

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[172] Skinner, "Peter Sculthorpe: the making of an Australian Composer," 226.

[173] Ibid., 307.

[174] Bebbington, ed. "The Oxford Companion to Australian Music," 507.

for what he and others described as his new and distinctly Australian sound. London music critics acknowledged the significance of this stage in Sculthorpe's career. To them, it marked the "coming-of-age of Australian music."[175] This led to a publishing contract with Faber Music, whose only other composer at the time was Benjamin Britten.[176] His *Sun Music* series composed from 1965 through 1969 garnered a great deal of public attention when they were choreographed for the Australian Ballet and broke all box-office records in 1968.[177] The ballet production of *Sun Music* series strongly depicted Sculthorpe's musical vision of the Australian landscape and environment.

Dr. Christopher Sainsbury on Peter Sculthorpe's Music

In an April 2019 *Canberra Times* article by Ron Cerabona, Dr. Christopher Sainsbury mentioned Peter Sculthorpe as someone who has misappropriated Aboriginal culture in his music. Sainsbury describes the appropriation in Sculthorpe's music as "light appropriations."[178] Dr. Sainsbury clarifies his statement by stating that Sculthorpe and composers of his time "were of a different era and he didn't think any disrespect had been intended by them." He acknowledged Peter Sculthorpe's significant contribution to Australian music and stated that Sculthorpe "encouraged Australians to look to the First Peoples to find their place and identity."[179]

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[175] Hannan, "Peter Sculthorpe: his music and ideas," 18.

[176] Skinner, "Peter Sculthorpe: the making of an Australian Composer," 400-401.

[177] Bebbington, ed. "The Oxford Companion to Australian Music," 507.

[178] Ron Cerabone, "New music from Indigenous composers brought into being at ANU," The Canberra Times (April 30, 2019), https://www.canberratimes.com.au/story/6087492/new-music-from-indigenous-composers/.

[179] Ibid.

In the Australian newsletter *The Conversation* written April 2019, Dr. Sainsbury again mentions Peter Sculthorpe and reinforces his stance on cultural appropriation in Australian music:

> I do understand the referencing of Indigenous music and culture by non-Indigenous composers. It makes sense as we collectively seek to understand the evolving Australian identity and our place in this land. In some ways, composers such as Peter Sculthorpe were effectively saying "look to Indigenous peoples," and there's a depth in that. However, there are ways to engage with Indigenous peoples, music and culture that are meaningful for all parties. I recommend going to the source, rather than having Indigenous music filtered through the pen of non-Indigenous composers.[180]

Examples of Peter Sculthorpe's Choral Music

In 1966, Sculthorpe held a Yale University composer residency and was a guest at Yaddo Artist Community Residence in Saratoga Springs, New York.[181] It was during this 1966 residency when Sculthorpe composed his first major choral work entitled *Sun Music* for voices, piano, and percussion. For this piece, Sculthorpe employed an atmospheric effect from the piano, gong, tom-tom, and SATB voices to evoke a vision of the vastness of the Australian landscape under the bright and intense Australian sun. For this piece, he also infused impressions of Japanese spirituality and Balinese gamelan music (see Figures 15 and 16). Dr. Hannan describes Sculthorpe's textural approach in *Sun Music* as spacious and calm while celebrating the power of the sun.[182] Sculthorpe successfully conveyed the environmental influences he incorporated through vivid textural sonic effects. The intensity of the sun in the midst of a vast and empty Australian desert landscape can be heard and felt in this textural piece.

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[180] Sainsbury, "It's time to properly acknowledge and celebrate Indigenous composers."

[181] Hannan, "Peter Sculthorpe: his music and ideas," 19.

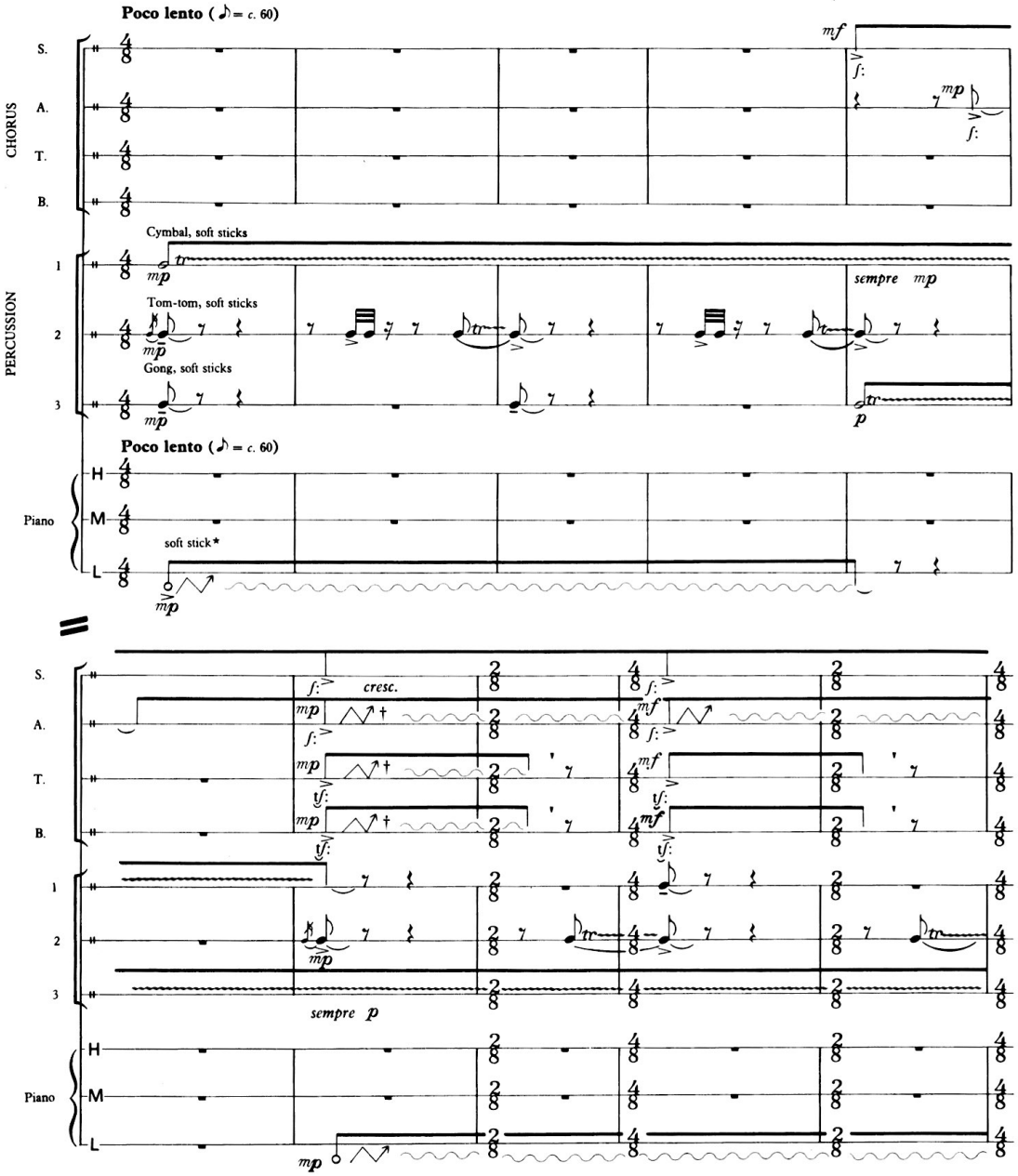
[182] Ibid., 62-63.

to Donald Peart

SUN MUSIC

FOR VOICES AND PERCUSSION

PETER SCULTHORPE
(1966)



*Apart from 4 to 6 and, if desired, 9 to 10, the sustaining pedal should be depressed throughout.

†Continuous glissando, produced by changing position of lips.

F0172

Figure 15: *Sun Music* for voices, piano, and percussion, Faber Music, London, 1976.

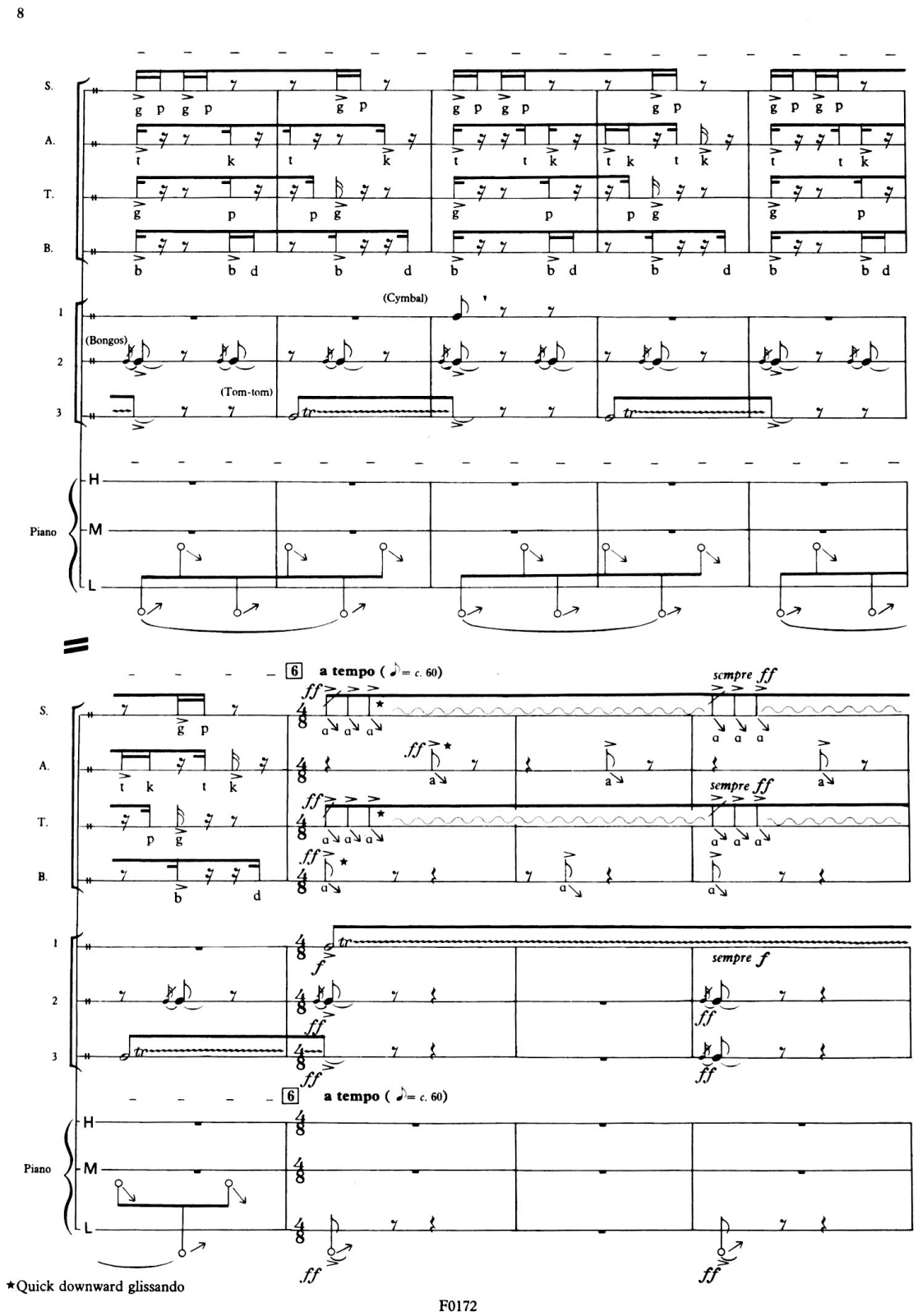


Figure 16: page 8 *Sun Music* for voices, piano, and percussion, Faber Music, London, 1976.

In the 1960's, Sculthorpe became interested in the music and philosophy of Japan and Bali,[183] to the extent that in 1970, he spent a short period in a Zen Buddhist monastery which impacted his own spirituality.[184] The work of Japanese composer Toru Takemitsu also amplified his interest in exploring Aboriginal influences.[185] Some works that emerged from these encounters include *Rites of Passage* (1972-1973), an opera where Sculthorpe incorporated texts from Aboriginal songs, and *The Song of Tailitnama* (1974) for soprano, six cellos, and percussion where he used both Aboriginal text and melody.[186] In these pieces, the degrees of collaboration and permissions sought by Sculthorpe from Aboriginal communities are not clearly determined. What is apparent in these pieces is his desire to communicate and share the richness of Aboriginal culture to non-Indigenous audiences.

In 1975, Sculthorpe accepted an Australia Council grant and took a break from teaching. This grant would take him to New Zealand where he was enamored by the culture of the Maori people. It was during this time that Sculthorpe became even more convinced to compose music that evoke the beauty of Australian landscape and the culture of Aboriginal Australians. For the next several years, Sculthorpe composed music that are highly influenced by his impressions of the Australian landscape and Australia's history. One in particular was *Quiros* (1982), an opera based on the story of Pedro Fernandez de Quiros, the first European explorer who attempted to colonize Australia and gave Australia its name as mentioned in Chapter One.[187] It was also

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[183] Bebbington, ed. "The Oxford Companion to Australian Music," 507.

[184] Skinner, "Peter Sculthorpe: the making of an Australian Composer," 515.

[185] Ibid.

[186] Hannan, "Peter Sculthorpe: his music and ideas," 23.

[187] James Murdoch, "Australia's Contemporary Composers," The Macmillan Company of Australia, North Sydney, 1972, 168-69.

during this time when Sculthorpe began to challenge what he described as Australia's false sense of national identity, and when he began advocating more for Aboriginal people and Aboriginal rights.[188]

Some of the choral music Sculthorpe composed that reflected his evolving Australian music identity includes *Child of Australia* (1987) for soprano, SATB, and orchestra. This piece was commissioned for the bicentennial year of Australia Day in 1988 with text by Australian author Thomas Kenneally (b. 1935).[189] Another piece is *Lullaby* (2003) for unaccompanied mixed chorus which employed Aboriginal text and melody collected in the 1930s by Dr. H.C. Lethbridge during his visit with the Aboriginal people of the *Maranoa* district of Queensland (see Figures 17 and 18).[190] In describing *Lullaby*, Sculthorpe wrote:

> This work is a lullaby for children victimized by war. It opens with several statements of the Indigenous melody, the words lovingly entreating children to embrace sleep, as night falls. This is followed by a short central section that questions the need for war, its text taken from another song in the Lethbridge collection. The melody then returns, leading to a quiet coda, suggesting the calmness of sleep and, for many children, the beauteousness of paradise.[191]

In the program notes, Peter Sculthorpe acknowledged the Aboriginal people of the Maranoa district of Queensland as the owners of the text and melody he used for *Lullaby.* It seems like a small gesture of inclusion and recognition, but Sculthorpe took the right steps towards identifying the Aboriginal people as custodians and owners of the melodic and language materials he employed. When considering degrees of collaboration, there was at least a

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[188] Ibid., 170.

[189]Australian Music Centre, "Child of Australia: SATB choir with orchestra," https://www.australianmusiccentre.com.au/workversion/sculthorpe-peter-child-of-australia/2013.

[190] Peter Sculthorpe, "Lullaby," Programme Note, Faber Music, London, 2011.

[191] Ibid.

collaboration made possible by Dr. H. C. Lethbridge which implies degrees of consent, consultation, engagement, and permission sought from the Aboriginal people of the Maranoa district of Queensland. Based on the seventh principle of protocol guides by Australia Council for the Arts, this is an example where the Aboriginal people of Maranoa district needs to receive royalties for radio, television, and internet broadcasts, as well as public performances. For the conductors, emphasis on understanding the cultural significance of the Aboriginal melodic and language materials used, as well as the Aboriginal story utilized in the piece, must be conveyed to performers and audiences. If uncertain, consultation with an Aboriginal community member for proper pronunciations of Aboriginal words must always be pursued. This is one way to ensure the highest level of artistic interpretation possible as stated in the fourth principle of the Australia Council for the Arts protocols where the importance of interpretation, integrity, and authenticity is highlighted.

For all the pieces I chose to list and explore in this study, a declaration of "Welcome to Country or Acknowledgement of Country" must be printed in program notes or read before the piece is rehearsed or performed. This form of acknowledgment would have been very appropriate in Sculthorpe's *Lullaby.* Here is a version of "Welcome to Country or Acknowledgement of Country" from the Australian Government's website:

> In the spirit of reconciliation the [indicate organization] acknowledges the Traditional Custodians of country throughout Australia and their connections to land, sea and community. We pay our respect to their elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples today. '[192]

[192] Australian Government, "Welcome to Country or Acknowledgment of Country."

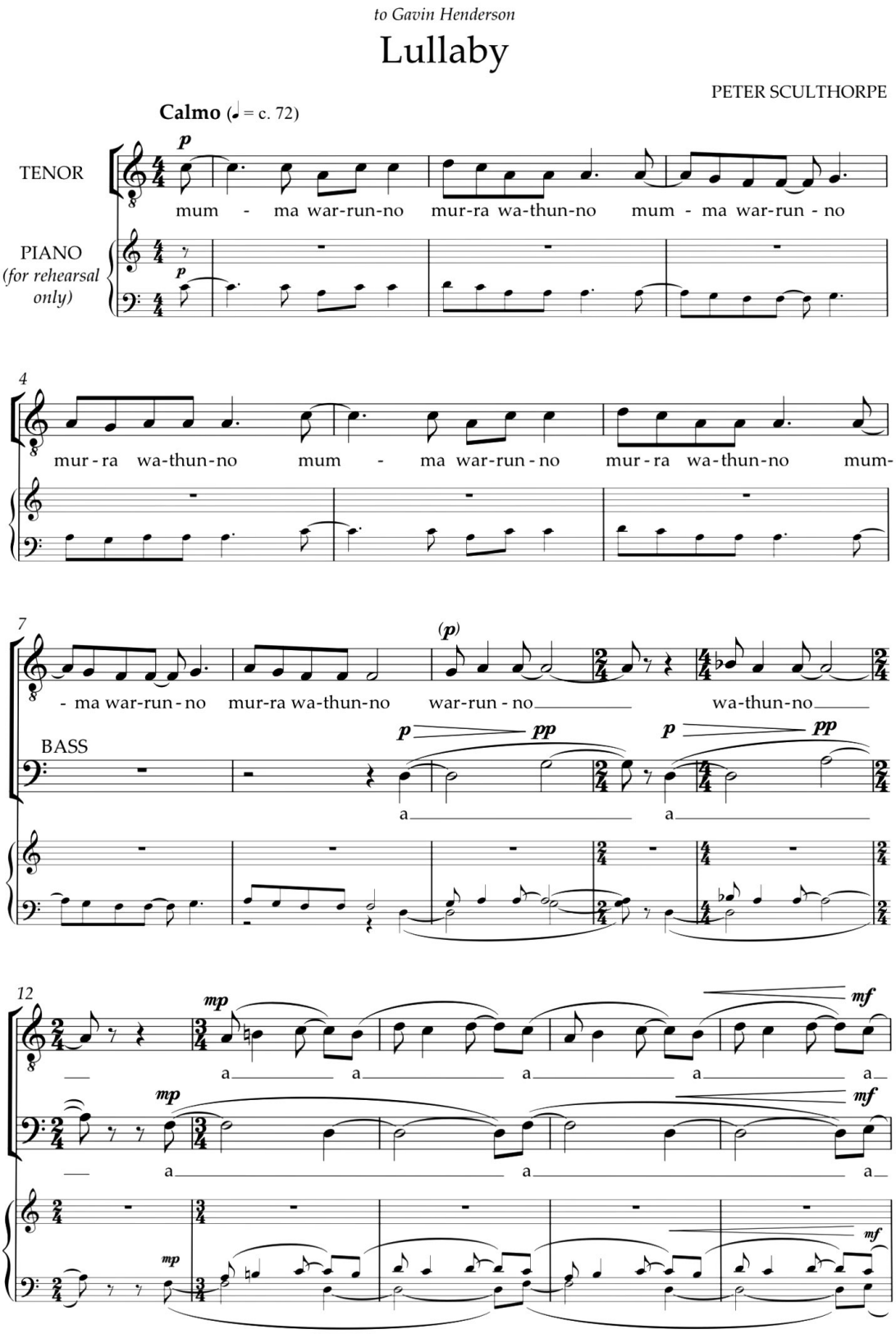

Figure 17: Opening section of "Lullaby" for SATB choir, Faber Music, London, 2011.

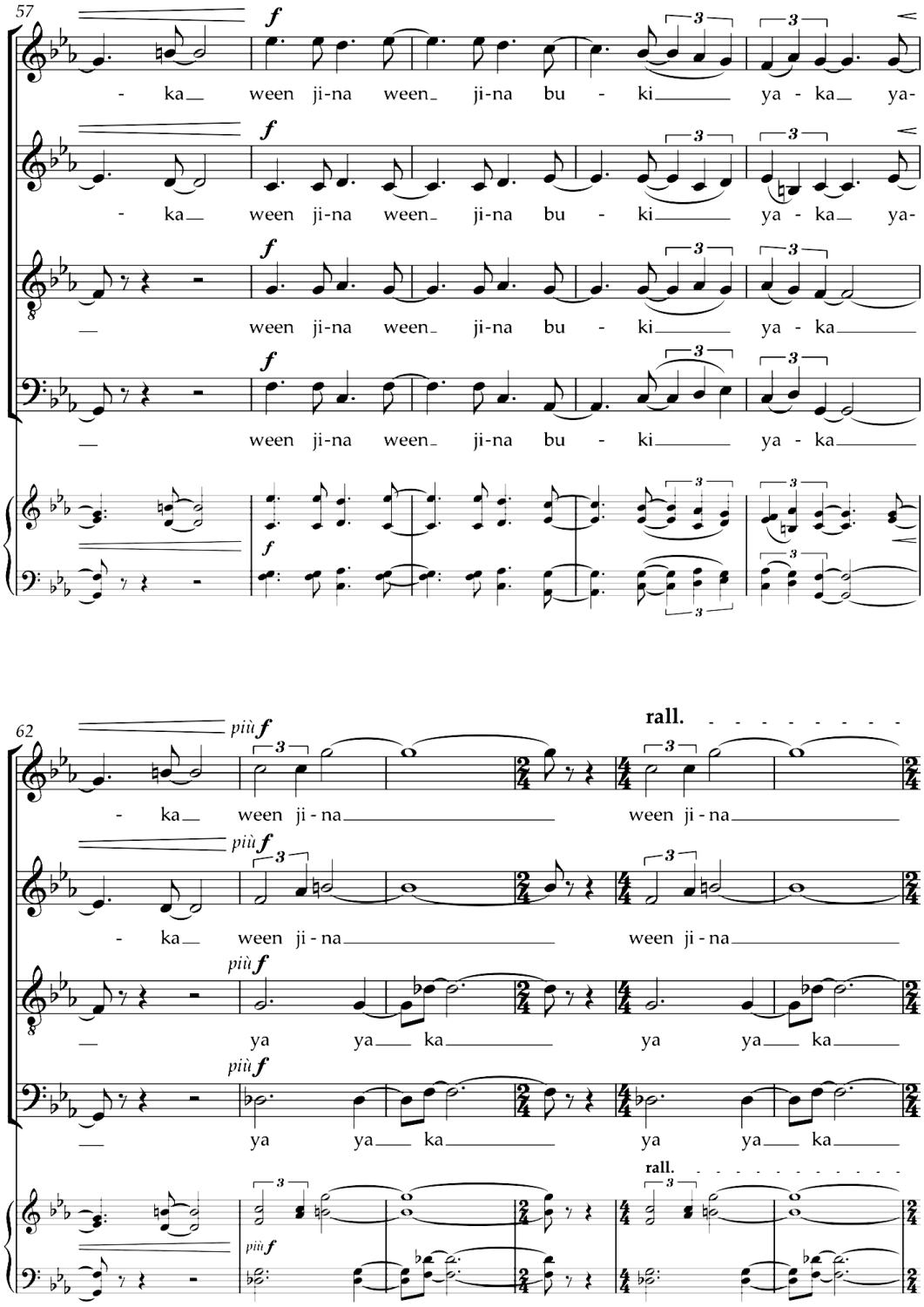

Figure 18: page 10 of “Lullaby” for SATB choir, Faber Music, London, 2011.

Sculthorpe's *Lullaby* memorializes the precious lives of children lost in violent wars. Although not specifically written for the children of "Stolen Generations," or the children victimized by wars fought by Aboriginal people against their White oppressors, the piece is strongly suggestive of Sculthorpe's advocacy for recognition of Aboriginal rights and of the traumatic experiences of generations of Aboriginal children affected by wars throughout Australia's history.

Sculthorpe's *Requiem* (2004) for large choir, orchestra, and didjeridu is a work commissioned by the Adelaide Symphony Orchestra and premiered on March 03, 2004 with the Adelaide Chamber Singers, the Adelaide Voices, and the Adelaide Symphony Orchestra.[193] Sculthorpe dedicated his *Requiem* in memory of his parents. Structurally, the work is divided into two sections; the first section consisting of the "Introit," "Kyrie," "Gradual," and "Sequence," then the "Canticle" which serves as an offertory hymn and functions as an emotional bridge to the "Sanctus," "Agnus Dei," and "Communion."

The emotional epicenter of Sculthorpe's *Requiem* is found in the "Canticle," the only movement that uses Aboriginal text and music from his 2003 *Lullaby* (see Figures 17 and 18). The other movements employ texts from the Latin *Requiem* Mass. It is in the "Canticle" where Sculthorpe's *Requiem* was born. In Sculthorpe's *Requiem,*"Canticle" serves to memorialize the children who were killed in the 2004 Iraq war and honors the grieving mothers singing lullabies

[193] Australian Music Centre, "Requiem for SATB chorus, didjeridu and orchestra," 2004, https://www.australianmusiccentre.com.au/workversion/sculthorpe-peter-requiem-1/22253.

to their children.[194] This is indicative of the importance of peace, social justice, and healing in Sculthorpe's music; characteristics that signify a form of political activism.

Sculthorpe used the didjeridu in every movement of his *Requiem* except for the "Introit" (see Figure 19), "Gradual," and "Agnus Dei." His statement below highlights the intentional incorporation of Aboriginal and environmental influences; especially landscape of the Australian Outback. Sculthorpe states:

> I chose to employ a didjeridu because I wanted to give the work a specifically Australian sound, and the didjeridu, reflecting the landscape in both a physical and spiritual sense, is the quintessential Australian instrument. Furthermore, I have added drumming patterns similar to those in my orchestral works inspired by Outback Australia. These are used in the Introit, Gradual and Agnus Dei, three movements resolute in their beseeching of eternal rest, and in the Sanctus they are played by timpani. The didjeridu takes part in every movement except the Introit and the Agnus Dei. It should be said that I am not a religious composer in any sectarian sense. On the other hand, most of my output is devoted to seeking the sacred in nature, in all things. My Requiem is no exception.[195]

Sculthorpe also explained his textural approach to the didjeridu in this statement:

> I can put a didjeridu to almost any one of my pieces because they all have long, implied pedal notes.' 'This is because I'm trying to capture the spirit of the landscape, the elongated horizon. And therefore there is an implied didjeridu in almost everything I've written'.[196]

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[194] Westwood, "Peter Sculthorpe: Requiem 2004."

[195] Ibid.

[196] Ibid.

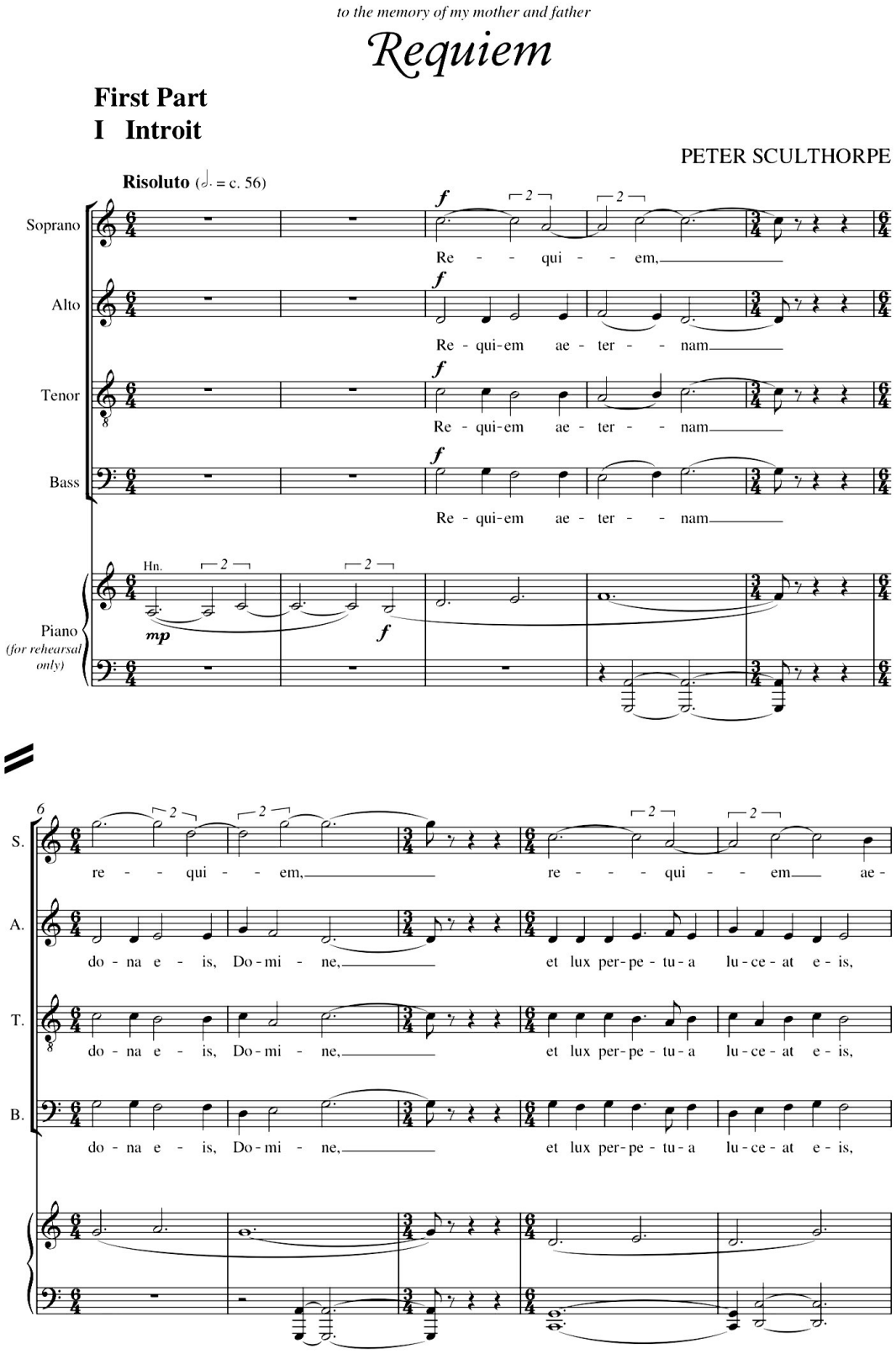

Figure 19: “Introit” from *Requiem* for large choir, orchestra, and didjeridu, Faber Music, London, 2004.

Sculthorpe's inclusion of Aboriginal didjeridu musician William Barton for his *Requiem* incorporates many of the recommendations by Australia Council for the Arts. The collaboration with Barton signifies the profound respect Sculthorpe had for Indigenous Australians. This inclusion satisfies the first principle of the protocols which highlights 'respect' by including at least one Aboriginal representative from the source of cultural material being used. Sculthorpe had apparently never written parts for Barton, and simply allowed him to improvise in parts of the music where didjeridu playing was indicated (see Figure 20).[197] By collaborating with an Aboriginal didjeridu player and not dictating exactly how the instrument should be played, Sculthorpe satisfied the recommendations stated in the second, third, and fourth principles where Indigenous control, self-determination and expression of Aboriginal material, and consultation, consents, and permissions are highlighted. Barton's inclusion also satisfies the fourth principle dealing with interpretation, integrity, and authenticity. Lastly, Barton received royalties for the recording, broadcasts, and performances of Sculthorpe's *Requiem*; a recommendation highlighted in the seventh principle.

[197] Ford, "Peter Sculthorpe – a composer in Australia."

II Kyrie

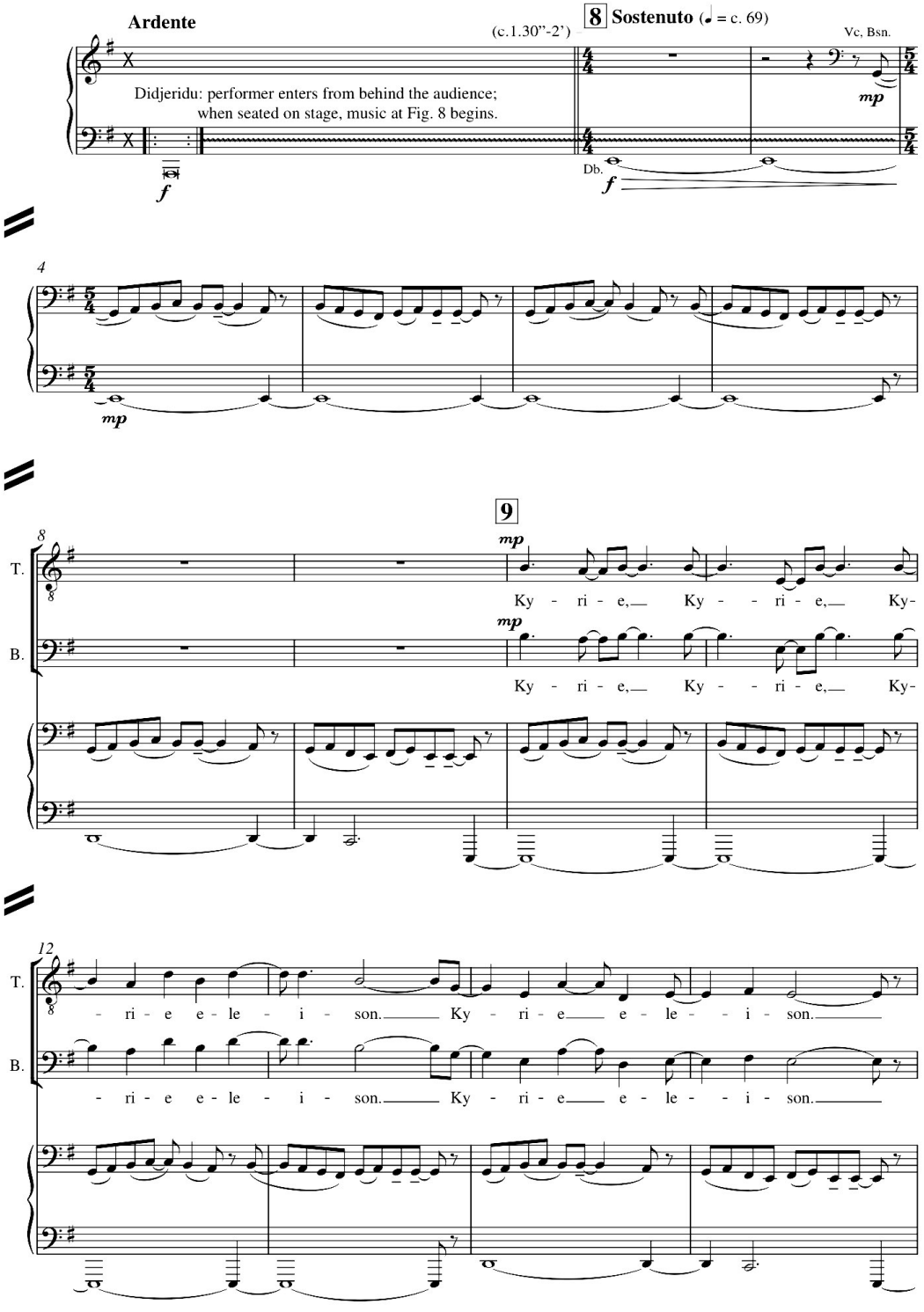

Figure 20: "Kyrie" from *Requiem* for large choir, orchestra, and didjeridu, Faber Music, London, 2004.

Song of the Yarra (2008) for soprano solo, violin obligato, SATB, and chamber ensemble was Sculthorpe's last work. The piece is a political statement addressing the oppressive and racist treatment suffered by Aboriginal people throughout Australia's history. Sculthorpe also reflected on the collective positive impact of the February 2008 "National Apology" which was ceremoniously delivered by Australia's former prime minister Kevin Rudd addressing the racial injustices experienced by Aboriginal Australians, especially towards the "Stolen Generations."[198]

*Song of the Yarr*a consists of three connecting movements, "Morning Star" (see Figures 21 and 22), "Healing Waters," and "Rainbow's End." These three movements are structured "as a metaphor for the plight of Indigenous Australians and their subsequent joy, shared by all Australians, when in 2008 the Federal Government finally apologized for past wrongs."[199] Sculthorpe added:

> I had hoped to set Indigenous words from tribes around the river Yarra but, sadly, the languages are now almost completely lost. I decided to write a text myself. The text is chant-like and repetitive, in the way that most Indigenous poetry is, and because much of it is sung by a young girl it has a sense of innocence. It dictated the nature of the work. "While the solo violinist plays bird-calls in several parts of the work, most of the violin obligato mirrors the thoughts and dreams expressed in the text. A liberal use of tuned and untuned percussion introduces and accompanies the vocal music, often underlining its subject-matter. Cellos and double-basses complement the percussion, mostly adding ostinati and long-held pedal notes.[200]

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[198] Peter Sculthorpe, "Song of Yarra Programme Note," Faber Music, London, 2008.

[199] Ibid.

[200] Ibid.

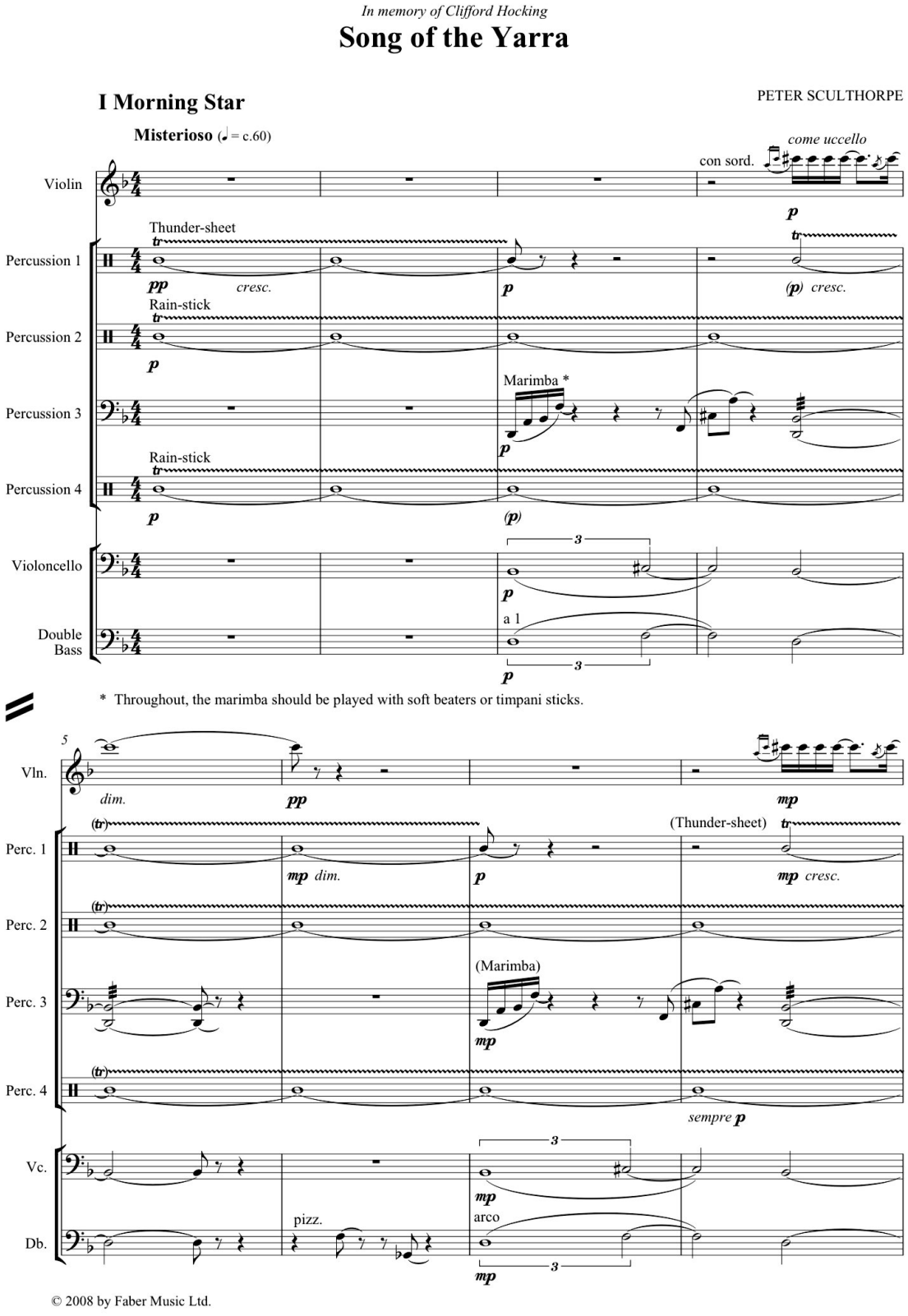

Figure 21: Opening of *Song of Yarra* for soprano solo, violin obligato, SATB, and chamber ensemble, Faber Music, London, 2008.

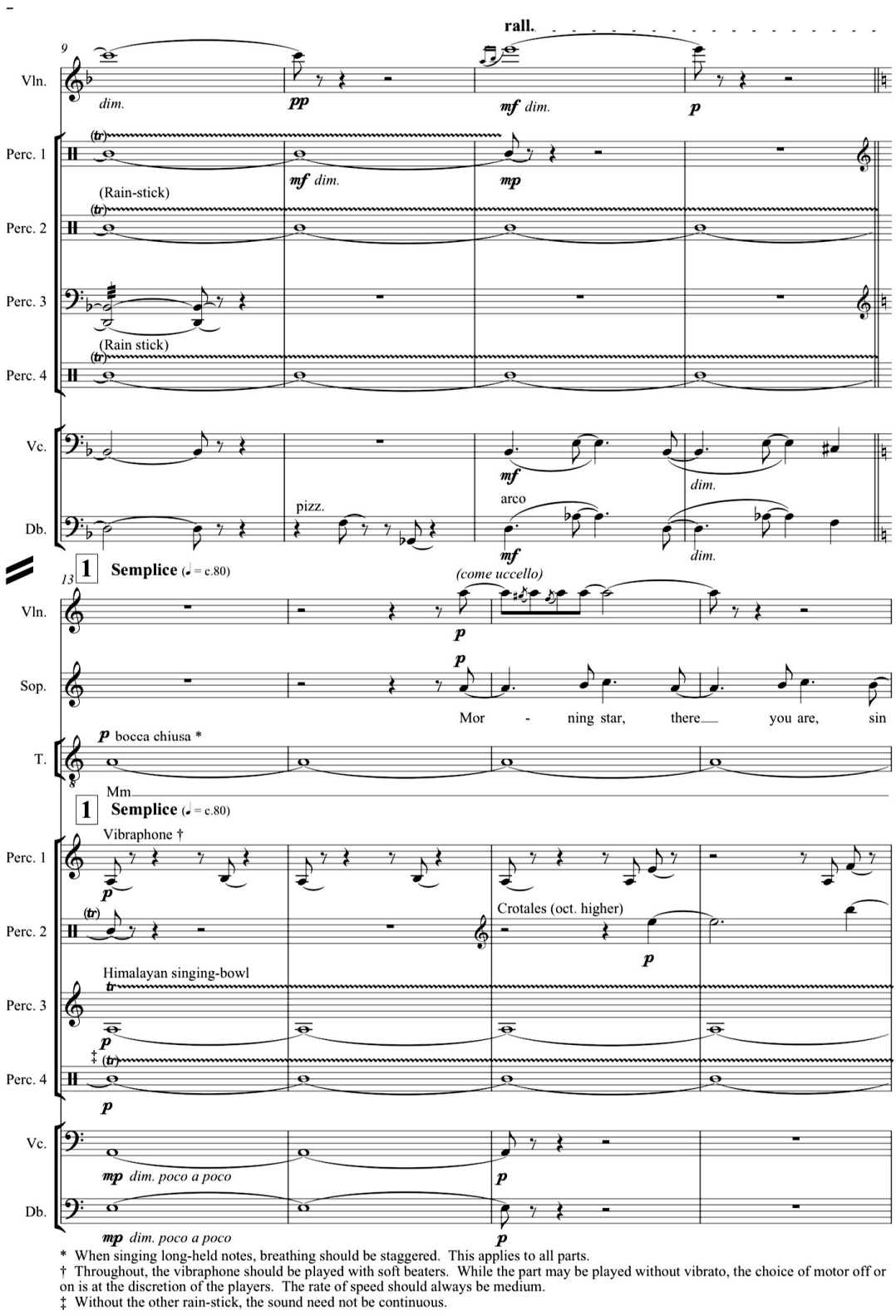

Figure 22: Continuation of opening of *Song of Yarra* for soprano solo, violin obligato, SATB, and chamber ensemble, Faber Music, London, 2008.

Song of the Yarra exemplifies Peter Sculthorpe's solemn reflection on the devastating impact of British colonialism on generations of Aboriginal people and their civilization. The piece conveys the profound need for healing and reconciliation in a country still haunted by the trauma of its racist past. This piece also reinforces the great need for cultural awareness and for understanding of Australia's history. By ensuring efforts are made towards these principles, choral conductors and singers are empowered in the process, as well as those who will be informed every time this music is studied, rehearsed, and performed. Above all, the collective wounds inflicted on generations of Aboriginal Australians are given the opportunity to heal through music.

According to the Australian Music Centre, Peter Sculthorpe's catalogue has more than three hundred fifty works with only sixteen of them being choral music. The number of choral pieces is not vast; yet Sculthorpe's influence and impact has been a guiding force in the development of a distinct Australian sound where Aboriginal and environmental influences are incorporated in the compositional approach and musical language of Australian composers.

> In the end, if people believe that Sculthorpe's music symbolizes Australia, then it does: there can be no greater achievement for any artist than to produce a body of work that people feel to be their own. Peter himself probably came to believe it. But whether or not his work reflects our landscape, it was undeniably a shaping force of our musical landscape. When Sculthorpe came along, Australian music changed; now that he's gone, it will change again.[201]

[201] Andrew Ford, "Peter Sculthorpe – a composer in Australia," Resonate Magazine (August2014). https://www.australianmusiccentre.com.au/article/peter-sculthorpe-a-composer-in-australia.

In the next chapters, I will present examples of Australian composers who were inspired by Peter Sculthorpe. Sculthorpe's compositional voice came earlier than the composers I chose to list and explore in this study. Due to Sculthorpe's influence, these composers chose to incorporate Aboriginal and environmental influences in their compositions also. The list includes Ross Edwards, Anne Boyd, Stephen Leek, Paul Stanhope, and Aboriginal composers, Deborah Cheetham and Christopher Sainsbury.

As I stated earlier, the examples of composers presented in this study are only some of the Australian composers who have contributed and continue to produce works that help define Australian choral music as it is known today. In the musical examples presented in the next chapters, I will provide brief analyses and highlight the Aboriginal and environmental influences incorporated in them. I will also reflect on aspects of their compositions that demonstrate respectful referencing of Aboriginal influences, as well as offer ideas of how their pieces could have incorporated more suggestions recommended by Dr. Christopher Sainsbury and Australia Council for the Arts.

CHAPTER 5

The Choral Music of Ross Edwards (b. 1943)

Born in Sydney on December 23, 1943, Ross Edwards was exposed to piano music of Chopin and Beethoven at a very young age through his aunt, and by age four, Edwards had started taking piano lessons.[202] When Edwards was fifteen years old, his parents enrolled him as a full time student at the New South Wales Conservatorium, now Sydney Conservatorium of Music, where he studied piano, music theory, and oboe.[203] After his time at the NSW Conservatorium, he went on to study composition at the University of Sydney with Peter Sculthorpe and Richard Meale, and then at the University of Adelaide with Peter Maxwell Davies and Sandor Veress. He represented Australia at the International Society for Contemporary Music festivals in Stockholm in 1966, and in Basel in 1970.[204] In 1966, Edwards returned to formal composition studies and graduated with a Bachelor of Music degree in 1968, and a Master of Music degree in 1971 from Adelaide University.[205] From 1973, Edwards taught composition at the University of Sydney and maintained a freelance status as a composer with commissions for the Australian Broadcasting Corporation orchestras, major Australian contemporary ensembles, and European orchestras such as the Academy of St. Martin-in-the-Fields.[206]

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[202] James Murdoch Macmillan, "Australia's Contemporary Composers," Melbourne: The Macmillan Company of Australia, 1972, 88.

[203] Bebbington, ed. "The Oxford Companion to Australian Music," 193.

[204] Macmillan, "Australia's Contemporary Composers," 89.

[205] Ibid., 90.

[206] Bebbington, ed. "The Oxford Companion to Australian Music," 193.

In 1976, Edwards accepted a teaching position at Sydney Conservatorium of Music. It was during this time when he became disillusioned with teaching Western European music, and began searching for his own authentic Australian sound.[207] Edwards explored sounds in nature, sounds in the Australian bush, of birds, insects, and frogs to form pitch combinations as materials for his compositions.[208] In 1978, Edwards moved to the small coastal village of Pearl Beach in New South Wales with his wife Helen. There he created a setting for composing where he cultivated a deeper connection to nature.[209] His time in Pearl Beach gave Edwards the time, space, and the opportunity he felt he needed to develop his Australian music identity. It was also in Pearl Beach where he created a compositional style Edwards referred to as "sacred series" characterized by its meditative qualities, contemplative connection to nature, and a lack of climax or resolution.[210] Composed during his first year in Pearl Beach, *The Tower of Remoteness* for clarinet and piano is the first piece Edwards considers to convey an authentic and original Australian voice. For this piece, he employed environmental influences with elements of Zen Buddhism.[211]

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[207] Philip Cooney, "Ross Edwards: I still wake up excited about the score I'm working on." Resonate Magazine (December 2013). https://www.australianmusiccentre.com.au/article/ross-edwards-i-still-wake-up-excited-about-the-score-i-m-working-on.

[208] Ibid.

[209] Paul Stanhope, "The Music of Ross Edwards: aspects of ritual, Master of Arts (Hons.) thesis," Faculty of Creative Arts, University of Wollongong, 1994, 10.

[210] Ibid., 10-11.

[211] Cooney, "Ross Edwards: I still wake up excited about the score I'm working on."

Sacred and *Maninya* Categories

In 1980, Edwards left his teaching position at Sydney Conservatorium of Music to be a full-time composer. It was during this time when he further characterized his music into two categories namely "sacred" and *maninya* with inspirations drawn from the Australian landscape and his explorations of Indonesian and Japanese music. Edwards' sacred compositions are slow, meditative, and ritualistic. *Maninya* style compositions are minimalistic, lively, and rhythmic; yet chant-like with simple harmonic and repetitive rhythmic material, and sustained drones.[212] Edwards states the following regarding his *maninya* style:

> The evolution of this 'maninya style' may have been influenced by my sub-conscious absorption of a variety of non-western musics. My exposure to African mbira music, for example, may to some extent be responsible for the characteristic terseness and angularity of the melodic shapes, while the manner in which these are woven together sometimes recalls the texture of Indonesian gamelan music. Some listeners have detected Japanese, Indian and Indonesian scales; others have considered the repetitive processes to be similar to those used to induce heightened awareness in much of the world's functional religious music, e.g., Australian Aboriginal chant, Moroccan Sufi music etc. Far more important an influence than any music, however, was the natural environment, a timeless continuum from which much of the structural material was distilled. For more than a decade I have found the ecstatic and mysterious sound-tapestry of the insect chorus in the heat of the Australian summer to be a particularly fertile source of inspiration, and this is manifest in the somewhat quirkish periodicity of my earlier music. And although in recent works its presence is felt at a more abstract level, it remains the supreme generative force behind everything I write.[213]

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[212] Ibid., 11-14.

[213] Ross Edwards, "Notes on the Maninya Series," http://www.rossedwards.com/notes-on-the-maninya-series/.

Examples of Ross Edwards' Choral Music

*Flower Song*s (1987) for SATB Choir with chamber ensemble, employs a combination of Latin and ancient Greek scientific names for wild flowers found in central eastern Australia and were chosen based on their sound value.[214] The result is a *maninya* style piece that highlights musical characteristics not restricted by Edwards' text choice. This piece has two movements and uses diatonic harmony and dance-like rhythmic features. The movements of *Flower Songs* use scientific names of seven different Australian wild flowers which include *boronia, baeckea, virigata, elaeocarpus reticulatur, alphitonia, excels,* and *pratia.*

The first movement of *Flower Songs* is robust and festive. It employs percussion parts and quick repetitive rhythmic motifs with an underlying drone throughout supplied by the organ. The score indicates that the drone should only be loud enough for the singers to tune to. This first movement is in mixolydian mode. The tonality develops as the work progresses, with rhythm and text driving the energetic mood of the piece. The first movement also employs the Aboriginal slapsticks but uses mixed meter so it does not contain the consistency of rhythmic material commonly found in Aboriginal clan songs (see Figure 23). For the second movement, the vibraphone creates a calm dream-like texture that serves as a layer of accompaniment for the voices throughout (see Figure 24).

Flowers Songs is a vibrant and joyous celebration of Ross Edwards' exploration and connection to nature and the various environmental influences employed in the piece. The piece celebrates the simplicity and the vibrant beauty of colorful fragrant flowers that awaken the

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[214] Elliott Gyger. "Program note: Flower Songs Ross Edwards," Australian Music Centre, https://www.australianmusiccentre.com.au/workversion/edwards-ross-flower-songs/3380.

senses and attract a flurry of bees and other insect creatures. *Flower Songs* is reflective of Edwards' time in Pearl Beach where he cultivated a kind of keen sensitivity and deep connection to his natural surroundings. The Aboriginal slapsticks are incorporated in a manner that do not borrow or directly quote rhythmic patterns owned by any Aboriginal clan; nor does it attempt to mimic in any sort of tokenistic or trivial way an instrument which comes from Aboriginal people's musical culture. This piece does not employ Aboriginal words nor Aboriginal "Dreaming" stories, so the focus is purely on the incorporation of environmental influences.

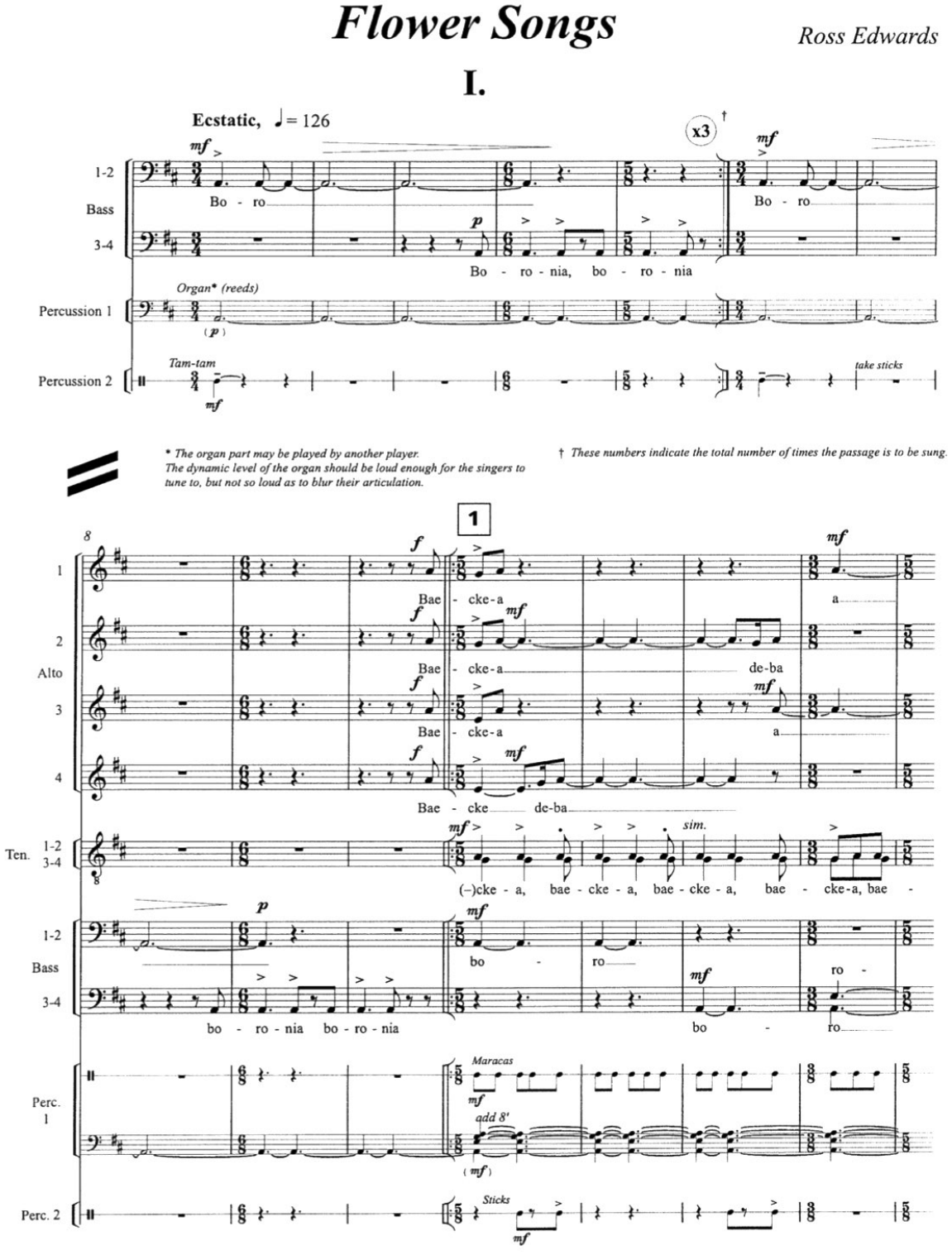

Figure 23: *Flower Songs*, Opening of Movement I, Ross Edwards, Ricordi, London, 2009.

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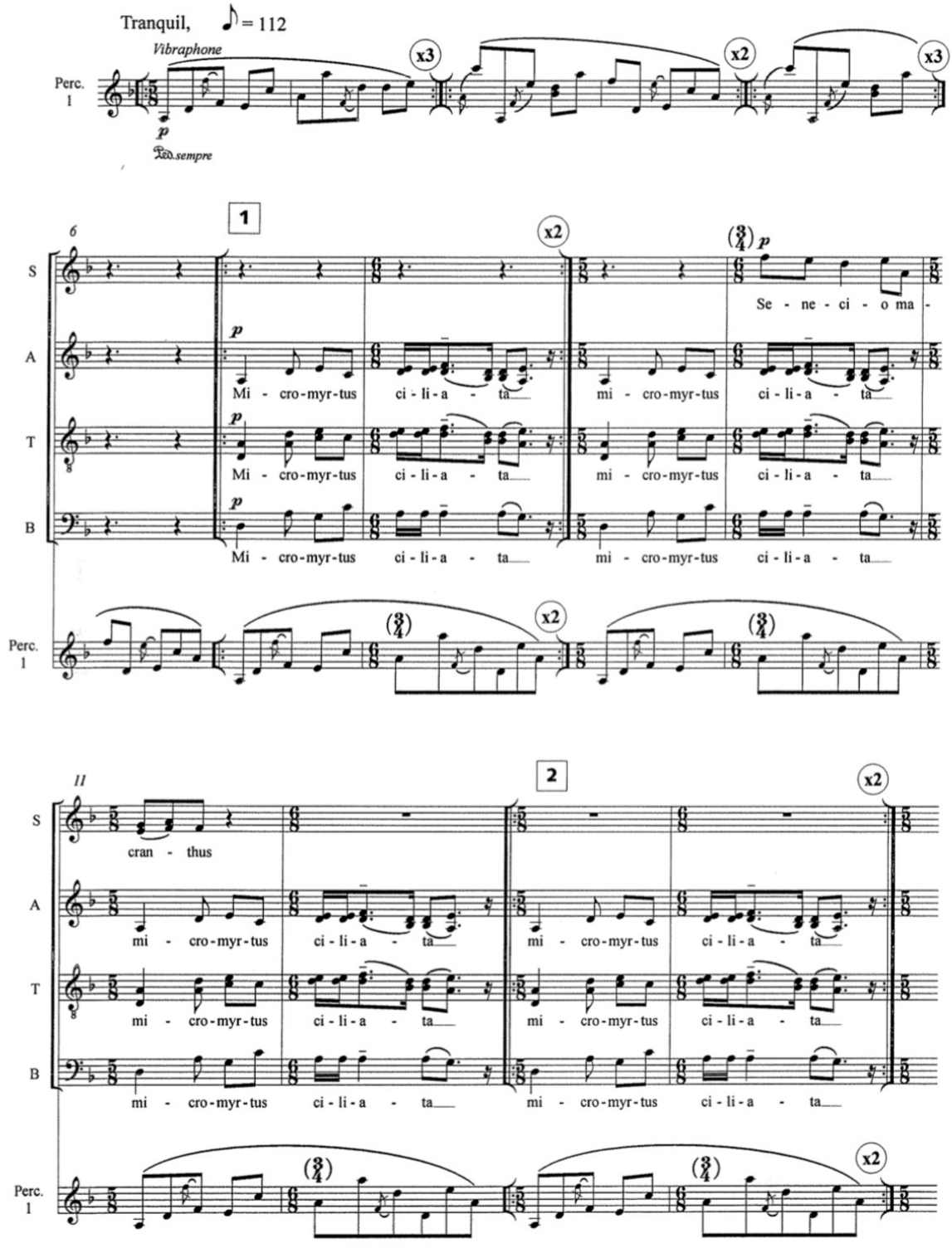

Figure 24: *Flower Songs*, Opening of Movement II with vibraphone layer, Ross Edwards, Ricordi, London, 2009.

Ross Edwards' *Dawn Mantras* (1999) was composed to welcome the first day of the millennium with the performance held on the sails of the Sydney Opera House, and was telecast live to an estimated two billion people around the world.[215] The piece is written for child soprano soloist, children's choir, TB choir, didjeridu, shakuhachi (or alto flute, clarinet or recorder), saxophone (tenor or alto, or clarinet, cor anglais or bassoon), and percussion (2 players). Elements of Aboriginal and Asian cultures merged with environmental influences are employed in the text, instrumentation, sonic texture, and mood of the piece to embody Australia's cultural diversity. These elements also amplify the festive welcoming of the first day of the millennium in the spirit of hope and unity.

Dawn Mantras is in Edwards' sacred style with its pulsating drone and dream-like hypnotic characteristics. The tonality is centered around the C drone provided by the didjeridu evoking insect sounds. The use of didjeridu also honors Aboriginal people as the original owners and inhabitants of Australia, their ancestral land. Edwards utilized a simple harmonic structure based on a five pitched scale, (C-E-F-G-B flat).

With the didjeridu, *Dawn Mantras* opens with the Latin word for "dawn" which is *aurora*, and the *Bundjalung* Aboriginal word for "dawn," *dhilbi-dhilbi* (see Figure 25). Japanese and Indonesian words for "dawn," "peace," "whole," and "healing" are then heard in the children's choir with the child soprano singing the words of the Latin Pentecostal chant S*ancti Spiritus adsit nobis gratia* which translates to "May the grace of the holy spirit be with us" (see Figure 26).

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[215] Australian Music Centre, "Dawn Mantras (multiple choir with ensemble) by Ross Edwards (1999), "https://www.australianmusiccentre.com.au/workversion/edwards-ross-dawn-mantras/11050.

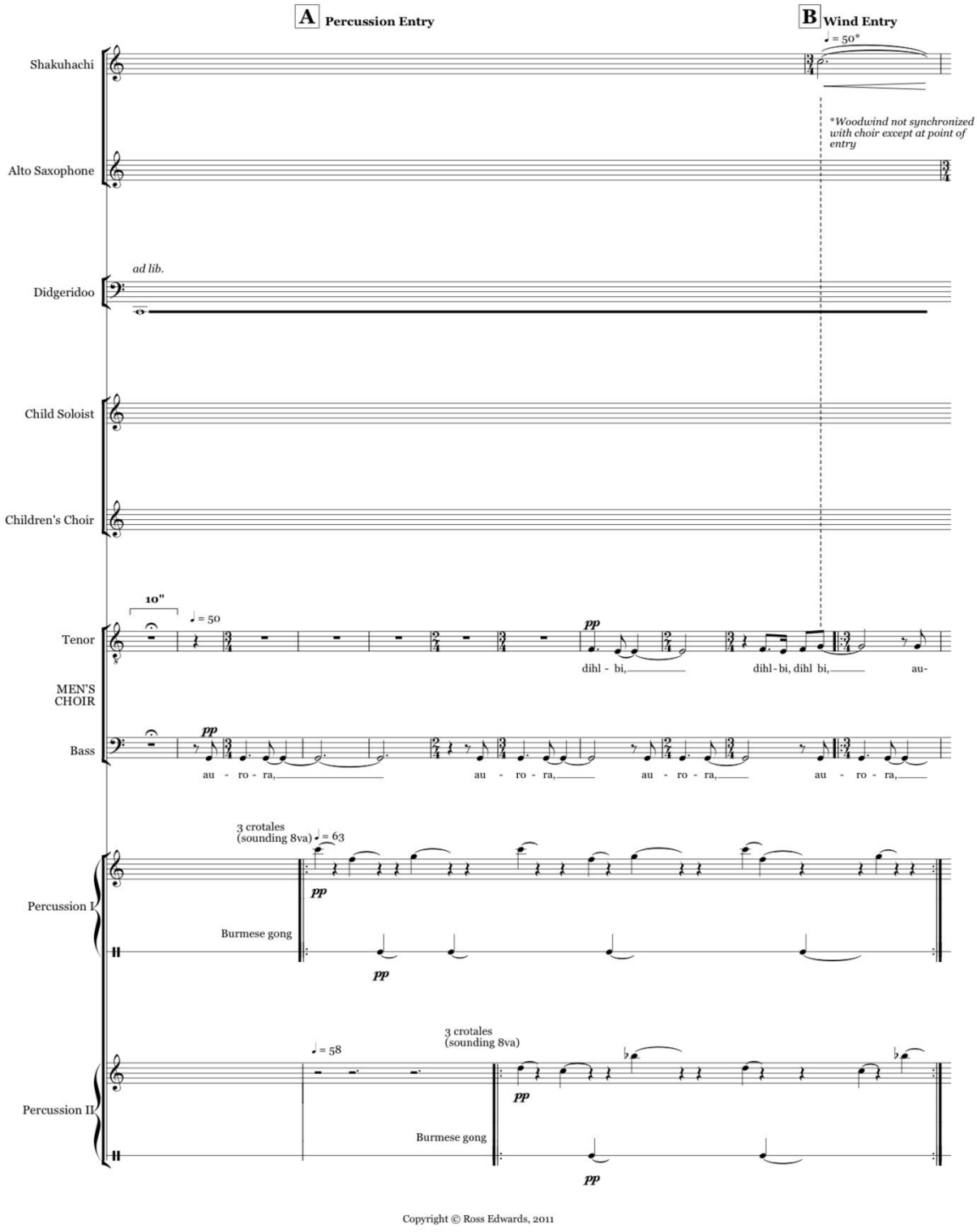

Figure 25: *Dawn Mantras*, Ross Edwards, 2011, Australian Music Centre.

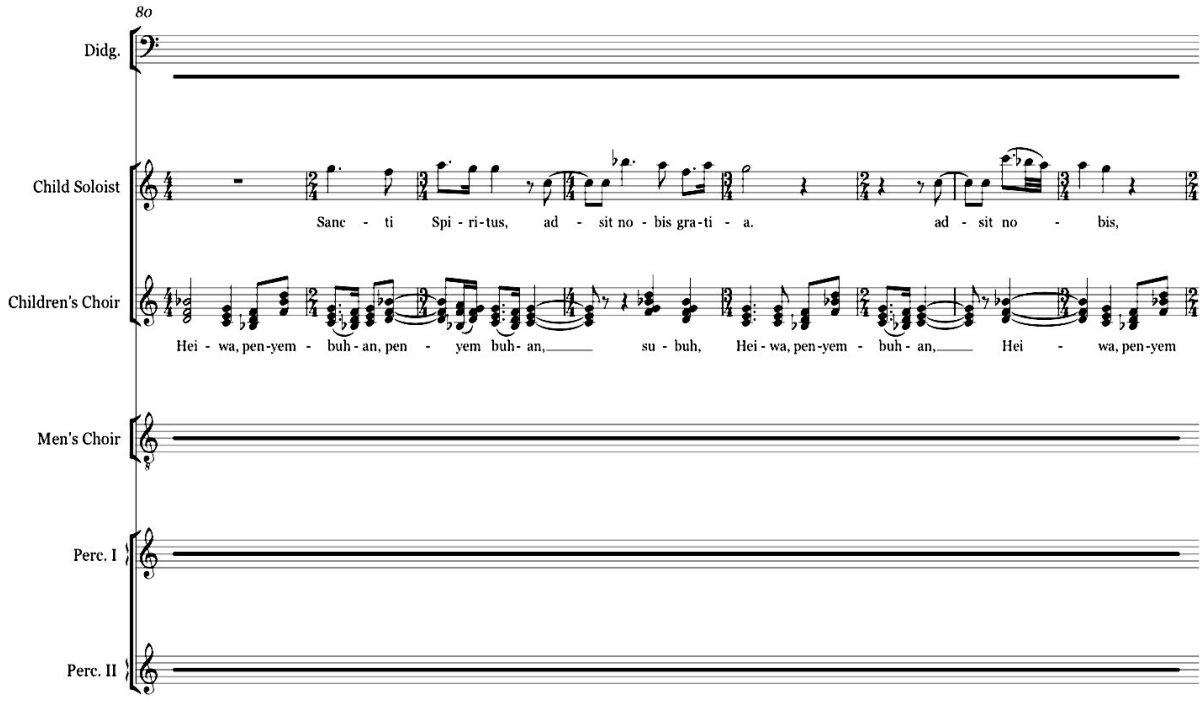

Figure 26: Bar 80, *Dawn Mantras*, Ross Edwards, 2011, Australian Music Centre.

In my conversations with Ross Edwards during my visit to Australia in early January 2020, Edwards conveyed that he had direct collaborations with members of both Aboriginal and Asian communities for *Dawn Mantras*. The Aboriginal didjeridu player William Barton also worked with Ross Edwards. In addition, the singers involved in the project comprised of a diverse group which included Australians of Aboriginal and Asian descent. When considering the protocols by Australia Council for the Arts, Edwards fulfilled principles such as respect, Indigenous control, consultation and consent, integrity and authenticity, attribution, and payment of royalties.

Dawn Mantras exemplifies successful and respectful incorporation of Aboriginal influences with the type of inclusion Dr. Sainsbury and Australia Council for the Arts

recommends. In this piece, Ross Edwards incorporated and elevated aspects of Aboriginal culture without directly quoting rhythmic and melodic material owned by any Aboriginal community; nor did he utilize any Aboriginal "Dreaming" stories. Permission for using the Aboriginal word for "dawn" might have been fulfilled in his inclusion of and collaborations with members of Aboriginal communities who participated in the choir. In this piece, Edwards included the same spirit of hope, reconciliation, healing, and joyful celebration of Aboriginal culture; influences and characteristics that are also found in Peter Sculthorpe's choral music.

Edwards dedicated his S*ymphony No. 4, Star Chant* (2001) to his wife Helen, and was inspired by stars and the meaning associated with them by various people and cultures. Edwards mentions William Blake who perceived them as "cold and Satanic," while to Aboriginal people, they are "familiar, meaningful, and ultimately benevolent."[216] Edwards writes,

> And indeed, to most cultures the night sky has always abounded in human drama and symbolism: the striking summertime constellation of Orion, for example, represented an intrepid hunter in many diverse societies. And the Pleiades – which the Greeks mythologized as seven sisters changed first into doves and then stars – have also received startlingly parallel interpretations in various parts of the world.If anything can reconcile the human inhabitants of this planet, it may well be our eventual recognition that, under the canopy of the night sky we are all equal: how could egos that prance absurdly in the daylight fail to be awed and humbled by the magnificence of the stars – if it were not for the light pollution of our cities? David Malin's poetic and inspiring photographic images, made using Australia's largest telescopes, help compensate our naked eyes for their loss and present us with an embryonic mythology awaiting interpretation.

[216] Ross Edwards, "Symphony No. 4 'Star Chant' (2001), "http://www.rossedwards.com/symphony-no-4-star-chant-2001/.

Edwards states the piece "pays tribute to Aboriginal culture by linking the conventional Western names of stars and constellations with their equivalents from the 'Dreamtime' stories of many different Indigenous peoples."[217] The inspiration for this work was sparked during a visit to the Outback of Queensland and New South Wales where Edwards slept outside under the stars in the Simpson desert with a group of astronomers. The text is by Fred Watson (b. 1944) who honors the Aboriginal people by combining western names with Aboriginal names for stars. Edwards had originally imagined this work to evoke a sense of tranquility and quiet reflection, but the text inspired him to change course. According to Edwards:

> My original conception of Star Chant as a nocturne – a calm, profound meditation – changed into some of the most dramatic music I've written as the text led me through regions profuse with stars and Dreaming. When I arrived at the Southern Cross, my natural response to its symbolism was to try to express in music a hope for creative and harmonious coexistence between the culturally diverse peoples of the south.[218]

See Southern Cross or "Crux Australis" section of *Symphony No. 4 Star Chant* in Figure 27.

The degrees of direct collaboration with and permission from members of Aboriginal communities is not clear as Edwards did incorporate various Aboriginal names of "stars" in the text of *Star Chant* symphony. Although, acknowledgment of Aboriginal ownership of the words he used are indicated in the program notes of the score. In the program notes, Edwards also conveys his strong desire to not only pay tribute, but to respectfully celebrate and elevate the Aboriginal influences he employed; while also evoking the profound connection he has to Australia's environmental landscapes.

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[217] Ibid.

[218] Ibid.

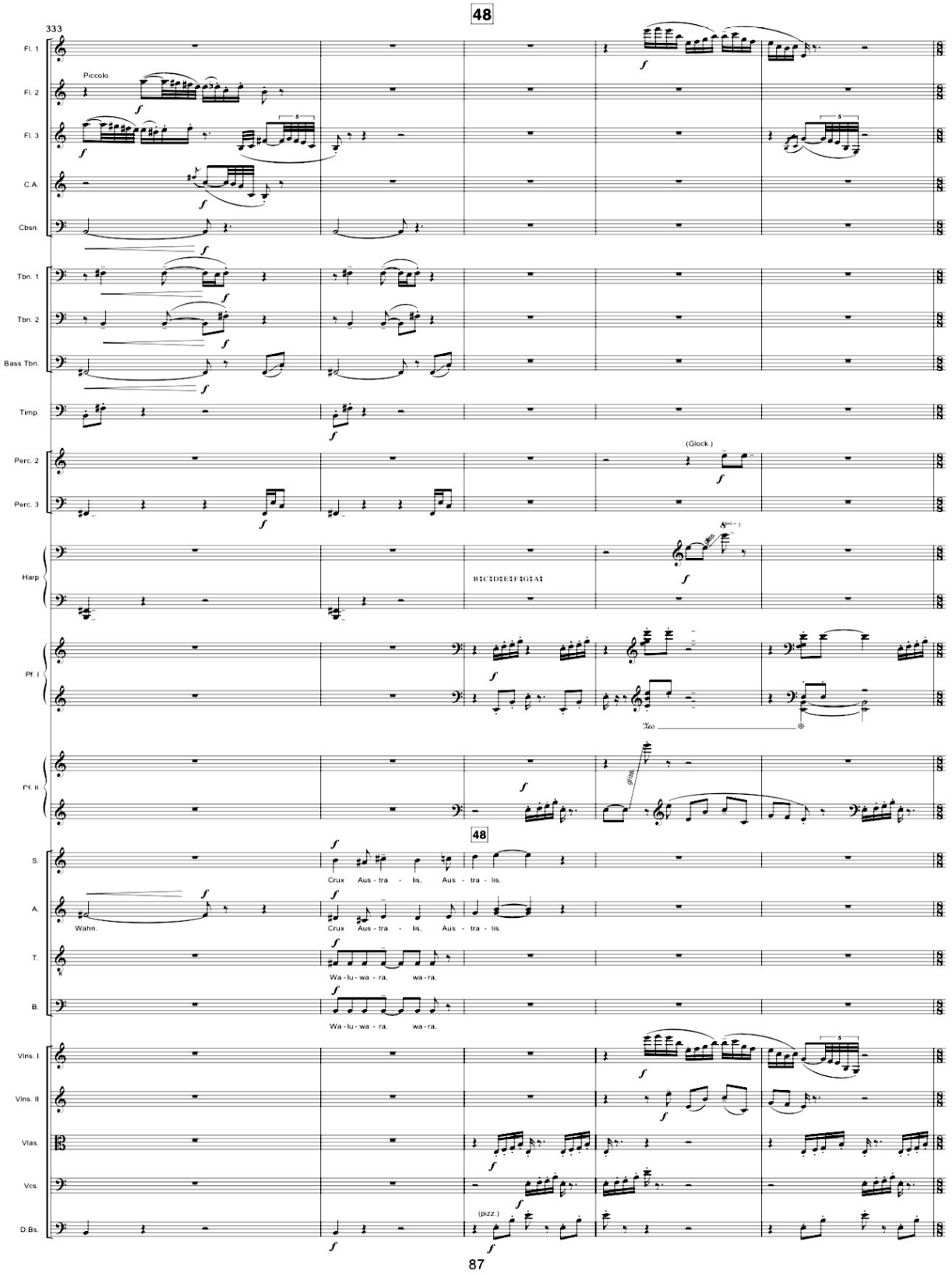

Figure 27: Southern Cross or "Crux Australis" section of *Symphony No. 4 Star Chant*, Ross Edwards, 2001, Australian Music Centre.

The three movements of *Mountain Chant: Three Sacred Choruses* (2003) for SATB Choir can be performed independent of each other as individual pieces. Edwards discusses the inspiration for this piece saying:

> On 27 June 1818 the explorer John Oxley became the first European to set eyes on the Warrumbungle mountains in north-eastern New South Wales. His journal reveals the deep impression made by this "most stupendous range of mountains, lifting their blue heads above the horizon." Surely the peaks and bluffs reminded him of the spires and tors of his homeland after the "boundless desert" which he and his party had been traveling for so long. Fred Watson's poem Mountain Chant, which provides the text of the central chorus, juxtaposes European and Celtic imagery associated with the Warrumbungles with the names of Dreaming sites of the indigenous people for whom the mountains were a continuous divine revelation.[219]

Edwards dedicated the piece to Fred Watson, who was then Astronomer-in-Charge of the Anglo-Australian Observatory at Siding Spring in the Warrumbungles and the Warrumbungle Mountains. These sites served as the central inspiration for this three movement piece. Edwards utilized Watson's poem for the second movement which uses European and Celtic imagery of mountains and Aboriginal "Dreaming" sites. The second movement has its own distinct character with its vibrant, pulsating, and dance-like musical gestures that are vigorously energized by changing meters and unpredictable accents evoking the Aboriginal people's connection to their ancestral land. The momentum is cultivated throughout the second movement. And with the same rhythmic and emotional energy, it leads into a jubilant and electrifying conclusion (see Figures 28 and 29).

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[219] Ross Edwards, "Mountain Chant," Program Note, Australian Music Centre, 2004.

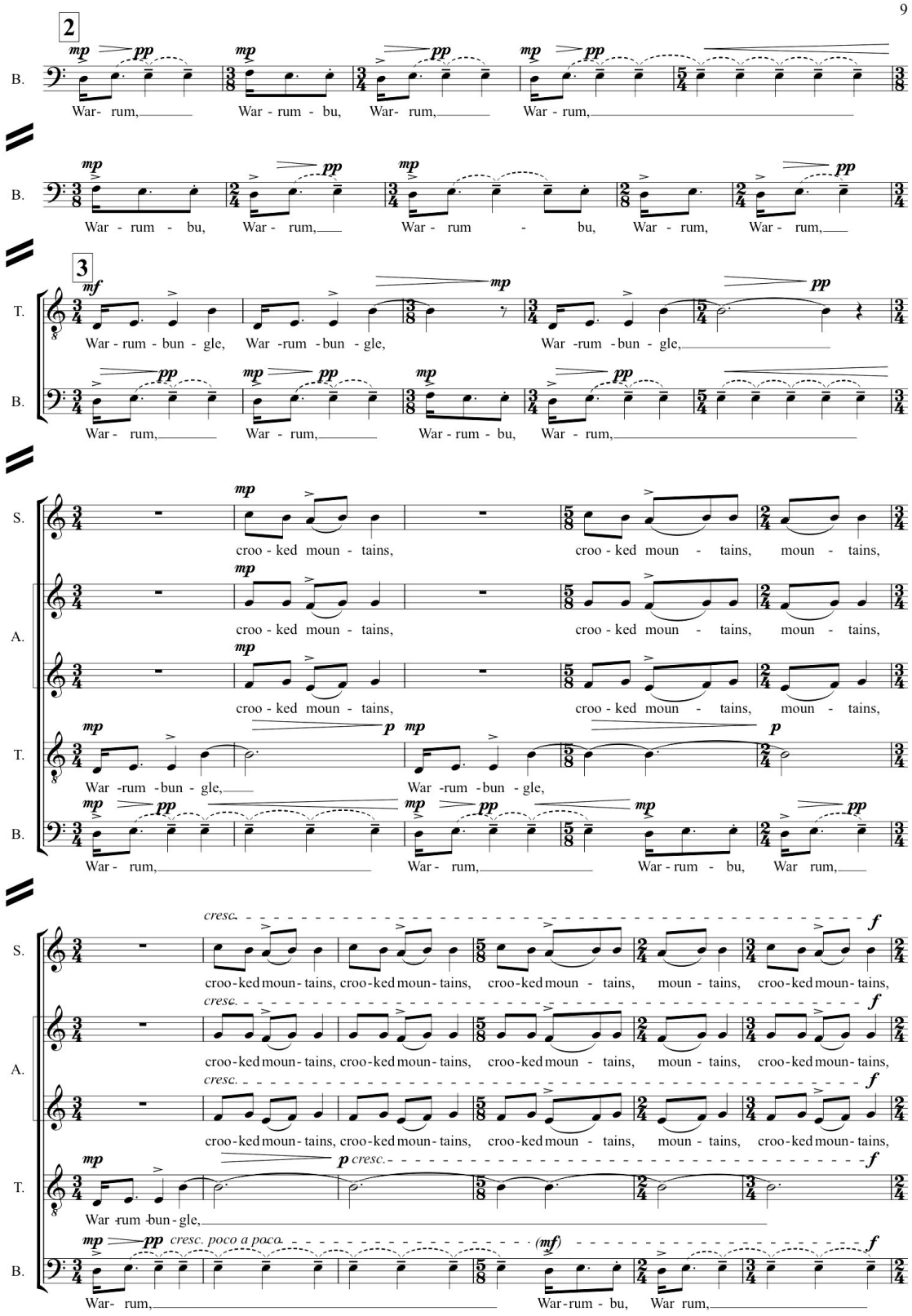

Figure 28: from the second movement of "Mountain Chant," Ross Edwards, 2004. Australian Music Centre.

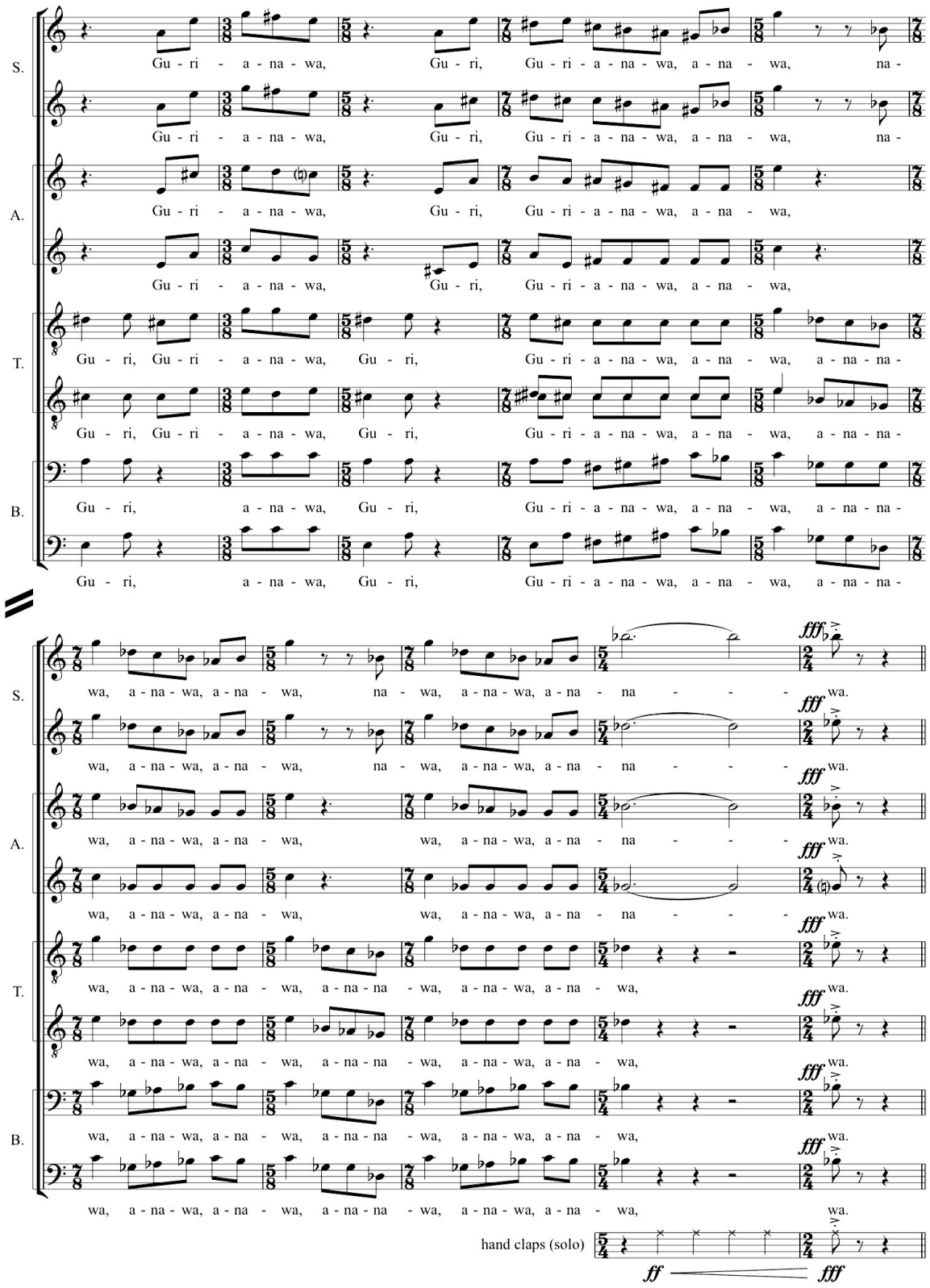

Figure 29: Jubilant closing section from the second movement of "Mountain Chant," Ross Edwards, 2004. Australian Music Centre.

The first movement of Edwards' *Mountain Chant* uses the Latin text of "O quad preciosa" by Hildegard von Bingen. Edwards composed *Mountain Chant* during a time in Australia when he felt that "spiritual regeneration" was much needed.[220] The third movement is set to the Latin text of "The Lord's Prayer" conveying a universal message of "self-transformation and enlightenment."[221] In contrast to the second movement, the first and third movements are slow, meditative, and convey a sense of prayerful mysticism. The first movement begins with a layer of drone in the bass and tenor sections on the pitch B for the first ten measures. The piece evolves into a richer harmonic structure that is homophonic with occasional unpredictable harmonic shifts (see Figures 30 and 31). It then concludes with a similar style of drone on a second inversion C Major chord which releases previously occurring harmonic tensions reinforcing the themes of spiritual regeneration, transformation and enlightenment. (see Figure 32).

The third movement opens in G sharp minor using the same drone-style theme, but it changes into various tonalities (see Figure 33). In a slower tempo, the middle section goes into a duet between upper and lower voices just like in the second movement (see Figure 34). This does not change until the very end, when in the last two beats of the last bar, the voices unify in a second inversion C major chord. This moment once again conveys the themes of spiritual regeneration, transformation, and enlightenment. (see Figure 35). Because Edwards did not employ Aboriginal words or stories in the first and third movements, there are no concerns regarding possible light appropriations or improper Indigenous referencing in those movements.

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[220] Ibid.

[221] Ibid.

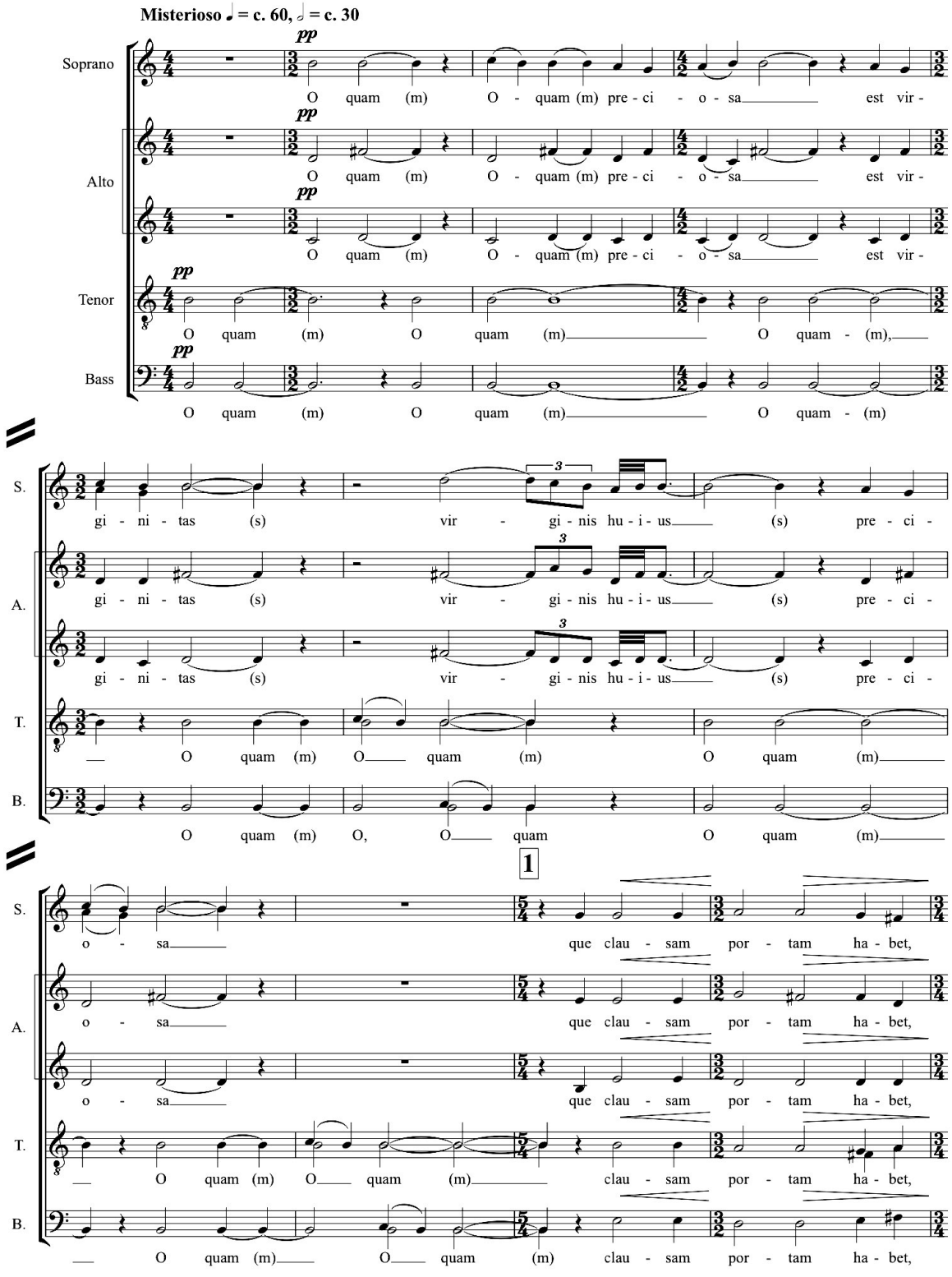

Figure 30: Opening section of the first movement of *Mountain Chant*, "O Quam Preciosa," Ross Edwards, 2004. Australian Music Centre.

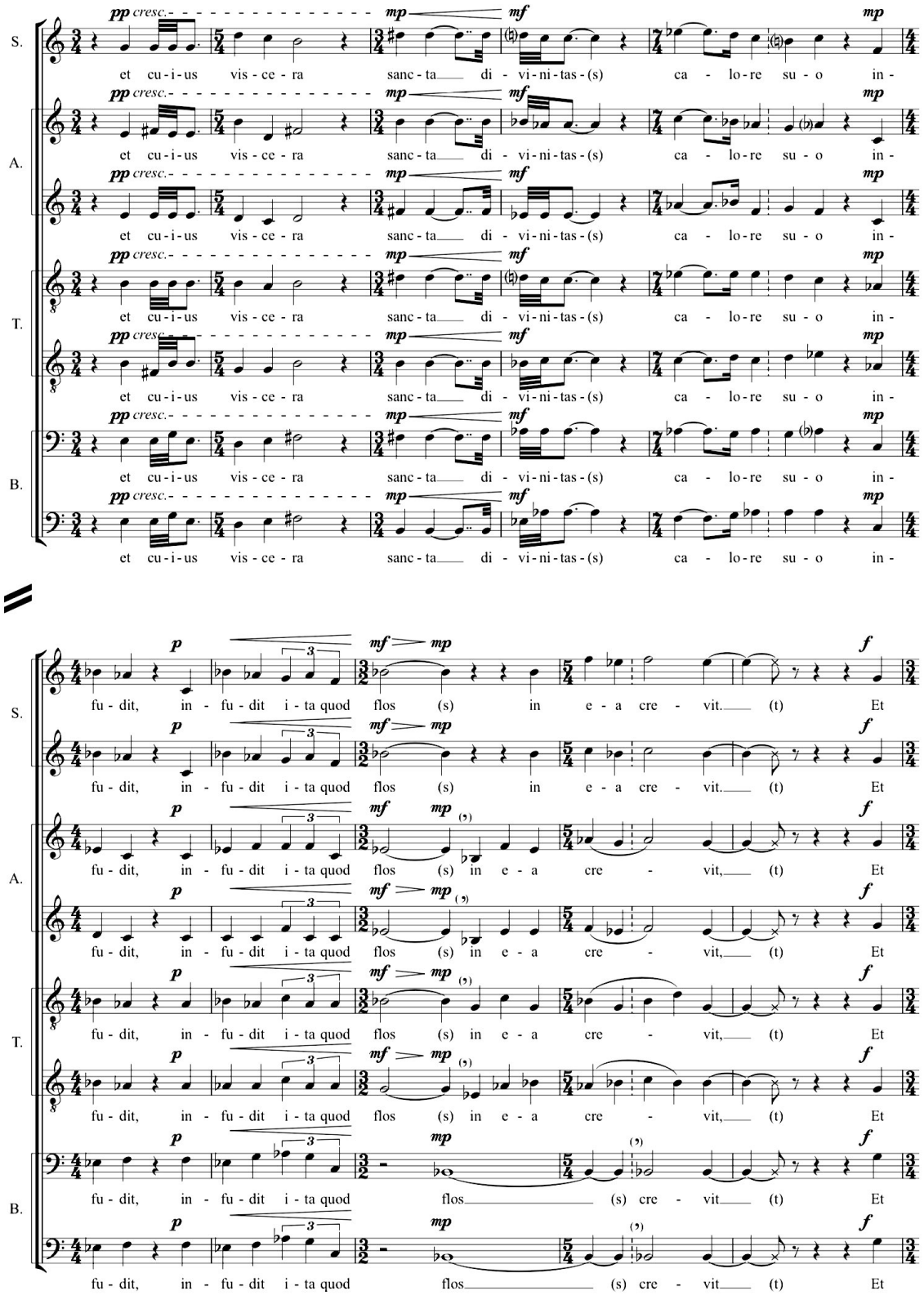

Figure 31: Unpredictable harmonic shifts of the first movement of *Mountain Chan*t, "O Quam Preciosa," Ross Edwards, 2004. Australian Music Centre.

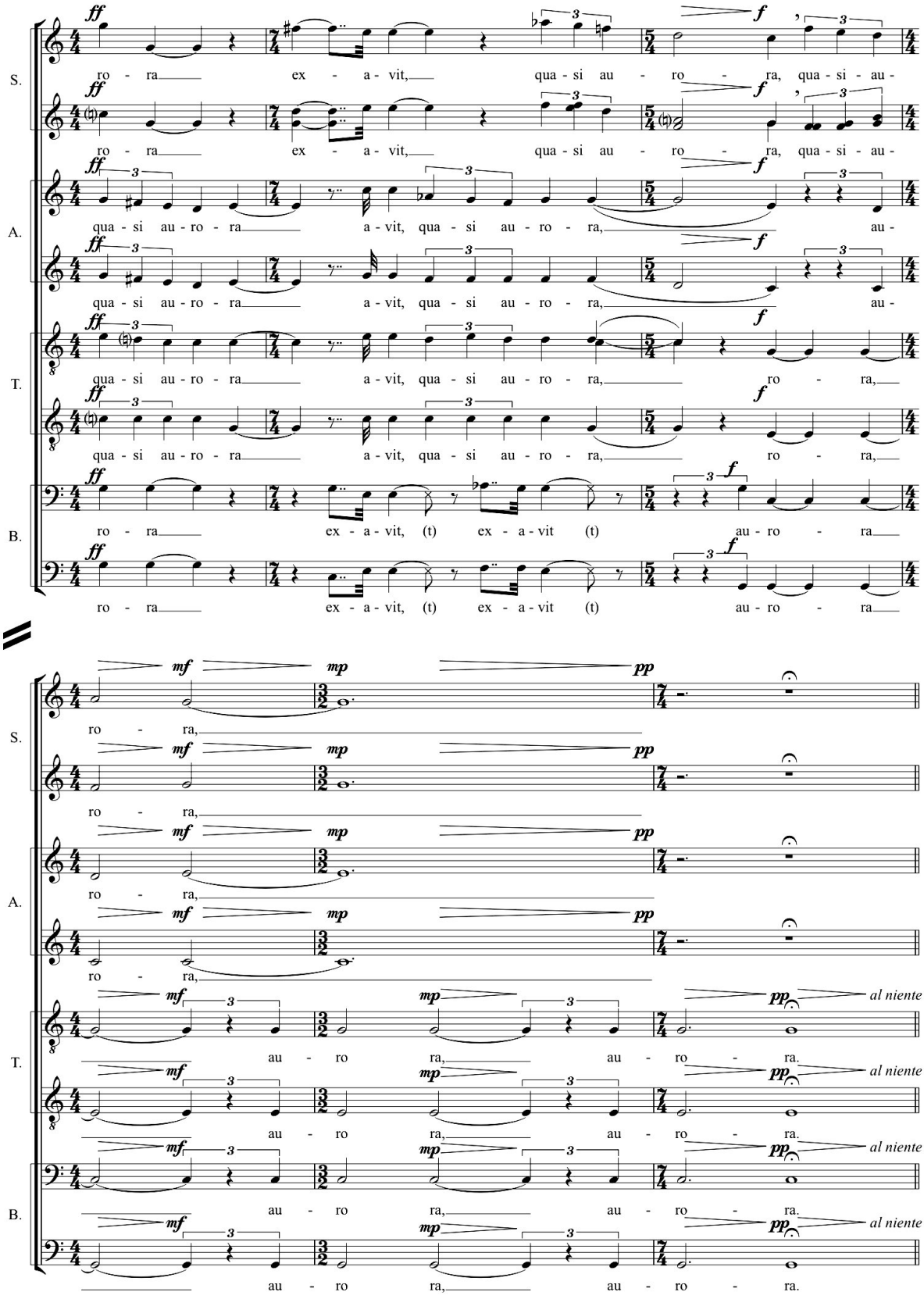

Figure 32: Closing section of the first movement of *Mountain Chant*, "O Quam Preciosa," Ross Edwards, 2004. Australian Music Centre.

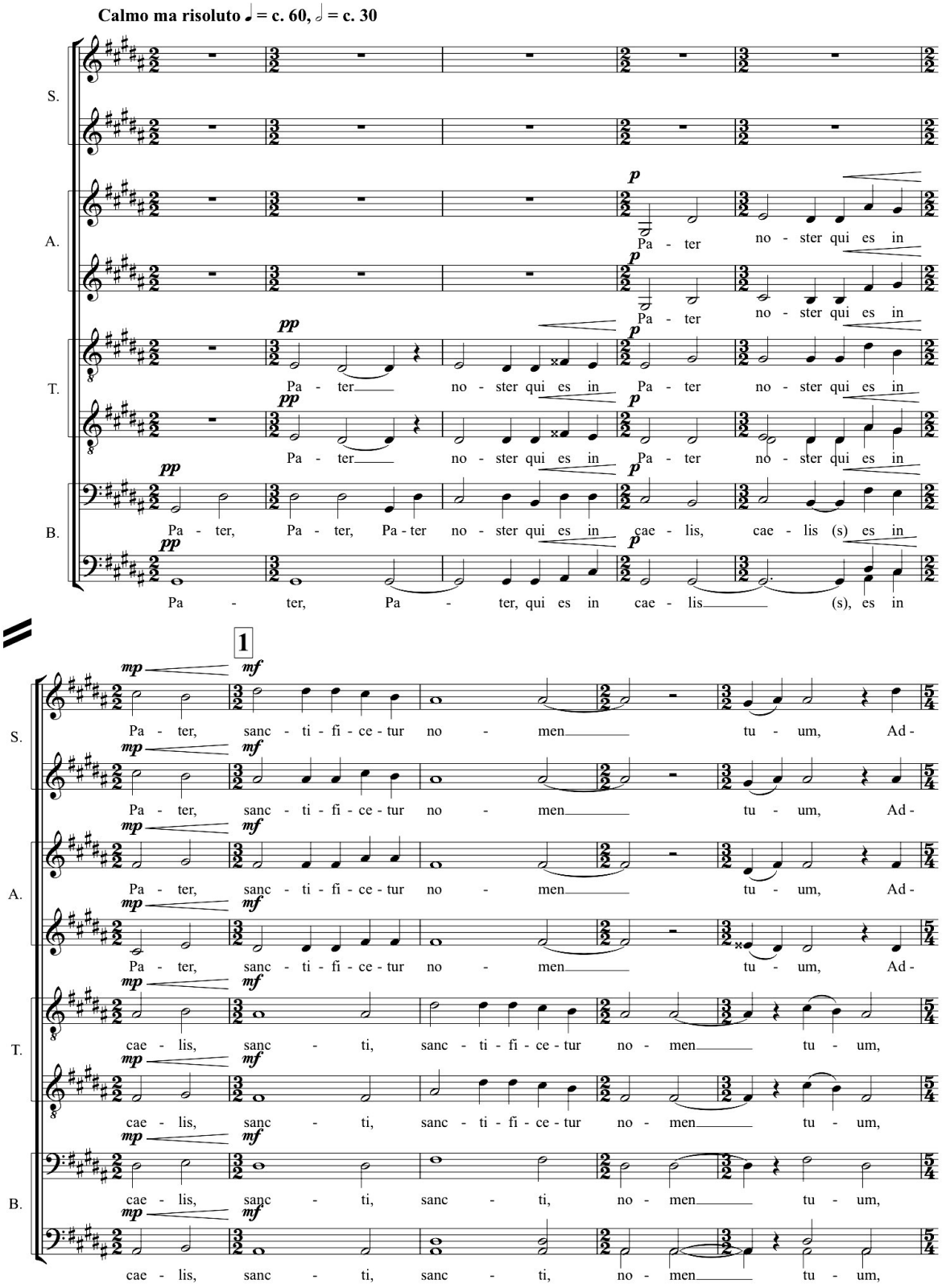

Figure 33: Opening section of the third movement of *Mountain Chant*, "Oratio Dominica," Ross Edwards, 2004. Australian Music Centre.

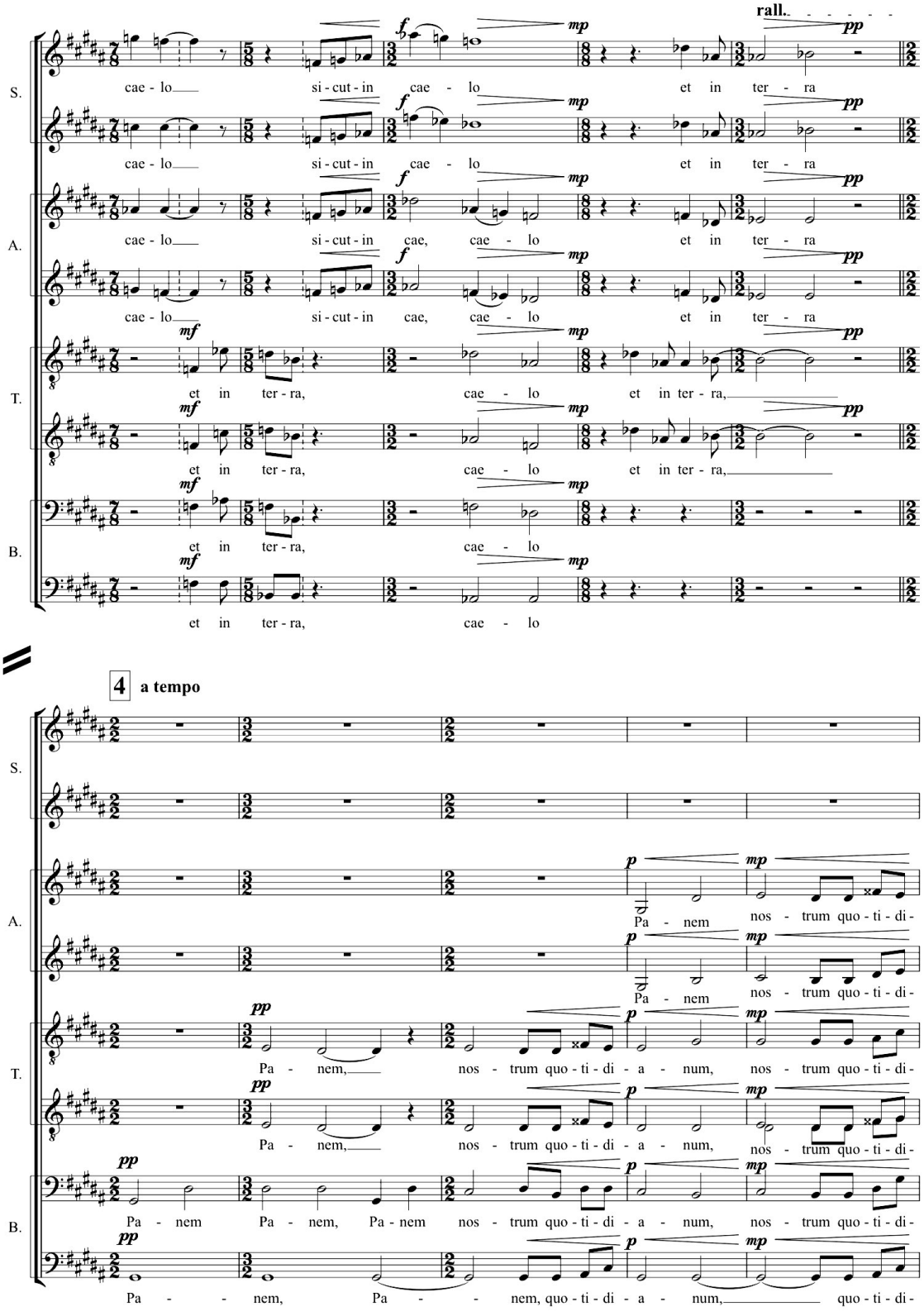

Figure 34: Duet section from the third movement of *Mountain Chant,* "Oratio Dominica," Ross Edwards, 2004. Australian Music Centre.

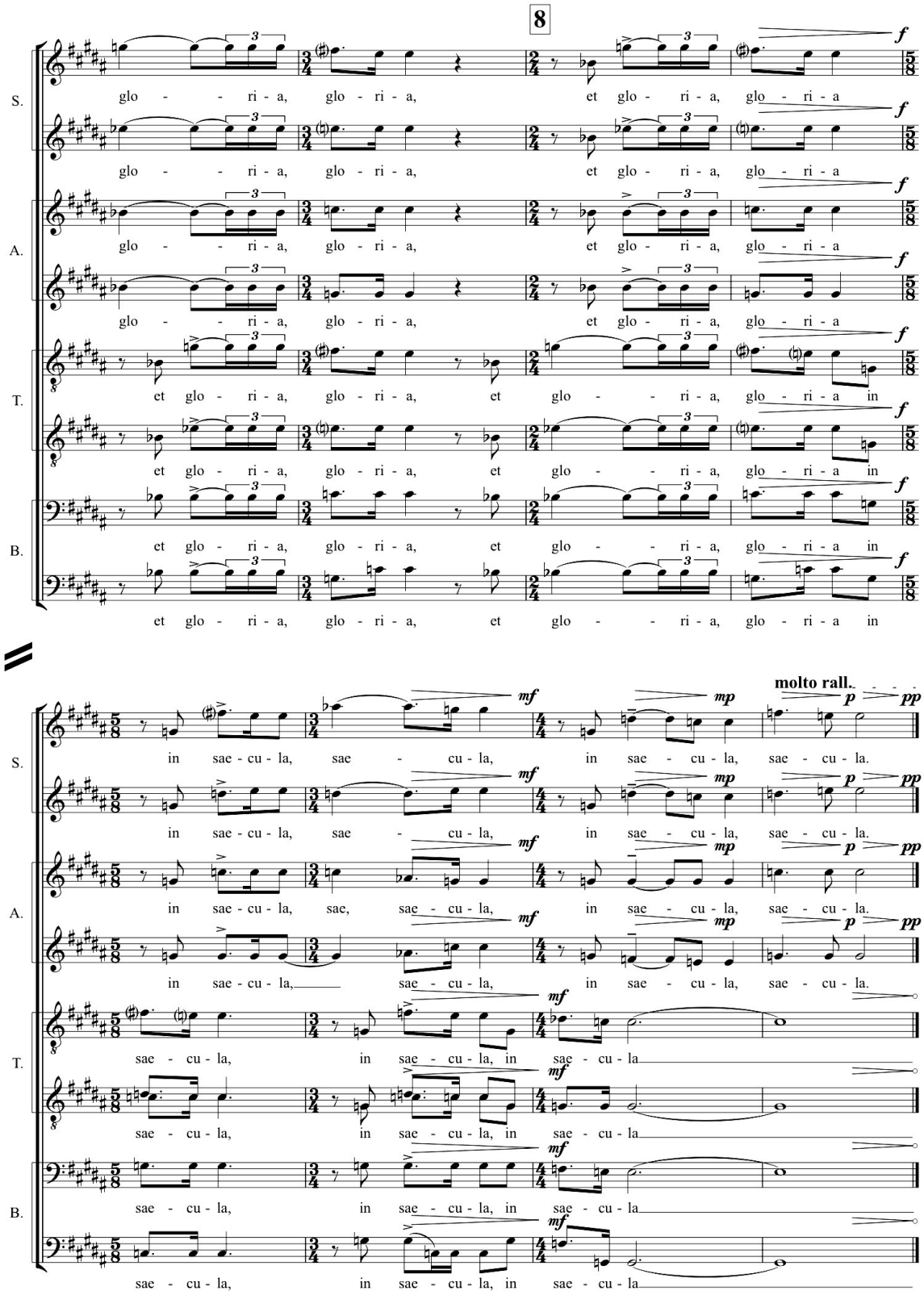

Figure 35: Closing section of the third movement of *Mountain Chant,* "Oratio Dominica," Ross Edwards, 2004. Australian Music Centre.

Missa Alchera: Mass of Dreaming (2009) for SATB chorus (8 parts) was commissioned by Graeme Morton for the 150th anniversaries of the state of Queensland and the Anglican and Catholic Dioceses of Brisbane, and the completion of St. John's Cathedral.[222] Per Morton's request, Edwards wrote a Latin mass that utilized elements found in his *Flower Songs,* and *Mountain Chant*, while also honoring Aboriginal Australians.

> I think the Dreaming (Alchera) of Aboriginal peoples is like our Eternity, where time is omnipresent rather than linear. It is also inextricably associated with the land - the Earth Mother - at the deepest creative level, and I believe that rituals that have been imported from other places are most likely to retain their potency and relevance when they develop a similar connection.[223]

Missa Alchera was composed during a time when Australia was dealing with a period of wildfires and floods which according to Edwards "brought about an emotional response to the drama inherent in the text, so that outbursts of intensity are apt to intrude on moments of serene detachment."[224] The piece is suggestive of environmental activism through music as Edwards expressed great concern for the wildfires and floods that were devastating the ecological health of Australia at the time he composed the work.

Edwards also describes his *Missa Alchera* as an ecumenical mass. When asked how he fused Christian Liturgy with elements of Aboriginal culture in an interview with Sydney Chamber Choir in 2016, he responded:

> The bringing together of diverse influences is done at a subconscious level and by now they've all been fused into my own language, so they just happen. Easter and medieval Western modes constantly interchange; there are brief references to plainchant and allusions to other forms of chant. Drones and obstinate are prominent and can be heard,

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[222] Ross Edwards, "Mass of the Dreaming: Missa Alchera," Program Note, Australian Music Centre, 2009.

[223] Ibid.

[224] Ibid.

for example, throughout the Kyrie; and the Osannas are influenced by the characteristic shapes of Aboriginal chant and the intoxicating buzz of insects (see Figure 36). Many of the rhythmic patterns are modeled intuitively on those produced by natural organisms.[225]

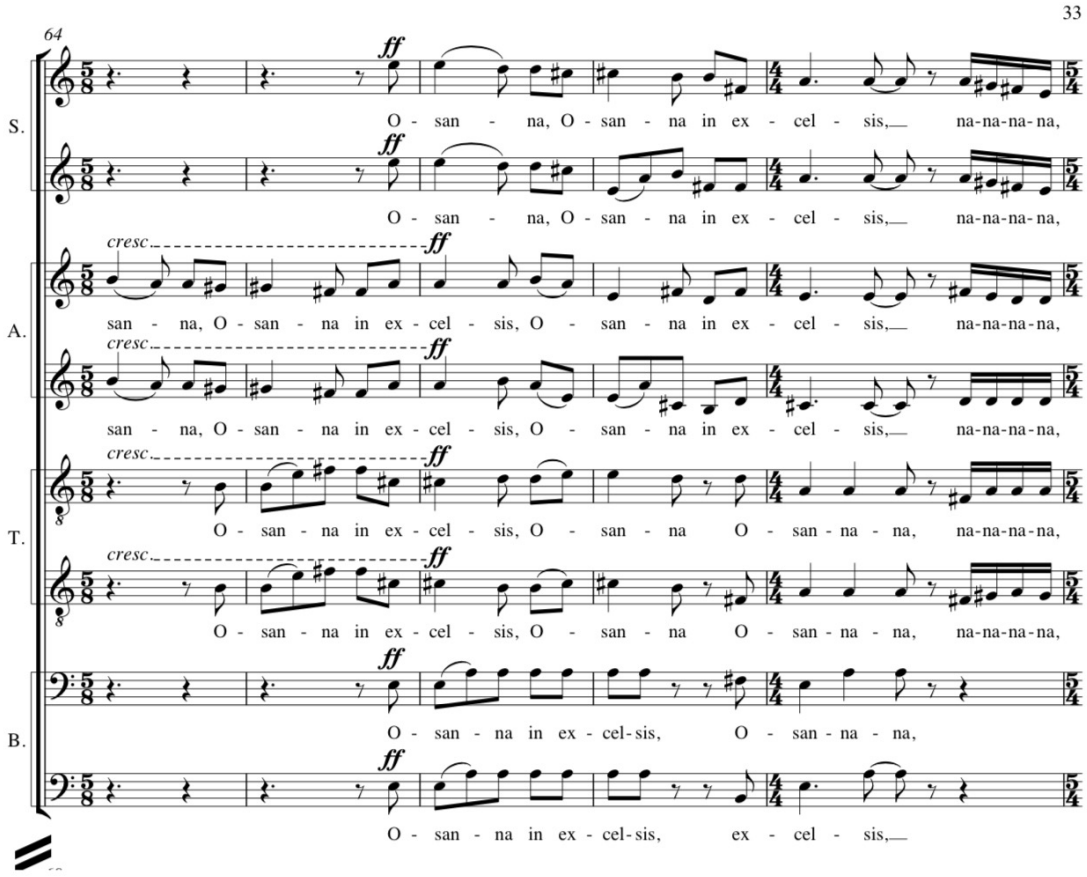

Figure 36: "Osanna" section from "Missa Alchera: Mass of the Dreaming," Ross Edwards, 2009, Australian Music Centre.

The appearance of the word "Dreaming" in the title of the piece serves a purely conceptual function. There were no indications of light appropriations or improper Indigenous referencing in the way it was employed. As Edwards expressed, the piece is a reflection on the possible connection between the Christian idea of eternity and the Aboriginal "Dreaming" where the concept of time may be perceived as omnipresent rather than linear in both traditions.

[225] Sydney Chamber Choir, "Interview: Ross Edwards," https://www.sydneychamberchoir.org/blog-1/2016/9/25/efwhydqizp6g4g6bu5qh9ohv3jurt8.

Flower Songs, *Dawn Mantras*, *Symphony No. 4: Star Chant*, M*ountain Chant*, and *Missa Alchera: Mass of Dreaming* are examples of Edwards' choral music that demonstrates the development of his identifiably Australian compositional language. He incorporates Aboriginal influences with great care, respect, and admiration towards Indigenous people and culture. Edwards also celebrates the beauty and the sacred connection he has found in Australia's natural environment and landscapes. When speaking about the merging of diverse influences in his music, Edwards states:

> My own idiosyncratic maninya chant, originating in the natural environment of south eastern Australia, has been progressively colored and inflected with material from South East Asia. It may also coexist with strands of European plainchant, often tempered by my own rhythmic and metrical quirks. Earth Mothers figure prominently: the Virgin Mary and her Asian counterparts such as the female Bodhisattva Quan-Yin have become, for me, important symbols which are inseparable from the world ecological crisis in their role as nurturers and protectors of living things.[226]

At the very core of who Ross Edwards is as an Australian composer, he has expressed a clear desire to bring about what he refers to as working "towards the light" in his music:

> As a composer I find myself naturally taking a position which might, I hope, in some small way help promote the need for a balanced stable community in which individuals can, as far as possible, freely be themselves without disadvantaging other people, whilst having the opportunity to develop and use their innate skills to best effect for themselves and others. This position of striving towards the light seems to come fairly naturally to me … as a communicator by vocation, I try to project my interior world and to link it with an idealized external one in the hope that both will combine to play a part in reinforcing the collective struggle towards the light that must counterbalance the inevitable pull of the dark ... I believe that my music is the most effective voice I can make.[227]

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[226] Ross Edwards, "The Tensions of Making Scared Art In A Secular World," Barbara Black Man Lecture, May 18, 2014, http://www.rossedwards.com/the-tensions-of-making-sacred-art-in-a-secular-world/.

[227] Cooney, "Ross Edwards: I still wake up excited about the score I'm working on."

CHAPTER 6

The Choral Music of Anne Boyd (b. 1946)

Anne Boyd was born in Sydney on April 10, 1946, but as a child, she grew up on a remote Outback sheep station in Central Queensland.[228] She was considered a child prodigy and started composing as a child with ABC Classical Radio, especially *The Children's Hour's Mr. Melody Man* and a recorder book given to her by her sister Helen, as her first forms of music education.[229] Boyd studied flute with Victor McMahon at Sydney Conservatorium of Music from 1960 to 1964, and also majored in Music at the University of Sydney's Faculty of Arts from 1963 to 1967 where she studied composition with Peter Sculthorpe.[230] After graduating from the University of Sydney with a Bachelor of Arts Honors degree in Music in 1967, she pursued a PhD in composition and graduated in 1972 from the University of York, England.

Similar to Peter Sculthorpe's influence on Ross Edwards, Anne Boyd received encouragement from Sculthorpe to find inspiration in Aboriginal and environmental influences, and to employ them as distinctive forces in her compositions.[231] Sculthorpe was also the first to expose Boyd to the musical cultures of South East Asia, especially Japan and Bali, when she attended his Ethnomusicology seminars at Sydney Conservatorium of Music.[232] Boyd considers the ancient court music of Japan to be "the closest musical representation of the Australian

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[228]Anne Boyd, "A Solitary Female Phoenix Reflects on Women in Music." Contemporary Music Review, 1994, Vol. 11, Parts 1 & 2, 42.

[229] Australian Music Centre, "Anne Boyd: Represented Artist," https:/www.australianmusiccentre.com.au/artist/boyd-anne.

[230] Ibid.

[231] Alison Tokita, "Anne Boyd and Asian Music: The Formation of a Composer," Japan Review, no. 7 (1996), 3.

[232] Ibid.

Outback landscape of her early childhood."[233] Aboriginal, Asian, and environmental influences are the main elements found in Anne Boyd's music. In addition, she also often marries Buddhist and Christian concepts in her compositions.

From 1972 to 1977, Anne Boyd served as a professor at the University of Sussex; and from 1981 to 1990, she became the founding Head of the Department of Music at the University of Hong Kong.[234] Boyd is the first Australian and the first woman to be appointed Professor of Music at the University of Sydney where she devoted research studies on the influence of Australian landscape, Aboriginal people and culture, and Asian culture and traditions on Australian composers.[235] The award winning documentary film *Facing the Music* released in 2001 highlighted her work to ensure the preservation of the University of Sydney's Music department after the Sydney Conservatorium of Music merged with the University of Sydney in 1989. Boyd's efforts would gain both national and international attention and resulted in the University of Sydney's Arts Music Unit being kept as a separate Music department from Sydney Conservatorium of Music.

Examples of Anne Boyd's Choral Music

As I crossed a bridge of dreams (1975) for mixed voices or three SATB choirs consisting of 12 vocal parts, is one of Anne Boyd's first choral compositions. Inspired by the three dreams in the book by Lady Sarashina, an eleventh century Japanese court lady, the piece was commissioned by the Radcliffe Trust for the John Aldiss Singers for the 1975 Radcliffe

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[233] Australian Music Centre, "Anne Boyd: Represented Artist."

[234] Bebbington, "The Oxford Companion to Australian Music," 65.

[235] Australian Music Centre, "Anne Boyd: Represented Artist."

Music Award.[236] Boyd would use the same inspiration for several other works including *Meditation on a Chinese Character*, a chamber work for counter tenor and instruments. Although seemingly dense in texture, *As I crossed a bridge of dreams* reveals Boyd's preference for thinner and more delicate textures, strand-like sound gestures, and high registers that organically result in atmospheric sonic effects evoking images of vast and empty Australian landscapes suspended in timeless space (see Figure 37). To add, Boyd's textural approach capture vivid imagery of her childhood memories growing up in a remote Australian Outback sheep station. There are places in the piece where it arrives in quiet, calm, mystical moments suggestive of Boyd's love and admiration for contemplative Buddhist spirituality.

Modality dominates tonality in this piece. According to Boyd, she employed Japanese, Chinese, and Balinese modes which she distributed around the three inner SATB groups with the material for each group being determined by only one mode.[237] Her textural approach results in dream-like hypnotic clusters of pitches with converging tones that create ethereal-like tensions. These moments are then released into clear pentatonic key moments that evoke a profound sense of peace and stillness suggestive of vast and empty Australian landscapes, or the mystical timelessness of Aboriginal "Dreamtime" realm. (see Figure 38).

According to Boyd, the Buddhist-inspired aspects of *As I crossed a bridge of dreams* are expressions of a woman's discernment for spiritual identity, which is important to Boyd.[238] The meditative nature of the piece also reflects Boyd's own spirituality and views on mortality. She states:

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[236] Tokita, "Anne Boyd and Asian Music: The Formation of a Composer," 190.

[237] Ibid.

[238] Ibid.

My personal spirituality, after the birth of my daughter is resolved in deep but thoroughly unorthodox, Christian beliefs. Unlike the pop star, Madonna, I don't feel myself to be "a material gift who lives in a material world." Indeed, on the contrary, as daily I move closer to my own inevitable "material" death, I become increasingly aware of a deepening relationship with a spiritual Eternity. I also believe, even more strongly than as a younger woman, that the Godliness which is in all of us needs to be constantly reactivated to deal with the problems which Evil strews in our paths. What better vehicle for activating Godliness, and a sense of Oneness with all things, than that provided by the invisible art of Music.[239]

[239] Ibid.

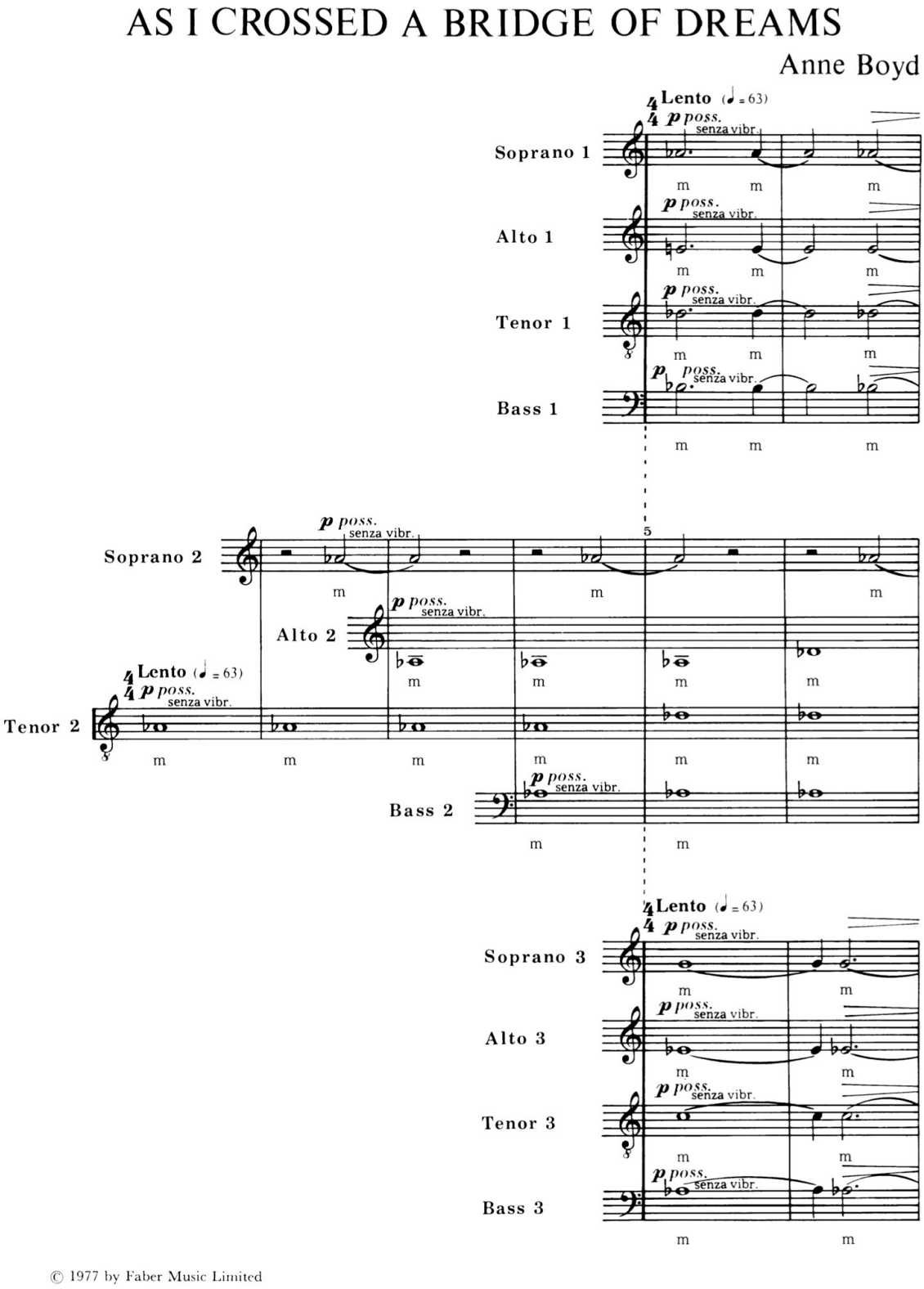

Figure 37: *As I crossed a bridge of dreams*, Anne Boyd, Faber Music, 1977.

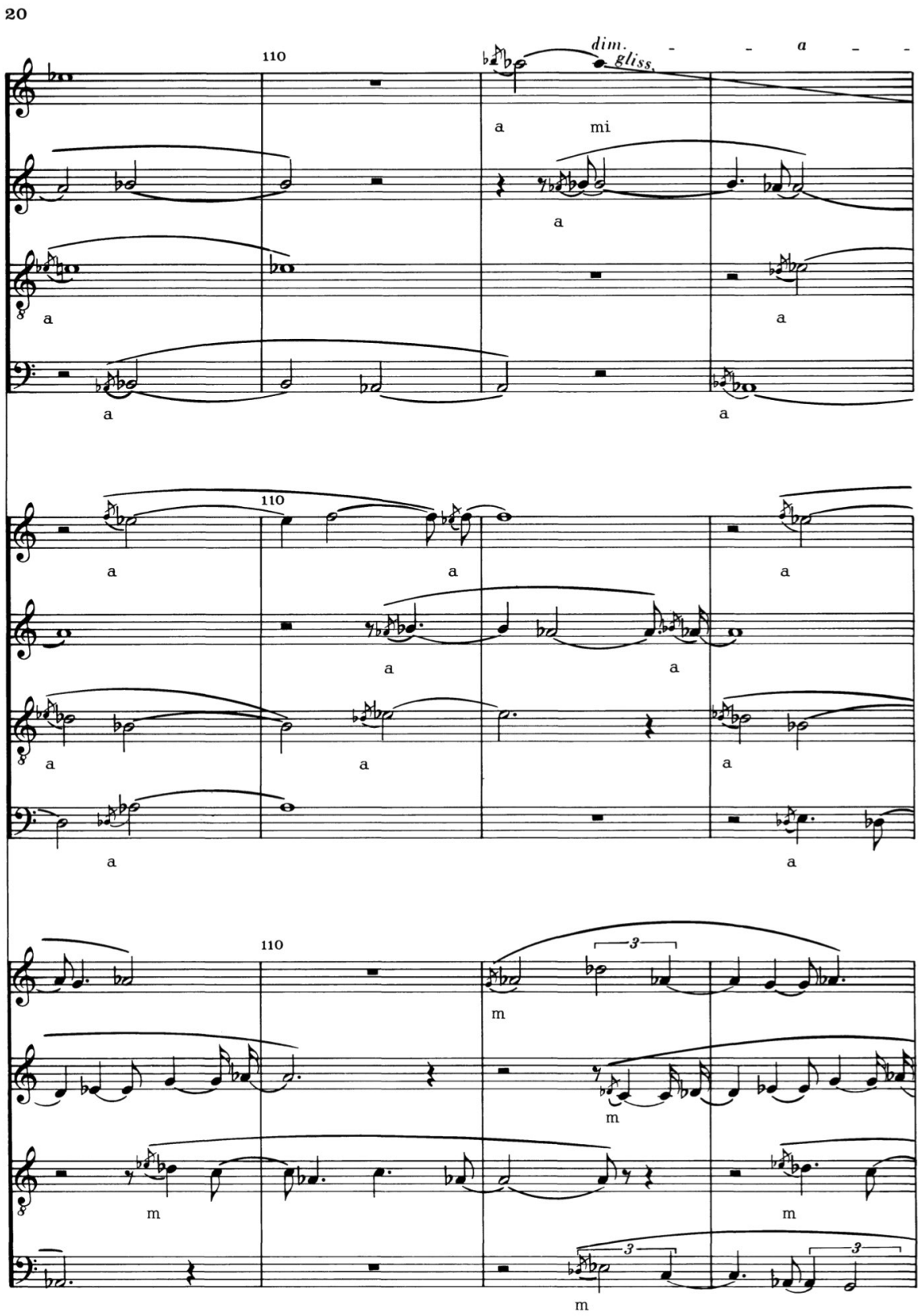

Figure 38: page 20 of *As I crossed a bridge of dreams*, Anne Boyd, Faber Music, 1977.

Cum Rex gloriae (2009) for mixed voices or three SATB choirs, was commissioned for Sydney Chamber Choir and was written as a companion piece to *As I crossed a bridge of dreams*.[240] The piece sets up a thin and soft layer of texture creating a mysterious atmosphere that slowly grows into larger textures, which evoke vast and empty Australian landscapes and Boyd's Christian and Buddhist spirituality (see Figure 39). Slow and static, the piece is mostly homophonic and contains subtle changes in harmonic material causing an illusion that blurs one's perception of mode and tonality. The conclusion is a festive "Alleluia" in an English cathedral-style, signaling Boyd's appreciation of Christian liturgy (see Figure 40). *Cum Rex gloriae* is also a consistent representation of how Boyd marries Christian and Buddhist spirituality into her music. According to Boyd:

> I have described my musical aesthetic as the mingling of Christian love and Buddhist silence. This underlies all my creative activity. Spiritually, I draw upon both traditions. Deep down, my Christian faith is pretty strong but like my respected friend David Tacey, the author of 'Edge of the Sacred' and many other books that have influenced me, I conceive of Christian Truths as metaphor rather than as literal. Composing for me is a deeply spiritual activity, more meditative prayer than artistic practice. My imagination is deeply stimulated by symbolism drawn from many sources. In the liminal unthinking space in which my compositions take shape I am aware of many spiritual energies attached to the sounds with which I work. These flow from a mysterious source; if I listen carefully enough. Close listening to silence is where it begins.[241]

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[240] Paul Stanhope, "New Australian Compositions for Chamber Choir." Resonate Magazine, December 2009.

[241] Lachlan Skipworth, "Anne Boyd: Imagination is our most precious resource." Resonate Magazine, April 06, 2016.

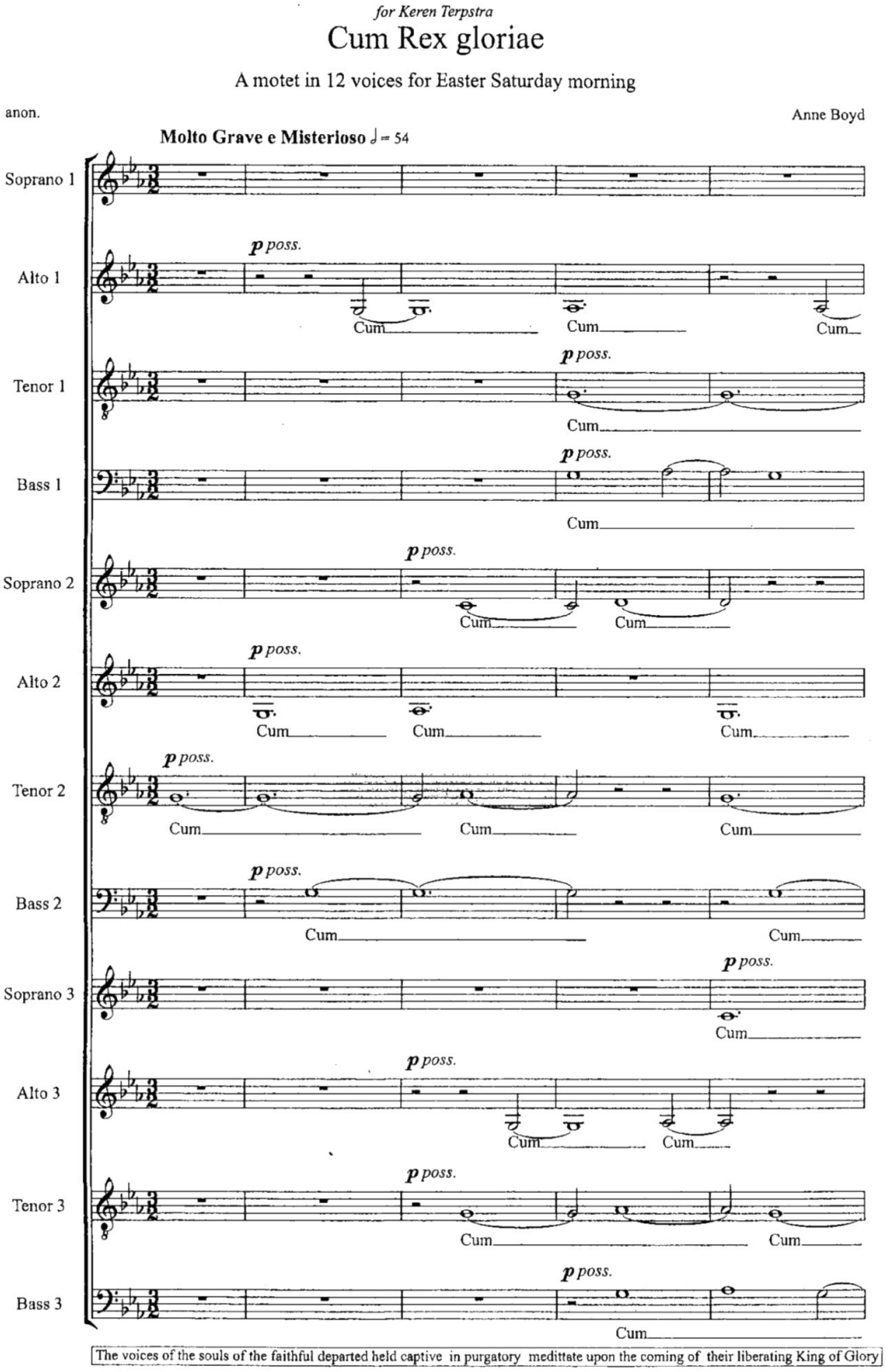

Figure 39: Opening section of *Cum Rex gloriae*, Anne Boyd, University of York Music Press, 2009.

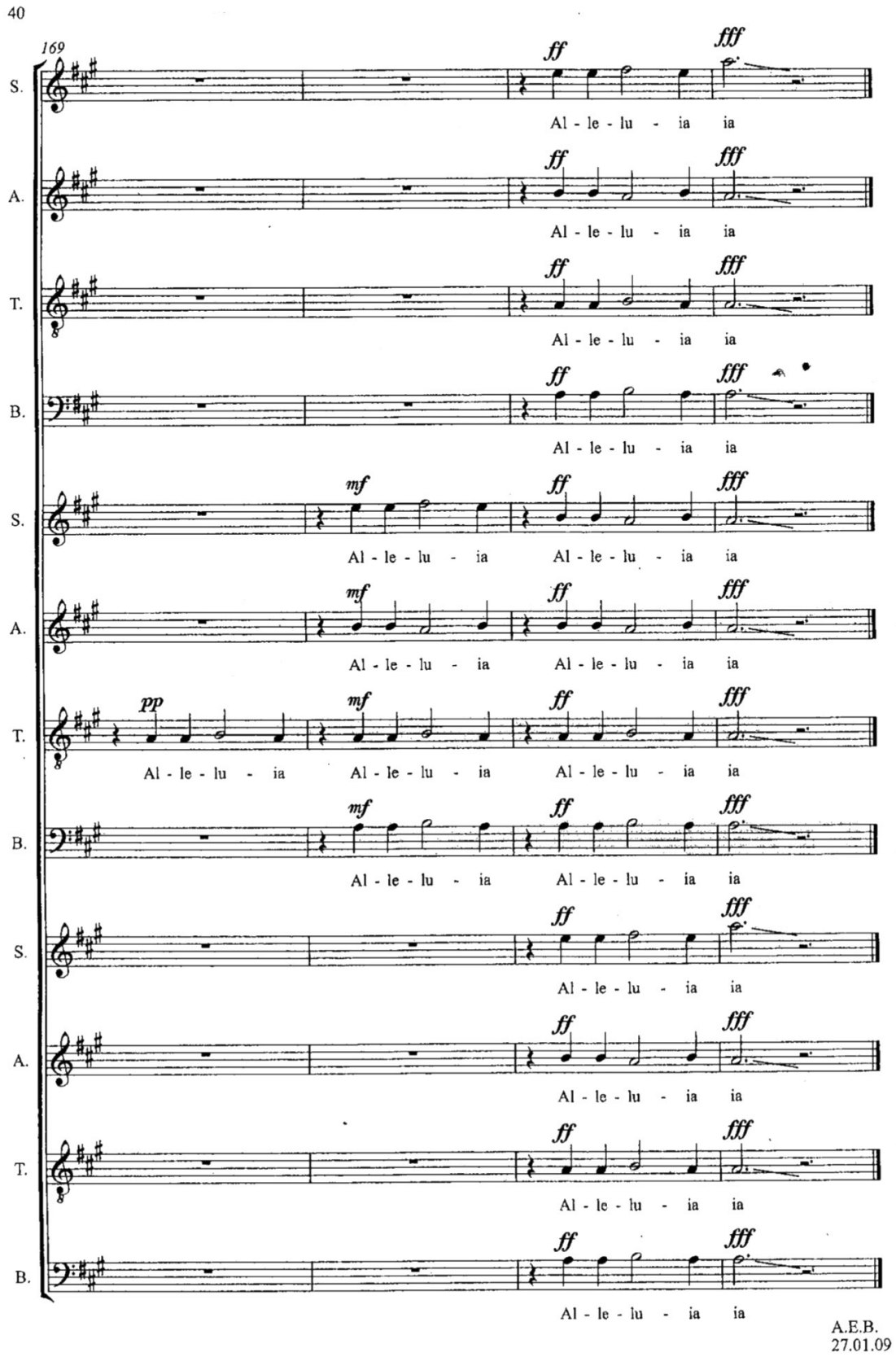

Figure 40: Closing section of *Cum Rex gloriae*, Anne Boyd, University of York Music Press, 2009.

Anne Boyd's approach to incorporating Aboriginal and environmental influences in her choral music has been more conceptual when compared to the examples of other composers I chose to list and explore in this study. She uses Aboriginal influences as inspiration for her textural approach in her choral music. Boyd does not employ Aboriginal words or Aboriginal names of people and sacred sites; nor does she incorporate Aboriginal "Dreaming" stories. For this reason, issues concerning light appropriations or Indigenous referencing are far-removed when examining her choral music. As a non-Indigenous Australian composer, Anne Boyd offers her uniquely sensitive approach and treatment of Aboriginal and environmental influences. The sonic effects in Boyd's music can appear deceivingly subtle at first glance. As the music is experienced, it becomes evident that the outcome of Boyd's compositional language can be described as powerfully solemn, respectful, convincing, and rooted in deep spirituality and sincerity.

Chapter 7

The Choral Music of Stephen Leek (b. 1959)

Born in Sydney in 1959, Stephen Leek moved to Brisbane in 1964, and then to Canberra in 1969 and remained there until 1984.[242] He graduated with a Bachelor of Arts degree in Music with a double major in cello performance and composition from Canberra School of Music (1979-1983).[243] Immediately following his studies, Leek was appointed composer-in-residence with the Tasmanian Dance Company until 1987.[244] Since then, Leek has been composer-in-residence for an array of leading music organizations in Australia that have helped define new directions and pathways for Australian music. This includes collaborations with Sydney Children's Choir, Gondwana Choirs, The St. Peter's Chorale, National Music Camps Association of Australia for Australian Youth Orchestra, and Eltham East Primary School Choir. Internationally, he has served as composer-in-residence at the Marktoberdorf Musik Akademy in Germany, Choral Artists of San Francisco, and guest composer for Sun Music Festival in Riga, Latvia just to name a few.[245]

Leek has been commissioned to compose new music for countless ensembles including The Australian Voices, The Glen Ellen Children's Choir in the United States, The Adelaide Chorale, Eltham East Primary School Choir, SongBridge 2000 in the Netherlands, Gondwana Choirs, San Francisco Girls Chorus, Taipei Male Choir, Sydney Male Choir, Kamer Choir for World Sun Songs Project in Latvia, and Singapore Chamber Choir. He has also served as

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[242] Annette Stephens, "Education for an Australian Choral Tradition: Evaluating the Philosophies of Stephen Leek," Master of Music Thesis. Australian Catholic University, December 2004, 35.

[243] Ibid., 36.

[244] Ibid.

[245] Stephen Leek, "Bio," www.stephenleek.com.

conductor or guest conductor for various choral ensembles including the Asia Pacific Youth Choir, Sydney Children's Choir and Young Men's Choir, Gondwana Singers, Formosa Singers of Taiwan, Crystal Choir in the United States, Shanghai Youth Choir, Taiwan National Youth Choir, and has served as a juror for the World Choir Games in Australia, and presenter at numerous music, educational, and choral conferences all over the world.[246] To add, Leek has had several leadership positions in choral organizations including serving as vice president of the International Federation for Choral Music, artistic executive director for IFCM Asia Pacific World Choral Expo, and artistic director of Shanghai Youth Choir and Shanghai Boys Choir.[247]

Stephen Leek's workshops and repertoire are designed for diverse groups of singers of varying skill levels from the youngest performers to professional choirs. Moreover, he advocates for successful interpretation, understanding, and appreciation of unique qualities in Australian choral music which includes his own choral compositions. Leek has been recognized for his significant contribution to the development of Australian choral composition and performance, and how it has been discussed the past forty years.[248]

vOiCeArt and The Australian Voices

In 1989, Stephen Leek founded his improvisational vocal group vOiCeArt and served as its artistic director and conductor from 1989 to 1996. Leek's mission was to explore new ideas and create solutions for challenges in choral singing.[249] In 1993, he co-founded The Australian Voices with Graeme Morton to promote the creation and performance of new and existing

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[246] Ibid.

[247] Ibid.

[248] Australian Music Centre, "Stephen Leek: Represented Artist," https://www.australianmusiccentre.com.au/artist/leek-stephen.

[249] Australian Music Centre, "Stephen Leek: Represented Artist."

Australian choral music.[250] One of their primary goals was to take Australian music to the most prestigious music festivals and events around the world. Leek served as TAV's artistic director and conductor from 1997 to 2009. The core goals of The Australian Voices and vOiCeArt are to nurture young choral singers and to engage Australian communities towards appreciation and cultivation of Australian choral music.

Leek continues to be a commissioned freelance composer. He advocates for creations of uniquely Australian choral music as a conductor, educator, and publisher. He has a passion for writing music that is accessible to children's choirs, school and university choirs, and community amateur choirs. His collaborative work with numerous choral and music ensembles at every skill and accomplishment level has had a tremendous impact on the Australian music scene. Helen Lancaster, founding director of Australia's Central Queensland Conservatorium of Music, chair of the Music Council of Australia, advisor to the School of Music at Australian National University, and a researcher in the fields of leadership, cultural policy, and higher music education, has recognized Stephen Leek's significant contribution to Australian choral music. Lancaster states:

> Luminary is not an exaggeration when applied to Stephen Leek. His music is published, performed and recorded in many countries of the world. His name is well-known among many thousands of people, not all of them seasoned musicians. He has influenced the lives of many hundreds of young Australians. He and his music have been recognized by many awards, among them the prestigious Robert Edler International Prize for Choral Music which cited his 'decisive influence' on the international choral community as both composer and conductor. He represented Australia at the 2006 UNESCO International Rostrum of Composers in Paris. He is a recipient of the Sounds Australian National Award for the Most Distinguished Contribution to Fine Music by an Individual and the

[250] Ibid.

> 2008 APRA-AMC Classical Music Award for Best Composition by an Australian Composer. He is a composer, an Australian composer.[251]

The predominant elements found in Stephen Leek's music are Aboriginal and environmental influences. When speaking about the process of incorporating these influences in his music and the varying degrees of collaboration he has had with Aboriginal communities, Leek states:

> I don't intentionally set out to use Indigenous themes, but rather, I draw from my experiences as a composer who lives and works in Australia. I have worked and joined with Indigenous Australians on numerous occasions, so I guess some of that is evident in my work. I think that much of the "Indigenousness" of my music comes from the rhythms and dry colors of the Australian landscape which is so much a part of all of us, Whites and Indigenous. I think there is an inherent quality in being Australian that has been captured so well in traditional music, and is something that I feel in my own relationship to this time and place. It is a very difficult thing to try and quantify, but I have never intentionally tried to imitate aspects of Indigenous music.[252]

The statement above offers some insights into possible questions relating to light appropriations and Indigenous referencing in Stephen Leek's music. I would like to emphasize his statement that he has indeed worked and joined Aboriginal communities on numerous occasions. So it is clear that he has made great efforts to connect, engage, and consult with Aboriginal communities. I also think that it is important to stress, as indicated in his statement above, that he has never intentionally tried to imitate aspects of Aboriginal music. As I go through examples of his music, this will be evident regardless of the varying degrees of collaboration he had with Aboriginal communities; which are not always fully indicated or elaborated in his program notes. Again, I will reflect on aspects of Leek's compositions that

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[251]Helen Lancaster, "It can't get better than this: Stephen Leek and a new culture of choral music," Resonate Magazine, December 2009.

[252] Stephen Leek, "Frequently Asked Questions of Stephen Lee and his music," www.stephenleek.com.

demonstrate respectful referencing of Aboriginal influences. I will also offer ideas of how the examples of pieces could have incorporated more suggestions recommended by Dr. Christopher Sainsbury and Australia Council for the Arts

Examples of Stephen Leek's Choral Music

Great Southern Spirits (1989, 1995) for Unaccompanied SATB Choir is a choral cycle with four movements: "Wirindjii," "Mulga," "Kondalilla," and "Uluru." The movements can each be performed as stand-alone pieces. It was composed for Graeme Morton and The Australian Voices with funds provided by Australia Council.[253] The main influences in this work are Aboriginal culture and Australian landscape. The first movement "Wirindji," with text by Anne Fairburn, tells the Aboriginal "Dreaming" story about a small group of *Wirindji* women who lured nomadic men by stomping their feet on the ground creating a hypnotic cloud of vibrant colors which enticed the men to them (see Figures 41 and 42). After mating, the men were killed, cooked, and eaten as a feast of celebration.

[253] Carl Crossin, "Unbearable beauty! Two Australian choral classics: conductor's reflections," Resonate Magazine, December 2009.

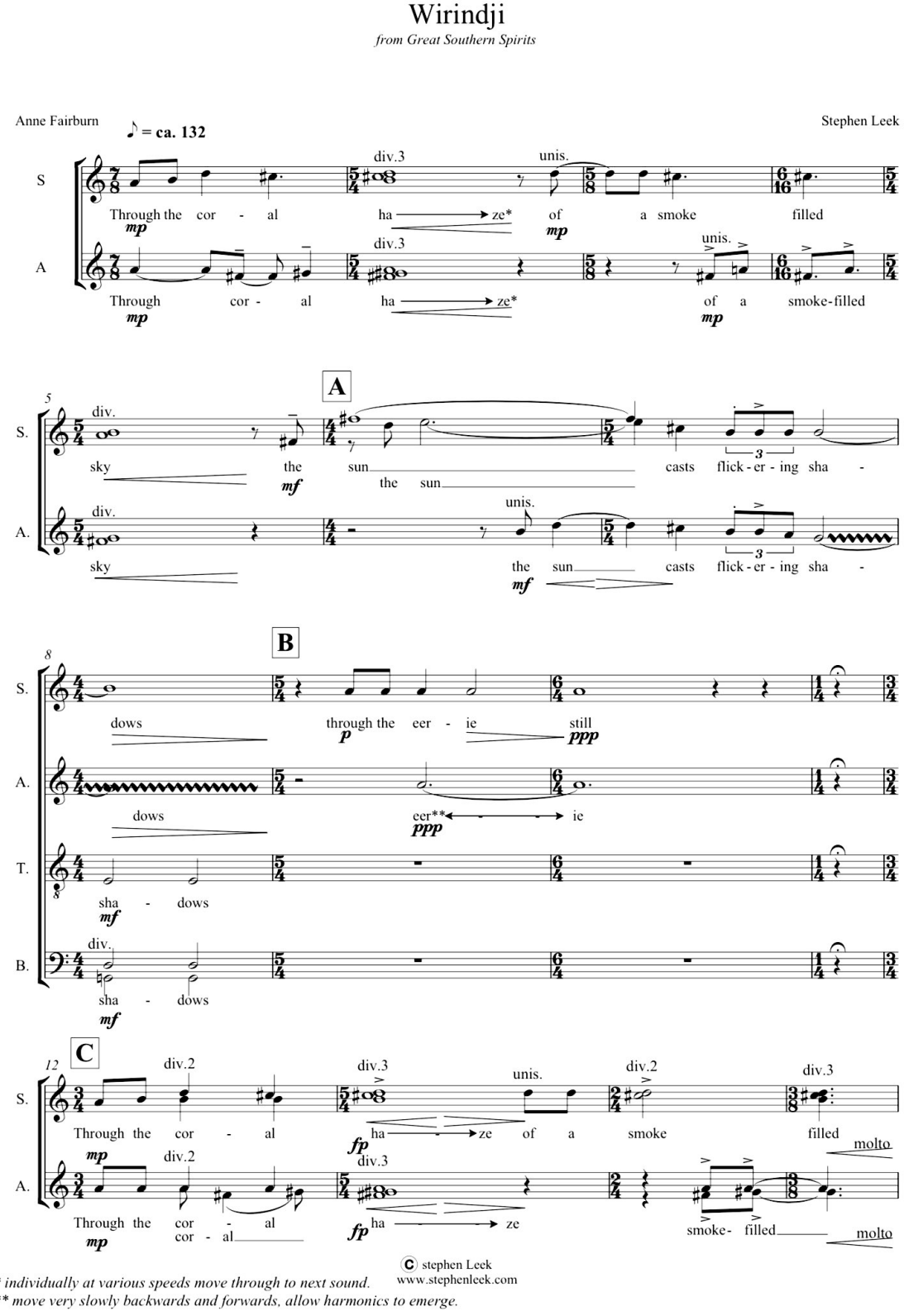

Figure 41: Opening section of "Wirindji" from "Great Southern Spirits," Stephen Leek, 1995.

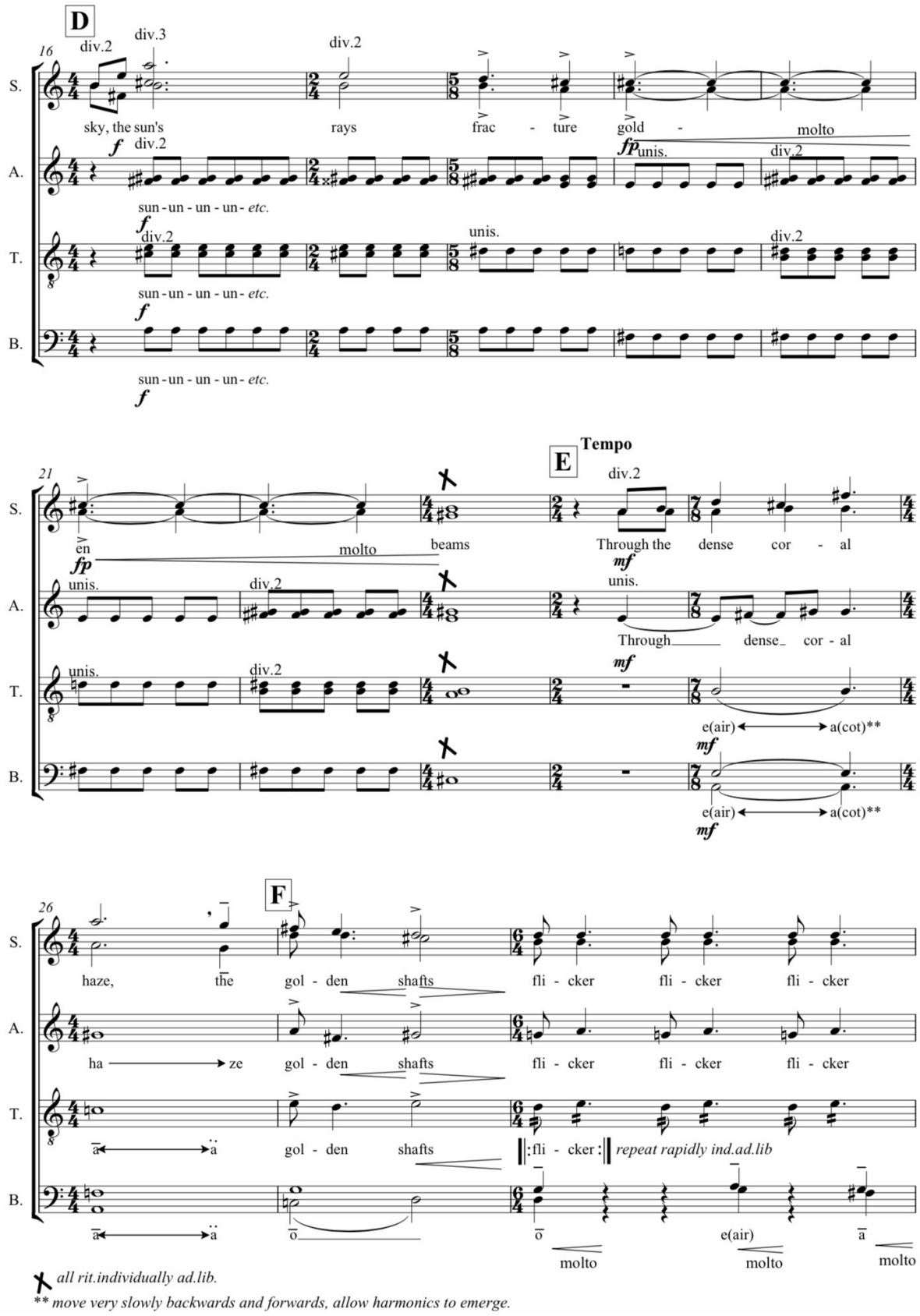

Figure 42: Page 2 of “Wirindji” from “Great Southern Spirits,” Stephen Leek, 1995.

The second movement of *Great Southern Spirits*, "Mulga," with text again by Anne Fairburn, portrays the whispers of spirit voices as they travel through the Mulga trees evoking an otherworldly atmosphere. Mulga trees are small shrub trees found in the very dry areas of Australia that can form dense forests up to forty nine feet, or small low shrubs. To create the mysterious atmosphere, Leek employed staggered entries which resulted in a canonic effect. He then distributed syllables of the word "mulga" in the lower voices (see Figure 43).

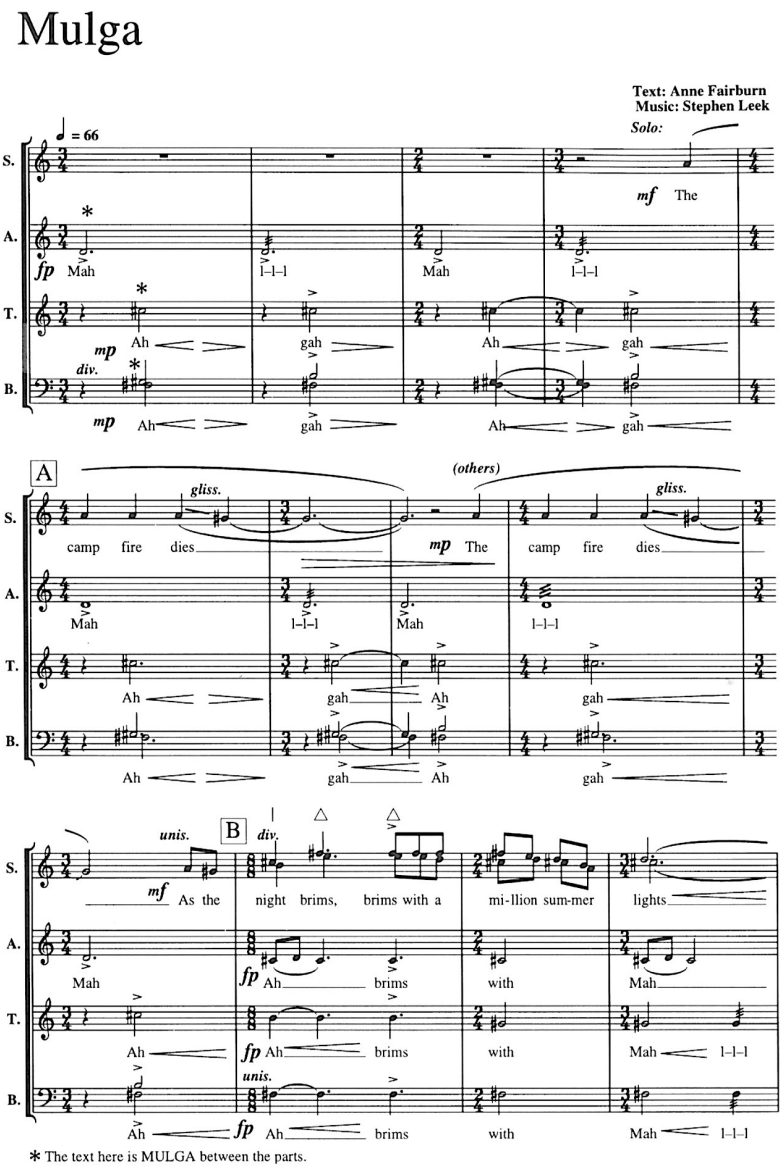

Figure 43: Opening section of "Mulga" from *Great Southern Spirits*, Stephen Leek, 1995.

The third movement, “Kondalilla,” evokes the essence of the Kondalilla waterfall located in the rainforest of South East Queensland, Australia; as well as two spirits from Aboriginal “Dreamtime” story: *Kondalilla* (the spirit of the waterfall), and *Ouyen* (the spirit of still water). “Kondalilla” is aleatoric but Leek still specified notes, rhythmic cues, and expressive markings for each section of the choir. The timing of when the lines are sung is decided by the conductor and singers. The spirit of the waterfall is painted in the slow staggered entrances of the sopranos and altos at the beginning of the piece. The spirit of the calm water is painted in the calm sustained pedal of the tenors and basses (see Figure 44).

Great Southern Spirits ends with “Uluru.” A site also popularly known as Ayers Rock, it is the most sacred place for Aboriginal people because they believe it is the very place of “Dreamtime" where all of life was created. Combined with pitched material, an otherworldly atmosphere is created through sound effects from nasal sounds, aleatoric whispers, and the textural insertion of harmonic overtones (see Figure 45).

Kondalilla

from Great Southern Spirits
for SSAA a cappella choir

Text and Music by Stephen Leek

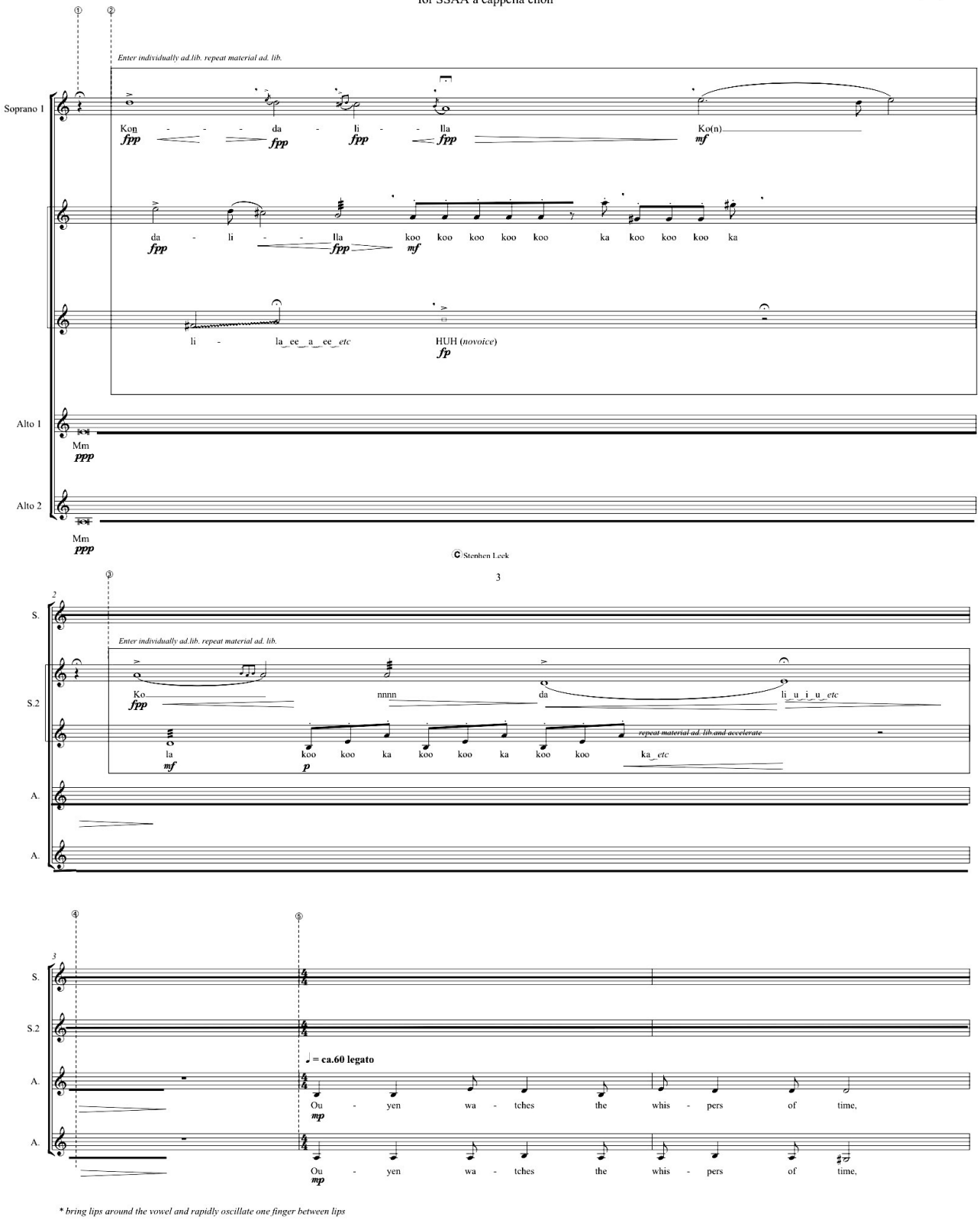

Figure 44: Opening sections of "Kondalilla" from *Great Southern Spirits*, Stephen Leek, 1995.

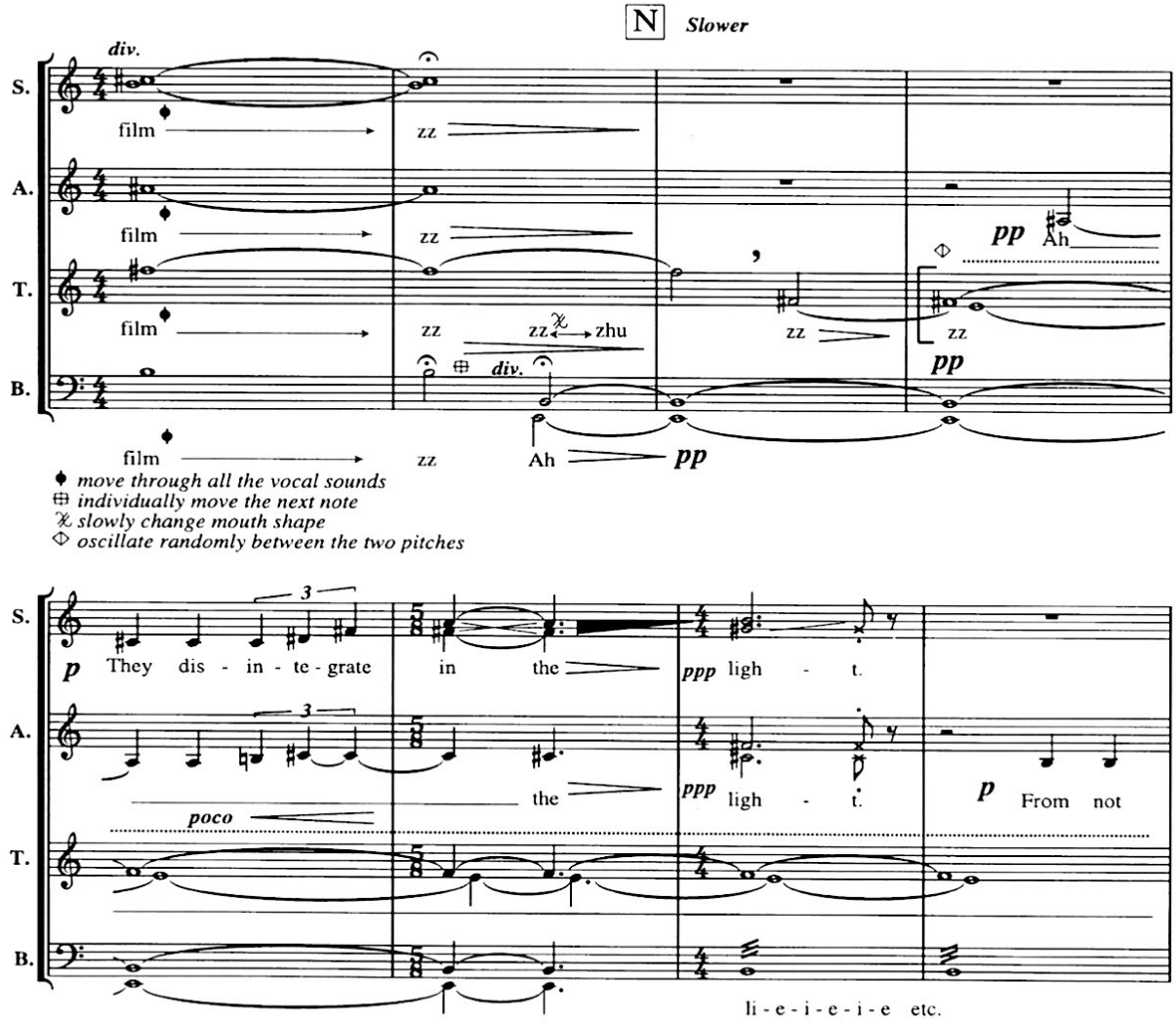

Figure 45: "Uluru" from *Great Southern Spirits*, Stephen Leek, 1995.

The degrees of collaboration, consultation, and engagement for *Great Southern Spirits* are not specified. In addition, it is also unclear whether consents and permissions to use the Aboriginal "Dreamtime" sites, stories, and the characters employed in *Great Southern Spirits* were given by the specific Aboriginal clans who own them. Although, it is important to note that Stephen Leek fully acknowledges the Aboriginal people as the owners of the elements he

employed in *Great Southern Spirits*. It is also apparent that all movements of this work were composed with great integrity which allows for an interpretation that elevate and uplift the Aboriginal and environmental influences Leek employed in every movement of the piece. Leek did not use any Aboriginal texts in the piece, nor did he use melodic and rhythmic materials belonging to any Aboriginal communities. In hindsight, a statement about the degrees of collaboration, consultation, consents and permissions in the program notes would have helped clarify questions relating to Indigenous referencing of "Dreamtime" sites, stories, and characters. But I think it is only fair and right to emphasize that their absence is not indicative nor reductive of Leek's profound respect and appreciation for Aboriginal people and their culture.

"Ngana" from *Songs of Passage* (1994) for SSAA or SATB Choir was commissioned for Graeme Morton and the St. Peter's Chorale, and was composed after Leek worked with the Aboriginal people of Tasmania.

> I had long been interested in the ways that different cultures celebrate their cultural differences through music vastly different in sound, structure, energy levels, and the way that they are performed. All this led me to want to compose something that reflected a 'journey' in sound, capturing some of the different energies and styles of singing that I had recently experienced in my own country.[254]

Songs of Passage has five movements that uses Aboriginal words for their titles. The last movement "Ngana" utilizes the Aboriginal words *ngana* meaning shark, *lina* meaning water, *mangana* meaning fish, and *tah* which is a welcome greeting.[255] The piece is energetic and utilizes canonic repetitive rhythmic motifs (see Figure 46). It also employs clapping that suggests

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[254] Stephen Leek, " Songs of Passage," Program Note, Morton Music, 1994.

[255] Ibid.

patterns of Aboriginal slap sticks; but not exact nor borrowed Aboriginal owned rhythmic patterns. For text painting, Leek uses a calm smooth texture in the lower voices for the word *lina* (water), and the same gentle moving gestures for *mangana* (fish) (see figure 47). The theme is easy and singable but becomes challenging as canons appear combined with its vibrant fast tempo as the piece develops. The open and closed sounds of the text convey Leek's impressions of his time with the Aboriginal people of Tasmania and the energy and sounds of Australian water environments. "Ngana" evokes a festive celebration of life-giving water, the freshness of the breeze, and the renewed feeling one gets from swimming in the ocean.

The degrees of collaboration Stephen Leek had with the Aboriginal people of Tasmania is indicative in "Ngana" as mentioned in the program notes of the score. By visiting and engaging with the Aboriginal people of Tasmania, Leek took the right steps towards respectful usage of Aboriginal influences in *Songs of Passage*. "Ngana" is an electrifying piece with sonic effects that capture the ecstatic inspiration Leek experienced from his time with Tasmania's Aboriginal people.

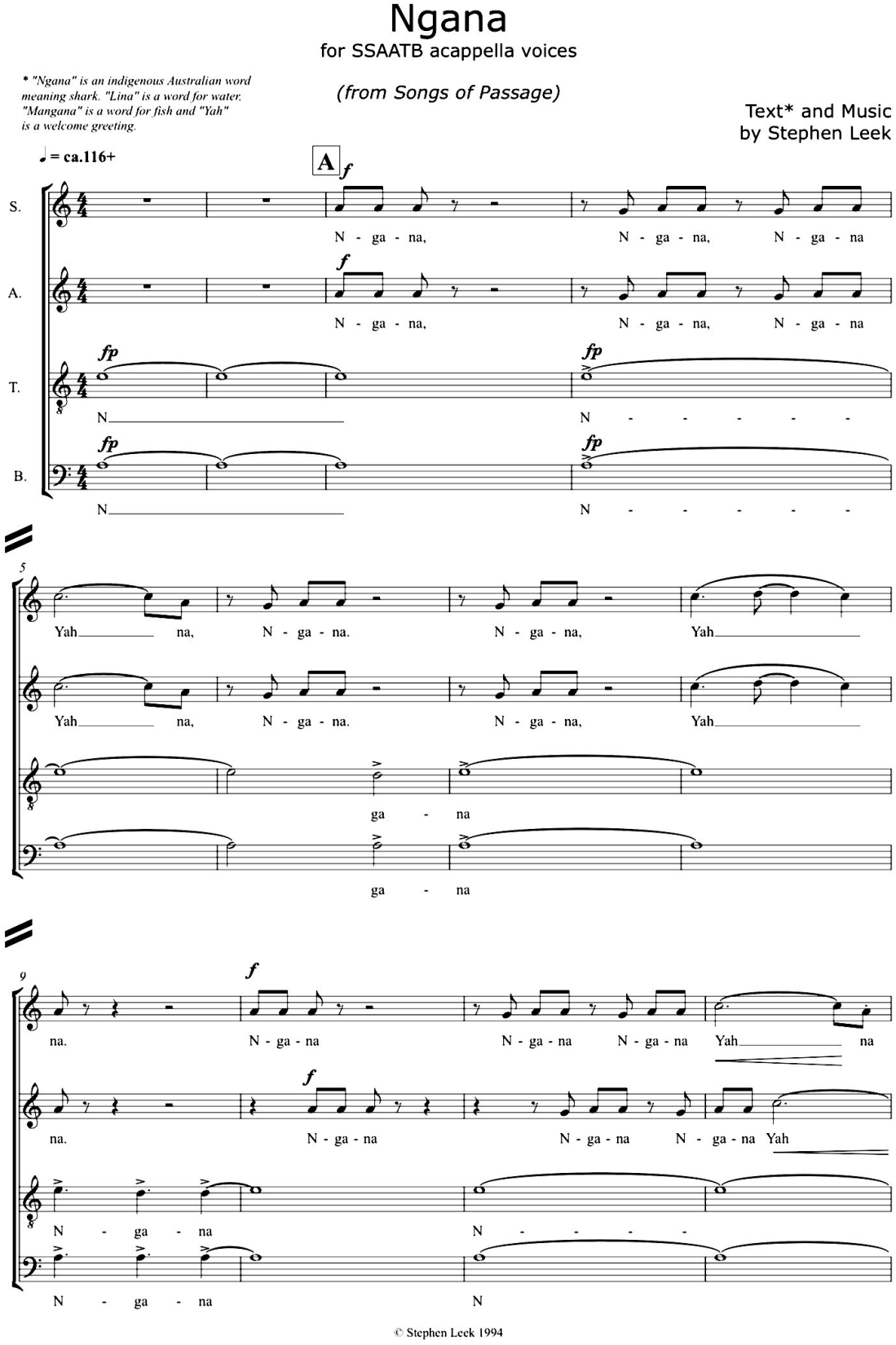

Figure 46: Opening section of "Ngana" from *Songs of Passage*, Stephen Leek, 1994.

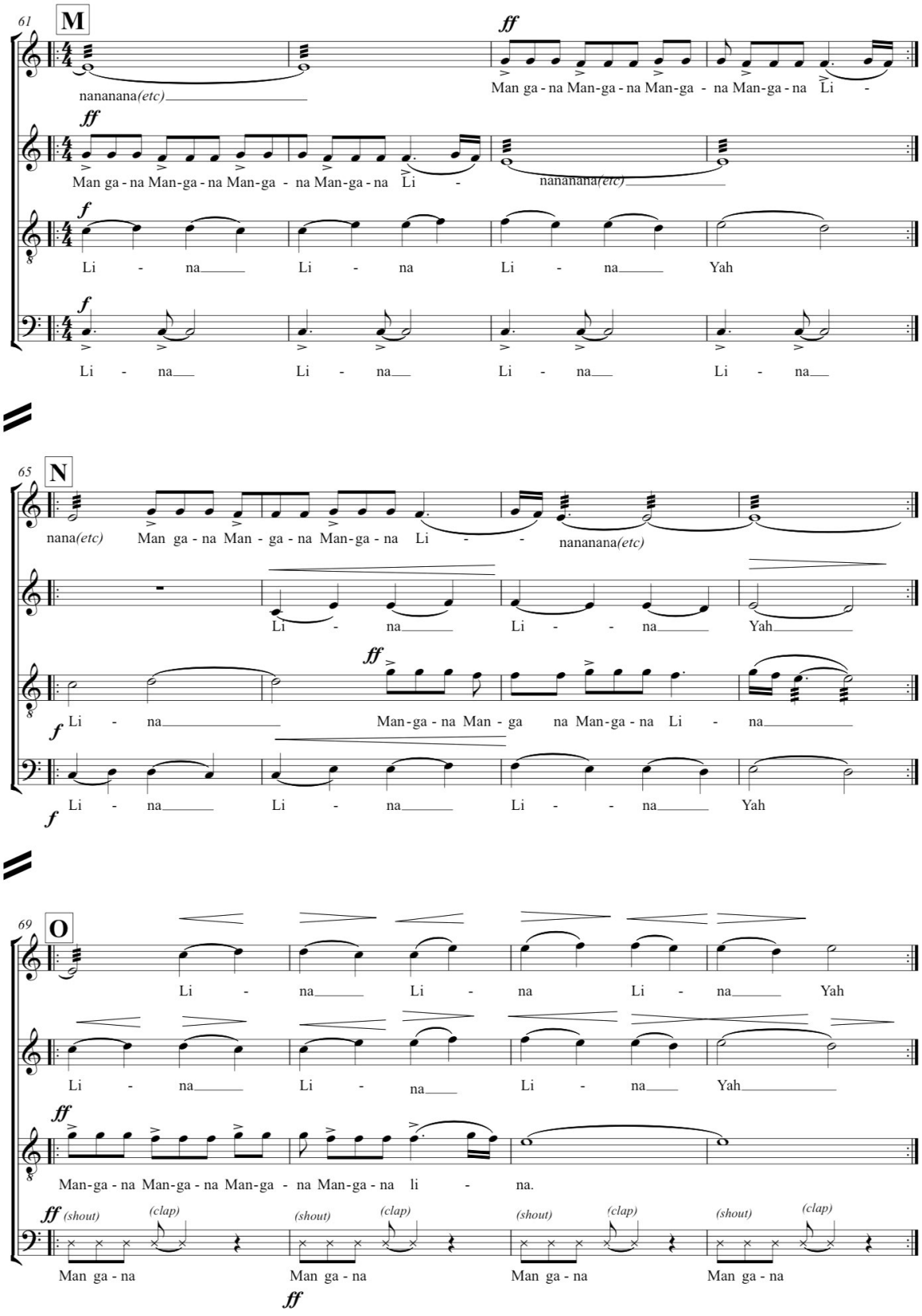

Figure 47: Closing section of "Ngana" from *Songs of Passage*, Stephen Leek, 1994.

Riawanna (1994) for SATB Choir utilizes aleatoric and improvisational elements of music making. The word *riawanna* comes from the *Pallawah* language of the Aboriginal people of Tasmania meaning 'circles.'[256] The other text in this piece are the Aboriginal words for Mother Earth, *Powamena Gunta*.[257] As Leek describes, "the piece is a do-it-yourself round with thousands of possibilities," which also includes mixed meters and a final instruction asking the singers to simply "have fun" (see Figure 48).[258] The piece demonstrates Leek's strong interest in aleatoric music and improvisation which are elements found in Aboriginal clan songs. Leek discussed *Riawanna* and choral improvisation in his presentation at the 2015 International Federation for Choral Music entitled *Choral Courage*,

> Within the framework of an Indigenous Australian word, which means "the circle of life," *Riawanna* is suited to any age of singer. It is a most useful piece in helping young singers identify the raw ingredients and essential materials of a work. The process of making their own music out of the materials provided, assists singers in understanding the construction process of a composition. It also helps them to understand that you do not need lots of ideas or materials to build a successful piece. Apart from the rhythmic component, this piece of any duration (or complexity) also explores basic harmonic singing techniques (which encourages mouth shape experimentation) and the exploration of choral color (which aids a choir's development in every possible way – no matter what music they are singing).[259]

Stephen Leek fully acknowledges the Aboriginal people of Tasmania as the owners of the Aboriginal words he employed in *Riawanna.* Aleatoric music, improvisation, energetic rhythmic patterns, and singing in a circle are all aspects of Aboriginal clan songs that Leek utilized for this piece without directly borrowing melodic and rhythmic materials owned by any Aboriginal

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[256] "Riawanna," Program Note, Stephen Leek.

[257] Ibid.

[258] Ibid.

[259] Stephen Leek, "Choral Courage, Approaching contemporary choral music development with open ears and alert minds," International Federation for Choral Music, April 06, 2015.

clans. The approach Leek used to incorporate Aboriginal influences in *Riawanna* exemplifies his ability to successfully celebrate Aboriginal people and culture with tremendous respect; while also engaging non-Indigenous Australians towards a path of meaningful cultural appreciation.

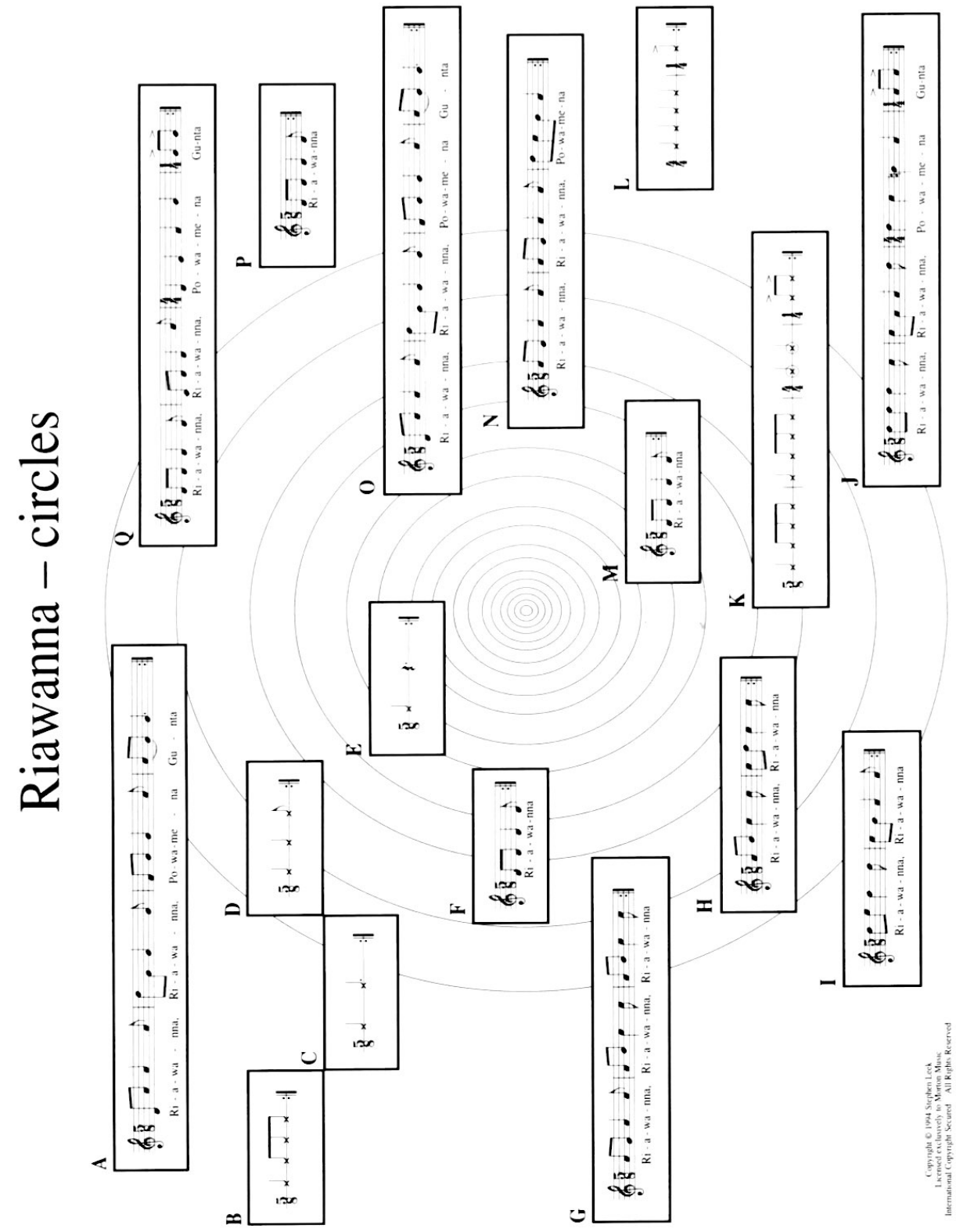

Figure 48: *Riawann*a, Stephen Leek, 1994.

Stephen Leek's contribution to Australian choral music not only includes the vast number of choral works he has composed; but perhaps far more significant is the impact he will have on future generations of Australian choral composers, conductors, singers, and the Australian choral landscape as a whole. Helen Lancaster has likened Leek's significance and impact on the Australian music scene to Peter Sculthorpe's accomplishments. She states:

> Leek may have been a late starter in music, but his great leaps have served him, and Australian music, very well. He has done for Australian choral music what Sculthorpe did for Australian instrumental music. But he certainly hasn't finished yet. Apart from having decided that he needs to do some sailing before he gets too much older, Stephen Leek is likely to influence that next generation in ways we dare not even imagine for some time yet. 'It can't get any better than this?' Who knows? With each leap he has taken thus far, it always has.[260]

[260] Lancaster, "It can't get better than this: Stephen Leek and a new culture of choral music,"

CHAPTER 8

The Choral Music of Paul Stanhope (b. 1969)

A former student of Peter Sculthorpe, Sydney-based composer Paul Stanhope was born in Wollongong, Australia in 1969.[261] He is recognized as one of the leading composers in Australia with works performed in the United Kingdom, Europe, Asia, and North and South America.[262] In 1999, after graduating with a PhD in composition from the University of Sydney, Stanhope received the Charles Mackerras Scholarship which led him to study at the Guildhall School of Music in London. In May 2004, Stanhope won first place in the prestigious Toru Takemitsu Composition Prize which gave him international recognition. Other awards include Australasian Performing Rights Association/Australian Music Centre Awards for Instrumental Work of the Year (2011) and Orchestral Work of the Year (2018); and Sidney Myer Creative Fellowship (2013, 2014) which gave him opportunities to create larger orchestral works. In 2020, he received the APRA/AMC award for Choral Work of the Year for his piece *I Am Martuwarra*.

Stanhope served as artistic director and conductor of Sydney Chamber Choir from 2006 to 2015. In 2014, he accepted an appointment as artistic chair of the Australian Ensemble at the University of New South Wales. He also serves as associate professor of composition and artistic director of choral programs at Sydney Conservatorium of Music. When speaking about his music, Stanhope states,

> My music presents the listener with an optimistic, personal geography . . . whether this is a reaction to the elemental aspects of the universe (both the celestial and terrestrial) or the throbbing energy of the inner-city.[263]

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[261] Paul Stanhope, "Bio,"http://www.paulstanhope.com/.

[262] Australian Music Centre, "Paul Stanhope: Represented Artist, "https://www.australianmusiccentre.com.au/artist/stanhope-paul.

[263] Sydney Conservatorium of Music, The University of Sydney, "People_Associate Professor Paul Stanhope," https://www.sydney.edu.au/music/about/our-people/academic-staff/paul-stanhope.html.

When asked about the most influential musical figures in his life, Stanhope mentions Peter Sculthorpe and Ross Edwards saying:

> Firstly, Peter Sculthorpe heard some of my music at a very fledgling stage and said "keep going." Those two words from someone as influential as Peter meant an awful lot. Later I studied with him and it was as fascinating process. I've also had tremendous support from Ross Edwards – never strictly a teacher but more a friend and mentor and someone I've looked up to over the years.[264]

Examples of Paul Stanhope's Choral Music

Three Geography Songs (1994, 1997, 2005) for SSAATTBB Choir (20-40 voices) is a set extracted from a larger cycle of five pieces originally known as *Geography Songs*. The texts are by the Australian poet Michael Dransfield who died when he was only 24 years old from heroin overdose.[265] The three movements, "Explorer's Journal, "Geography III," and "Geography VI" incorporated environmental influences which served as the main inspiration for *Three Geography Songs*. Dransfield's poems in *Three Geography Songs* evoke vivid imagery of his encounters of the Australian environment where he experienced the most peace and calm as he struggled and dealt with what he described as "too literal company" and "the kerb and gutter citizens of inner-city digs in order to find the jade shadow of a rainforest."[266] Stanhope states that the poems represent Dransfield's "best work and that he clearly felt enriched and in touch with the natural world, its beauty and its cycles of renewal and re-birth."[267]

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[264] Cross Eyed Pianist, "Meet the Artist…Paul Stanhope, composer," https://crosseyedpianist.com/2014/02/20/meet-the-artist-paul-stanhope-composer/.

[265] Paul Stanhope, "Three Geography Songs: for SATB Choir, Work Overview," https://www.australianmusiccentre.com.au/workversion/stanhope-paul-three-geography-songs/14469.

[266] Ibid.

[267] Ibid.

Stanhope employed Dransfield's poems as the principal driving force in his harmonic, rhythmic, and textural approach for *Three Geography Songs*. In the movements of the piece, one hears Stanhope's intention to imbue the immense beauty found in Australia's natural environment. The vivid imagery in "Explorer's Journal" can be heard in Stanhope's repetitive and explosive treatment of the word "stars" in a way that almost pulsates and shimmers (see Figure 49). In "Geography III," Stanhope utilizes the soprano in the upper range in staggered converging motions to paint the words "chapels of pure vision" and instructs the singers to turn 180 degrees around to create a cathedral-like acoustic illusion (see Figure 50). To guide the listener's ears to imagine the "wind in trees among hills" in "Geography VI," Stanhope utilizes textured aleatoric whispers and alternating entrances (see Figure 51).

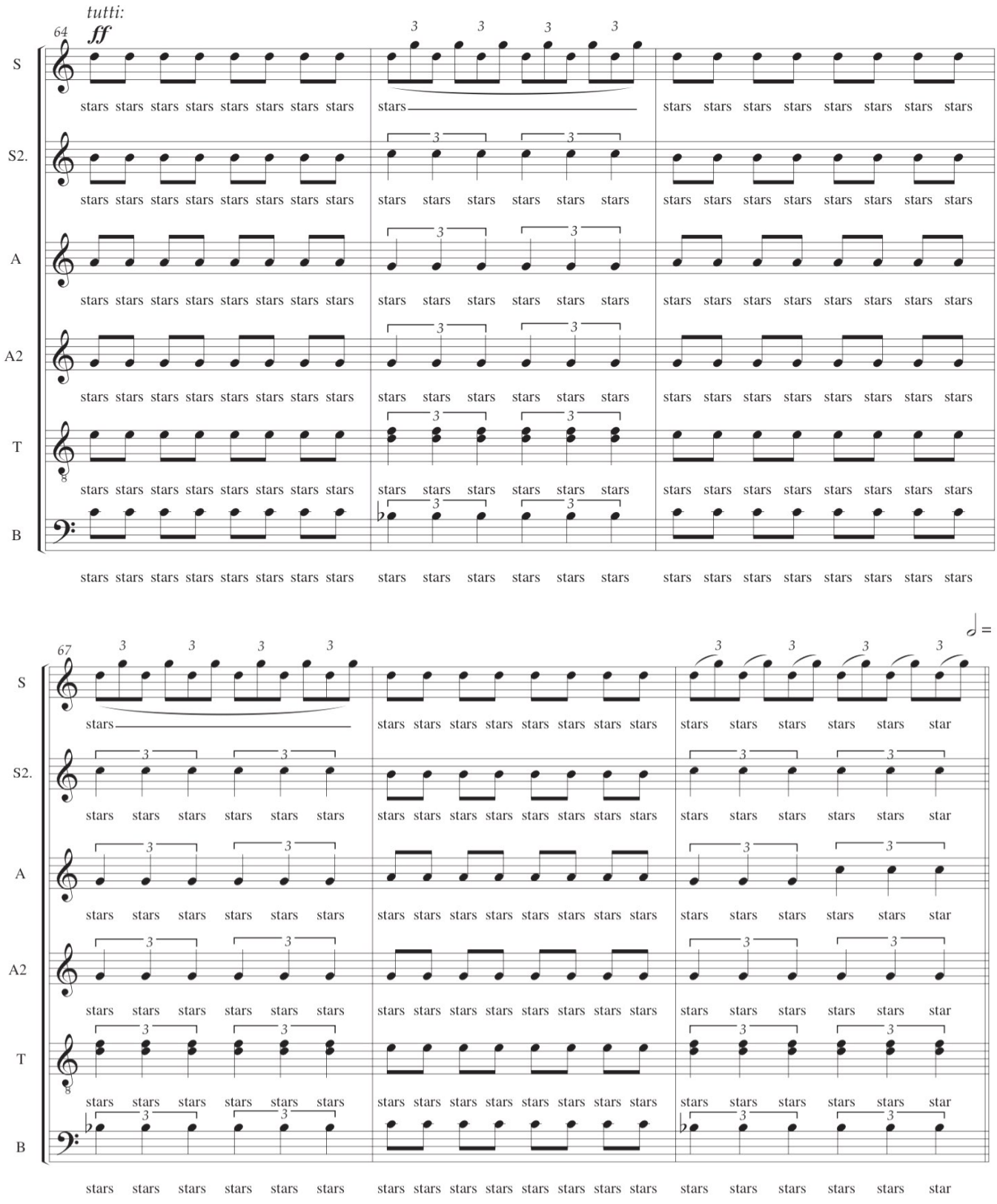

Figure 49: “stars” section of “Explorer’s Journal,” from *Three Geography Songs*, Paul Stanhope, 1997.

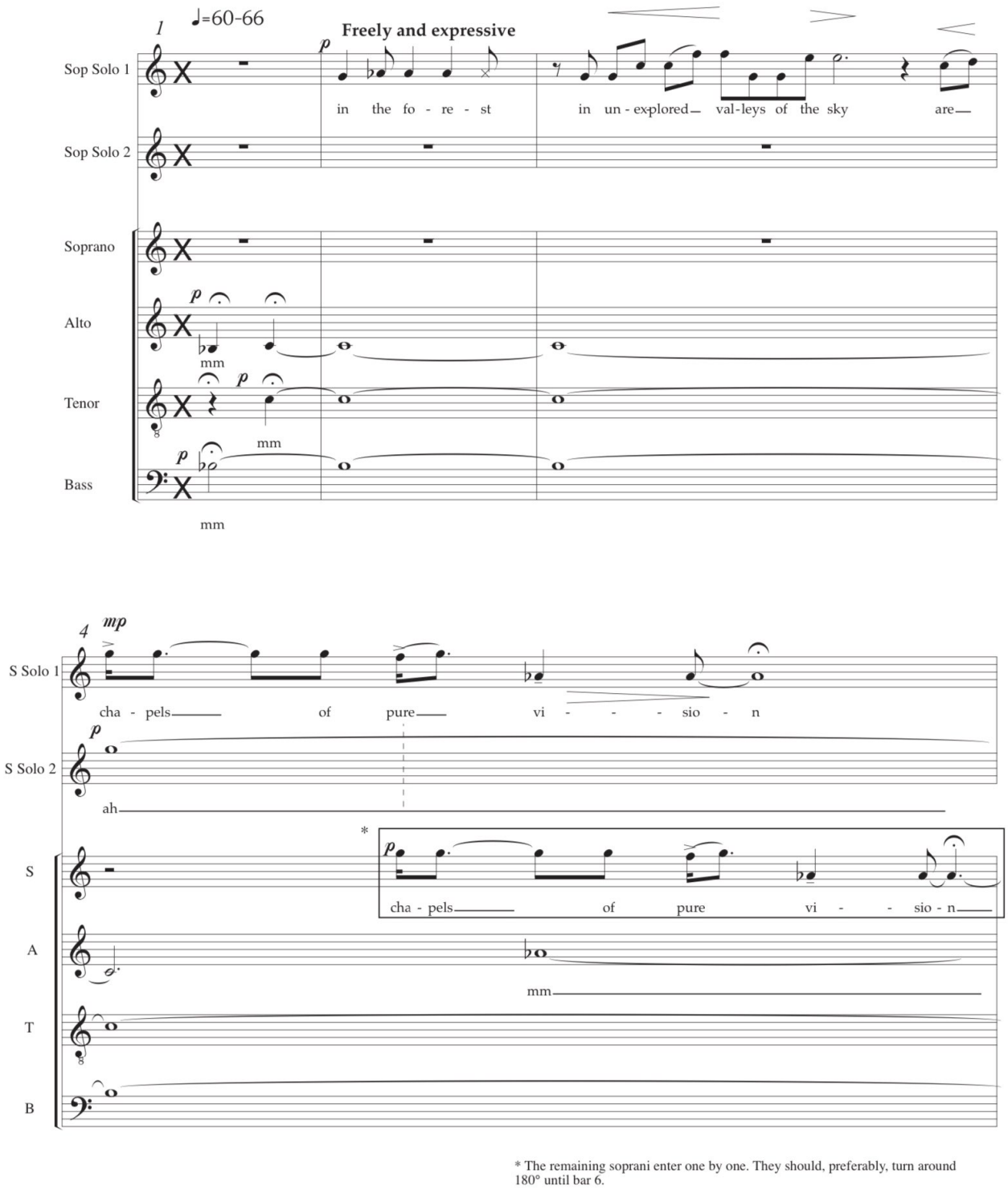

Figure 50: “chapels of pure vision” section of “Geography III,” from *Three Geography Songs*, Paul Stanhope, 1997.

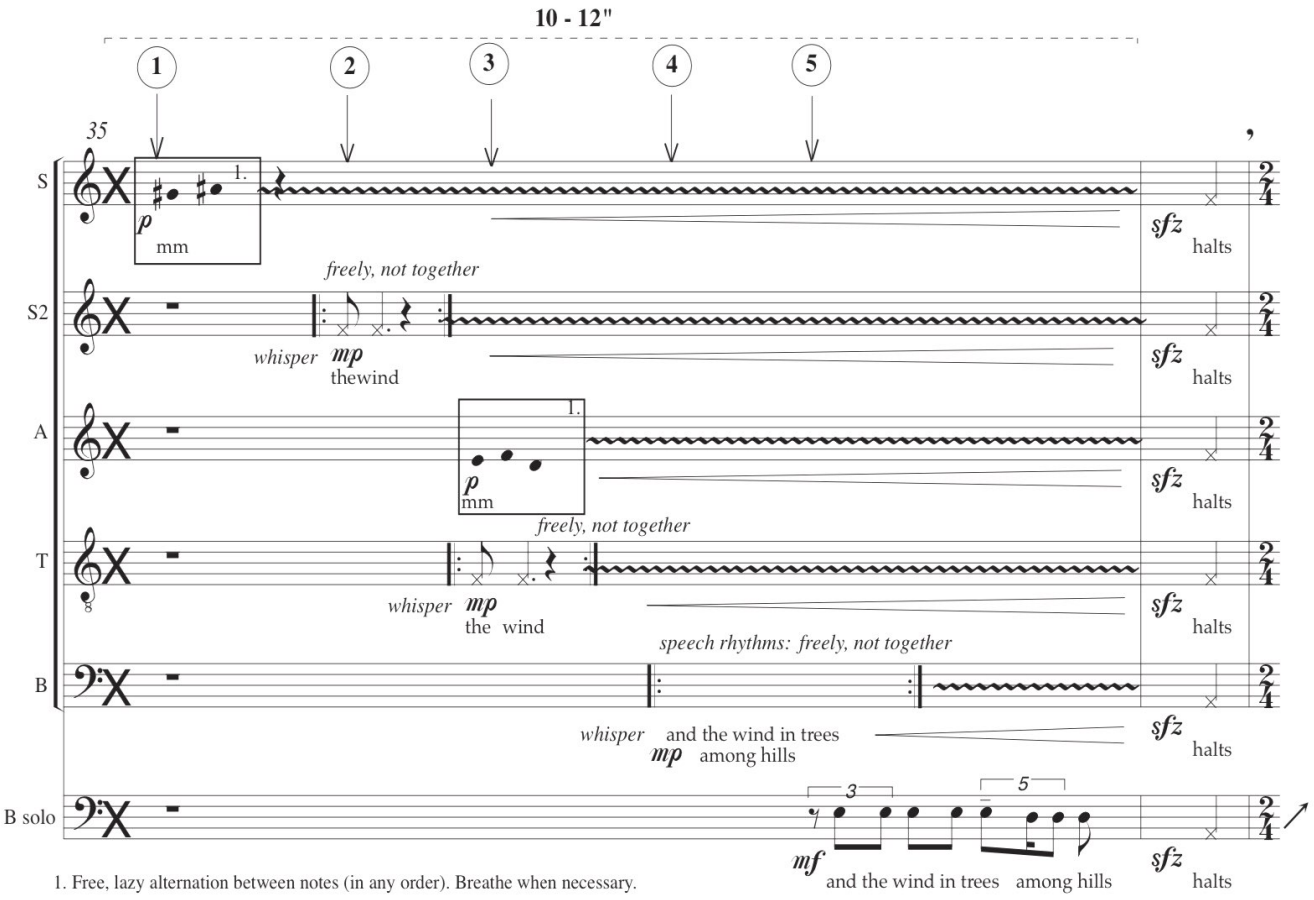

Figure 51: "wind in trees among hills" section of "Geography VI," from *Geography Songs*, Paul Stanhope, 1997.

Rainchant, for SSA (treble) choir with soli or semi chorus, percussion, piano, string orchestra, and pebbles for choristers and optional CD of thunder clap, was composed when Paul Stanhope returned to Australia in 2000 after living in London for seven months.[268] Upon his return, Stanhope witnessed a dramatic thunderstorm over Sydney which was a contrast to the gentle rain he frequently experienced in London. This Sydney thunderstorm served as a moving inspiration for *Rainchant*, a piece that employed Aboriginal and Japanese influences.

[268] Paul Stanhope, "Rainchant: for SSA (treble) choir and chamber orchestra, Work Overview," https://www.australianmusiccentre.com.au/workversion/stanhope-paul-rainchant/13637.

For the texts, Stanhope selected a handful from a collection of about two hundred traditional Japanese Haiku. From those selections, he was able to organize them in a way that poetically depicted a picturesque image of Sydney city situated on the Sydney harbor with red-roofed houses and surrounding natural environments (see Figure 52).[269] The other texts he used consist of a series of Aboriginal words for "rain" or "rainstorm." The texts served an interweaving of Aboriginal and Asian influences. A gentle chant is sung in the vowels "oo" and "ah" to represent the "soil or the earth, or being earthed" (see Figure 53). When Stanhope wrote the piece, certain parts of Australia were going through severe drought. According to Stanhope, the chant is a symbolic summoning of the rain to replenish the lands; but also to replenish one's self on a spiritual level.

[269] Ibid.

TEXTS:

———

The harbour at dawn
The faint smell of oranges
on gusts of October winds.
From a red-tile roof,
a cat is licking beads of dew
in a humid dawn.

Across the harbour, cascades of spring rain
Drenching the busy city, blackening the sky.
Raindrop joins raindrop, 'til a petal holds a pool
Now reflecting its rose.

Sweep away this dome of blue sky
And give this city a coat of ripling grey.
Black craggy mountains,
Calling down rain,
Rain, rain, rain.

walan, bana, guwang, yurru, makarra, manya

Figure 52: Selections of Japanese Haiku and Aboriginal words for "rain" or "rainstorm" from *Rainchant*, Paul Stanhope, Australian Music Centre, 2000/2001.

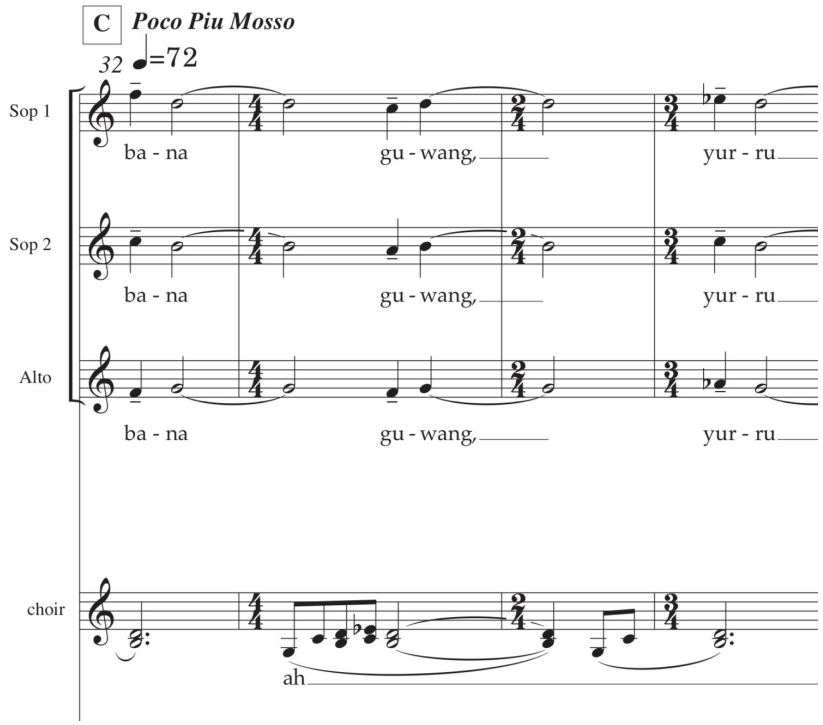

Figure 53: Aboriginal words for "rain" or "rainstorm" with gentle chant underneath, from *Rainchant*, Paul Stanhope, Australian Music Centre, 2000/2001.

In the program notes of the score for *Rainchant*, Stanhope indicates that the series of Aboriginal words he employed for "rain" or "rainstorm" comes from different Aboriginal languages in the south-eastern parts of Australia. In varying degrees, the acknowledgment of the origin of these Aboriginal words meets some of the protocol guides offered by Australia Council of the Arts. Because of the diversity of Aboriginal clans in the south-eastern parts of Australia, specifications of the clan origins of each word employed would have contributed greatly to recognition of their Aboriginal Australian owners. Consent, consultation, and permission from members of various clans where the Aboriginals words come from might or might not have occurred. That information was not indicated in the score. These gestures may seem small and unnecessary since it only involves using Aboriginal words for "rain" and "rainstorm," but Dr. Sainsbury stresses the value of making direct connections and engaging with members of Aboriginal communities no matter how big or small the Aboriginal elements being employed in the piece of music are. Again, I want to reiterate that the absence of these remarks on the score is not reductive of the respect and appreciation Stanhope has for Aboriginal Australians. But for the purpose of this study, it is valuable to offer ways towards respectful referencing of Indigenous influences.

I have not your dreaming (2005) for SSAA choir is based on Margaret Glendinning's poem *I hear the songs* which is a tribute to Oodgeroo. Oodgeroo Noonuccal (1920-1993) was an Aboriginal Australian political activist, artist, and educator who fought and advocated for Aboriginal rights.[270] She was known for her poetry and was the first Aboriginal Australian to

[270] Paul Stanhope, "I have not your dreaming: for SSAA choir, Work Overview," https://www.australianmusiccentre.com.au/workversion/stanhope-paul-i-have-not-your-dreaming/15579.

publish a book of poetry in 1964 entitled *We Are Going*. The book was a tremendous success with over ten thousand copies sold.[271] Oodgeroo was known by her Anglo-Australian name Kath Walker until 1988 when she decided to take back her Aboriginal name as a way of reclaiming her Aboriginal identity and heritage.[272] Glendinning's poem *I hear the songs* conveys a desire to understand and to connect with one's Aboriginal identity with Oodgeroo as the medium. Glendenning was one of Oodgeroo's students, and so *I hear the songs* is a fitting tribute to a truly inspiring figure for Glendenning.

Stanhope set the poem *I hear the songs* to four part treble choir and communicated the sorrowful longing felt by Glendinning in the slow moments at the beginning of the piece. The mood in the middle section transforms into joyous and hopeful dance-like gestures evoking images of birds flying freely in the air (see Figure 54). In the concluding section, Oodgeroo's name is sung repeatedly by all sections of the choir as if calling her name and celebrating her life. And then finally, the piece ends with the words "the spirits gently smiling" evoking a sense of peace and gentleness (see Figures 55 and 56).

When performing this piece, it is important to keep in mind the fifth principle of protocols by Australia Council for the Arts. 'Secrecy and confidentiality' refers to the Aboriginal custom that some parts of Aboriginal musical culture are meant to be secret or sacred, and reproduction of them is a direct violation of Aboriginal customs and laws. For example, the use of life stories, and names and images of deceased Indigenous people is forbidden. A "Notice to Aboriginal and Torres Strait Islander" audience members must be printed on the score or

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[271] Australian Poetry Library, "Noonuccal, Oodgeroo," https://www.poetrylibrary.edu.au/poets/noonuccal-oodgeroo.

[272] Ibid.

program notes, or declared at the time of performance. The notice needs to indicate the following:

> This music contains names of deceased persons of Aboriginal and Torres Strait Islander. It also contains some language and images that might be considered offensive.

A full background on the genesis of the poem and the piece must also be included.

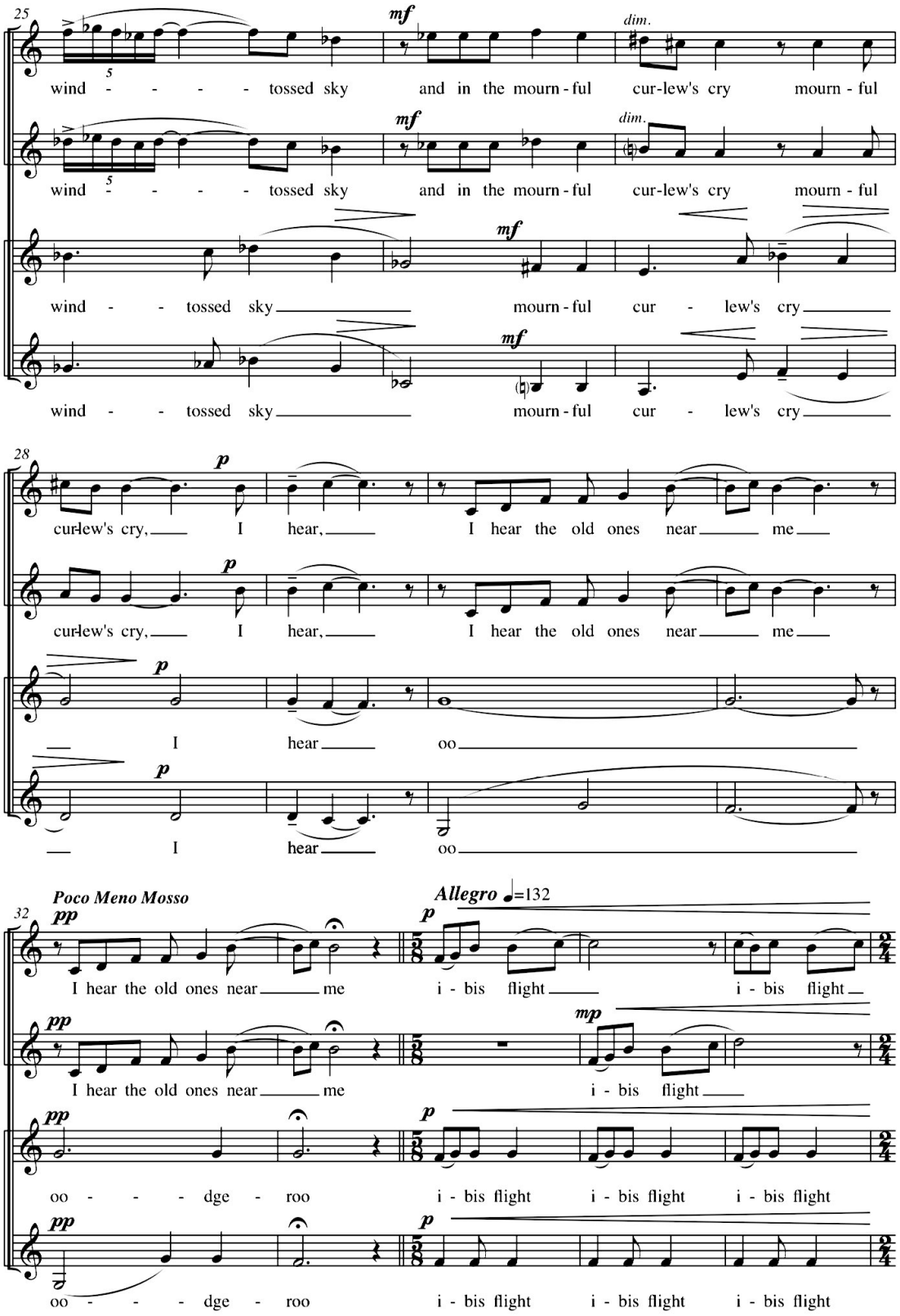

Figure 54: Transition from longing to joy and hope of *I have not your dreaming*, Paul Stanhope, 2005

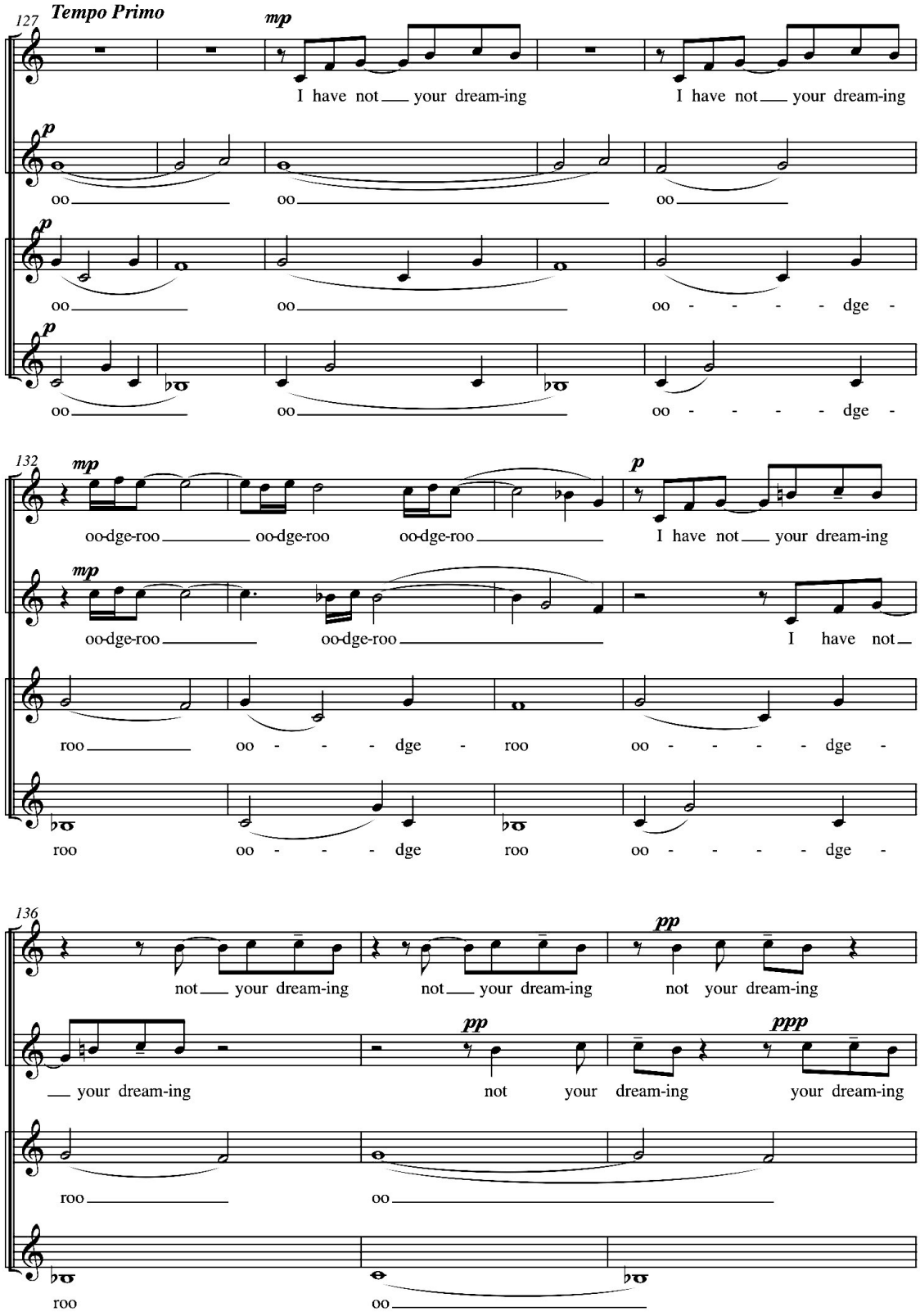

Figure 55: Oodgeroo's name sung repeatedly in the concluding section of *I have not your dreaming*, Paul Stanhope, 2005.

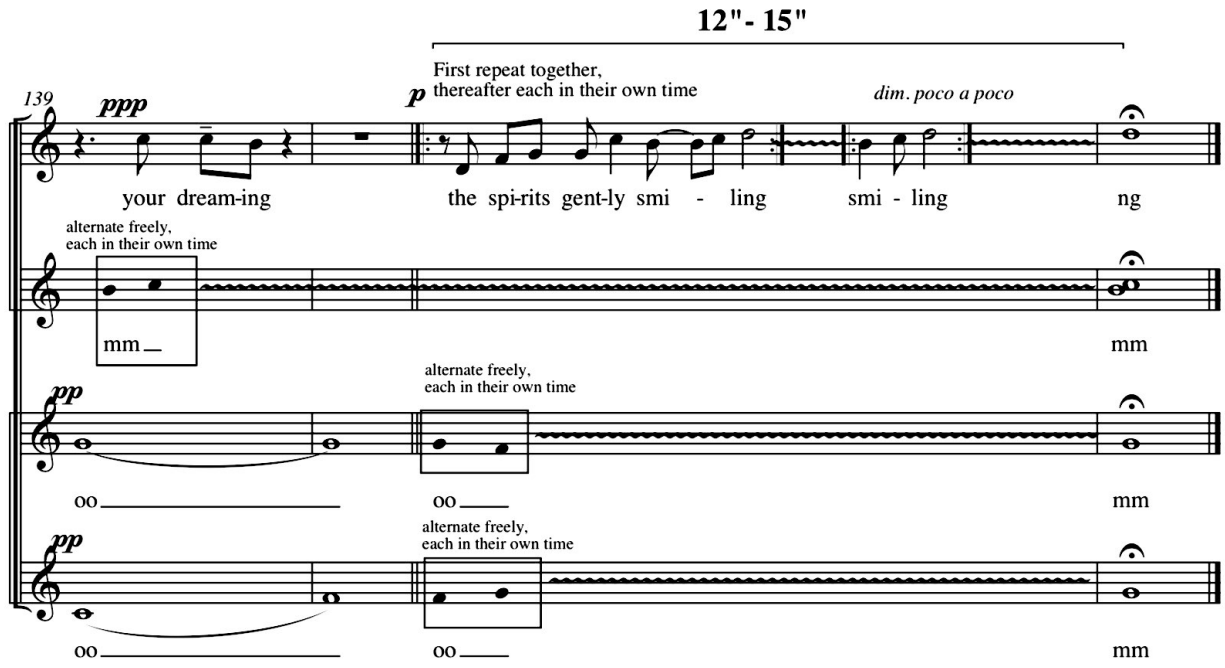

Figure 56: Ending of *I have not your dreaming*, Paul Stanhope, 2005.

The next musical example, *Jandamarra - Sing for the Country,* is in complete and total compliance with all of the of the guides and recommendations by Australia Council for the Arts and Dr. Christopher Sainsbury. Paul Stanhope composed this large dramatic choral work in 2014. This piece successfully fulfilled the nine principles of the Australia Council for the Arts' *protocol guides* which include 1) respect, 2) Indigenous control, 3) communication—consultation and consent, 4) interpretation—integrity and authenticity, 5) secrecy and confidentiality, 6) attribution and copyright, 7) proper returns and royalties, 8) continuing cultures, 9) and recognition and protection.

Jandamarra - Sing for the Country: Ngalanyabarra Muwayi.u (2014) —-for solo baritone narrator, baritone and tenor young soloists, SSAA Children's Choir, SATB Semi-chorus, SATB Large chorus, actors, narrators and ensemble of Aboriginal singers, dancers and actors

from the *Bunuba* community or alternatively of Indigenous descent with permission of the *Bunuba* community, and orchestra —- is a dramatic cantata or concert music drama about the life of the young *Bunuba* warrior and resistance hero, Jandamarra.[273] Set in the dramatic landscape of central Kimberley, this work tells the story of the conflict between White settlers and Aboriginal people in the 1890s when Jandamarra lost his life defending his ancestral land and people from the White invaders.[274]

> Jandamarra is a flawed hero: having been incredibly effective as a tracker for a local law officer, rounding up his own people and sending them to jail, the elders allow themselves to be captured and sing Jandamarra back home. Jandamarra is faced with an awful choice but liberates his people by shooting Richardson, the policeman. This begins a time of resistance fighting which allows his people to live in safety. Ultimately, he pays for his heroism and like a grand Greek tragedy, pays with his own life, having been hunted down by another tracker.[275]

The Australian librettist Steve Hawke has worked with the *Bunuba* community for three decades, and so he collaborated once again with them to co-write the stage play.[276] When speaking about his collaborative efforts with Paul Stanhope and the *Bunuba* people, Hawke states:

> It has been a privilege to work with my Bunuba friends over such a long period to bring this story to life, and to continue doing so, and to bring Bunuba culture, language, song and dance to Australian audiences. The collaboration between Paul and the Bunuba gang and myself has been a joy. The work that has resulted is a vivid testament to a great man [Jandamarra], and to the power of song.[277]

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[273] Steve Hawke and Paul Stanhope, "Jandamarra - Sing for the Country: Ngalanyabarra Muwayi.u, Work Overview," Australian Music Centre, 2014, https://www.australianmusiccentre.com.au/workversion/stanhope-paul-jandamarra-sing-for-the-country/29438.

[274] Ibid.

[275] Ibid.

[276] University of Sydney, "Jandamarra - Sing for Country," August 1, 2019.

[277] Ibid.

Western Australia's *Bunuba* people own the *Jandamarra* story. They gave permission and agreed to be collaborators and participants in the creation, production, and performance of this project with Steve Hawke and Paul Stanhope. To honor the Aboriginal people as custodians of their cultural heritage, and to observe the proper path towards consent, consultation, and permission, Stanhope met with the *Bunuba* people in Kimberley on four occasions. These visits allowed for the respectful understanding, gaining, and exchange of knowledge of *Bunuba* culture. Furthermore, a formal permission, in accordance with Aboriginal customs and laws, was directly granted by the *Bunuba* people.[278]

Score for this piece is not available for public use yet, so providing musical examples from this piece is extremely limited. "This is Our Home - Ngindaji ngarragi muwayi" is the final movement of *Jandamarra.* It is a song that celebrates the life of Jandamarra and the *Bunuba* people. The texts for this final movement is a combination of English and the language of the *Bunuba* people (see Figure 57). Stanhope has arranged and made this final movement available for SSAAB choir, piano, and percussion. The music is tonal and functions like a triumphant anthem highlighting Jandamarra's heroism and the significance of his spiritual legacy to the minds and hearts of the *Bunuba* people (see Figure 58 and 59). The song concludes with a jubilant declaration of Jandamarra's name and heroic legacy (see Figure 60).

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[278] Paul Stanhope, "About Music Lecture - Paul Stanhope." Sydney Conservatorium of Music Lecture Series, Sydney Conservatorium of Music, The University of Sydney (August 2015). https://www.youtube.com/watch?v=atCZV9mw6pc.

Ngindaji ngarragi muwayi *(This is my home)*
Ngindaji bilirri gigawuni *(This spirit will rise)*
Gurrijbarra muwayi yarra ngi *(We will embrace our country)*

Ngindaji ngarragî narranyi *(This is my mother)*
Ngindaji ngarragî ngawunggu *(This is my father)*
Ngarragî ngaja yanî *(My young brothers and sisters)*
Yarra ngi ngaja yanî *(Our young brothers and sisters)*
Yajilarra ngalany'barra *(We will all dream and sing;)*
Lingarra, lingarra Jandamarra *(We will remember Jandamarra)*

Jandamarra, your song was heard.
Your spirit soar on high, soars like a bird.
Your name will live as long
As the cliffs of Bandilngan.

Ngindaji yarra ngî muwayi *(This is our home)*
Ngarragi bilîrrî gigawuni *(This Spirit will rise)*
Yajilarrangalanybarra gurrijbarra *(Let us sing, let us dream, let us embrace)*
Lingarra, lingarra Jandamarra *(We will remember Jandamarra)*

Jandamarra, your song lives on,
Making your land and people strong.
Your name will live as long
As the cliffs of Bandilngan.
Jandamarra, your spirit will live on.

Figure 57: English text by Steve Hawke, *Bunuba* text based on song words by June Oscar and Patsy Bedford, "This is Our Home," from *Jandamarra*, Steve Hawke and Paul Stanhope, 2017.

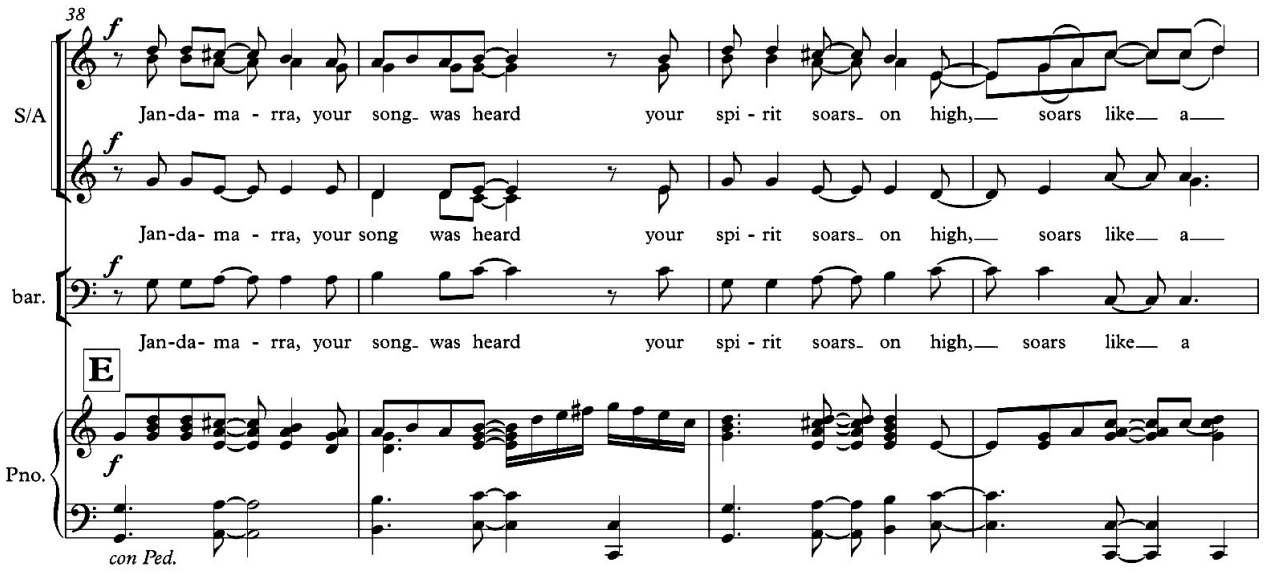

Figure 58: Middle section of "This is Our Home," from *Jandamarra*, Steve Hawke and Paul Stanhope, 2017.

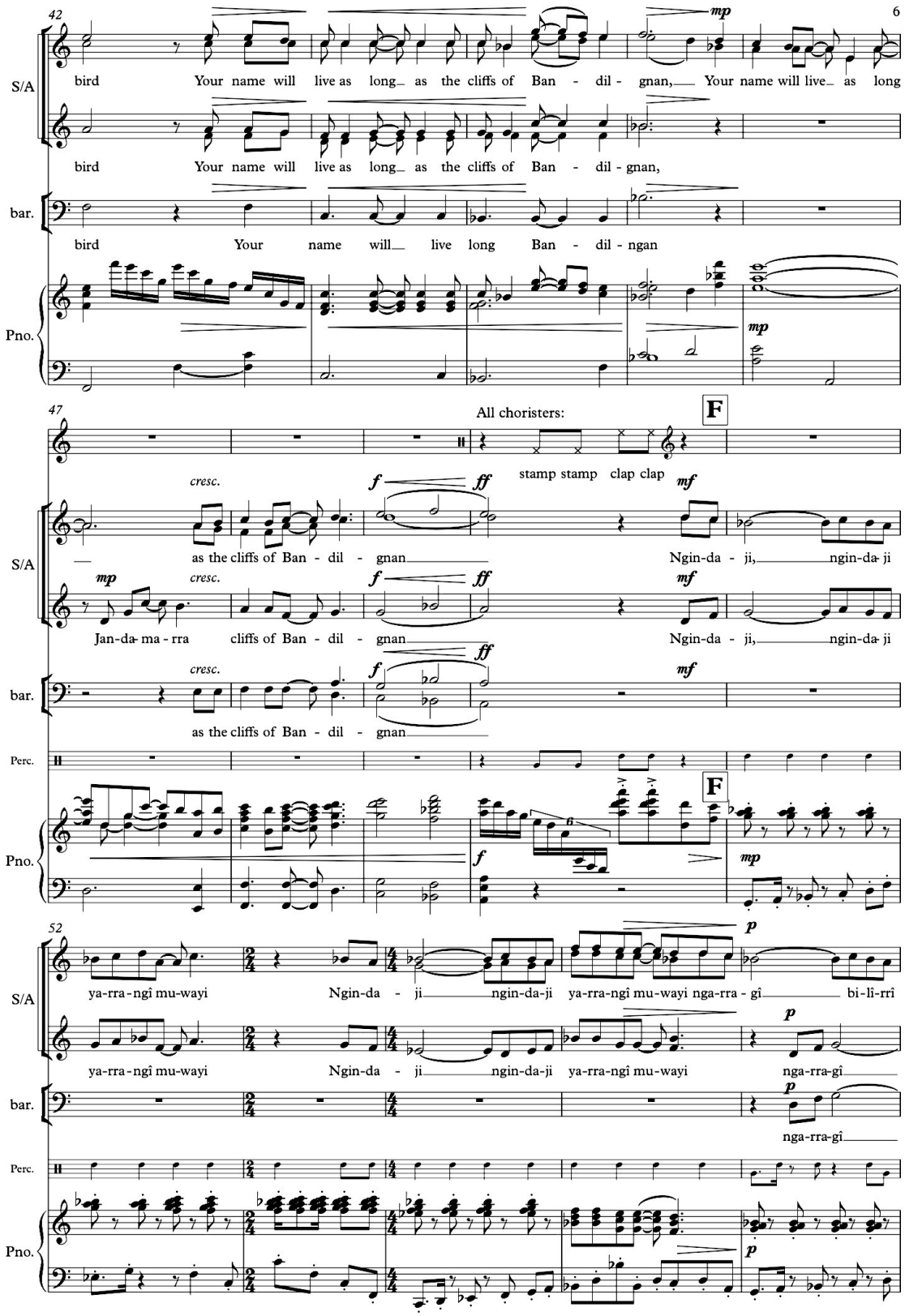

Figure 59: Continuation of middle section of "This is Our Home," from *Jandamarra*, Steve Hawke and Paul Stanhope, 2017.

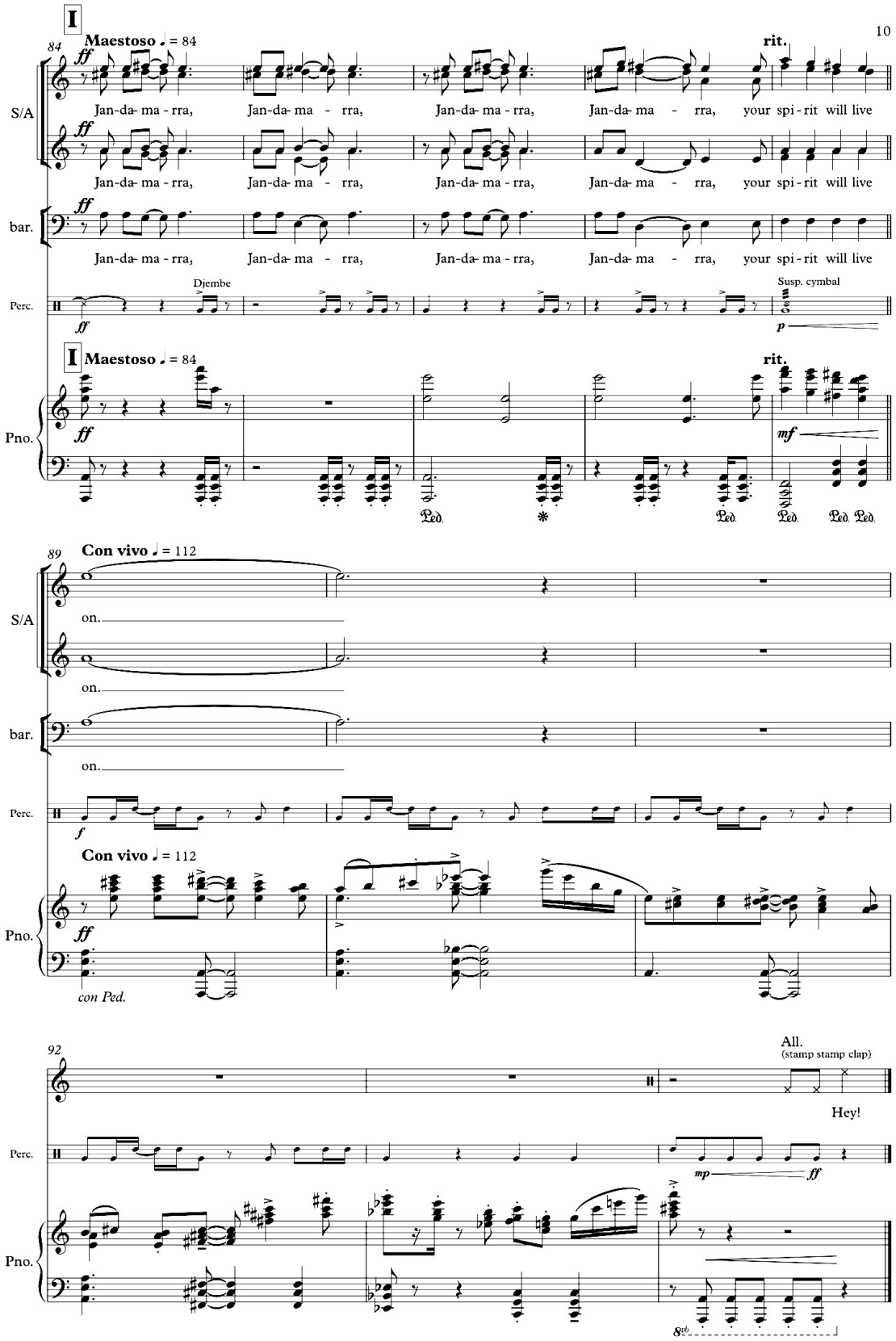

Figure 60: Closing section of "This is Our Home," from *Jandamarra*, Steve Hawke and Paul Stanhope, 2017.

CHAPTER 9

Aboriginal Composers Deborah Cheetham and Christopher Sainsbury

Deborah Cheetham (b. 1964)

Aboriginal, Melbourne-based soprano and composer Deborah Cheetham is a *Yorta Yorta* woman who is highly regarded as a "leader and pioneer in the Australian arts landscape for more than twenty-five years."[279] Cheetham is a graduate of the Sydney Conservatorium of Music and a member of the "Stolen Generations." In her own words, she describes herself as a "21st century urban woman who is *Yorta Yorta* by birth, 'stolen generation' by policy, soprano by diligence, composer by necessity, and lesbian by practice."[280] As a child, she was forcefully taken away from her Aboriginal mother. She was made to believe that she was abandoned by her Aboriginal parents, and was then given up for adoption to White parents.[281] And like all children of "Stolen Generations," she was completely removed from her Aboriginal identity.

Deborah Cheetham first expressed interest in music and love of singing in her early childhood while attending her adoptive family's Baptist church in Sydney. At the Mortdale-Oatley Baptist Church, Cheetham was exposed to Baptist hymns and would later work there as choir director and organist in her early twenties. After her studies at Sydney Conservatorium of Music, further artistic development came when she was given the opportunity to study with

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[279] Australian Music Centre, "Deborah Cheetham: Represented Artist," https://www.australianmusiccentre.com.au/artist/cheetham-deborah.

[280] Monash University, "Australian opera legend Deborah Cheetham AO names Professor of Practice at Sir Zelman Cowen School of Music," November 15, 2019, https://www.monash.edu/arts/news-and-events/articles/Deborah-Cheetham-named-Professor-of-Practice-at-Monash-Music.

[281] Ibid.

vocal coaches and repetiteurs from Julliard School of Music and Metropolitan Opera in New York.[282]

In April 2007, the Aboriginal and Torres Strait Islander Board of Australia Council for the Arts awarded Cheetham a two-year Fellowship to compose a major work.[283] This allowed her to create a production that employed Aboriginal singers from all over Australia. This led to Cheetham establishing Short Black Opera in 2009, a not-for-profit opera company that champions for telling Aboriginal stories and providing an avenue for the development of the next generation of Aboriginal opera singers. In 2010, Short Black Opera produced the very first Aboriginal opera entitled *Pecan Summer*. The opera is based on the February 1939 "Cummerangunja Walk-Off" when hundreds of *Yorta Yorta* left their mission homes to protest against the cruel treatments of the mission's manager, and to then resettle near the Murray River in New South Wales.[284] This *Yorta Yorta* activism was the very first Aboriginal resistance and it ignited much needed protests throughout Australia to fight against racial injustice towards Aboriginal people for decades to follow.

In 2014, Cheetham received the appointment of Officer of the Order of Australia (OA), for her "distinguished service to the performing arts as an opera singer, composer, and artistic director, to the development of Indigenous artists, and to innovation in performance."[285] In 2015, Cheetham was inducted in the Victorian Honor Roll of Women. In 2018, she received an

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[282] Plexus Collective, "Featured Composer & Collaborator: Deborah Cheetham," http://www.plexuscollective.com/deborah-cheetham-2-1.

[283] Ibid.

[284] Short Black Opera, "Pecan Summer returns in 2020," https://www.shortblackopera.org.au/pecan-summer.

[285] Australian Music Centre, "Deborah Cheetham: Represented Artist."

Honorary Doctorate from the University of South Australia for her "pioneering work and achievements in music."[286] In 2019, she established the One Day in January Project aimed at developing and nurturing Aboriginal orchestral musicians.[287] In June 2019, she received the Sir Bernard Heinze Memorial Award for her service to music in Australia, and the Merlyn Myer Prize for Composition.[288] In November 2019, Cheetham was the recipient of the prestigious Melbourne Prize for Music, an award given to those who has demonstrated "exceptional musicianship skill and creativity."[289] This was followed by an appointment as Professor of Practice at Monash University's Sir Zelman Cowen School of Music.[290]

Cheetham has received commissions from the Adelaide Symphony Orchestra, Melbourne Symphony Orchestra, Australia String Quartet, West Australian Symphony Orchestra String Quartet, Rubiks Collective, Sydney Philharmonia, Plexus Collective, the Goldner Quartet, and Flinders Quartet. She received the appointment of composer-in-residence for the Melbourne Symphony Orchestra in 2020.

Aboriginal culture, language, and story, and creating music that advocates for developing cultural and artistic opportunities for Aboriginal Australians are the driving forces in Deborah Cheetham's music. Cheetham speaks about the benefits of the kind of cultural exchange that occurs when non-Indigenous choirs sing in Aboriginal languages. Cheetham states:

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[286] Ibid.

[287] Monash University, "Australian opera legend Deborah Cheetham AO names Professor of Practice at Sir Zelman Cowen School of Music."

[288] Ibid.

[289] Martin Boulton, "Deborah Cheetham, Mojo Juju among Melbourne Prize for Music winners," Sydney Morning Herald, November 13, 2019, https://www.smh.com.au/culture/music/deborah-cheetham-mojo-juju-among-melbourne-prize-for-music-winners-20191113-p53a55.html.

[290] Monash University, "Australian opera legend Deborah Cheetham AO names Professor of Practice at Sir Zelman Cowen School of Music."

> Because I think the only way we can really truly come to an understanding, the kind of understanding that I long for in Australia, is to physically have an experience of Aboriginal culture, certainly, but what better way to access that than the language.[291]

Examples of Deborah Cheetham's Choral Music

Not only because Deborah Cheetham is Aboriginal, but because she deeply advocates for Aboriginal Australians, the examples of Cheetham's music in this chapter are in full compliance with the protocols and recommendations by Australia Council for the Arts and Dr. Christopher Sainsbury.

Deborah Cheetham composed *Eumeralla, a War Requiem for Peace* to commemorate the victims of a series of battles between the *Gunditjmara* clans of South Western Victoria and European settlers.[292] Between 1800 and 1830, massacres of the *Gunditjmara* people known as "Convincing Ground Massacres" triggered the "Eumeralla Resistance War" from 1840 to 1863. The years of war resulted in ethnocide killing thousands of Aboriginal people. It is estimated that the population of the *Gunditjmara* nation diminished from 7,000 to just 442, and so much is still unknown about the years war.[293] When speaking about Cheetham's intention for writing *Eumeralla*, she states:

> Whilst the Gunditjmara uphold the memory of their warriors slain, most Australians have been denied access to this history and denied resolution - and so the land remains haunted. Eumeralla was written in recognition of one of the most brutal resistance wars fought on this continent and is designed for non-Indigenous Choirs to perform along-side Indigenous musicians. It is my hope that this war requiem will help the spirits of those who fell - those who resisted and their aggressors, to find a lasting peace and that we their descendants might find our way to deeper understanding of the legacy of these battles. For you, for me, for all who were lost in a war Australia has yet to find a way to talk

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[291] Ibid.

[292] Glenelg Shire Council, "Indigenous Beginnings," The Glenelg Historic Treasure Access Project, http://glenelglibraries.vic.gov.au/historictreasures/stories/our-rich-indigenous-history.

[293] Ibid.

> about. Eumeralla, a war requiem for peace will break the silence of so many decades and serve to amplify the importance of our nation's shared history. One day I hope to walk on that country and feel no restless spirit – just the strength of two thousand generations of lives lived and culture sustained.[294]

The ensemble for *Eumeralla* specified participation exclusive to members of Aboriginal communities. The full list of ensemble includes Aboriginal solo soprano voice, solo mezzo-soprano voice, Aboriginal solo baritone voice, Aboriginal children's choir, chamber choir, and orchestra. Cheetham composed the *Eumeralla* to be sung in the ancient language of the *Gunditjmara* people. Structurally, she utilized the Latin Roman Catholic *Requiem* Mass, but she felt the need to poetically enrich the traditional Latin texts to express the profound sorrow of her ancestors and Aboriginal Australians everywhere.[295] So, Cheetham wrote her own original English texts which were then translated into the language of the *Dhuawurd Wurrung* people and other related dialects. The work of translating Cheetham's English texts was done by *Gunditjmara* custodian Vicki Couzens, and Kris Eira, a linguist from Victoria.[296] Cheetham speaks about the poetic expansion of the Latin Mass texts saying:

> Whilst the structure and purpose of the traditional mass served my purpose, the substance and spirituality needed to be taken further in order to honor seventy thousand years of ceremony and the battles fought in the resistance wars. A critical turning point for me in arriving at the decision to write my own expanded text came as I approached a setting of the Agnus Dei. As I considered the meaning and imagery of the Lamb of God, sacrificed in order to take away the sins of the world – I was confronted once again by the inescapable truth of our shared history. It was, after all, Aboriginal families – men, women and children – who were sacrificed for the lambs.[297]

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[294] Deborah Cheetham, "About the music," The University of Queensland School of Music Vice-Chancellor's Concert Series, October 20, 2019, https://music.uq.edu.au/files/13588/Final%20Program%20-%20Eumeralla,%20a%20war%20requiem%20for%20peace.pdf.

[295] Ibid.

[296] Ibid.

[297] Ibid.

The score for *Eumeralla* is not yet available for purchase or public access, so providing musical examples was not possible for this study. However, the Aboriginal texts are available. Viewing Cheetham's poetic treatment and expansion of the Latin Mass texts is an important perspective to have because it provides a glimpse into her own sorrow as an Aboriginal person whose ancestors are the *Gunditjmara* people. It conveys the trauma of *Eumeralla* war on generations of Aboriginal people and the devastating impact of British colonialism throughout Australia's history. (See Aboriginal texts with their English translations in Figures 61 through 64).

1. O pernmeeyal – requiem

O pernmeeyal wooka-tyeen leenan toota
moongay wata keenanpa nganang walawa-tyeen
leerpee–wanoo-ngoo leerpee-yt ba yoonggama-yt
makatepa wanga-kee leerpee-wanoong,
yareeyaree-wanoong

O creator, give to them eternal rest
and let perpetual light shine upon them
a hymn and a vow we will sing to you
today, hear our song of mourning

2. Deen nganang warrakeeleek – dies irae

Deen nganang warrakeeleek
ngami ngami kooknawak meerreeng palayn-ee
pang kooyeen-nganeen
poongpoong-oota-eeya
deen tamboort-eeyt wata-n woongoora-teepa
takoort parpanee-pa yangteeyt-oo

This day of anger
will consume the world in ashes
no one could have told us
what trembling there would be
the judgment came too swiftly
everything weighted in favour of loss

3. Wanga-n-wanoong – tuba mirum

Wanga-n-wanoong ngamee ngamee
woonggaroong
yanda-na keelkarteen moorookan-tyeen ngalam
meen-ngeeye-ngat
karta-wanoong kaleengkat moot-moot
takoort meerreeng parpa koolang-na
nammereeng-oota takoortmaar
pang-wang-eeyt mayapa-n-tyeen nammereeng

We heard an awful sound
scattered across the burial places of our
ancestors
we stood before the weapons
all nature was stunned (confounded)
by the ugliness of mankind
made ugly by ignorance

4. Kooyeen wanoong – liber scriptus

Kooyeen-wanoong yang–teeyt-ngeeye
leenyoong ba marnmarn kooweetpa
pangyangteeyt marrangmara-n deen
malayeeto-kooweetpa
meerreeng-moongay tyama-wanoong ngootyoong
takoort yooloowa-na pang-yooloowa-mayapa
takoortakoort tyama-k-wanoong

we recorded our loss
in name and great detail
the winners who wrote the history
but when the truth is known
all that is hidden will appear
nothing will remain unknown

5. Tyookyong-ee – agnus dei

Ngalam meen-ngeeye nhoomapee yoondapoora-
na-yoota
tyookooyong-ee
moongay wata moorroop-tyeen tamboora toota
ngalam meen-ngeeye nhoomapee
yoondapoora-na-yoota
tyookooyong-ee
moongay wata moorroop-tyeen tamboora leenan
toota

Our ancestors, who were sacrificed for the lambs
may their spirits find rest
our ancestors, who were sacrificed for the lambs
may their spirits find eternal rest

Figure 61: Movements 1-5 Aboriginal texts of *Eumeralla, a war requiem for peace*, by Deborah Cheetham, translated to *Gunditjmara* dialects by Vicki Couzens and Kris Eira[298]

[298] Ibid.

6. Tarrameek-tarrameek-kee-ngeeye – libera me

Tarrameek-tarrameek-kee-ngeeye
pang-wang-eeyt –oo makatepa
ba nhoonpee ngameengamee nganang-ee
meerreeng moongay takoort meerreeng
wang-wangga-ka
poongpoong-oota ba kooneenp-oota-ngeeye
manamanakooweeya-wanoong kaneengootyoong
pangat yana-na
meerreeng moongay takoort meerreeng
wang-wangga-ka

Deliver us from ignorance
now and on that awful day
when all the world will be shaken
and consciousness will be complete
we are seized with fear and trembling
we are longing for justice denied
when all the world will be shaken

7. Laka wangoong – quid sum miser

Thookay pang-ngootyoonayt
nganya laka-wanoong
ngarra protekatar kooweeya-wanoong

What could we say?
to which protector could we appeal?
when even the child was not safe?

8. Deen ngootyoong meering – rex tremendae

Deen ngootyoong meerreeng
mana-n parta-na koong-ngeeye
wayapa-wanoong ngalam meen-ngeeye
thoombook-nganang-deepa

The earth in all its beauty
received our broken bodies
we joined our ancestors much too soon

9. Pang ngutee-kee weeng – recordare

Pang ngutee-kee weeng
ngathoonganeen nhaka pooree tharn ngooteen
yanda-n-warr-ngeeye katakee pang-tyama
wata-n-warr wanggat-oota nyeepma
karta-n-warr parpanee-yt-oota
tamboorawanang-eenyee
pang kooyeen-nganeen
wata-n-warr ngootyoong-oota watan leek
pangat kooweeya-n noombapee
wamba-n-warr nganang tamborteeyt

Remember
that we were your destiny
you cast us aside unknown
you came such a long way to ignore
you endured such hardship only to condemn yourselves
with righteous vengeance you came
asking no forgiveness
you brought the day of reckoning

10. Ngarnda wanong – ingemisco

Ngarnda-wanoong nhoonampee wana-woot
kalng-pa kapeeyang
wanyoo parpanee-yt-ngooteen kalng kapeeyang
deen ngootyoongeeyt pang-ngootyoongayt
ngakee-wanoong nhoonampee
noombapee-ngooteen
ngamee koona-ngooteen
wananga-ngeeye

manamana-wanoong manakooweeya
wampee-mayapa
nhoonampee pang-nhakee ngooty-ngeeye
pang weerakaleek waloong
ngamee ngamme kooknawa-ngeeye
pang-kapoo weeyn-a
yangee yangee ngameentyarr-mayapa-n
woorangkeel ngathoonganeen
yangee yangee ngameentyarr-mayapa-n
taytmeerreeng
pang-wooka-n-warr-ngeeye meerreeng

Figure 62: Movements 6-10 Aboriginal texts of *Eumeralla, a war requiem for peace*, by Deborah Cheetham, translated to *Gunditjmara* dialects by Vicki Couzens and Kris Eira.[299]

[299] Ibid.

We groan as one made guilty
under the burden of your guilt
the innocent were not spared
we saw you pardoned for your crimes against us
we clung to a diminishing hope
our worth was not considered
no mercy was at hand
consumed by an everlasting fire
we were made lower than the cattle
lower than the sheep
you gave us no place

11. Tamboorawananga-n-eeye – confutatis

Tamboorawananga-n-eeyengal ko orrook-eeyt-een
ba ngameeleemoo-teeyt-een
yoonggama-n-eeye peeneeyt torrowan-oo
karnda-kee-ngeeye yakeeneeyt-eeyt-ee

Condemned by hatred and confusion
consigned to keen flames
call us with the blessed
we offered without threat
with pure intention
that we could share this world

12. Deen nganang weerakaleeyt – lacrimosa

Deen nganang weerakaleeyt
meert-ook-warr palayn-oo
nhoonampee tamboora-ngooteen marn kalng
kapeeyang
deen mayapa-ngooteen noombapee-ngeeye
malangeepa
noombapee-kee
wooka-tyeen toota

That day of weeping
on which will rise again from the ashes
the guilty among you, to be judged
therefore, spare our future
be merciful
give them rest

13. Yakeen-aya meerreeng – domine jesu christe

Yakeen-aya meerreeng
walata-kee moorroop-tyeen ngalam
meen-ngeeye-ngat
manamana-kee-ngeeye karrakee-yt-ngoo
kooneentamboora -kil
pang-wang-ee-tyeen-oo nhoonampee wata-n
pang pang wanga-n
tarrameek-tarrameek-kee-ngeeye
takang-nyoong-oo
deen ngamateeyt-ngat
wananga ngal koorrook-eeyt ba markap-eeyt
pang nganata-ngeeye
wananga nhoonpee wamba takoort nganang
maar-ngeeye-ngoo
wata-pa-kee-ngeeye tyamateeyt-oo
Yoonggamoongoo-n-ngeen ngathoonganeen
ba koorrookee ba ngapoon-ngeeye
mayapa-kee wangangooytyoong

Land of eternal dreaming
cradle the souls our ancestors
save us from the scars of prejudice
from the ignorance of those who came
and would not listen
deliver us from the jaws of this beast
lest hatred and greed engulf us
lest all light be taken from us
lead us towards wisdom
fulfill the promise made to us and to our elders

Figure 63: Movements 10-13 Aboriginal texts of *Eumeralla, a war requiem for peace*, by Deborah Cheetham, translated to *Gunditjmara* dialects by Vicki Couzens and Kris Eira.[300]

[300] Ibid.

14. Pernmeeyal – hostias

Pernmeeyal, kaneepoorreewooka -wanoong-ngooteen
mayapa karweeyn ba leerpeen
mana-kee nhoonampee-yee

pang-nguteeweeng-wanoong-tyeen makatepa
Pernmeeyal, nhapa-kee nhoonampee
kalpeerna-kaloo-ngoo poondeeyt-oo
Yoonggamoongoo-n-ngeen ngathoonganeen
ba koorrookee ba ngapoon-ngeeye
mayapa-kee wangangooytyoong

Great spirit, in praise we offer you ceremony and songs
accept them on behalf of those
who we remember on this day
great spirit, guide them from death to life
by the promise made to us and our elders

15. Paman paman – sanctus

Paman paman, paman paman, paman paman
moorroop ngathoo-nganeen-ee
meerreeng ba moornong ngooyt-oota
kaneepoorreewooka-wan Pernmeeyal

Sacred, sacred, sacred
spirit within us
the earth and sky are full of beauty
all praise to the creator

16. Ngatanwarr – benedictus

Ngatanwarr, wata-kee, ngakee tyamateeyt-ee
kaneepoorreewooka-wan Pernmeeyal
moongay wata keenanpa nganang walawa ngalam
meen-ngeey-ee
kooweekoowee-tyeen meengkeel-ee

Welcome are those who come in the pursuit of knowledge
all praise to the creator

Paman paman – sanctus reprise
paman paman, paman paman, paman paman
moorroop ngathoo-nganeen-ee
meerreeng ba moornong ngooyt-oota
kaneepoorreewooka-wan Pernmeeyal

Sacred, sacred, sacred
spirit within us
the earth and sky are full of beauty
all praise to the creator

17. Moongay wata keenanpa – lux aeternum

Moongay wata keenanpa nganang walawa ngalam
meen-ngeey-ee
kooweekoowee-tyeen meengkeel-ee
moongay wata ngameekooteen
moorroop-tyeen
tamboora leenan toota
moongay wata keenanpa nganang
walawa ngalam
meen-ngeey-ee
kooweekoowee-tyeen meengkeel-ee

May everlasting light shine upon our ancestors
their stories are with the stars
may their troubled souls find eternal rest
may everlasting light shine upon our ancestors
their stories are with the stars

18. Noombapee-ngeeye – kyrie

Noombapee-ngeeye kaleekeetoo
noombapee-ngeeye malangeepa
noombapee-ngeeye kaloo

Have mercy on our past
have mercy on our future
have mercy on our present

19. O permeeyal – requiem

O pernmeeyal wooka-tyeen leenan toota
moongay wata keenanpa nganang
walawa-tyeen

O creator, give to them eternal rest
and let perpetual light shine upon them

Figure 64: Movements 14-19 Aboriginal texts of *Eumeralla, a war requiem for peace*, by Deborah Cheetham, translated to *Gunditjmara* dialects by Vicki Couzens and Kris Eira.[301]

[301] Ibid.

Tarimi Nulay (2017) for SATB choir and string orchestra is consistent with Deborah Cheetham's themes of Aboriginal language and culture. The text of the chorus is in the Aboriginal language of the *Gadigal* people. The words were originally written in English by Cheetham and translated by Matthew Doyle, a *Gadigal* cultural custodian.[302] Cheetham states that the piece aims to connect performers and audience members to a deeper understanding of Aboriginal culture through the experience of singing and hearing the ancient language of the *Gadigal* people.[303] Hymn-like with simple melodic and harmonic materials, the piece is suggestive of Cheetham's connection to singing Baptist hymns in her youth (see Figure 65).

Verse 1
This song is our connection to a land of ancient wisdom
and the history (story) of a people who have been here all along
If you listen I will tell you what I've learned about this country
And I'll help you sing so we can all belong

Chorus
For the longest time you have lived your culture
In your dance and in your song
And the same is true for today and tomorrow
It's your way to know. It's your way to belong!

Verse 2
The beauty of this country surrounds every moment
And the path to understanding is a path that we can share
If you listen to the knowledge that was here from the beginning
You will find a strength you never knew was there.

Tarimi nulay ngalawa yura (longtime here live the people)
garrabarra baraya yagu barrabugu (dancing and singing today and tomorrow)
ngyiningi ngara (your way of knowing)
ngyiningi berong (your way of belonging)

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[302] Deborah Cheetham, "Tarimi Nulay: Long Time Living Here, Work Overview," Australian Music Centre, 2017, https://www.australianmusiccentre.com.au/workversion/cheetham-deborah-tarimi-nulay/34382.

[303] Ibid.

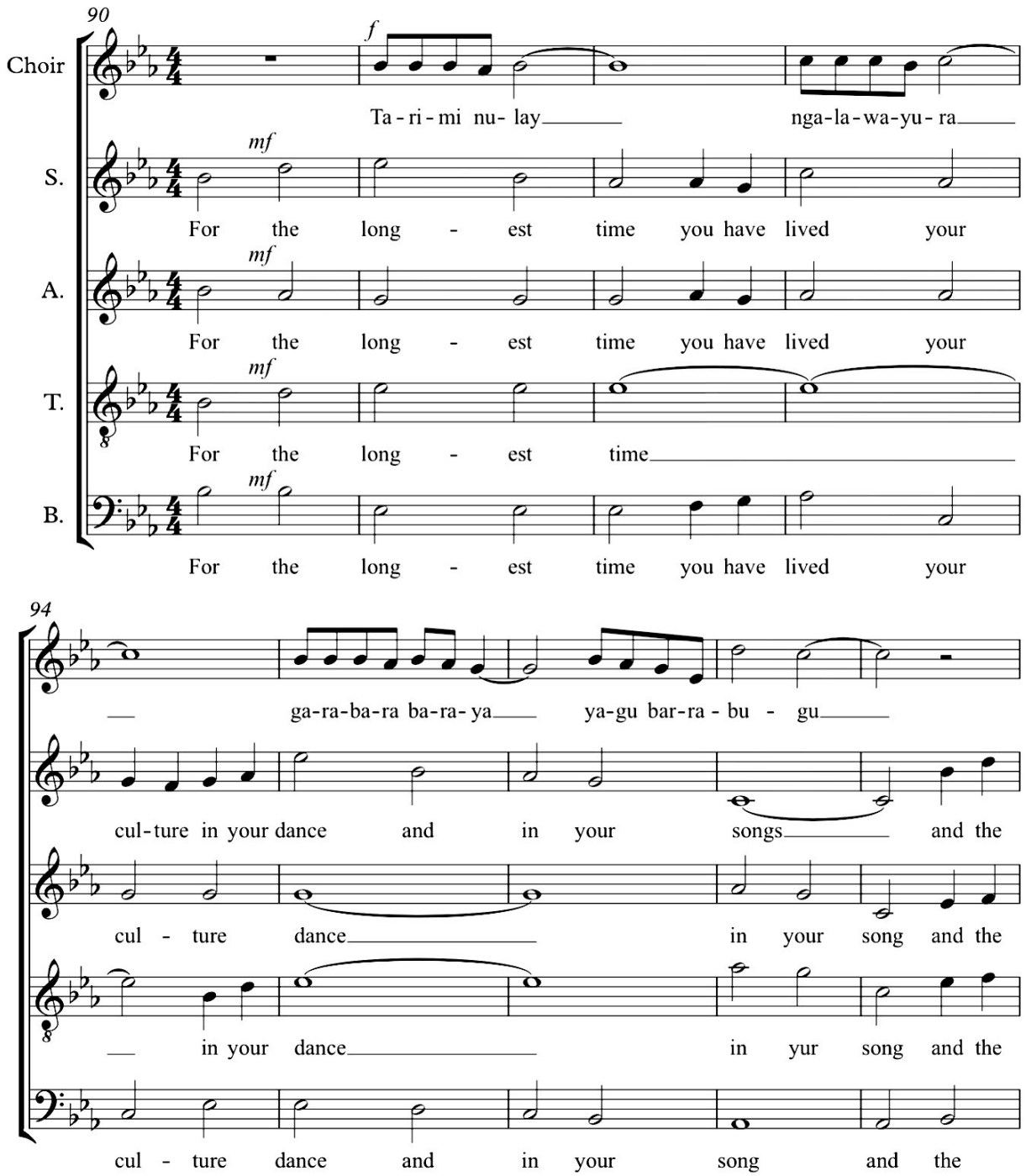

Figure 65: Layering of Aboriginal language of the *Gadigal* clan and English texts in bars 90-98 of *Tarimi Nulay*, Deborah Cheetham, Australian Music Centre, 2017.

Cheetham notes that when rehearsing or performing *Tarimi Nulay*, formal acknowledgement must be given to the *Gadigal* people of Sydney as the owners of the language. She also emphasizes that respects must be paid to the Elders past, present, and emerging in program notes and in announcements before the performance of the piece.

Deborah Cheetham is changing the Australian choral landscape with her groundbreaking presence as an Aboriginal composer, performer, educator, and a survivor of "Stolen Generations." Her active role towards advocating for future generations of Aboriginal artists ensures that they will continue to be heard and represented in Australian society that is still largely dominated by White artists. Although Cheetham has only composed two choral pieces, she has already shown and proven that Aboriginal people can tell their own stories. Cheetham's work also reminds us that the painful trauma of Australia's colonial history has continued to devastate generations of Aboriginal Australians living today. Her presence in Australian choral music signifies a sense of hope for reconciliation and healing. More importantly, she reminds us that a necessary path towards learning from Australia's racist past must continue to be an integral part of how Australians create art and music. By using her position in Australian music today, she opens inclusive and welcoming doors for Indigenous and non-Indigenous Australians to begin the much needed work of bringing about healing and social justice. In many ways, Deborah Cheetham symbolizes the fruits of the 2008 "National Apology" given by former Australian prime minister Kevin Rudd.

As Australian choral music continues to grow and evolve, Deborah Cheetham is a true pioneer carving a new path for Aboriginal composers to be seen and heard. As a person of color myself, I know first hand the tremendous power of representation. Deborah Cheetham's

contributions and visibility informs future generations of Aboriginal artists and people of color that their voices matter and are a necessary part of the future of Australian choral music.

Christopher Sainsbury (b. 1963)

A descendant of the *Dharug* nation of Sydney, also known as *Eora* or *Gadigal*, Christopher Sainsbury was born in Gosford, New South Wales where he has spent most of his life.[304] His educational background includes a Bachelor of Arts at the Northern Rivers College of Advanced Education, Graduate Diploma in Education at the University of Technology Sydney, and a Master of Music and PhD in composition at the University of Sydney. Sainsbury was Music Teacher or Head of Arts and Media for twenty-five years at Eora College (1990-2015), an Aboriginal college in Sydney, and taught Composition and Ethnomusicology at University of Technology Sydney and at Avondale College.[305] He is currently a Senior Lecturer at Australian National University's School of Music where he teaches Australian Indigenous Music, Composition, and Ethnomusicology. In addition, he served as director for a large community choir in Gosford, and was musical director for several Aboriginal theatre and music events in the Sydney suburb of Redfern. Sainsbury also continues to work as a professional guitarist playing jazz and contemporary music.

Aboriginal heritage and narratives, and Australian landscape from his region of residence are the main influences in his music.[306] When describing his compositional style, Sainsbury states:

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[304] Sainsbury, "Bio."

[305] Australian National University, "Dr. Christopher Sainsbury, Biography."

[306] Ibid.

> I consider myself to be a regionalist Australian composer. I look to local images for inspiration—whether natural or cultural, and reassemble them interpretatively in new works that give me meaning and joy in contributing to the ongoing local story.[307]

Some non-choral works that reflect his regionalist compositional approach include *Brackish Songs*, *First Light*, *Illawong Dreaming*, and *North Country Sketches*.

In 1986, Sainsbury won the Young Australian Composer Award, and the College Medal from the Northern Rivers College of Advanced Education.[308] These awards were followed by a major commission in 1988 from the Australian Chamber Orchestra; and in 1994, his music for the play *Aboriginal Protesters* was performed at both the Sydney and Weimar Festivals.[309] In 2002, he was commissioned by the Darwin International Guitar Festival to compose a guitar concerto to be played by the highly acclaimed Spanish guitar player Jose Maria Gallardo Del Rey. In 2010, his orchestral piece *First Light* won in an international scores competition hosted by the New England Philharmonic Orchestra in Boston, Massachusetts.[310]

In 2016, he was commissioned by Primal Dance Company to compose music for the modern ballet entitled *Scar Tree* for the Sydney Fringe Festival and East Coast Tour.[311] Recent commissions include new works for Friends of Chopin Australia in 2018, Canberra International Music Festival in 2019, and Sydney Symphony Orchestra in 2020.[312] From 2016 through 2018, Sainsbury received grants from the Australian Performing Right Association for his work

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[307] Australian Music Centre, "Christopher Sainsbury, Represented Artist."

[308] Australian National University, "Dr. Christopher Sainsbury, Senior Lecturer School of Music."

[309] Ibid.

[310] Ibid.

[311] Ibid.

[312] Ibid.

advocating for Aboriginal composers which developed into the establishment of *Ngarra-burria*: First Peoples Composers Initiative.

Examples of Christopher Sainsbury's Choral Music

When I asked Christopher Sainsbury to provide some examples of his music which he feels best represent his choral sound, he sent two pieces: *The Sphinx* (2016), and *Juljul* (2017). *The Sphinx* (2017) for SAB choir, with words by Ralph Waldo Emerson, is a piece Sainsbury composed for The Promise, a resident a cappella choir of Avondale Conservatorium in Cooranbong, New South Wales. According to Sainsbury, *The Sphinx* is inspired by traditions of old New England Hymnody, as R. W. Emerson, whose words he employed for the piece, was a 'New Englander.' Sainsbury used simple melodic and rhythmic materials, parallel fifths, and simple dissonances in the overall harmonic structure of the piece (see Figures 66, 67, 68). Sainsbury mentions that *The Sphinx* represents his own brand of regionalism.[313]

[313] Ibid.

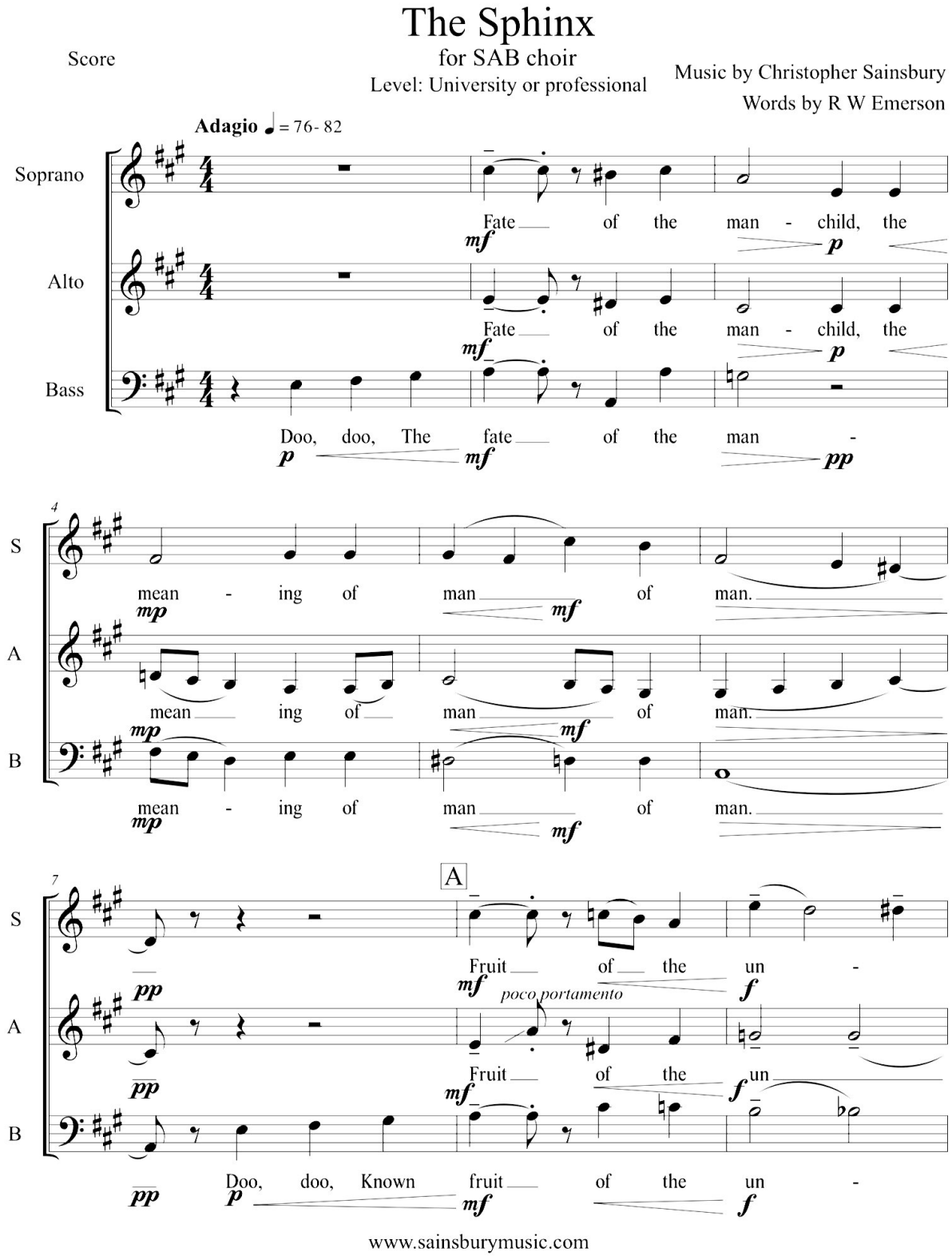

Figure 66: Opening section of *The Sphinx* by Christopher Sainsbury, 2016.

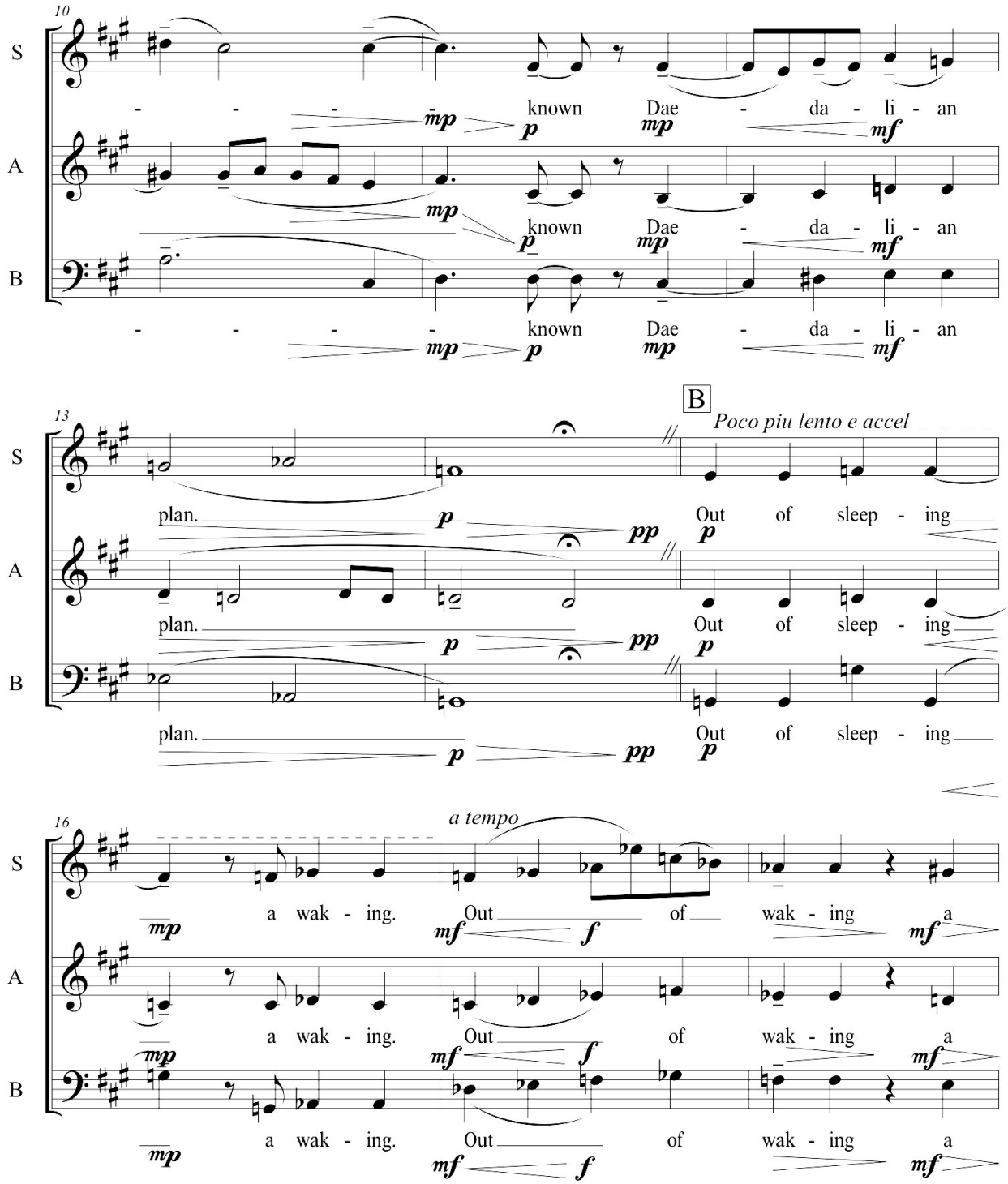

Figure 67: Middle section of *The Sphinx* by Christopher Sainsbury, 2016.

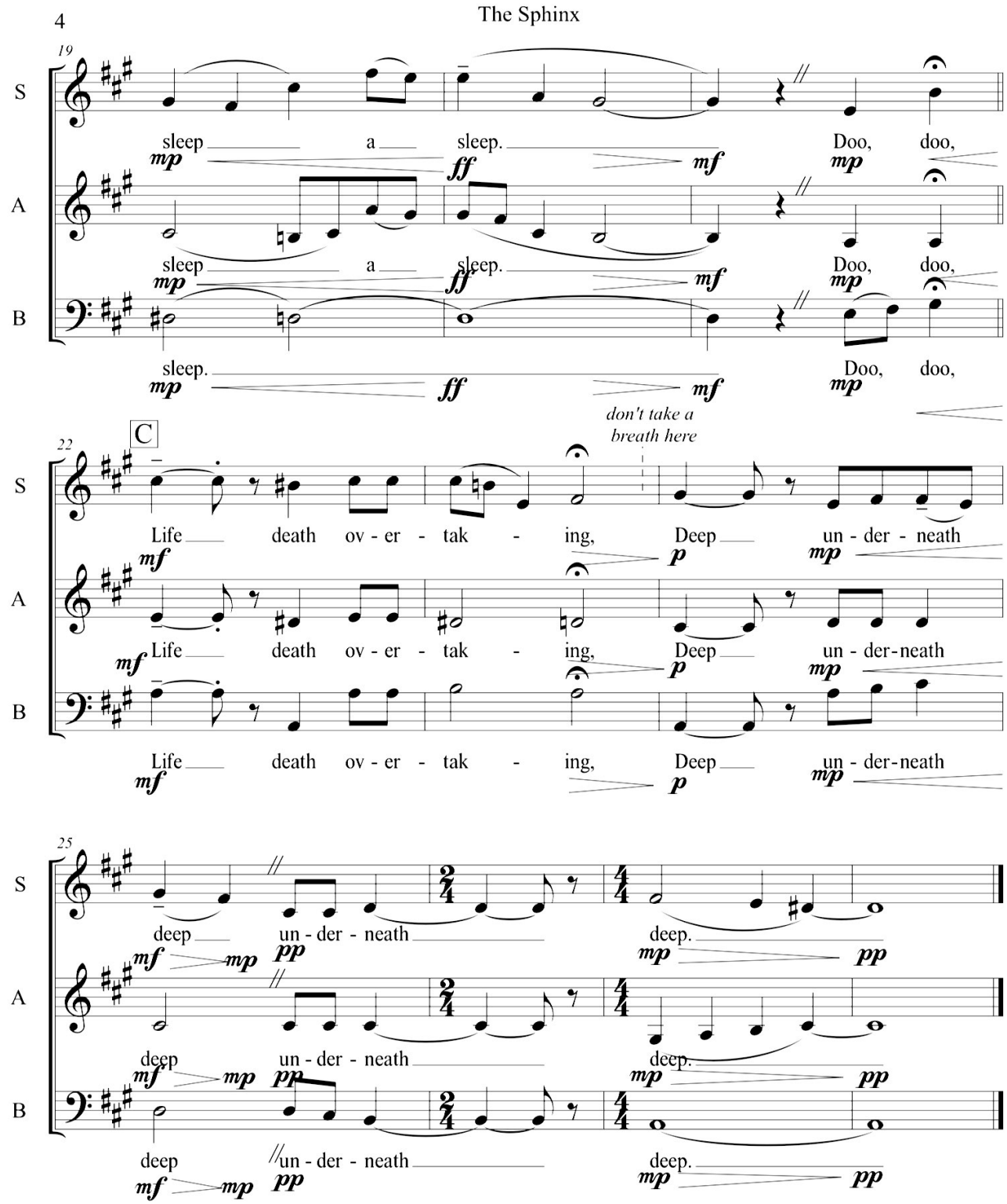

Figure 68: Closing section of *The Sphinx* by Christopher Sainsbury, 2016.

Juljul (2017) is a piece Sainsbury wrote for children's voices, guitar, and percussion with words in the Sydney Aboriginal language known as *Dharug* or *Eora*, the composer's own people. The piece reflects the structure of clan songs with its simple melodic structure, repetitive quality, and room for improvisation; perhaps one sung around a campfire solely for the purpose of enjoyment. The piece has similar qualities of the *Arandic* clan song *Honey-Ant song* (see Figure 69), as presented in Chapter Two, especially in bars 14 through 21 (see Figure 71).

Sainsbury notes that the piece is his contribution to reclaiming the language of his people, but it is also "an invitation to others to sing and participate in that too."[314] The *Dharug* words used in *Juljul* consist of "Jul-jul" (jumping ant), "Dana" (foot), "Murra" (hand), "Werowey" (girl), and "Wongera" (boy).[315] (See Figures 70 and 71 for full score.)

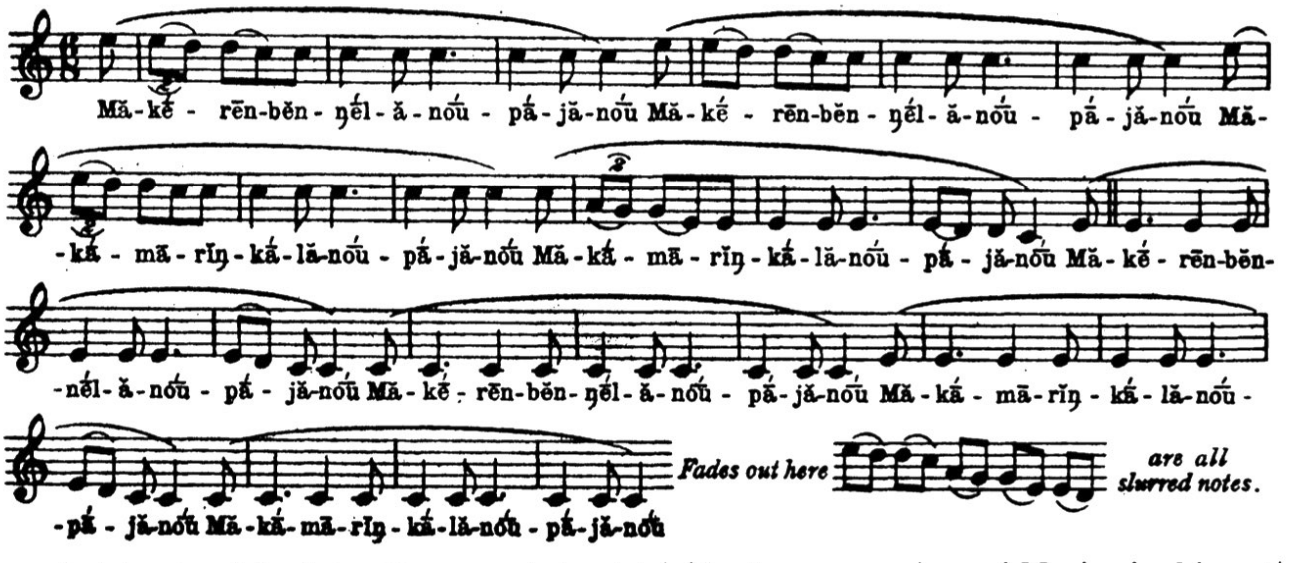

Figure 69: *Arandic* clan song *Honey-Ant song* as transcribed by Mr. John Horner.

[314] Christopher Sainsbury, "Juljul," Christopher Sainsbury, 2017.

[315] Ibid.

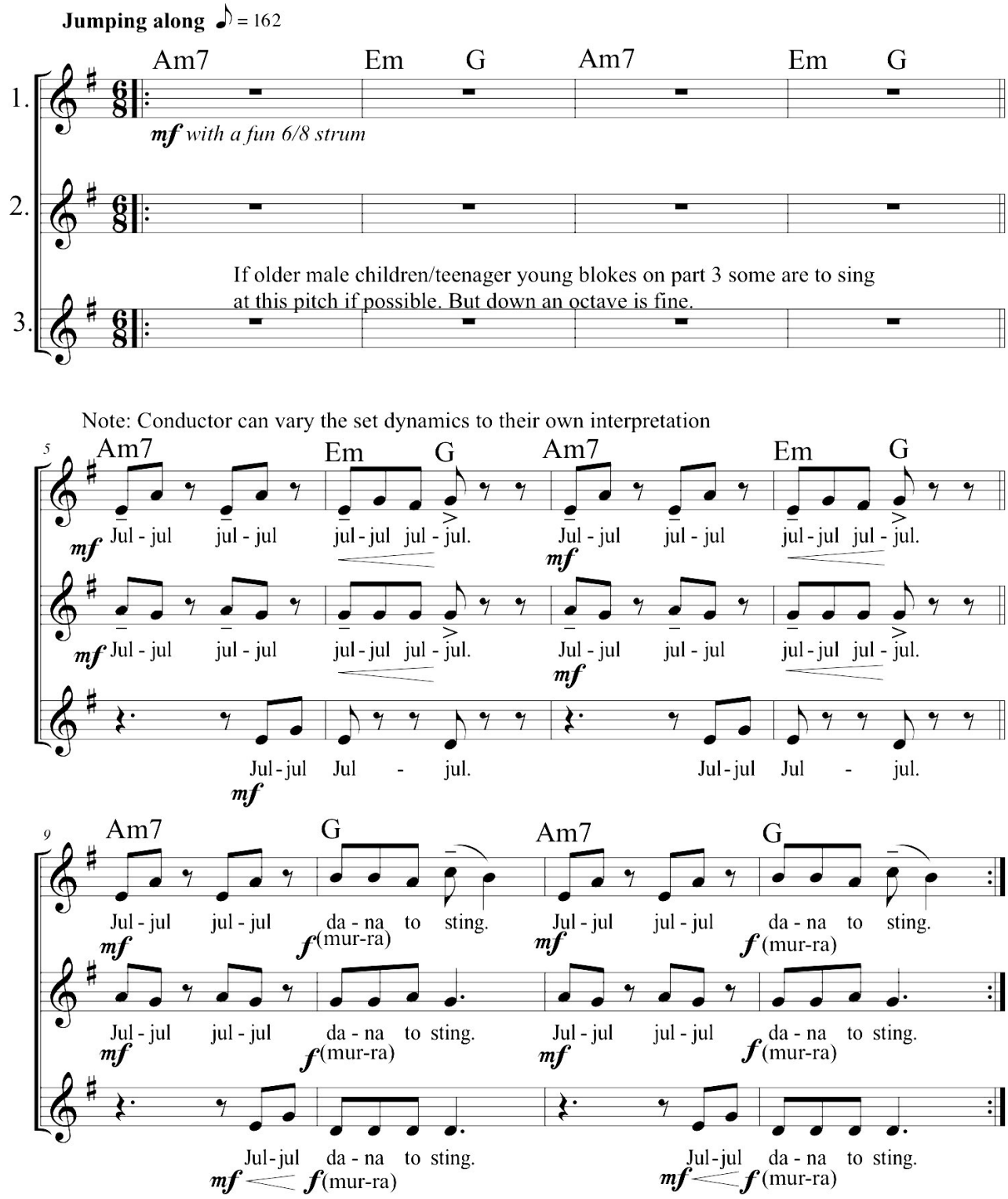

Figure 70: Opening section of *Juljul* by Christopher Sainsbury, 2017.

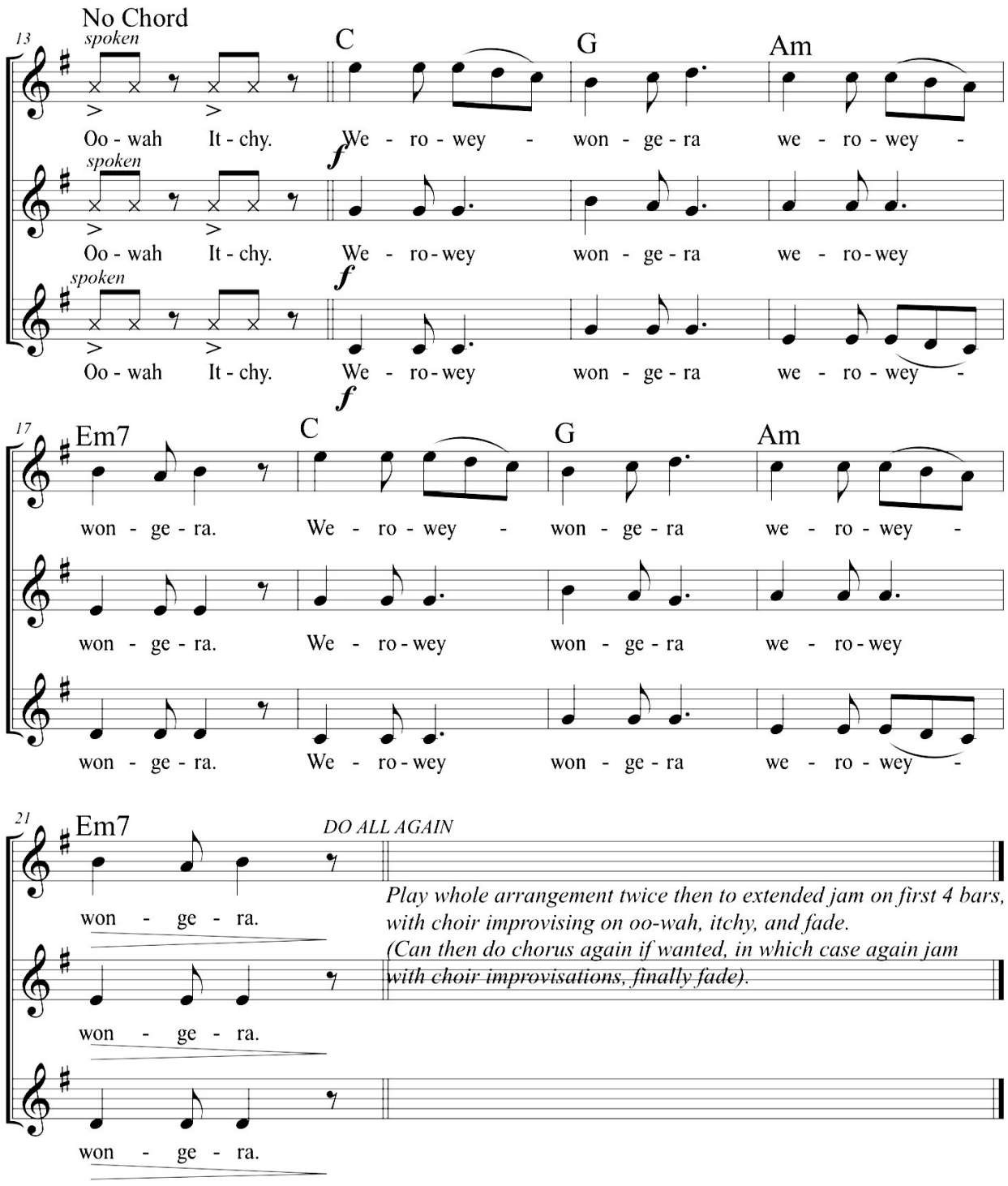

Figure 71: Second section of *Juljul* by Christopher Sainsbury, 2017.

Similar to Deborah Cheetham, Christopher Sainsbury is opening new doors for Aboriginal composers to be heard and recognized in an Australia still dominated by White artists. *Juljul* exemplifies pieces that contribute to reclaiming Aboriginal language without alienating non-Indigenous singers. Sainsbury encourages inclusive participation so that non-Indigenous Australians get to experience his people's language through music. This is a simple yet powerful symbolic gesture towards reconciliation and healing of Australia's racist past.

In September 2020, Sainsbury received the prestigious Luminary Award from the Australasian Performing Rights Association and Australasian Mechanical Copyright Owners Society (APRA/AMCOS). According to the judging panel:

> Dr Sainsbury's work over the past five years has had a national impact in both training emerging First Nations composers and redefining their role and future within Australian art music.[316]

Professor Kim Cunio, Head of Australian National University School of Music, recognizes the significance of Sainsbury's work in the future of Australian music. Professor Cunio states:

> Chris Sainsbury has really changed the landscape of Australian music by empowering Indigenous composers to tell indigenous stories through new classical music. It has changed the balance of how music is interpreted in this country, forever.[317]

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[316] Rachel Curtis, "Indigenous composer scores top classical gong," Australian National University Newsroom, September 09, 2020, https://www.anu.edu.au/news/all-news/indigenous-composer-scores-top-classical-gong.

[317] Ibid.

Conclusion

In their quest to develop a distinctive Australian musical identity, Australian composers turned to Aboriginal and environmental influences for inspiration. They imbued and elevated the beauty and richness of Aboriginal culture and Australia's natural surroundings in their choral music. These two main influences were employed in the pieces I chose to list and explore in this study, such as in Peter Sculthorpe's *Sun Music;* in Ross Edwards' *Dawn Mantras, Flower Songs, Mountain Chant,* and *Star Chant* symphony; in Anne Boyd's *As I crossed a bridge of dreams* and *Cum Rex Gloriae*; in Stephen Leek's *Great Southern Spirits, Riawanna, and Songs of Passage*; in Paul Stanhope's *Three Geography Songs* and *Rainchant*; in Deborah Cheetham's *Tarimi Nulay*; and in Christopher Sainsbury's *The Sphinx* and *Juljul.*

Additionally, Australian composers have had to come face to face with the devastation of British colonialism and its traumatic impact on generations of Aboriginal people. The reverberation of the atrocious treatment of Aboriginal people throughout Australia's history is still being felt and experienced by Indigenous Australians living today. Peter Sculthorpe's *Lullaby*, *Requiem*, and *Song of Yarra*; Ross Edwards' *Dawn Mantras*, *Star Chant* symphony, and *Mass of Dreaming*; Paul Stanhope's *I have not your dreaming* and *Jandamarra*; and Deborah Cheetham's *Eumeralla* are some examples of works that not only employ Aboriginal and environmental influences, but they also evoke the need for healing and reconciliation as Australia continues to reckon with its racist past. The examples of composers I chose to list and explore in this study offer empowering tools so that choral music with Aboriginal influences, both cultural and historical, are met and treated with the awareness, dignity, and respect they require.

When it comes to respectful Indigenous referencing in Australian choral music, the work of Australia Council for the Arts and Dr. Christopher Sainsbury reinforces recognition of Aboriginal people as sole custodians of their cultural heritage. They have rights and privileges that cannot continue to be overlooked. In addition, the suggestions recommended by Australia Council for the Arts and Dr. Sainsbury will help guide choral conductors and singers towards respectful engagement with Australian choral music containing Aboriginal influences.

Opportunities for Further Research

- As Australian choral music continues to grow and develop, further study needs to be conducted on emerging composers from different parts of Australia; especially those who represent members of Aboriginal communities and people of color who may not be receiving the same kind of attention and recognition as White Australian composers.
- In addition, investigation into cultural appropriation and improper Indigenous referencing in Australian choral music, whether intentional or unintentional, needs further research. As mentioned in this study, the dialogue regarding cultural appropriation in Australian music is still quite new and will continue to unfold. The work of Australia Council for the Arts and Dr. Christopher Sainsbury can continue to guide the discussion, as well as enable a new path towards gentle correction of past mistakes and respectful usage of Aboriginal influences in Australian choral music.

APPENDIX I

Complete List of Peter Sculthorpe's Choral Music Retrieved from the Australian Music Centre

Title / Year of Composition	Duration / Difficulty	Instrumentation
Autumn song, n/a	2' - n/a	SATBarb,
Child of Australia, 1987 (w/ Thomas Keneally)	n/a - Advanced	SATB, Soloists, Band
Child of Australia, 1987 (w/ Thomas Keneally)	16' - n/a	SATB, Orchestra
Djilile, n/a	n/a	Unspecified
The Birthday of thy King, n/a	3' - n/a	SATB
Landscapes, 2001	2' - n/a	Unspecified, Piano
Lullaby, 2003	8' - Medium	SATB, Guitar
Lullaby, 2003	8' - Medium	SATB
Morning song for the Christ child, 1966 (w/ Roger Covell)	3' - Medium	SATB
Night-piece, 1966	3' - Advanced	SATB, Piano
Psalm 50, 1966	6' - Medium	Treble
Requiem, 2004	40' - Advanced	Mixed, Orchestra
Sea Chant, 1968 (w/ Roger Covell)	2' - Medium	Equal Voice, Piano
Song of the Yarra, 2008	16' - Advanced	SATB, soloists, Chamber Ensemble
The Stars Turn, 1979 (w/ Tony Morphett)	5' - Medium	Mixed Choir
Sun Music, 1966	9' - Advanced	SATB, Chamber Ensemble
To Love, 2006	4' - n/a	SATB

APPENDIX II

Complete List of Ross Edwards' Choral Music Retrieved from the Australian Music Centre

Title / Year of Composition	Duration / Difficulty	Instrumentation
Ab estatis foribus, 1980	12' - Medium	SATB
Dance mantra, 1992	5' - Advanced	SATB, Other/Mixed Percussion
Dawn canticle, 2000	4' - Medium	Treble
Dawn mantras, 1999	8' - Medium	Multiple Choirs, Ensemble
Eternity, 1973	25' - Medium	SATB, Chamber Ensemble
Five carols from Quem Quaeritis, 1967	10' - Advanced	SA
Five latin songs, 1990	n/a	SATB
Flower chant, n/a	n/a	Treble
Flower songs, 1987	11' - Advanced	SATB, Chamber Ensemble
Lux Aeterna, 2017	11' - n/a	SATB, Orchestra
Mantras and Alleluyas, 2007	n/a	SATB, Percussion
Mass of the Dreaming, 2009	17' - Advanced	SATB
Miracles, 2014	n/a	Multiple Choirs
Mountain chant, 2003 (w/ Fred Watson, Hildegard von Bingen)	14' - Medium	SATB
Sacred kingfisher psalms, 2009	13' - n/a	SATBB
Singing the Love, 2018	6'- n/a	SATB, Sextets: 2 S, MS, T, BB
Symphony no. 4, 2001 (w/ Fred Watson)	33' - Advanced	SATB, Full Orchestra
Symphony no 5: Promised Land, 2005 (w/ David Malouf)	38' - Advanced	Treble, Full Orchestra

APPENDIX III

Complete List of Anne Boyd's Choral Music Retrieved from the Australian Music Centre

Title / Year of Composition	Duration / Difficulty	Instrumentation
As I crossed a bridge of dreams, 1975	11' - Medium	SATB,
Coal River, 1979 (w/ Don'o Kim)	37' - Advanced	SATB, Orchestra
Cum Rex Gloriae, 2009	n/a	SATB
Dreams for the Earth, 1998	80' - Medium	Multiple Choirs Orchestra
The Burning Babe, 1980 (w/ Robert Southwell)	3' - Advanced	SA
Light of Love, 2001	4' - Advanced	SATB
A Lullaby of the Nativity, 2003	4' - Medium	SATB
Missa Pacifica, 2008	n/a	SATB, Soloist, Band
A Song of Rain, 1986 (w/ C.J. Dennis)	n/a - Medium	SA
The last of his tribe, 1979 (w/ Henry Kendall)	6' - n/a	SA, Piano
Rain On Castle Island, 1970 (w/ Hakushū Kitahara)	n/a - Advanced	SA Chamber Ensemble
A Vision: Jesus reassures his mother, 1995	n/a - Medium	SATB

APPENDIX IV

Complete List of Stephen Leek's Choral Music Retrieved from the Australian Music Centre

Title / Year of Composition	Duration/Difficulty	Instrumentation
Across the pool, 1989	n/a	SATB
Advance Australia Fair, n/a	n/a - Easy	Treble, Piano
Advance Australia Fair, n/a	n/a	SATB, Piano
Agnus Dei, 2004 (w/ Michael Doneman)	4' - Medium	SATB
Ancient cries, 1997	na - Medium	Treble, Piano
And she sleeps, 1989	n/a	SA
And straight away, n/a	5' - Medium	Choral music
Anglesea, 2002	4' / Medium	Treble, Piano
The axeman, 1985 (w/ C.J. Dennis)	n/a - Medium	Treble
At sunset, n/a	3' / Advanced	SATB
Autumn, n/a	n/a - Medium	SA
Autumn, n/a	n/a - Medium	SATB
Barton Heads, 2002	4' - Easy	Treble, Piano
Bell-birds, n/a	4' - Easy	SATB
Bell-birds, n/a	4' - Easy	SA, Piano
Beyond the Black Stump, n/a	2' - Medium	Treble, Piano
Birdsongs, n/a	na - Easy	Treble, Piano
(w/ Elizabeth Coatsworth, Geoffrey Dutton, Margaret Wise Brown)		
Birdsongs, 2000	2' - n/a	SATB
(w/ Elizabeth Coatsworth, Geoffrey Dutton, Margaret Wise Brown		
Birdsville Track, 1996 (w/ Kel Richards)	2' - Easy	Treble, Piano
Black Children, n/a	n/a	Treble
Black swana, 1994	n/a - Easy	Treble, Piano
Black swana, n/a	3' - n/a	SATB, Piano
Black swan song. 1996	3' - n/a	Treble, Piano
Blessing, n/a	n/a	SATB
Boogoodoogada, n/a	n/a	SA
(w/ Anne Williams)		
Bowerbird, 1998	3' - n/a	SA
Breakers, 1990	6' - Medium	SAB
Bright Stars, n/a	6' - Advanced	SAB, Violin
Bright Stars, n/a	n/a	Choral music
Brindabella, n/a	4' - Medium	SA, Percussion
Brolgas, n/a	4' - Medium	Choral music
Brush away, 1996	n/a	SA, Piano
Buckley's chance, 2002	4' - n/a	SA, Piano

*Continuation, Stephen Leek

Burrinjuck, 2008	5’ - Medium	SATB
Canberra Anthem, 2000	4’ - Medium	SA, Piano
Canecutters, 1998	5’ - Medium	Treble
Canecutters, n/a	n/a - Medium	Unspecified
Cathedrals, n/a	n/a	SATB, Full Orchestra
Chinese pavilions, 2004	n/a	SATB
Chinese pavilions, 2004	n/a	SA
Christmas Cootamundra, 2001	5’ - n/a	Treble, Piano
Christmas gift, 2011	5’ - Medium	SA, Chamber Ensemble
Christmas joy, 1998	3’ - n/a	SATB
Cicadas, 1992	Not available	SATB, Piano
Clancy, 1996 (w/ Kel Richards)	1’ - Easy	Treble, Piano
Clancy, Blue and Snow, 1996 (w/ Kel Richards)	2’ - Easy	Treble, Piano
Coonwarin, n/a	5’ - n/a	SATB
Cormorant, 1999 (w/ Anne Williams)	2’ - Easy	Treble, Piano
Cries and whispers, n/a	8’ - Advanced	SATB
Currawong dreaming, 2003	n/a	SA
Currawongs, n/a	n/a - Medium	SAB, Unaccompanied
Devil himself, 1993	3’ - Easy	Treble, Piano
Dream elegant, 1998 (w/ Alana Karlovsky)	3’ - Advanced	SA
Dreams of Never Never, 1996	2’ - n/a	Treble, Piano
Dreamtime land, 2000	Medium	SA, Piano
Drought, 1988 (w/ Francis Cary Slater)	13’ / Medium	SA, Chamber Ensemble
Eagle, 1999 (w/ Anne Williams)	2’ - Easy	Treble, Piano
The traveller, n/a Michael Doneman)	n/a - Advanced	Multiple Choirs, (w/ Orchestra
Eltham 1900, 2004	n/a - Easy	Treble, Piano
Eltham 2000, 2004	n/a - Easy	Treble, Piano
Eltham 1800, 2004	n/a - Easy	Treble, Piano
Eurunderee Creek, n/a (w/ Henry Lawson)	3’ - Easy	SATB
Eurunderee Creek, n/a (w/ Henry Lawson)	n/a	Male Choir
Evening song, n/a	5’ - Medium	Treble, Piano
Fireflies, n/a	n/a - Medium	SAB
Fireworks, 1989	n/a	SA
Fisherman’s evening song, n/a	1’ - Medium	Treble, Piano
Five songs, 1989	n/a	SA

*Continuation, Stephen Leek

Flag and barrel race, 2004	n/a -Medium	Treble, Piano
Gabagong, 2002	n/a - Medium	Unspecified
Gibberish Plains noel, 1992	4' - n/a	Treble, Piano
Ginninderra, 2007	4' - Medium	SATB, Chamber Ensemble
Glasshouses, 2002	n/a - Medium	SATB
Glasshouses, 2000	18' - n/a	SATB
Great southern spirits, 2008 (w/ Anne Fairburn, Michael Doneman)	7' - Advanced	SA
Great southern spirits, 1989/1995	24' - Advanced	SATB
Harvest moon, n/a	n/a - Medium	Treble
Hey rain!, 1999 (w/ Bill Scott)	4' - Medium	SAB
Hey rain!, 1999 (w/ Bill Scott)	4' - Medium	SA
Hey rain!, 1999 (w/ Bill Scott)	4' - Medium	SA
High places, 1999 (w/ Dorothea Mackeller)	3' - Easy	SATB
Hill, 2004	Medium	Treble, Piano
How can you buy or sell the sky,	4' - Medium	Choral music
I'm not used to this..., n/a	4' - Medium	SATB
In construction, n/a	n/a - Medium	Treble,
In the presence of longing, 2005	n/a	SATB
Into the darkness, 1992	n/a	SATB, Piano
Island songs, 1994	7' - Medium	SATB
Island songs, 1994	7' - n/a	Treble, Piano
Island songs, 1994	2' - n/a	SA
It's raining, 1996 (w/ Kel Richards	2' / Easy	Treble, Piano
It twinkled to him, n/a (w/ Douglas Stewart)	n/a - Advanced	SATB
Kiitekudasai, n/a	n/a -Medium	SAB
Knowee, 2008	7' - Advanced	SATB
Kooraequlla, 2002	n/a - Medium	SATB
Kore! (w/ Doug Leonard), n/a	n/a - Medium	SATB
The Black swan, n/a	2' - Easy	SATB
Kungala, 2000	10' - Medium	SATB
Lake Burley, 2000 (w/ Ann Williams)	5' - Medium	SA, Piano
Last journey, n/a	n/a - Easy	SAB
Leave her, Johnny, n/a	n/a - Easy	Treble with duo
Let peace, 2004 (w/ Michael Doneman)	n/a - Medium	Treble, Piano
Long, long ago, 1989	n/a	SA
Maiden voyage, 1997	n/a - 7'	Treble, Piano
Memorial hall, 2001	n/a	TB

*Continuation, Stephen Leek

Moreton Bay, n/a	n/a	SA, Piano
Mountains to the sea, 2000	n/a	Multiple Choirs Ensemble
My Oldfield, n/a	3' - Medium	Treble, Piano
Murrumbidgee flow, 2007	4' - Medium	SATB Chamber Ensemble
Muttaburra, 2001	n/a	TB
Muttaburra, 2001	17' - Medium	SATB
My Country, n/a	12' - n/a	SATB
New Gondwana, n/a (w/ Anne Williams, Lyn Williams)	5' - n/a	SA
New Godwana, n/a (w/ Anne Williams, Lyn Williams)	3' - Medium	Treble, Full Orchestra
Ngana, 1994	n/a	Choral music
Night singing, 1992	n/a	SATB, Piano
Nura, 2005	n/a	SATB, Chamber Ensemble
Old lie, 1988	n/a	SATB
Old mans song, n/a	n/a - Easy	SAB
Once on a mountain, 1988 (w/ Douglas Stewart)	19' - n/a	SATB, Soloists
One land, 2000 (w/ Anne Williams)	4' - Easy	SA, Chamber Ensemble
One united land, 1999 (w/ Ann Williams)	n/a - Medium	SA, Piano
Our new dream time, 1999	11' - Advanced	Treble
Peace, n/a	n/a	SA, Piano
Peace, n/a	3' - Medium	SATB
Peace, n/a	3' - n/a	SA
Port Lonsdale, n/a	n/a	Treble, Piano
Port Lonsdale, 2002	4' - Easy	SA
Psalm, in memory of Katie, n/a	n/a	SATB
Queenscliff, 2002	4' - Easy	SAB, Piano
Raintree, 2004	n/a	SAB, Piano
Raintree, 2004	n/ - Medium	SA, Piano
Red Earth, 1997	4' - Medium	SATB
Reef songs, n/a (w/ Thora Nicholson)	n/a	SATB, Piano
Reef songs, n/a (w/ Thora Nicholson)	n/a - Easy	SA, Percussion

*Continuation, Stephen Leek

Reef songs, n/a (w/ Thora Nicholson)	n/a - Medium	Treble, Percussion
Remember, 2004	n/a - Easy	Treble, Piano
The future, 2004 (w/ Kevin Hart)	7' - Advanced	SATB Chamber Ensemble
Riawanna, 1994	n/a	Choir
Rock carver, 1993	n/a - Medium	SATB
Rookery, 1992	4' - n/a	Equal Voice, Piano
Running, 1997	n/a	Treble, Piano
Sanctus, n/a	n/a	Children's/Treble
Sanctus, 2004	4' - n/a	SATB
Sea shapes, n/a	5' - n/a	Treble, Chamber Ensemble
Second hand tyres, 2004	n/a - Easy	Treble, Piano
Secret dancing, n/a	n/a	Equal Voice, Piano
Silent gums, 2004	n/a - Medium	Treble, Piano
Simple gifts, arr.)	3' - Easy	SATB, Piano
Sing together, n/a (w/ Marie van Gend)	n/a - Medium	SAB
Sing together, n/a (w/ Marie van Gend)	n/a - Medium	SATB
Sleep, 1992	n/a	SATB, Piano
Sleeping place, 1989	n/a	SA
Sometimes, 1987	n/a - Medium	Treble
Songs of our journey, 2012	30' - Medium	SATBB
Songs of passage, n/a (w/ David Campbell)	5' - Medium	SA
Songs of passage, 1994 (w/ David Campbell)	24' - Medium	SATB
Songs of space, sea & sky, n/a (w/ Kenneth Slesser, Lilian Moore)	3' - Medium	SA
Songs of space, sea & sky, 1989 (w/ Kenneth Slesser, Lilian Moore)	5' - Medium	SA
Songs of the city, 1988 (w/ Lois Lenski)	n/a - Medium	Treble, Piano
Songs of the city, 1988 (w/ Lois Lenski)	n/a - Medium	Treble, Piano
Songs of the Earth, 1991	n/a - Medium	Treble, Strings
South Australia, arr., n/a	n/a - Medium	SATB, Piano
Southern Cross, n/a	n/a	Choral music
Split Point, 2002	4' - Easy	Treble, Piano
Spring, n/a (w/ Dorothea Mackeller)	n/a - Advanced	SATB

*Continuation, Stephen Leek

Stand with me, n/a	3’ - Medium	Treble, Piano
Stars, n/a	4’ - Easy	Treble, Piano
Start tribes, n/a	n/a - Medium	Treble, Piano
(w/ Roland Robinson)		
Sweet silence, 1993	3’ - Medium	SATB
(w/ Christopher Brennan)		
Symbols of our nation, 2000	4’ - Medium	SA, Piano
The Mountain, n/a	n/a	Children’s/Treble
Tartengk, 2007	6’ - Advanced	SATB
Tartengk, 2007	n/a - Advanced	Treble, Piano
Telling tails, 1990	n/a - Medium	Treble
(w/ Anna Joynt, Marilyn Clayton, Mark Patey, Sue Marsden, Victoria Tainish)		
That place, 1989	n/a - Easy	SATB
Three fat chooks,	n/a	Equal Voice, Piano
Tintinara, n/a	n/a - Easy	Treble, Piano
Travels, 1987	n/a - Easy	Treble, Piano
Treeless plain, 2000 (w/ Ann Williams)	3’ - n/a	SA, Piano
Tunggare, 1987	2’ - Easy	SATB
Tunggare two, 1987	2’ - Easy	SATB
(w/ William Hart Smith)		
Uloola, 2008 (w/ Henry Kendall)	6’ - Advanced	SATB
Under the stars, 2005 (w/ Ann Williams)	n/a	SATB, Piano
Under the stars, 2005 (w/ Ann Williams)	n/a	SA, Piano
Until I saw, n/a	4’ - Medium	Choral music
Verticle blue,* 1999 (w/ Kenneth Slessor)	10’ - Medium	SATB
Victoria Hill, n/a	n/a - Medium	SA, Piano
Visions of vastness, n/a	n/a	Choral music
Voices of a land, n/a	13’ - n/a	Treble, Piano
(w/ Ethel Anderson)		
Voices of a land, n/a	4’ - n/a	SATB
(w/ Ethel Anderson)		
Voices of a land, n/a	4’ - Medium	SATB, Piano
(w/ Ethel Anderson)		
Voices of a land, 1991 (w/ Ethel Anderson)	4’ - Medium	Treble, Orchestra
Voices of a land, 1991 (w/ Ethel Anderson)	4’ - Medium	SATB, Orchestra
Voices of Gondwana, 1998	4’ - Medium	SA
(w/ Ann Williams)		
Voyage, 1990 (w/ William Hart Smith)	17’ - Advanced	SATB,
Waltzing Matilda, arr., n/a	4’ - n/a	SATB, Piano
(w/ A.B. (Banjo) Paterson)		

*Continuation, Stephen Leek

Waltzing Matilda, arr., n/a (w/ A.B. (Banjo) Paterson)	3’ - Advanced	SA, Piano
Warrumbungles burning, 2010	n/a	SATB, 2 Pianos
Where to build a city?, 2000	3’ - Easy	Treble, Piano
Which way?, 1996 (w/ Kel Richards)	1’ - Easy	Treble, Piano
Wind Songs I-IV, 1991	n/a	SA
Wombat, 1988	n/a - Easy	Treble, Chamber Ensemble

APPENDIX V

Complete List of Paul Stanhope's Choral Music Retrieved from the Australian Music Centre

Title / Year of Composition	Duration / Difficulty	Instrumentation
Agnus Dei, 2016 (w/ Mary Frye)	6' - Advanced	SATB, Soloists,
The acrobat, 2004 (w/ Lawrence Ferlinghetti)	6' - Advanced	Treble
Boy on the bay, 2005	8' - Advanced	Treble, Orchestra
Cherubic hymn, 2012	5' - Medium	SATB, Organ
De Profundis, 2017	5' - Advanced	SATB, Organ
Deserts of exile, 2007 (w/ Jabari-Ibrahim Jabra)	8' - Advanced	SATB
The heavens declare, 1999	18' - Advanced	SATB, Orchestra
Exile lamentations, 2008	18' - Advanced	SATB
Explorer's journal, 1995	6' - n/a	SATB
Fiat luminaria, 2016	6' - Advanced	SATB Chamber Ensemble
Frosty the snowman: an inconvenient truth	4' - Medium	Treble, Piano
Geography songs, 1995 (w/ Michael Dransfield)	21' - n/a	SATB
Geography VI, 1995	5' - Advanced	SA
Ground zero, 1998	5' - Advanced	SA
I am Martuwarra, 2019	9' - Medium	Multiple Choirs Ensemble
I have not your dreaming, 2005	6' - Advanced	SA
The land is healed: ban.garay!, 2014 (w/ Steve Hawke)	5' - Advanced	SATB
Jandamarra: Sing for the Country, 2014 (w/ Steve Hawke)	60' - Advanced	Dramatic music Choir, Soloists, Orchestra
Lament to Saint Cecilia, 2012 (w/ Verónica Pamoukaghlian)	6' - Advanced	SATB
Look east, n/a	n/a	Choral music
Losing the plot, 2005 (w/ Michael Leunig)	11' - Medium	SA, Piano
Losing the plot, 2005 (w/ Michael Leunig)	11' - Easy	Treble, Piano
Lost the plot, 2011 (w/ Michael Leunig)	3' - Medium	SAB, Piano
Lux aeterna, 1999	6' - Medium	SATB
Missa Brevis, 1992	15' - Medium	SATB
Mrs Hen, 2002	1' - Easy	Treble, Piano
My kitten, 2002	1' - Easy	Equal Voice, Piano

*Continuation, Paul Stanhope

The flying dream, 2007 (w/ Michael Leunig)	5’ - Medium	Treble, Orchestra
Pirramimma, garden of dreams, 2007 (w/ Laurelle Taylor)	10’ - Advanced	Multiple Choirs Ensemble
Rainchant, 2000 (w/ Richard Wright)	7’ - Medium	Treble, Orchestra
Sea grave, 2012 (w/ George Essex Evans)	4’ - Medium	TB
Songs of innocence and joy, 2004 (w/ Michael Leunig)	10’ - Medium	SA, Chamber Orchestra
Songs of innocence and joy, 2004	9’ - Medium	SA, Piano
Steal away to Jesus, 2012	3’ - Medium	SA, Unaccompanied
This is Our Home, 2017 (w/ Steve Hawke)	5’ - Advanced	SA, Chamber Ensemble
This is Our Home, 2017	5’ - Medium	SATB, Chamber Ensemble
This is Our Home, 2014	Medium	Multiple Choirs, Ensemble
This is Our Home, 2014	5’ - Medium	Not Available
This is Our Home, 2014	5’ - Medium	SA, Orchestra
This is Our Home, 2019	5’ - Medium	SA, Wind Band
Three Children’s Songs, 2000	4’ - Easy	Treble, Piano
Three geography songs, 1997	15’ - Advanced	SATB
Ubi Caritas, 2012	5’ - Medium	SATB
Where the spark is, 2010	8’ - Medium	Multiple Choirs, Orchestra
Ya rab al salaam, Shalom aleichem, 2011	5’ - Medium	SATB, Solo Voices

APPENDIX VI

Complete List of Deborah Cheetham's Choral Music Retrieved from the Australian Music Centre

Title / Year of Composition	Duration / Difficulty	Instrumentation
Eumeralla, a war requiem for peace, 2018	75' - Advanced	Multiple Choirs with orchestra and soloists
Tarimi Nulay, 2017	5' - Medium	SATB, Chamber Ensemble

APPENDIX VII

Complete List of Christopher Sainsbury's Choral Music Retrieved from the Australian Music Centre

Title / Year of Composition	Duration / Difficulty	Instrumentation
Beds Are Burning, arr., 2019	4' - n/a	SATB
Clock and Bells, 2020 (w/ Darryl Griffen	5' - n/a	SATB
If I Were a Semi-tone, 2020	4' - n/a	SATB
Juljul, 2017 (In English and Dharug Language)	3' - n/a	Children's Choir
Sleep My Dears, 1992	3' - n/a	SATB, Piano
The Earth Song	4' - n/a	SATB
The Internet Round, 2006	4' - n/a	SATB
The Sphinx, 2016	3' - n/a	SATB
Un Die Musik, arr., 2003	4' - n/a	SATB

APPENDIX VIII

Australian Music Centre Profile and Website for Composers Featured In This Study

1. Anne Boyd (b. 1946)

https://www.australianmusiccentre.com.au/artist/boyd-anne
Composer website not available for Anne Boyd.

2. Deborah Cheetham (b. 1964)

https://www.australianmusiccentre.com.au/artist/cheetham-deborah
https://www.shortblackopera.org.au/

3. Ross Edwards (b. 1943)

https://www.australianmusiccentre.com.au/artist/edwards-ross
https://www.rossedwards.com/

4. Stephen Leek (b 1959)

https://www.australianmusiccentre.com.au/artist/leek-stephen
http://www.stephenleek.com/

5. Christopher Sainsbury (b. 1963)

https://www.australianmusiccentre.com.au/artist/sainsbury-christopher
http://www.sainsburymusic.com/

6. Paul Stanhope (b. 1969)

https://www.australianmusiccentre.com.au/artist/stanhope-paul
http://www.paulstanhope.com/

7. Peter Sculthorpe (1929-2014)

https://www.australianmusiccentre.com.au/artist/sculthorpe-peter
http://www.petersculthorpe.com.au/

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