Arts

Street Music
An International Conference

Monash University Law Chambers, 8–9 December 2014

Sir Zelman Cohen School of Music
Program

Monday

9.00 Arrival and Registration

9:20 Welcome (Paul Watt)

9.30-10.30 City streets: sonorities and identities 1. Chair: Paul Watt
Danny Hui, Street music in contemporary Beijing: A study in its classification
Andy Bennett and Ian Rogers, Street music, youth and biographical development

10.30-11.00 Morning Tea

11.00-12.00 Keynote 1. Chair: Paul Watt
Bruce Johnson, From music to noise: The decline of street music

12.00-1.00 Lunch

1.00-2.00 Bands, roving musicians and spectacle 1. Chair: Elizabeth Kertesz
Samantha Owens, Listen to the German band, the music’s grand’: Local perceptions of itinerant German street musicians in New Zealand, 1850–1920
Michael Christoforidis, Estudiantinas and European constructions of Spanish street music in the late nineteenth century

2.00-3.00 The street as Muse. Chair: Andy Bennett
Caroline Potter, Monsieur le Pauvre: Erik Satie and Paris street music
Celia Fitz-Walter, ‘It’s been a honeymoon’: Distinguishing romance from reality in Steve Reich’s soundscapes of American city life

3.00-3.30 Afternoon Tea

3.30-5.00 Contested spaces: scrutiny, control, regulation. Chair: Bruce Johnson
Susan Bird, ‘Dancing is political, stupid! On the occupation of public space by dance and music
Luke McNamara and Julia Quilter, The regulation of busking in Sydney and Melbourne
Joseph Williams, Busking and becoming: A Deleuzean perspective on the role of street music
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Street Music in contemporary Beijing: A study in its classification

Danny Kim-Nam Hui (University of Macau)

Street music has been documented in the long history of China not only as a social phenomenon but also as a tradition of culture. Born in 1345, Han E is among the earliest documented street musician. Her music was acclaimed as ‘hovering around the roof for three days’. With the advancement of the internet in the twenty-first century, the accessibility and influence of street musicians and their performances have been gaining enormous prominence in contemporary China. Notwithstanding, street music has received little attention from musicologists of both the Western and Chinese academia. This paper examines street music and musicians in the contemporary Beijing. The reason for choosing Beijing as the targeted location of the research is threefold: first, Beijing has a relatively higher living standard and is economically more prosperous than most other Chinese cities; second, it is not only the political capital of China but also the cultural capital; and third, it provides abundant spaces and ideal spatial conditions for street musicians to perform and make a living. In this paper I attempt to classify Beijing street musicians, based on their motivations of performance, into three categories: beggars, whose main purpose is to make a living by asking others for money by playing music; amateurs, who have stable full-time jobs or income and play music in the street mainly for self-entertainment; and tunnel singers, who pursue their dreams of becoming professional singers through performing in the street and tunnels. The general performance practices of each of the three categories of street musicians as well as the sociocultural contexts of Beijing in which they are formed will be investigated.

Street music, youth and biographical development

Andy Bennett (Griffith University) and Ian Rogers (RMIT)

The term ‘street music’ has broad historical and performative connotations, being a long-established aspect of the urban soundscape. The diverse nature of street music continues to be a defining characteristic in current times. Within this sonic and performative weave, however, are increasing numbers of young people, typically between the ages of 18 and 25. In contrast to other, older street musicians who are often ‘locals’ with established repertoires and reputations, many young street musicians are ‘transients’ with more fleeting relationships to specific city spaces. Examples here include overseas students and backpackers who engage in street music performance as a means of hopefully earning extra income to support themselves while studying at university or travelling and / or
to refine their musical skills in a ‘live’ rehearsal context. Drawing on the results of a small pilot study conducted in Brisbane, the paper examines this aspect of the contemporary street music scene in the city. During the study, in-depth interviews were conducted with ten young street musicians who were asked to comment on themes including repertoire, audience, income, location, interactions with other street musicians, and acquisition of instruments and amplification. As the paper will illustrate, the young street musicians’ accounts of themselves and their experiences performing street music in Brisbane offers important insights regarding the significance of street music as a means through which youth acquire practical and lifestyle skills and how this contributes to their biographical development.

Keynote

From music to noise: The decline of street music.

Bruce Johnson (Macquarie University/University of Turku/University of Glasgow)

In 2013, internationally eminent violinist Jon Rose was ordered by security personnel to stop playing on the forecourt of the Sydney Opera House. The juxtaposition is instructive and invites the obvious question: why might somebody not play outside a concert hall when the same person would be applauded when playing inside? When, in 2007, acclaimed violinist Joshua Bell, who filled concert halls around the world at over $100 per seat, played the same repertoire outside the Metro station on a Washington street, few listened; he made $32. The history of live street music is the history of an endangered species, either suppressed or trivialised as little more than ‘local colour’. Five hundred years earlier, the streets of Elizabethan London were rich with the sounds of street vendors, ballad makers and musicians, and in general the worst that might be said of the music was that the same songs were too often repeated – what we would now call ‘on high rotation’. By the beginning of the nineteenth century, the poet Wordsworth and advocate of the ‘common man’ was describing street music as ‘monstrous’, and throughout that century vigorous measures were being applied to suppress such sounds, which were now categorised as noise. By the twenty first century, live street music has been virtually silenced but for the occasional licensed busker or sanctioned parade. Paradoxically, this process of decline is intersected by a technologically sustained ‘aural renaissance’ which can be dated from the late nineteenth century. This paper explores the reasons for the gradual extinction of live street music and the transformation of the urban soundscape. It will argue connections with issues of
class, the rise of literacy, the fetishisation of private property and the formation of the politics of modernity.

‘Listen to the German band, the music’s grand’: Local perceptions of itinerant German street musicians in New Zealand, 1850–1920

Samantha Owens (University of Queensland)

Although largely forgotten today, bands of German musicians (generally from the Westpfalz region) were regular visitors to New Zealand’s shores from the 1850s up until the outbreak of World War I, making them among the earliest professional European musical ensembles to be heard in the country. Plying their trade on the streets and in other public spaces, German bands were also routinely hired to perform for garden parties, school sports days, dances, and boat trips, as well as on countless other occasions. Yet despite their apparent popularity, contemporary comment published in newspapers of the day demonstrates that reactions to their performances were decidedly mixed. While some members of the public clearly enjoyed the contribution German bands made to local musical life, others were less than delighted by their (often noisy) presence. In 1893, for example, one Wellington resident complained that ‘a German Band . . . may be heard braying at every street corner at all hours of the day and night,’ while noting also that ‘It is the genuine article, all the performers being wanderers from the “Vaterland”, unmistakeable “’auerkrauts”’. Within weeks of the outbreak of World War I, ten members of a German band had been arrested in Auckland and taken to Somes Island in Wellington harbour, where they were interned for the duration of the conflict. This paper will examine the New Zealand public’s changing perceptions of this particular brand of street musician from colonial times until shortly after the end of the First World War.

Estudiantinas and European constructions of Spanish street music in the late nineteenth century

Michael Christoforidis (University of Melbourne)

Spanish Estudiantina plucked string ensembles achieved immense popularity in the last two decades of the 19th century and were an important catalyst in the creation of the sonority of a variety of European and American popular musics. Such ensembles had precedents in Spanish student groups dating back to the Renaissance, and the Rondallas (or groupings of plucked instruments) that were associated with popular outdoor serenades. However, the modern Estudiantina movement can be traced back to 1878 and was consciously framed as a modern historical construct. A large grouping of youths and former students, donning
Renaissance student dress, decided to form a society to visit Paris during Carnival, on the eve of the 1878 Exposition Universelle. They took Paris by storm, performing in a variety of street settings, reinforcing the exotic stereotypes of serenading musicians associated with Spain, and bringing to life historical notions of the Minstrel. In the decade that followed, the European performance contexts of the Estudiantinas included theatres, outdoor venues and expositions, garden parties and salons—and they became fixtures of the music hall and the café chantant. This paper explores early English and French constructions of the Estudiantina phenomenon, and how the groups were framed in the light of exotic street musics and prevailing tropes of Spain. It also examines how the outdoor performance settings of the Estudiantinas were translated onto the theatrical stage.

**Monsieur le Pauvre: Erik Satie and Paris street music**

Caroline Potter (Kingston University)

Mechanical musical instruments of the street had an enormous impact on the music of Erik Satie. The repertoire and sonic qualities of the barrel organ, together with the inherently repetitive nature of mechanical performance, link closely to the composer who was often described by his Montmartre acquaintances as ‘Monsieur le Pauvre’. I will draw on sources including writings by Satie and his contemporaries, mechanical instruments housed in the Musical Museum in Brentford, Middlesex (UK) and Carolyn Abbate’s seminal article ‘Outside Ravel’s Tomb’. Street musicians were part of the Parisian urban landscape in the late nineteenth century, and the barrel organ performer inspired many artists, poets and musicians who prized the romantic individual, the urban hero, and the talented person from the margins. The bourgeoisie, in the shape of officials who policed the urban landscape, attempted to control street performers, giving artists a perfect opportunity to oppose officialdom and speak up for the humble barrel organ grinder: an implicit sympathy with people at the margins of society is central to the art inspired by street music. Satie’s creative output in the 1890s focused on the two types of repertoire associated with the barrel organ: private religious or quasi-religious works (his Rose+Croix piano pieces and *Messe des pauvres*) and cabaret songs. However, the impact of street music on Satie extends far beyond these nineteenth century examples. His subsequent furniture music and interart collaborations are firmly rooted in street music, and all his music needs to be examined in relation to his left-wing political sympathies.
‘It’s been a honeymoon’: Distinguishing romance from reality in Steve Reich’s soundscapes of American city life.

Celia Fitz-Walter (University of Queensland)

When walking through the streets of San Francisco one day in 1964, composer Steve Reich (1936- ) came across an African American Pentecostal man in Union Square who was preaching about the biblical flood and the end of the world. Reich decided to record the man’s musical voice to use as the basis of a composition that consisted of one recorded phrase: ‘It’s Gonna Rain’ as well as the accompanying sound of a pigeon flapping its wings near the preacher (*It’s Gonna Rain* (1965)). Thirty years later, Reich decided to return to the streets of America, this time to New York City, to compose a work based on the sounds one would typically hear while walking through the city. The resulting composition, *City Life* (1995), makes use of sounds such as car sirens and horns, car door slams, and sales pitches from street vendors. Reich’s incorporation of street sounds in both *It’s Gonna Rain* and *City Life* reflects his desire to authentically portray American life and is part of his larger project to be regarded as an integral American composer. This paper will explore the compositional process for both of these works, revealing how Reich went about sourcing recorded materials and considering what effect they had in shaping the composition. It will consider Reich’s role as ethnographer and composer, notions of authenticity, and other issues related to sourcing from the street.

‘Dancing is political, stupid!’ On the occupation of public space by dance and music

Susan Bird (Deakin University)

In this paper, I will discuss music and dance as modes of occupying and creating space. Local laws in Melbourne, such as the Activities Local Law 2009 prohibit behaviour in public spaces that cause a ‘nuisance’ - a term which, according to the regulation, is defined by its ‘ordinary common meaning.’ Unauthorised dancing in public spaces, and the music that accompanies it, are often restricted as forms of public ‘nuisance’. I will question the definition of dance as a ‘nuisance’. Are restrictions on dancing and music in public spaces geared toward controlling aspects of the city that do not fit a commercial purpose? By occupying space with unauthorised dance and music, there is an opportunity to create a temporary space of resistance, and provide room for the inclusion of minority groups on the city streets. In exploring these ideas, I will draw on auto-ethnographic accounts of my own involvement in flash mobs, ‘reclaim the streets’ and park parties. Underpinning my standpoint is an engagement with the
work of Henri Lefebvre and Michel de Certeau who argue the case for a more open and accepting city.

The regulation of busking in Sydney and Melbourne

Luke McNamara & Julia Quilter (University of Wollongong)

Busking has been a feature of public spaces and cityscapes for centuries. The 21st century has seen the proliferation of regulatory regimes established by local governments that purport to simultaneously encourage and control busking. Permit systems with location and duration limits, backed by the threat of hefty ‘on the spot’ fines for illegal busking, reflect a tension between: conceptions of public space as permissive, liberated and dynamic interactive environments; and conceptions of public space that focus on risk, safety, commerce, civility and amenity. Drawing on the findings of field work undertaken in the cities of Sydney and Melbourne – including interviews with council officers, rangers and buskers – this paper considers the street level impact of local government rules, including whether they inhibit the contribution of busking to the ‘vitality of the everyday life of the city’ (Simpson 2011).

Busking and becoming: A Deleuzean perspective on the role of street music

Joseph Williams (University of Western Sydney)

The academic literature on busking represents a broad range of disciplinary interests. Conspicuously absent in this conversation, however, are voices from musicology, ethnomusicology, and music philosophy. The reasons for such an absence become clear through an examination of musicology’s relationship with the concept of value. As Susan McClary has argued, musicology has traditionally concerned itself with evaluating the masterworks of the Western canon at the expense of the music that surrounds us in our everyday lives. If musicology is to learn to think about musical difference in non-hierarchical terms – as it must if it is to remain relevant amid the continual emergence of new musical practices – the notion of musical value as universal or transcendent needs to be rethought. I approach this task through the topic of busking, using interview, observation, and auto-ethnography to ask how the concept of value, as it is conventionally employed in musicology, is undone, re-interpreted, or perpetuated in various ways through busking practices. I will draw on Deleuze and Guattari’s concept of the ‘minoritarian’ in order to advocate the legitimacy of value-in-the-making, which is specific, unique, and immanent to music’s actual production. I situate this project within the inter-disciplinary conversation on busking by thinking about how the Deleuzean analysis can comment on Michael Bywater’s discussion

m-Fandom and the street: The case of Baduda, Bali

Emma Baulch (Queensland University of Technology)

In the early years of the twenty first century, a strange word erupted on the streets of Denpasar, and settled like leaves of ash on people’s backs and on their heads. The word, Baduda (dung beetle), refers to fans of the Balinese pop singer, Nanoe Biroe, who sings in low Balinese, and it circulates the streets in the form of paraphernalia they wear while riding their motorbikes around the city. This belonging, and the performance of it, holds a special political potency. It emerges in context of the revival of ethnic Balineseness in which the pure and the high are formally privileged. Baduda, by contrast, suggests a fondness for dirt, the low and the impure. The paper considers how this example of political communication within pop fandom relates to recent developments in Indonesian digital society, particularly the rapid popularization of mobile phones in recent years. It does so by examining how mobile phones are implicated in communicative processes among the Baduda, and in the ways they perform their Baduda identities in the wider society. Specifically, the paper relates the study to two key questions. Firstly, how do modes of belonging that emerge in the course of consuming fashion and pop impact the arrangement and use of urban public space? Secondly, what is the relationship between communication at a distance in cyberspace and the gathering and/or movement of pop fans and their messages in real time and public space?

‘Jie Dang’ (街檔): the ‘street performance’ of Cantonese opera in Hong Kong

Ki-tak Katherine Wong (PhD UNSW, Independent Scholar)

Cantonese Opera, a regional Chinese Opera, allows its performance to be arranged in diversified venues flexibly. The street performance of Cantonese Opera refers to the performance pitches mainly in public open-air areas, such as parks, community squares, uncovered car parks, as well as shopping malls, while the audience is the people mainly in neighbourhood. These performances are conducted in a much smaller scale as compared with those Cantonese Opera performed in theaters, concert halls, and bamboo theaters (temporary built). Such practice is termed as ‘Jie Dang’ (街檔) in Chinese, or ‘street booth’ as its literal translation in English. Similar to many other types of street music, the practice of ‘Jie Dang’ in the Cantonese-speaking society like Hong Kong, has a long history. It is found that Cantonese Opera in the form of street performance
has secured a position of constant programme in the list of ‘Free Entertainment Programmes’ by the Leisure and Cultural Services Department of the Government of Hong Kong Special Administration Region since the last decade. This study aims to describe the specificities of the street performance of Cantonese Opera in Hong Kong. Based on the observation from live performances, interviews with performing groups, and reports released by the Government, the study depicts the phenomenon in 3 perspectives: (i) its sociology about the types of audience, aims of the performance, financial implications, supports from Government; (ii) geographical context, about the audience’s living districts, selection of pitches; and (iii) ethnomusicology, about the performing groups’ focuses, choice of repertoire, and setting of the performance.

**Soundscapes in Queer Tokyo**

Thomas Baudinette (Monash University)

Shinjuku Ni-chome (an area in central Tokyo) contains the highest concentration of queer establishments in the world, with some estimates suggesting that there are approximately 300 gay (and 17 lesbian) bars within its confines. Each of these bars seeks to target a specific subset of the Japanese gay community, with bars coming to be associated with semiotic structures indexing certain gay subjectivities. With this plethora of bars, it is natural that the district is awash with sound: both the sounds of revellers partying in the district and the recorded and live music from the various bars seeping into the streets. Following recent trends in sonic anthropology, I investigate how the gay men visiting the district consume and understand the music, both live and recorded, which leaks into the streetscape. I argue that each bar creates a ‘soundscape’ which forms part of the semiotic structure that indexes the bars’ target gay subjectivities. I argue that musical genre is one aspect of the soundscape that is utilised by bar owners to target specific ‘Types’ of gay men and explore this through looking at how jazz, *enka* (a popular form derived from Japanese folk music), and a musical genre developed in Ni-chôme known as *onē-ha* (a sub-genre of Electronic Dance Music) are understood as indexing specific gay subjectivities. I conclude with a brief discussion of how the distinctions between live and recorded music are understood by Japanese gay men and how these are linked to discourses of authentic subjectivity and refinement. Throughout the presentation, I reflect on the usefulness of sonic ethnography to the study of queer space and identity.
Between the Cracks: Street music in Iran
Gay Breyley (Monash University)

For centuries, musicians of all forms in Iran have suffered the indignities of a low social status and, in some cases, a dubious relationship with the law. As elsewhere, street musicians suffered more than most, but Iran’s longstanding tradition of diverse street music has managed to survive the various attempts of authorities to suppress it. In the early and mid-twentieth century, the Shahs of Iran’s Pahlavi dynasty sought to ‘modernise’, ‘Westernise’ and ‘sanitise’ their country’s social and cultural practices, in part by attempting to ban street music and associated forms of street entertainment, such as ‘performances’ by monkeys and other animals, acrobatics, juggling and street theatre. The qualms shared by authorities and ‘respectable’ society were based on paradoxical notions of morality and modernity, as these levels of Iranian society sought to preserve elements of Islamic and other social conventions, while eradicating the characterisation of ‘backwardness’ they saw imposed on Iran by Western media. To some extent, these same attitudes persisted after Iran’s 1979 Islamic revolution and the Iran-Iraq War, from 1980–88. While the laws around music practices after 1979 were based more explicitly on a reading of Islam, social attitudes to music and musicians remained largely bound by notions of respectability. In twenty-first-century Iran, ‘traditional’ street musicians still appear, but today they are joined by cool, young, middle-class rock musicians, who have shifted the associations Iranians traditionally made with street music. However, these new street musicians’ social and legal status remains uncertain. They thus continue Iranian musicians’ long history of working between the many cracks of a fractured society and its laws, as well as between the literal cracks of Iran’s well-worn, earthquake-prone paths and streets. This paper examines this history and explores some examples of contemporary street music in Iran.

Keynote

Street music in Japan: labouring bodies, singing salespeople and consuming ears
Carolyn Stevens (Monash University)

Street music in Japan is often associated with the performance of one’s shōbai, translated as one’s trade, business or occupation. This presentation looks at the ways music is used in the public performance of work in Japan, tracing the links and departures between pre-modern, modern and postmodern expressions of musical shōbai. While recorded music has mostly replaced live performances of
street music in contemporary urban Japan, recordings used to sell certain everyday products still reference traditional music, creating a sense of nostalgia and renewed longing for these products. In this sense, recorded nostalgia makes for an effective sales strategy in Japan’s crowded consumer landscape.

**What were the so-called ‘German bands’ of pre-WW1 Australian street-life?**

John Whiteoak (Monash University)

The ‘German band’ concept remains integrally associated in the Australia public mind with German ethnicity though such things as the extroverted oom-pah music of present-day *Oktoberfest* and live and recorded oom-pah music in German or ‘Bavarian’-themed venues. However, the costumed ‘German bands’ that were a feature of nineteenth century British street and seaside resort life also began to appear ubiquitously in various Gold Rush era Australian population centres and remained a fixture of Australian street entertainment until WW1. Gold-rush era chronicler William Kelly described their music as being able to ‘drive swine into anguish’ (Kelly, 1855: 275–76). Yet they had an opposing reputation for excellence in playing beautiful Strauss waltzes, polkas and other popular dance music of the era. They were, therefore, sought after by dance venue, circus, and other theatrical entertainments proprietors and were furthermore hired for private balls, picnics, show-grounds and race-track entertainment. By appearing at German social functions and venues they buttressed pan-German cultural identity and traditions and, for non-Germans, the sight and sound of a disciplined, groomed and costumed German band provided a mildly exciting cultural tourism experience. In blaring street, circus parade or showground mode they, in fact, conformed to the present-day global stereotype of the Bavarian *Biergarten* oom-pah band. Through foundation research, this paper (as part of a much larger project on Continental European influence on popular music in Australia) attempts to apply some social, cultural and musicological ‘flesh and bones to what has more or less remained the ‘myth’ of the ubiquitous ‘German bands’ (and their not always German bandsmen) that sometimes entertained and charmed pedestrians while at other times represented a social and sonic blot on the streetscapes and public spaces of pre-WW1 Australia.
Dancing in the streets – The role of street music in Australia’s VP Day celebrations.

Anthea Skinner (Monash University)

Victory in the Pacific was declared on 14 August 1945, marking an end to World War II. In Australia, the 15th and 16th of August 1945 were declared as public holidays, allowing the war weary populace time to celebrate and commemorate the end of the conflict. In Melbourne, as with many areas of the country, the 15th was marked by parties and celebrations. Bands across the country organised impromptu concerts in parks, town squares, town hall steps and anywhere that crowds were able to gather. These musicians not only entertained the crowds, but helped to keep the peace among the revellers, especially when beer rations quickly ran out in many areas. Celebrations on 16th August were more subdued, as celebrations turned to commemorations and memorial services were held around the country. Many of the bands and musicians who had spent the previous night providing dance music to drunken revellers, now turned their hand to playing hymns, marches and ceremonial music at local war memorials and in commemorative street parades. This paper will use contemporary newspaper reports and archival records to explore this dual role of street music in helping the people of Melbourne to both celebrate the end of the war, and mourn those lost in the conflict.

Marie Hall (1884–1956): From kerbstone to concert stage

Christine Mercer (PhD Melbourne, Independent Scholar)

During the 1880s and 1890s, scenes of street musicians were not restricted to London, but were familiar sights throughout the British Isles. Generally, Charles Dickens referred to street musicians as ‘brazen performers on brazen instruments, beaters of drums, grinders of organs, bangers of banjos, clashers of cymbals, worriers of fiddles, and bellowers of ballads.’ These derogatory references to street musicians did not restrict them, as many were desperate to earn a few pennies to purchase food. Other itinerant musicians were referred to as ‘noise makers’ arrested and jailed. This paper relates the story of how the Hall family became imbedded in this culture travelling to Spa and Market towns to supplement the family income. Family members were musically well educated, entertaining in both concert and music halls, but worked on the kerbstones to earn extra money. Surprisingly, one member, Marie Pauling Hall (1884–1956), broke the cycle, moved to the concert stage and gain international recognition after years of struggle and adhering to a dominating father. Much of the research for this paper is new and brings a different perspective to Marie Hall’s story.
'Virtuosi of the kerbstone’: Itinerant Italian musicians in Australia and the transition from street to stage

Alison Rabinovici (University of Melbourne)

Throughout the nineteenth century Italian street musicians, travelling in small groups of three or four players, were a familiar sight on the streets of capital and regional cities throughout Europe, the Americas, Africa and Oceania. While Italian organ grinders in particular, had caused comment in France and Britain from the early years of the century, itinerant Italians playing harp, violin and flute became increasingly visible. Remarkably, these players hailed from just a few small towns in the remote hinterlands of the mountainous southern Italian region of Basilicata (province of Potenza). After decades of seasonal global travel as traders in street music, Australia became the location of definitive migration for some of these itinerant Italians. A significant number eventually found employment in ballroom orchestras and were engaged for private and official functions, exhibition orchestras, variety theatre orchestras, and by 1900 in orchestras attached to the emerging ‘picture palaces’. By the early twentieth century, every emerging symphony orchestras in Australia included Italian-Australians who had started their musical journey on the streets. This paper explores in detail the transition from street to stage, and seeks to explain why the craft of the street musician was so readily transferrable to the art of the theatre orchestra musician. Further, this paper posits a new and more complex definition of the ‘street musician’ and suggests that his importance—and that of his street music—extends beyond his place at the very bottom of a ‘bottom up’ view of musicology.