

James Lee – Australian Music Centre
2019 IAML Australia Conference, Melbourne



THE AUSTRALIAN MUSIC CENTRE'S
“ECHO” PLATFORM:
AN ANIMATED & RELATIONAL COLLECTION

CONTENTS

- About the Australian Music Centre (AMC)
 - The AMC's existing online collection
 - Opportunities for new pathways in an expanding digital realm
- 'Echo' – a new, animated, relational pathway into the AMC's collection
 - Origins of Echo
 - How Echo builds on the existing data model of the collection
 - "Echo Walk-Through"
 - Echo and the Future of the collection



Australian
Music Centre

Breaking sound barriers

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Welcome to the world of Australia's best contemporary classical, improvisatory and experimental music and sound art.

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THE AMC WEBSITE

Do you already have an AMC account? [Login here](#)

Represented artist? [Login to Contribute](#)

ECHO (BETA)

- new online learning platform

- Understanding the starting point
- Exposing avenues for innovation

Upcoming event
Grand Gallery

Oct 19 — Sydney Conservatorium of Music

[View the full calendar listings](#)

QUICK LINKS

[Join the AMC](#)

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A Work Record on the AMC Website

Work Title & Composer Name

Sheet music sample

Non-commercial recording available for loan to members

Related works:
i) by the same composer,
ii) with the same instrumentation,
iii) written in the same year.

Also (on the next page):
Awards, articles, videos

WORK
The heart's ear : per flauto, clarinetto, due violini, viola e violincello
by [Liza Lim](#) (1997)

Score Sample [View a sample of the score of this work](#)

Audio Sample
Performance by [Christian Eggen, Elision Ensemble, Berlin Philharmonic Orchestra](#) from the CD [heart's ear](#)

Selected products featuring this work — [Display all products \(2 more\)](#)

CD [The heart's ear / Liza Lim ; Ensemble für Neue Musik Zurich.](#)
Library shelf no. CD 1058 [Available for loan]
\$POA [Info](#)

Score [The heart's ear : per flauto, clarinetto, due violini, viola e violoncello / Liza Lim.](#)
Library shelf no. Q 785.4416/LIM 1 [Available for loan]
\$76.05 [Add to cart](#)

[Display all products featuring this work \(2 more\)](#)

Work Details

Year: 1997
Instrumentation: Flute, clarinet in A, 2 violins, viola, cello.
Duration: 12 min.
Difficulty: Advanced — Professional.
Dedication note: Dedicated to [Australia Ensemble](#)
Commission note: Commissioned for [Australia Ensemble](#).
First performance: by [Australia Ensemble](#) — 11 Oct 97. John Clancy Auditorium, University of New South Wales
A meditation on a fragment of a Sufi melody.

Related works

- [Browse other works by Liza Lim](#)
- [Browse other works for Sextets: Flute, clarinet, 2 violins, viola, cello](#)
- [Browse other works written in 1997](#)

Subjects

- Has as subject/About: [Literature & Poetry](#)

Performances of this work

- 9 Aug 2019: at [Ruthless Jabiru // Silk Moth](#) (Arcola Theatre). Featuring [Ruthless Jabiru](#).
- 15 Oct 2017: at [SSO: Dream Sequence](#) (Carriageworks). Featuring [Sydney Symphony Orchestra](#).
- 8 Jun 2017: at [Cikada: Liza Lim](#) (National Sawdust (Brooklyn, New York)). Featuring [Cikada](#).
- 16 Apr 2015: at [Soundstream Collective | Silence Augmenteth Grief...](#) (Anne & Gordon Samstag Museum of Art). Featuring [Soundstream](#)

Audio sample, listing linked performers

Sheet music for sale
Click through to download digital loan copy*

Work Details:
composition year, duration, difficulty, commissioning & dedication info etc.

Submitted Performances:
Includes a link to the event record and/or the performers

Work Description

and entangle themselves. Its forms are emergent, like plants growing toward light and water; like mycelial strands entwining with tree roots in a co-evolving internet of plant-life. The music emerges out of criss-crossing conversations patterned like roots, vines, fungal networks; or like airborne, insect and animal-borne cross-pollinations (the breath, the buzz, the scratch, the love songs), where one thing looks for best fit with another.

The Chinese sheng is an instrument with a 4,000-year old lineage, and Wu Wei has been instrumental in developing the 37-pipe sheng for contemporary music. The cluster of bamboo tubes is activated by the musician's breath vibrating internal reeds, making flutters traditionally associated with the mythical phoenix that rises from the ashes of its own funeral pyre. There is something intensely organic in how the interactions between breath and reed and bamboo pipe create a flowering of sound that may not be completely predictable - one hears a trace of the wind in the forest. Neither the wind nor any weather, nor growing things can be completely controlled, contained or resisted - there is a tempest of forces that dwells in the forest. That tempest is also a song in us.

Work Details

Year: 2016

Instrumentation: Sheng, flute/bass flute, oboe/cor anglais, clarinet/bass clarinet, alto saxophone, trumpet, trombone, percussion, cello, double bass.

Duration: 35 min.

Contents note: I. Tendril & Rainfall -- II. Mycelia -- III. Pollen -- IV. The Trees.

Dedication note: Dedicated to [John Davis](#)

First performance: by [Elision Ensemble](#) at [BIFEM: How Forests Think](#) (The Capital, Capital Theatre) on 3 Sep 2016

Awards & Prizes

Year	Award	Placing	Awarded for/to
2017	Art Music Awards: Work of the Year: Instrumental	Winner	Liza Lim

Analysis

Resonate article: [2017 Art Music Awards finalists: comments by judging panels](#) by Australian Music Centre

Resonate article: [Travels in hyper-reality](#) by Liza Lim

Videos



How forests think - trailer

© CeReNeM

Composer Liza Lim, Chinese Sheng player Wu Wei, and members of the ELISION Ensemble introduces her work 'How Forests Think' during its rehearsal and performance at //hcmf2017.



How forests think - Liza Lim interview

In advance of the ELISION ensemble's 2017 tour to Shanghai and their performance of How Forests Think for Shanghai New Music Week, Liza filmed this discussion of the work and the ideas that inform the composition. Excerpts from Elision 2016 HCMF rehearsal and performance are included.

Awards & Prizes

Videos (YouTube & Vimeo)

Work Details:
composition year, duration, difficulty, commissioning & dedication info etc.

Analysis
Articles, reviews, news and blog posts

WHY DOES THE AMC NEED A NEW PLATFORM?

- Meeting the AMC's 2016-2020 Strategic Plan goal to 'animate the collection'
- Advancing the capabilities of our online business model
- Exploiting new ways of delivering and managing information in an evolving digital realm
- Visualising the connections throughout Australia's living music culture, bringing 'relationships' between 'creators' and their 'ideas' to the forefront
- Creating adaptable and responsive resources that can reflect the current (and future!) activities, projects, ideas, trends and events of AMC's Represented Artists, paying close attention to artists whose practices lie outside the bounds of traditional notated music

ECHO – DEVELOPMENT AND INITIAL AUDIENCE

- Developed throughout 2018
- The current, beta version launched in early 2019
- Initial developments targeting the education sector
- Not a replacement of the existing AMC website, which continues to grow in number of Represented Artists and works in the collection

AMC CONTENT USERS



- Tertiary music students
- High school music teachers and students
- Private/studio music teachers
- Tertiary university libraries
- State libraries and the NLA
- Individual performers (students to professionals)
- Individual composers (students to professionals)
- Ensembles (chamber groups, choirs, orchestras in Australia and overseas)
- Academics / researchers / musicologists / educators
- Interested public (e.g., concert goers / radio listeners / music lovers)
- Media, radio stations, music industry bodies, and others!

PROGRAMMING DEVELOPMENT

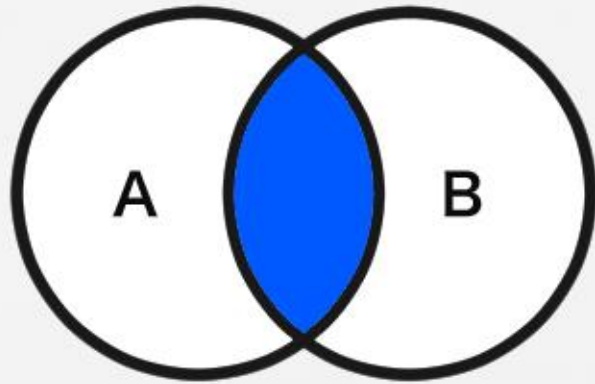
- Inspired by the 'Music In Movement' website (Netherlands)

musicinmovement.eu/nl/graph

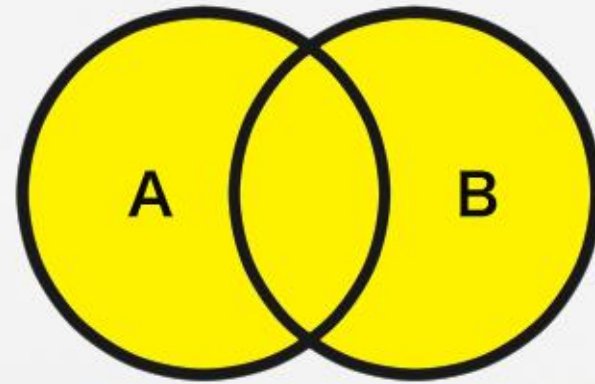
- Utilises the open source programming by Frontwise called "mim-graph"
- Developed in-house by **Simon Chambers** and **Elizabeth Jigalin**



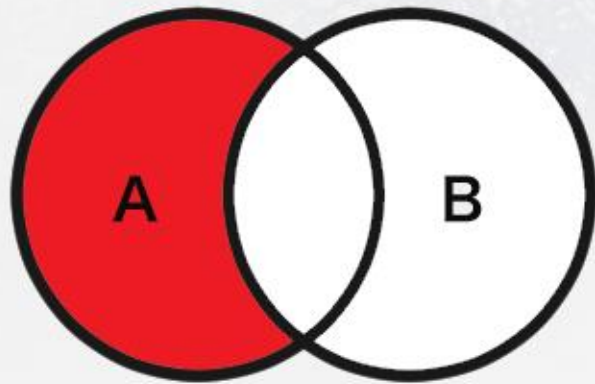
A AND B



A OR B



A NOT B



A AND OR B ... *except if*



Legend



DIGITAL KIT

Teaching materials which can be downloaded as a PDF and associated online resources



PHYSICAL KIT

Teaching materials which can be purchased as a set of physical items (e.g. teaching booklet, CD, scores)



COMPOSER

Composers represented by the Australian Music Centre, together with related teachers, mentors and collaborators



PERFORMER

Performers of works featured in Echo



INSTRUMENTATION

Brings together works and resources with a common set of instrumental and vocal forces



TOPIC

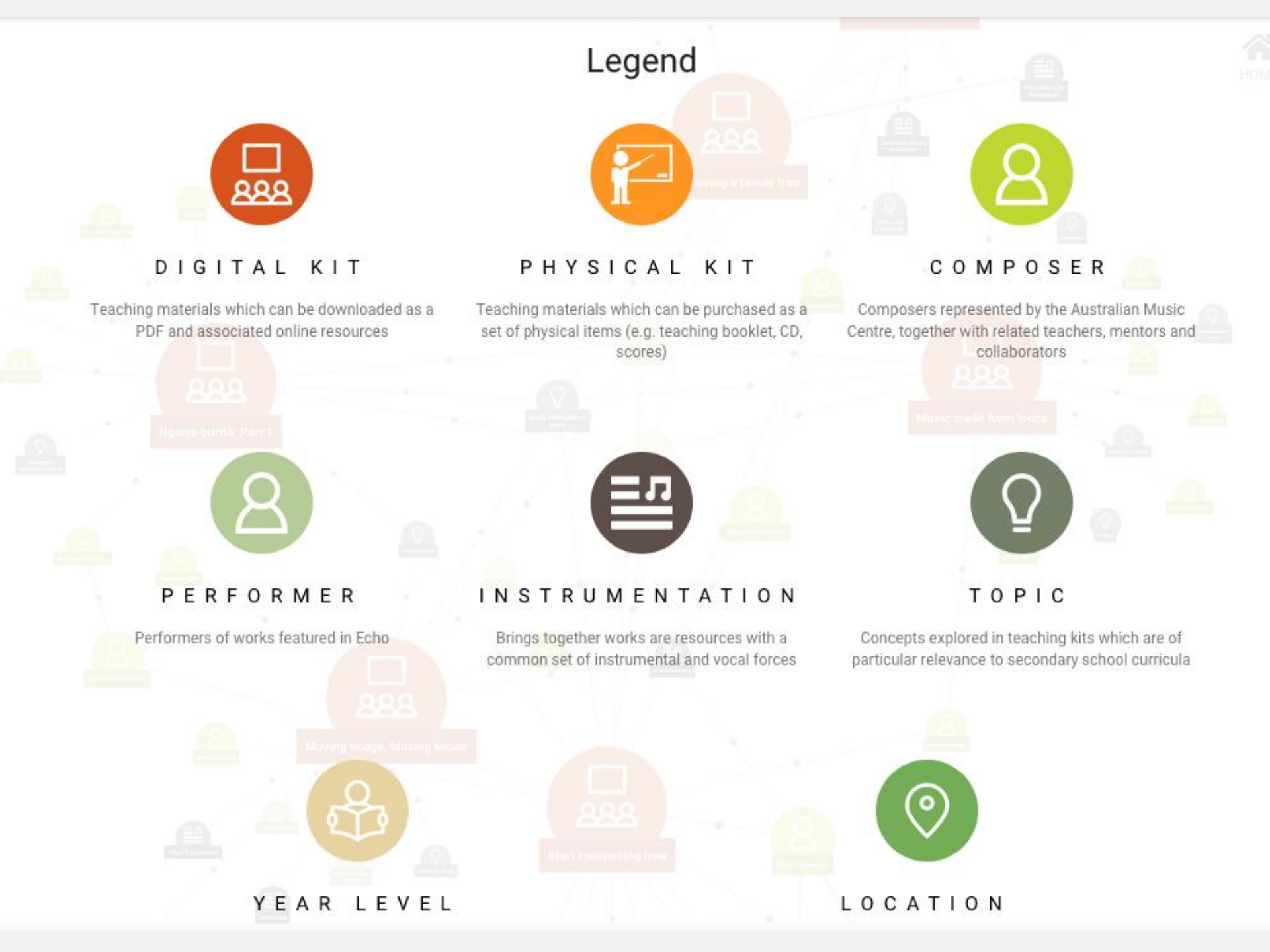
Concepts explored in teaching kits which are of particular relevance to secondary school curricula



YEAR LEVEL



LOCATION





Liza Lim

COMPOSER



Audio Sample: [Speak, be silent \(violin with large chamber ensemble\)](#)

Born 1966

Internationally acclaimed composer Liza Lim writes music marked by visceral energy and vibrant colour.

Top Selling Works:

an ocean beyond earth : for solo cello





ECHO^(BETA) WALK-THROUGH

<http://echo.australianmusiccentre.com.au>

The background features a complex network diagram with nodes and connecting lines. The nodes are represented by various icons: some are circular with a person icon, others are lightbulbs, and some are rectangular with text. The text boxes include phrases like "Moving Image, Moving Music", "Ngarru-burra, Part 1", "Start composing now", "Composing a Family tree", "Music made from images", "Create a storyboard", and "Create a storyboard". The overall color palette is muted, with greys, light blues, and light greens.

FUTURE OF ECHO

THANK YOU! & QUESTIONS?

- Connect with the Australian Music Centre
- Web: <https://australianmusiccentre.com.au>
- Echo: <http://echo.australianmusiccentre.com.au>
- Email: info@australianmusiccentre.com.au