

## **Circles of Breath**

*The Interplay of Intercultural Space and Reflective Awareness in the Creation and Performance of New Music for Flutes and Electronics*

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**ABSTRACT** This article explores multiple aspects of music-making relating to intercultural engagement, the creation of a shared cultural space, and the power of performance to articulate lived experience. A semi-improvised work for flute and electronics provides an exemplar for exploration through examinations of materials, form, process, and reflection. The essay articulates ideas that arose in the development of the piece, and processes used for bringing together the sound worlds and performance practices of Western flutes and a set of eight bamboo flutes acquired while living and working in Malaysia from 2011 to 2016. In the piece, Western concert flute, alto flute, and three of the bamboo flutes combine with electronically activated sonic transformations and illusions of cultural interplay. The inspiration for the work comes from experience of cultures, human interactions, and vivid memories of place in addition to the distinctive sound and performative characteristics of each flute. While intercultural activity has certainly occurred across millennia, the Anthropocene is situated as a time of unprecedented global connection, frequently seen as a cluttered milieu, with competing voices often pivoted forward according to volume, judgementalism, and monetary gain. Reframing intercultural contexts as inclusive, dialogical, shared spaces creates opportunity for multiple ideas to circulate and shifts in perceptions of ownership and entitlement. Music-making is proposed here as a space to recognize and interpret this situation; to displace, reconfigure, intensify, and transition to new thinking; and to identify and amplify elements of practice and understandings. **KEYWORDS** flute, electronics, interculturality, performance practice, intercultural music-making, East-West music, Australian music, Malaysian music

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Five flutes—two silver, three bamboo—combine with electronically activated sonic transformations to create illusions of cultural interplay.<sup>1</sup> Pitches waver, differing flute tones merge and emerge, and microsounds and electronic effects create a space for reflection and intensification of response. A background of lived experience, the memories of another place—intense heat and humidity, pungent scents, noisy streets, vivid colors, mountain air, smoky air, and myriad interaction conventions—tumble together with present realities of boundless landscapes, silences, turbulent coastlines and immense temperate rainforests, shimmering heat and bitter cold, decades of musical practice and familiar customs. The music is fragmentary, hesitant, and ephemeral, but the sounds of simply constructed bamboo flutes and technologically sophisticated silver flutes repeatedly overlap and adhere to one another; the lines are simple, wavering back and forth, meandering and converging throughout the piece; shadowy harmonies, breath tones, and flickering percussion suggest dialogue and unfolding confluence.

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This article aims to shed light on a personal, practice-led approach to music-making and research. By creating a space to allow sounds and technologies to gather, to create states of immersion, emergence, and awareness, the project reemphasizes the power of performance, and the composition as a knowledge-producing activity.<sup>2</sup> The flute, as a vehicle for musical thought, has created the context for transformations of sound, materialization of breath, and intercultural correspondence. Through articulating what goes on in the music-making, I trace and record performative practices, crafting moments of inscription of cultural experience and memory that highlight the capacity of music-making to provoke questioning, to raise awareness and articulate responses. This focus seeks to demonstrate the power of performance as lived reality, to translate or transform performers, creators, and listeners. In this context, the artist/practitioner is, as described by Michael Schwab, “materially situated” and in a privileged position to articulate insights gained from within.<sup>3</sup>

In this essay I explore ideas that arose as I developed the piece *Circles of Breath* for flutes and electronics (2024). I describe processes, materiality, instrumental ontologies, formation of the piece, sensations, and performance issues encountered while bringing together the sound worlds of Western flutes and a set of eight bamboo flutes that was made for me while I lived and worked in Malaysia from 2011 to 2016. Interculturality is a central tenet of the work taken from the stance of a performer/music maker playing both Asian and Western flutes, focused on sounds, breath, materials, interconnections, and shifts in perspectives. Throughout the project, ideas and sensations of interconnection underscored experimentation with the flute sonorities and electronic processing that informed and shaped the work. This centrality of practice created a particular emphasis from which iterative processes emerged, generating ideas of engagement, reflexivity, and awareness. The reader is situated in the studio to observe what goes on and is invited to reflect and share thoughts and insights within the context of music-making as it intersects with wider issues of interculturality.

A background as a Western classical flutist discloses a bias, as any exchange is based on my deep knowledge of one, and more recent knowledge of the other. Throughout the project, memories of experiences, people, places, customs, and music that have enhanced my understandings of cultural differences have authenticated and deepened ideas for meaningful exchange. Every time I take my bamboo flutes out of their case, for example, I remember the reaction of my Malaysian university students when I first got the instruments delivered to my office. The pleasure on their faces in just seeing that I (a Western lecturer) had acquired something of their culture was delightful and very moving. They wanted me to play the flutes and appeared enraptured when they heard the sound. This memory reminds me of the seriousness of all intercultural endeavors; the crucial respect to show people, histories, emotions, connections, and interactions, to engage sensitively, and to immerse oneself in both spheres.

The capacity of music practices to create the space for contemplation, to reveal new perspectives, to draw attention to myriad issues, and to engage with dialogical reflection leads to an intensified experience and new performative clarity. This way of thinking echoes the writing of Nicolas Bourriaud, who posits that “the artistic sphere . . . [is]

a specific way of understanding reality” and further, that “it must . . . be a self-reflective endeavour.”<sup>4</sup> This project takes these ideas into a situated account of music-making from which the following questions emerged.

- How does a background discourse of interculturality, ideas of fair exchange, and circulation of ideas influence this practice?
- How do materials (flutes, electronics) and instrumental ontologies impart cultural and performative information, and what is the influence of these in this work?
- What sound characteristics, pitches, musical styles, and aesthetic and structural choices were made?
- How did the project create a shared cultural space?
- What performative issues arose, and how were these addressed?
- How did the interweaving of music practices and writing contribute to the project?

The discussion begins with a brief consideration of the intercultural context and relationship to this project. An outline of processes begins with the vision for the work and choices made regarding aesthetic and sounds. Then follows descriptions and rationale of materials (instruments) and a description of the piece, including structure and notation elements. An extended section of reflective writing looks back on the project with responses to the questions posed, and finally some concluding comments are offered.

#### **MUSIC-MAKING AS INTERCULTURAL CONTEXT**

Interculturality as a documented concept may be relatively new, but cross-cultural activity and influence are well known to have occurred across millennia. Apart from recurrent mass migrations across continents, ideas and artifacts collected by travelers have always generated great curiosity about the lives of others and have become subject to cross-fertilization in multiple spheres. Even in more recent pre-Anthropocene times, accounts of traveling and migration have been exponentially recorded and analyzed, but never more so than in the current era.

Definitions of interculturality are often contested but might range from quotidian interaction between people, synthesis through knowledge and artistic practice, respect, and two-way understanding in cultural activities. Integral to our understanding is the notion that cultures are constructed and emergent, based on lived experience of perceived societal characteristics, artifacts, and interconnections, and are constantly changing. We have come to expect discourse on cultural appropriation and post/neo/colonial dialogues highlighting struggles to overcome and divest concerns of fair exchange and ideas of circulation becoming battles for ownership or exclusive rights.<sup>5</sup> This has brought about immense efforts to right perceived wrongs and reset interchange as a respectful state of exchange and understanding. The arts have contributed widely to these exchanges, as artefacts of all sorts and cultures were collected and redistributed, often with questionable

methods which only now are being addressed—a situation that also invites imaginative responses and perspectives from the contemporary artistic sphere.

The diverse perspectives of artists and researchers frequently challenge established frameworks, resulting in questions that disrupt and, at the same time, enrich our unfolding understandings of intercultural processes and structures. Investigations include not only East/West connections but also correspondences between myriad nationalities—Western and non-Western, Indigenous and settler—alongside quests for the sustainability of cultural heritages and diverse music-making practices.

Historically, Europeans traveling to Asia left tangible cultural influences behind and also took ideas and practices back home. These cultural influences occurred in multiple locations, such as in Malacca, Malaysia, in the 16th and 17th centuries, when Portuguese colonizers brought with them violin playing styles stemming from the European Baroque that can still be seen today in Malaysian and Indonesian Kerongcong.<sup>6</sup> In a reverse crossing, the 1889 Exposition Universelle saw the arrival in Paris of Javanese gamelan music (among others), a hugely exotic configuration of music and performance that influenced numerous European composers, most famously Claude Debussy. The perceived exoticism of these sounds was reflected in adopted rhythms, scale structures, and ideas of a new aesthetic of expression. Olivier Messiaen was also influenced by gamelan sounds and structures and, notably, the rhythmic patterns of North Indian classical music, resulting in a unique cross-cultural style that manifests in many of his works. In the 20th century, Asian composers such as Tōru Takemitsu and Isang Yun traveled to Europe, establishing themselves as Asian composers within European traditions but retaining distinct Asian characteristics in their works, such as the sounds and practices of Japanese *shakuhachi* or Korean *deageum* (transverse flute).<sup>7</sup>

Many Australian compositions display cross-cultural elements also, including those of composers Anne Boyd, strongly influenced by Indonesian and Japanese music,<sup>8</sup> and Peter Sculthorpe, who incorporated, for example, Torres Strait Islander songs and Balinese gamelan into his scores.<sup>9</sup> Diana Blom writes: “Peter Sculthorpe was our cross-cultural communicator, fusing different musical elements from his own and Asian cultures and then passing these on to his students . . . [which] in turn, brought about a new compositional aesthetic.”<sup>10</sup> These works, to me as an Australian musician, created opportunities to learn about and experience styles of music that reached out past the European-centric music predominantly encountered in education and performance opportunities in the later part of the 20th century here. Particularly important to me was a breaking down of barriers, and the opportunity to experiment with sonorities that extended my ways of thinking about sound and the flute. A similar shift in emphasis evolved with Australian-American composer Warren Burt’s piece *Mantrae* for flute and live electronics, written for me in 2007.<sup>11</sup> This work is based on Hindu chant. It is an interactive work that transforms the flutist’s physical movement into sonic forms, activated through motion capture and sound modification. Immersion in *Mantrae* captures the intense focus of the Hindu chanter (flutist) with a strong, compressed flute timbre, limited pitch range, and intense raga rhythms, contrasting and merging with the surrounding activity of chaotic sounds generated by the electronics representing the centrality of the individual within

the disarray of life. Malaysian composer Valerie Ross's *Synergies of Breath* for flute and electronics, written for me in 2013,<sup>12</sup> utilizes fixed sound units from recordings of Indigenous instruments such as the *pensol* flute (the Serai nose flute of the Orang Asli people) and the Malaysian Jew's harp. These are combined with a Western flute line utilizing multiple extended techniques overlaid and electronically treated live—again alluding to a focused human presence (the flutist) within a complex, multicultural sonic environment (the electronics). Another rich exchange occurred with a work by Malay composer Affendi Ramli (*The Screaming Serunai*, 2013), also written for me, which explored contrasting and merging sonorities and musical gestures of recorded *serunai*, live flute, and electronics.<sup>13</sup> The two Malaysian works in particular created dialogues between instrumental sounds of different traditions within a live electronic context that variously brought them together and distinguished each from the other. Performing these works prompted huge shifts in my approaches to sound and performance, as well as identity and place.<sup>14</sup>

The depth and significance of exchanges in Indigenous contexts is a massive topic for exploration that can shed light on all intercultural exchange endeavors. Ways of listening, ways of communicating, ways of learning are all coming under intense scrutiny, requiring nuance in understanding and a great willingness to consider difference. In music, attempts at exchange may include researchers and musicians traveling to remote Indigenous communities such as the Australian outback to learn local customs and share in music-making. Inspiring creative work in this field has been realized by the Australian Art Orchestra, whose many projects include *Hand to Earth*. This collaboration among multiple nationalities included instrumentalists (trumpet, woodwinds, percussion, yidaki, and electronics) and Korean and Indigenous Australian singers in a work incorporating *Yoldu manikay* song cycles from South East Arnhem land in Northern Australia, a tradition more than 40,000 years old.<sup>15</sup> Listening to this work, one is aware of a vast synthesis, a shift and transformation with this blending of cultures, aspirations aptly captured in the words of trumpeter/composer Peter Knight: "When art making crosses cultures, when art making bridges things that usually divide us, what you end up with is the essence of human connection."<sup>16</sup>

Connections through music-making such as these align with Australian composer Liza Lim's description of "transformative education," where knowledge is not so much passed from one "side" to another but is generated in the engagements of the exchange. "The dialogue itself," she states, "is inherently 'cultural,' that is, a 'situated social activity' within which some processes of understanding can take place."<sup>17</sup> Dylan Robinson's book *Hungry Listening* deeply interrogates Canadian settler/Indigenous connections through art music composition and performance, also illuminating the need for "self-reflexive questioning of how race, class, gender, sexuality, ability, and cultural background intersect and influence the way we are able to hear sound, music and the world around us."<sup>18</sup> In Canada, he posits, Indigenous culture and thinking have been appropriated in a quest for defining a national aesthetic, an appropriation that fails to take account of relationships and modes of listening, thinking, and interacting.<sup>19</sup> Robinson calls for a major rethinking of listening positionality, and deep consideration of the cultural implications of artistic

decisions. He further suggests that a more accurate term for intercultural performance would be “inclusionary,” a term that might more clearly recharacterize these forms of music and performance.<sup>20</sup>

Compositional appropriation is recognized as sensitive and potentially inapposite by many scholar-composers. Simon Emmerson, for example, has characterized some versions of cultural exchange as “appropriation with no exchange or understandings”; that is, “a composer plundering local colour for sampling” at one extreme and “true exchange with the possibility of real mutual understanding” at the other.<sup>21</sup> We might recognize variants of these traits in music that looks for exoticism, recalls experiences of travel, or seeks to utilize sounds that gave the composers impressions and imprints of cultures that they seek to know. Considering this viewpoint, Manuella Blackburn writes of electro-acoustic works that use what she labels “sonic souvenirs”—“culturally tied sounds / sound objects that are not common or familiar to one’s own cultural heritage.”<sup>22</sup> Cultural markers such as these prompt us to rethink interrelationships as we negotiate questions and tensions within the structures and potentials of intercultural music practices.

Composers writing within cross-cultural idioms have been described by Yayoi Uno Everett as “cultural brokers” who have acquired understanding of more than one set of cultural principles and who function as mediators between native and foreign cultural groups in initiating dialogues.<sup>23</sup> This positioning of composers as mediators extends into an understanding of composition as a knowledge-producing activity. British musician and academic Jonathan Impett describes music-making in a context of performed experience inhabited within “moments of emergent perception or imagination, acts of identification of figure, action, process, concept, relationship or technique.”<sup>24</sup> “Every process of music creation,” he further states, “involves a continuous and complex shifting between modes of conception and representation.”<sup>25</sup> According to Impett, composition as a knowledge-producing activity involves “the acts of physical, material inscription—notation, performance, coding, producing or acknowledgement of cultural assumption or practical constraint.”<sup>26</sup> The knowledge produced is thus intrinsic to specific practices and may be inscribed and overlaid with goals, negotiations, and transformative cultural experience.

Lim emphasizes the acquisition of understandings as a way of achieving compositional frameworks through personal transformation:

What I am foregrounding is not the “information” level but how the process of dialogue enables capacities for action and capacities for understanding to be developed. In this way, the “intuitions, sensibilities and orientations” of participants are part of the shape of new feelings, responses, evaluations and understandings that arise as one enters into a relationship with knowledge: that is, the dialogue shapes the intertwined capacities for response to and for engagement with meaning. In my projects, I am newly constituted in my feelings and perceptions as I am immersed in processes of learning, making, doing and knowing. In this way, the “education” is about so much more than the acquisition of skills and knowledge, for it is truly transformative.<sup>27</sup>

The transformative nature of exchange, how we ourselves might change, underlines our goals within a focused environment to engage with, articulate, and disseminate

experiential paradigms in music,<sup>28</sup> and as I contemplate my personal Malaysian experience, I recall how principles such as these were applied in research projects such as The Imaginary Space Research Project (2012–14).<sup>29</sup> In this project we sought exchange through the generation of creative engagements (collaborative compositions with Malaysian composers), insights from the journey of exploration (study and experience of local music and practices), and knowledge of the society in which we then lived. Setting up a structure that allowed for dialogue, listening, and corresponding and one that led to music-making in diverse forms was paramount. Additionally, it was crucial to take into account the uniqueness and differences of the multicultural societies in Australia and Malaysia. The Australian population includes approximately 300 different migrant nationalities, with the Indigenous and Torres Strait Islander people themselves forming, in addition, at least 250 different clans or nations;<sup>30</sup> the Malaysian population is generally described as having four main groups: the Orang Asli, or Indigenous people, Malays, Chinese, and Indians. European settlements occurred from the 16th century—Portuguese (1511), Dutch (1641), British (1824)<sup>31</sup>—but migrations to the Malay Archipelago have occurred across centuries, from areas as diverse as the Middle East and Indonesia, from which many Malay traditions emanate, and from China and India. Vibrant examples of the music of all these groups remain in the country, along with various hybrid forms that have developed over time, like Kerongcong and popular styles such as the music of P. Ramlee (1929–73), which is strongly based on Western tonalities while incorporating rhythmic and melodic elements from the music of local Indian, Malay, and Chinese ethnic groups.<sup>32</sup>

Many contemporary Malaysian composers create music that stems from Western styles, including art music and popular music styles. In education spheres, and at my place of work (2011–16),<sup>33</sup> I became aware of quite disparate styles of teaching and learning, with a student's background usually influencing which paths they might take. Some, particularly those with Chinese ancestry, were very keen to undertake the UK-run ABRSM (Associated Board of the Royal Schools of Music) exams. Roe-Min Kok in "Music for a Postcolonial Child: Theorizing Malaysian Memories" provides a vivid description of a child's response (herself) to sitting for these exams, subject to the powers of ethnicity, local culture, and colonial history.<sup>34</sup> I also remember being surprised to see a compulsory subject—marching band—included in the UPSI curriculum that, along with multiple orchestras, ensembles, choirs, and popular music groups, harked back to English colonial times and Western styles of learning. Additionally, a strong emphasis was placed on learning the traditions of gamelan, Wayan Kulit bands, gambus, and Kerongcong, and many students criss-crossed between them all.

The capacity of the artist to generate understandings through recontextualization of continually evolving cultural practices, to instigate dialogue and correspondences, and to create work that reflects new ways of doing and thinking underlines the intention of the *Circles of Breath* project. A strong focus was placed on processes and interactions of exchange that highlighted unfolding dialogue between sonorities of flutes and cultures, between techniques and musical practices, and between sensations and memories of interconnections with people and place. It is not representational of either culture but

an example of how sensations of exchange might fold into a musical response or experience.

From the outset it was already a multicultural setting, involving an Australian (with UK ancestry) playing an American concert flute, a Japanese alto flute, and Indonesian-made bamboo flutes common in Malaysia, and locating these within the lived experience of links and interaction with Malaysia. Furthermore, the electronics, ostensibly Western but now ubiquitous, added a mode of inscription that produced sonic relationships, particular ways of doing, and mediations of the space.

A musician's tools—our instruments, performative processes, technologies, and accumulated knowledge—all bring with them histories and cultures that serve to both distinguish each and to connect with the other.<sup>35</sup> With these tools we interrogate specific issues, disrupt and reconfigure mindsets, and create spaces for contemplation and awareness. A dialogical space between cultures can be created in which the experience of each becomes sharply defined as the encounter takes place—a clarification of “the conditions in which understanding takes place,”<sup>36</sup> as a keen sense of sonic collaboration emerges within the performance space, an interweaving and symbiosis of ontologies and histories.<sup>37</sup>

What is this shared cultural space? In this project it is a virtual space for imaginative exchange. It is a place for music-making, to engage, draw together, play with sonorities, breathe together, converse, dream. It explores the idea of air, breath, and sound, creating a place for exploration; it creates a gathering space for thoughts and reflections on interconnection; it is a place of recollections where reality and illusion meet. Sensations of cultural flux are constructed amid circulating sounds, concepts, and imagined relationships.

From the flutist's point of view, the dialogical nature of *Circles of Breath* reflects a meeting of cultures and performance practices. Distinct entities are represented by different instrumental ontologies and electronic techniques that intensify and expand this context in which the player encounters, responds, and experiences a reinvented, and perhaps disrupted, performative space.

## PROCESSES

Processes were iterative, developing and creating pathways throughout according to work begun and choices made. A conversation between playing, creating, reflecting, and writing evolved and was supplemented by further conversations between traditional and contemporary, with differing instrumental ontologies, acoustics, and electronics. Principal choices were made in relation to sound aesthetic, materials, and structure. To begin, a vision for the work took shape with the following objectives.

- Create, record, and write about a work, exploring the interplay of music practices and cultures.
- Establish two sound worlds that merge and emerge from one another.
- Use a mix of melodic, extended, and electronically treated flute sounds.

- Develop sound ideas that spring from what happens while playing, shaped from lived experience, ideas of interculturality and sound, feelings, and intuitions.
- Incorporate juxtapositions, dialogues, melding, and wavering.
- Structure and mediate elements of the piece with digital sound processing.
- Highlight sounds that evoke a metaphorical sense of physicality and movement, stillness, and contemplation.
- Identify shifts, tensions, and new thoughts.

## SOUND AESTHETIC

Overall, I aimed to create a dreamlike atmosphere, an immersive sense of temporal flux that reflected sensations and memories of intercultural connections, with blurred edges, fragmented sound units, and a distinct sense of shared space. Performative decisions were essentially intuitive, physical responses to sound.

Initially, I looked for similarities and differences between the flutes. I searched for sounds and possibilities that I have previously used in my practice, explorations grounded in Western flute techniques such as varieties of articulation and tonguing, air and breath sounds, key percussion, glissandi, and multi-pitches. I sought clarity of the characteristics of each bamboo flute—which ranged from sonorities that were very clear to quite veiled, dark, bright, hollow, and flat—and took note of the ease with which each responded with resonance, breath sounds, whistles, tremolos, slides, high or low pitches, quarter-tone trills, and sonic malleability. The weight of some flutes felt heavy but were in fact quite light to play; some tone colors had to be found and sat with, requiring a varied range of embouchure/blowing techniques; some flutes sounded indirect, and pitches were unstable, which led to an embracing of “imprecision” and a reappraisal of what that might even be. This exploratory work also revived memories of encounters with Indigenous Malaysian (Orang Asli) flutes, in particular the purity of sound and ornamentation styles of *pensol* (nose flute) playing I heard in a kampong in Perak, and the joy expressed by the performer and local people who gathered around our research session.<sup>38</sup>

Identifying characteristics of both styles moved the explorations toward an aesthetic that encompassed multiple mixed and individual sounds. Half breath and breath tone alone materialized in a highly effective technique with the bamboo flutes, which became responsive to various embouchure positions and tensions in the pursuit of tonal colors; harmonics proved effective on all flutes, bringing an indistinct, uncertain character to the musical lines. As sounds developed in practice, I became aware of my attempts to imitate. The malleability of the silver flutes inspired a tilt toward grainy and breathy tone colors; the bamboo flutes drew me toward fragments of melody, long notes, trills, and tremolos, and I also found myself exploring (and exploiting) “mistakes,” such as missed finger holes, and the layers of color that come from this. Occasional disruptions were created by overblowing, fluttering articulations, ambiguous pitching, and fleeting but recurring dissonance. The electronic techniques underlined these aesthetic choices, creating a sonic synthesis by expanding, shifting, and layering the flute-based sounds.



FIGURE 1. Music-making materials: alto flute; concert flute; bamboo flutes in G, B, and E; computer with Max technology; score-sketching manuscript paper.

## MATERIALS

The instruments played in this work are already inscribed with cultures that inform practices and perspectives and influence creative choices in music-making. The following section describes these materials and characteristics of each (see Figure 1).

### Western Flutes

A sterling silver custom handmade Powell concert flute: This flute is relatively heavy but feels light, flexible, and agile. The open-hole keys are smooth and stable and sensitive to nuance, and they facilitate a wide range of techniques and color. Tone color is direct and brilliant across the three-and-a-half-octave range, activated from a lifetime of practice, but it also shifts easily to half breath and timbral opacity. Pitching is stable within the Western tonal system but also flexible across a wide range. Extended techniques such as multiphonics, breath tones, percussive effects, and pitch bending have become fundamental to the regular performance practice of this flute.

An Altus alto flute: The alto flute added a deeper tone color and range, intensifying the sense of sonic space within an atmosphere of uncertainty and ambiguity. The pitching of the alto (in G) corresponded to the lower pitch of the bamboo flute in G, and the richness of tone complemented the sometimes hollow tone of the bamboo.

The flexibility of these flutes afforded significant opportunity for varieties of expression and style. Specific techniques most effective on Western flute, such as rapid leaps, staccatos, multiphonics, and occasional broadening of pitch range, reflected its inherent capability while still confining fundamental pitches to the bamboo flute set.

### Bamboo Flutes

A handmade set of eight flutes, made to order from Indonesia. They are simply constructed and vary in length, tone hole placements, and bamboo widths. According to my former colleague Dr. Mantabla Kamarulzaman, this style of flute “developed in Dangdut music since the Orkes Melayu<sup>39</sup> developed in Sumatera and Jakarta. It’s actually similar to Bansuri (an Indian flute), but Dangdut’s bamboo flute always uses thin bamboo.”<sup>40</sup> The music of the Dangdut is a blend of Malay, Indian, Arab, and Western

music styles that I heard frequently during my years lecturing in Malaysia. It is a hybrid form that began in the 1950s and was developed significantly in the 1970s, and it has taken on further contemporary characteristics in recent years. The group usually includes a regular pop/rock band setup (vocal, keyboard, electric guitar, and bass) with the addition of bamboo flute and gendang drums.<sup>41</sup> The drums play a distinctive rhythm—dang-dut, similar to Indian tabla; the flute plays quite elaborately ornamented melodies, often based on folk tunes. An awareness of this history of Dangdut style added contextual understanding, particularly with regard to flute melodies and style. The flutes themselves are inscribed with traditions that speak clearly to musical conventions and expectations. Influences of these traditions appear in this composition in melodic fragments and ornamentation such as trills, tremolos, and vibrato use, augmented by less conventional explorations of timbres, musical lines, and the physical sensations of playing.

Three flutes were chosen from the set for this work according to differences in pitch and tone—flutes in B, E, and G. There is no mechanism on the flutes; they are single pieces of bamboo. These flutes are light to hold but can feel heavy when negotiating breath and embouchure techniques, and they are somewhat unstable in pitch and tone and can feel ungainly due to unfamiliar and irregular finger hole placement, especially the larger ones. The maker attached masking tape to each flute with the name of each pitch that approximates the Western pitching of the silver flutes but differs somewhat between the bamboo flutes. The scale construction is basic, showing what might be described as a few discrepancies and limited range. Tone colors are different on each of the flutes; some flutes are bright and direct (e.g., E flute), while others have a grainy complexity or hollowness in the sound (e.g., G flute). The flutes often have a more indirect tone that must be found—a process that leads to a sense of contemplation and slowness, inclusivity, and acceptance of difference. Small embouchure holes required oral resetting, looseness at times, forward lip positions at times, and/or redirected airstream angles, only discoverable after spending time with the flutes, from centering on single tones to achieve focus and a sense of resonance, to fleeting harmonics, varieties of air tones, and discrete melodic ideas.

### Electronics

Electronic techniques were used to create space, multiple layers, echoes, altered timbres, and combinations of sounds. A patch was constructed within Max software with processes such as amplification, reverb, delay, harmonization, panning, and pitch bending. The silver flute parts were recorded first, then the bamboo flute was overlaid in real-time performance. The processing was added separately to each part.

### “Gong”

The inclusion of three strikes of the Tibetan singing bowl (see Figure 2) was an impromptu idea, designed to add an aura of reflection and evocation of memories of Hindu and Buddhist temples in Malaysia. It normally sits on a table in my home, surrounded by multiple Indigenous Australian paintings. All of these artifacts engender contemplation, memories, and sensations of place.



FIGURE 2. Tibetan singing bowl

#### THE PIECE

*Circles of Breath* is a meditation on diversity and similarity, on coexistence and sensations of exchange (see the audio file, Figure 3). It is a metaphorical encounter, quite short (seven minutes) but complex; simply constructed, but continually disrupted. The semi-improvised character of the work evolved from sketches of notation of the flute parts, imprecise instructions for the electronic effects, and intuitive responses to sounds in recording sessions. In the piece sonorities and tonalities meld, converse, and dance with each other.



FIGURE 3. *Circles of Breath* for flutes and electronics (audio file).

Integral to the construction of the work were the electronics, created and produced through Max by Andrew Blackburn. Techniques such as layering using delay/looping, amplification of micro sounds such as finger slaps and percussive articulations, harmonization, and the spatial characteristics formed from reverb and sound panning were applied during experimentation sessions. Recording the flute parts separately gave an opportunity to converse, to fuse sonorities and breath, to adhere to sounds and dissipate, to strike out and retreat.

Creating and working from score sketches began a process to shape the performance. Ideas became organized notationally but left freedom to improvise as desired. From the recording, these sketches have been transformed into digital diagrams of what actually occurred (see Figures 4–8), demonstrating the main features of the work and providing a visual dimension from which to draw performative information.

The piece is structured in five discrete sections described here, showing the digital representations of the notation of the start of each.

1. *Gathering space*. The opening establishes two sound worlds: Western concert flute and bamboo flute in B. The contrasts and intermingling of blended tones, echoing, breath tones, ornamentations, multiphonics, and scattered note clusters create an active but hesitant mood that swings to and from fragmentation and close encounters of pitch and timbre. Reverberation and looping electronic techniques underline an atmosphere of aspiration and apprehension. A brief reference to Malaysian folksong (played on the bamboo flute) and scale runs on the Western flute suggest memories and ideas of familiarity.

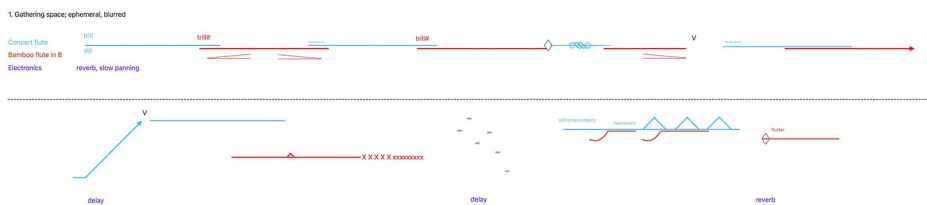


FIGURE 4. Digital representation of section I (opening), *Circles of Breath* (0.00–1.00).

2. *Divergence*. The gong sounds intermittently in this section, evoking memories of Malaysian temples and the cultural diversity of the country, with a spacious, contrasting resonance. A change to the higher-pitched bamboo flute in E increases the intensity of the interchange, still somewhat hesitant and discordant. Imitative gestures, meandering lines, notes, and shifting tonal colors combine throughout with variations of breathiness. Tensions appear and disappear with intermittent pitch clashing and wavering, graininess, fluttering breath tones, and finger percussion. The electronics create layers and circles with looping, harmonization, sound movement (panning), and shifting spatialization (reverb in and out).

2. Shadowing, wavering

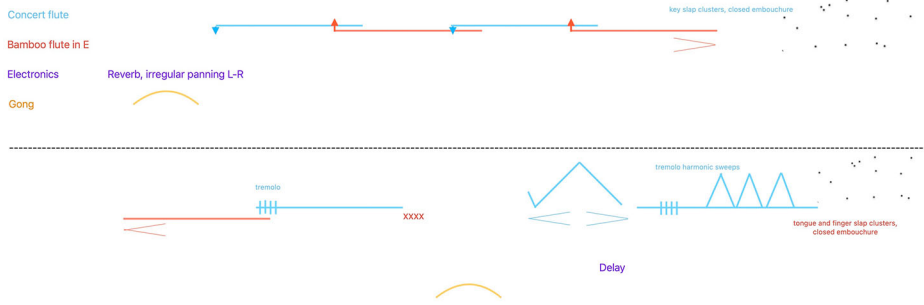


FIGURE 5. Digital representation of section 2 (opening), *Circles of Breath* (2.25–3.10).

3. *Fragments and dialogical shadows.* Uncertainties reemerge as the deeper registers of the alto flute and the bamboo flute in G activate a reduced focus and whispering responses. Shadowy, ephemeral juxtapositions here add to the tentative dialogue, with shimmering harmonics, hints of dissonance, and transient tensions from flickering and fragmented clusters of sound. A reference to the Malaysian folksong motif briefly appears among somewhat disorienting tongue and finger slap clusters and breath tones. Playfulness makes a brief appearance.

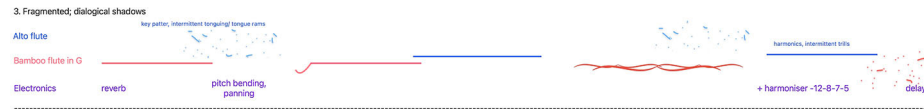


FIGURE 6. Digital representation of section 3 (opening), *Circles of Breath* (3.38–4.15).

4. *Exuberance.* Sweeping Western concert flute gestures and a return to the higher register of the bamboo flute in E initiate a short chaotic interchange amid harmonization and layering. Increasingly animated lines on the silver flute are accompanied by or alternated with rapid breathy bamboo gestures that move toward each other and restore calm.



FIGURE 7. Digital representation of section 4 (opening), *Circles of Breath* (4.55–5.33).

5. *Reflections.* The complexity and struggle are partly resolved in the final reflective section where the change to the bamboo flute in B suggests a sense of understanding, acceptance, and togetherness. At the end there is a divergence, where the lines float apart to new, or familiar, spheres as a replaying of the Malaysian folksong reference in the bamboo flute underscores a drifty floating away on the silver flute. Superimposed breath tones bring the piece to a fragile close.

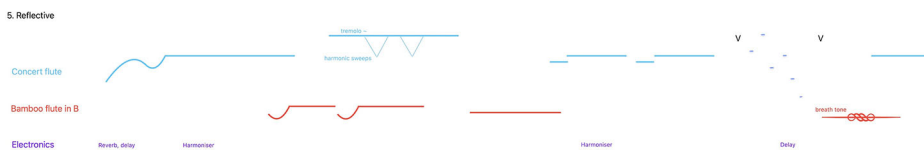


FIGURE 8. Digital representation of section 5 (opening), *Circles of Breath* (6.08–6.37).

## REFLECTIVE REVIEW

This article has emphasized a performer/music maker's response to intercultural connections focused on sonic characteristics and performance modes that may appear similar but are different in many ways. The insights gained from this context might appear to be technical in some respects (performance practices, materialities), but, importantly, they generated both interior and exterior awareness and reflexivity, manifesting in shifts that occurred in performance felt as connections and dialogues. These shifts brought a sense of exchange, a melding of one to the other, initiating further explorations, connections, and interests.

To reframe issues of interculturality within creative and performance practices I have considered materiality, choices of aesthetics and sound, the shared cultural space, performative issues, and the interweaving of writing and music practices. This personal, subjective exploration has been participative and observational, with the music-making central to the discussion. In this section I reflect on questions raised in the beginning to report observations and present thoughts and insights that arose from this process of music-making.

Current interculturality discourse is frequently positioned within a postcolonial setting, in which cultural elements might be seen as oppositional or fragile, and rooted in fixed ethnicities. Ownership tussles and commercial interests have directed much of the discussion, which in other ways has generated much deep deliberation and transformative reflection, in particular, in the arts and education.<sup>42</sup> This project has stepped outside these contexts and challenges, channeling interculturality into contemplation of personal intersections and practice priorities. Akin to autoethnographic enquiry, described by Bochner and Ellis as multiple layers of consciousness,<sup>43</sup> the methods used place the participant/researcher in the center, highlight experience, and build the substance of exchange on memories, practice, and awareness. Linking this approach to ideas of a/r/tography—a practice connecting the artist, researcher, and teacher that “promotes artistic enquiry as an aesthetic awareness . . . through attention to memory, identity, autobiography, reflection, meditation, storytelling and cultural production”<sup>44</sup>—begins to describe how the processes unfolded. The researcher is situated both within as music maker and without as observer and commentator/writer, shifting from one mode to another throughout the process; the narrative reflects the interweaving of music-making with sensations and awareness of interculturality.

The musical structures in *Circles of Breath* were founded on how I have learned music, instrumental performance, and ways of expressing thoughts musically and verbally in the past. This background underlines the piece, but as I reexamine it, I notice other elements

are displayed, have surreptitiously snuck in, that seem to reflect specific situations. Within the lines of the five vignettes I perceive a sense of timelessness, perhaps subconsciously taken from listening many times to gamelan ensembles or gazing across the jungle-covered mountains on the way to Kelantan research sessions. There are feelings of stasis that may reflect the often long, drawn-out communications, a lingering, and a sense of everything being *dalam perjalanan* or “on the way”;<sup>45</sup> there is a shimmering that reminds me of heat mirage and the everyday humidity as well as the highly ornamented playing of Indigenous flute players; there is pitch clashing that may reflect a recurrent sense of difference or frustration with bureaucratic processes; and there is definitely dialogue that individualizes East and West in tone and musical gesture. Nothing was meant to be particularly representational, as I allowed the musical lines to form instinctively and worked with these to construct the mingling and discourse of the piece.

Performing on multiple flutes from both cultures aimed to capture a flow from one to another and a synthesis of sounds and sensations that created an intense awareness of each. Issues of identity arose as the self and other became somewhat blurred and ambiguous. A sense of shifting toward the other appeared as I felt a push-and-pull situation with the tone color of the flutes, a drawing toward tone matching at times, and an unexpected pull toward inclusion of idioms such as folksong styles associated with the bamboo flutes and flutistic Western style runs. Instabilities appeared as vibrations of pitch “discrepancies” became a feature, as techniques of one flute influenced another, as sounds once considered imperfect became first questioned then embraced, and the revealing of individual perceptions evolved. Electronics shaped and situated this liminal space, marking and modifying individuality and connection. All materials carried intrinsic cultural information, but ownership of this was immaterial, dissolved within the music.

Material choices created parameters and structure for the work, defining specific modes of interaction and ways of thinking through practice. Each of the flutes is already imprinted with cultural markings, centuries of practice and history, and sonic expectations. Exploring divergences through multiple sound techniques and electronic transformation is not necessarily new,<sup>46</sup> but taking this into a personal interaction sphere brought forth perspectives of difference and similarity of performance practice and lived experience in a particularly subjective way.

My history with the flute began with the childhood acquisition of a Western silver flute, metal—a medium that has been with me since first picking up a flute. My understandings are therefore based there, followed up by flute pedagogies that emphasized certain tonal attributes as the “best” flute sound and projecting these expectations into professional flute-playing life. Reassessments of sonic goals occurred exponentially across time but were still founded on the Western flute configuration, familiarity with smooth functionality, technical and tonal consistency, and malleability. Playing the bamboo flutes revealed performative information, both musical and physical, that I was curious to explore. The size (length and width) of each flute varies, along with physical responsiveness and tone. They are each made from a single piece of bamboo, with no mechanism at all, demanding an acute awareness of irregular finger placement, different intensities and

angles of breath streams, and adaptation to varying pitches and tuning systems. New listening and adjustment of mindset occurred as pitch bending (and clashing) became standard, and instabilities compelled an embrace of difference as well as eagerness to engage with extended techniques. The intertwining of cultures and instruments was reflected in an abundance of ambiguity suggested by breathiness and unstable harmonics, by clustering microsounds, melding, crossing and splitting of sounds, as well as the breaking out of more familiar flute elaborations and idioms.

Electronic techniques and effects functioned not only as mediator of the acoustic instruments but also as an integral element of the structure and space. Ideas derived from the flutes were augmented with sonic echoes, reflections, and lengthening, adding complexity with harmonization, changed timbres, layering of lines, spatialization, sound movement, amplification, and reverberation. These effects reflected and intensified the sensations of exchange, clarifying and expanding the articulation of individual cultural voices.

Choices of sounds, styles, and aesthetic were made that enabled a re-presentation of impressions of cultures and exchange. I sought an abstract, fluid, and converging aesthetic. The space became intimate and introverted as playing techniques focused on minutiae, wisps of sound, minuscule tongue and breath effects, slaps, fluttering, long tones, short gestures, and gentle dialogue between the instruments. Translating sensations was intuitive, conveying an impression of closeness tempered by recurring dissonance. The electronics created a sense of immersion and space, particularly with exaggerated reverb and echoes, evoking location and virtual space. This work with sound experimentation and choices took me to what Choi describes as a “deep timbre space” that activates timbre transfer and multiple layers of interaction with social/cultural flux.<sup>47</sup> The nuanced materialities of the flutes; the breathy, soft, indistinct attacks and grainy textures of the bamboo sonorities; the familiarities of the silver flutes; and the breath tones emphasized to me embodiment and intimacy, and flowing interchange. As Eidsheim posits, “we are sound” and further, “our potential for recognising and accepting self and other rests on our ability and willingness to be changed by our encounters, rather than merely by the potentially desirable qualities (or their absence) in others. Hence, for a relationship with sound to take place, we must be willing to take part in, propagate, transmit, and—in some cases—transduce its vibrations.<sup>48</sup> Awareness of these properties of sound vivifies the concept of the music-making space as a place where imagination and reality collide, where identities move in and out of focus and transform.

In a/r/tography, an art-making locality has been proposed as (s)p(l)ace<sup>49</sup>—a transitional, commingling, liminal space that might be “revealed through timbres, illusions of time, momentum towards resolution and understanding, the overlapping of circles and boundaries, assemblages and alliances.”<sup>50</sup> In this project it is envisioned as a shared cultural space, as a context for thinking about connections and responsive music-making, a virtual space for imaginative exchange. Cultural flux objectives emphasized a confluence of narratives as expressed through the instruments, resemblance and divergence, and ideas of sonic synthesis. Claudia Moliter describes the practice of composing as “the practice of framing spaces for instrumental exploration . . . a technology of framing,

of organising sonic activity . . . we can think of compositions as ‘systems that create spaces within which things can occur’ . . . the space . . . is both spatial, temporal and conceptual . . . a shift of the focus from the self-contained work to the curated experience.”<sup>51</sup> In this manner, the *Circles of Breath* space created an opportunity to correspond with ideas of negotiation and shared experience, and to identify and explore cultural markers—the materials and sounds—as they became fluid and flexible, shifting perceptions and challenging categorizations. Elsewhere, I have posited the performance space as heterotopian—enclosed, cultural, temporal, functional, juxtaposing multiplicitous elements, real or illusory.<sup>52</sup> Similar characteristics emerged here as an illusion of exchange reflected memories of reality, and where virtual space was articulated from electronics to create sensations of immersion, dialogue, placement of voices, and suggestions of complexity. This was not a person-to-person exchange but an imaginary exchange of cultural sounds that reflected identity shifts and assimilations. Thus, performative exchange related to an inner human exchange, as the work hinted at the intricacies of interpersonal relationships. An emergent perception arose from this in which intensification of sensations occurred, and the tangible became imagined.

Performative issues encountered included the realization of the work as a semi-improvised piece; its construction; the significance of recording processes; the identification, influence, and translations of sensations experienced; and adjustments to instrumentalist practice and identity. Conceived as a semi-improvised piece, *Circles of Breath* took shape during the iterative processes of making it. Sonic explorations preceded sketches of flute lines that suggested structures and dialogue, closeness and disparities. The work became considerably fixed around a core of notated ideas, inducing a feeling that, in Eidshein’s words, “as soon as inner activity was put into notation it felt as though the piece had been pulled into a different realm” while simultaneously giving a structure to work with.<sup>53</sup> Notation ideas moved from score to digital representation across time; and electronic treatments of sounds progressively added structural and sonic complexity.

In practice, pitches wavered, and tone colors flickered; a sense of freedom arose in technique choices, dissipating and reemerging during rehearsal sessions; instrument changes prompted reassessments of playing goals as well as adjustments; and connections became defined in myriad ways. Memories became traces left—for example, the changing of flutes during the piece and the melding and adhering of flute tones reflecting impressions of parallel personal interactions in Malaysia; uncertainty and unfamiliarity with protocols translated as juxtapositions of indistinct finger slaps and smudged articulations. Breath and breathiness became a gesture as well as the energy source, activating the flutes but blurring edges. In the manner of Steven Schick’s invitation to “reinvent performance practice to suit the intellectual, emotional, and technical demands of (the performer’s) point of view,” the playing style drifted away from conventions as the sonic material evolved in an unbounded way.<sup>54</sup>

An important feature of the work was its construction as a recording rather than a real-time performance aligned to previous training and practice conventions. This departure afforded an opportunity to curate the music space with the Max technology,

most significantly as a dialogical, reflective space with fused, layered flute lines, shadows, and light. The recording processes highlighted these sonic shifts, as resonances and timbres were trialed and adjusted, and an instinctive response to imitate and blend arose. Despite the very dissimilar feel of playing the flutes, the sonorities of bamboo and silver flutes turned out to be surprisingly similar in the recording. This may have been an unconscious, instinctive matching, activated from deep listening and immersion in a connective space. As I played one flute, I was thinking of the characteristics of the other flutes, only occasionally moving toward former expectations, moments that underlined identity and progressive perception. The result was a discursive, dancelike interchange, a process of enfolding; a metaphorical observation of “the other” and participation in exchanging ideas.

Exploring performer identity within specific contexts and practices has been shown to generate self-awareness of interior and exterior personae and is strongly bound up with being a particular type of musician, making specific musical sounds.<sup>55</sup> The physical, external self may be seen as a muscular, visceral, gestural instrumentalist; the internal self may be understood from aspects of musical background, imagination, perceptions, interior sensations, and interpretation. Identity-crossing materialized in this work through a reconfiguration of these elements, as each instrument was studied sonically, physically, and ontologically. Knowledge of other ways of playing, and other ways of thinking about playing, left distinct imprints on the performance as a whole. Sliding fingers in a certain way, holding flutes differently, shaping the mouth and lips according to varying embouchure designs and sonority goals, and using various breath techniques all combined to both articulate the instruments in particular ways and share modes of performance. Added to this was the effect of the electronics. According to Simon Emmerson, the instrument is an extension of the self, acting as an amplifier,<sup>56</sup> a proposition that is expanded exponentially with the use of electronic techniques, where microsounds may be hugely amplified, individual or combined voices placed close or at a distance, harmonies added and sounds captured and replayed. The creation of unfamiliar sounds and the blending of sounds enabled explorations of extended and blended sonic context and identity.

Interweaving music-making and writing practices added opportunities for reflexivity, clarification, and the probing and analyzing of problems, processes, and outcomes in the project.

“To write is to reflect,” writes Max van Manen, “to write is to research. In writing we may deepen and change ourselves in ways we cannot predict.”<sup>57</sup> In this way, coherence and understanding developed through participation, observation, and description. The writing became deeply introspective and contemplative, mirroring the music and opening up awareness. As emergent ideas and responses were recognized and articulated, I “felt a shift from a knowing about to a knowing from within” from this descriptive contemplation.<sup>58</sup> Marc Leman wrote of “shared experiences that involve personal memories and interpretation of the cultural environment” and of how verbal and graphic descriptions provide the space for interaction between experience of involvement and the cultural context.<sup>59</sup> He further stated that “any engagement with music is a signified engagement in

that it is about personal experiences, intuitive judgements, and interpretations. . . . What musicology can do is provide descriptions which are grounded in a subjective ontology of experienced musical intentions.”<sup>60</sup> In this work, written descriptions enabled clarification and development of processes, such as the identification of sensations, transitions to perception, and from perception to sound. They were also designed to bring the reader into the middle of the studio and performance space, sharing information found within those spheres.

This project was a continuation of a set of endeavors that have sprung from a desire to explore intersections of creative and performance practice with notions of interculturality, to broaden perceptions and to reframe issues. Taking this unique positioning inside the music studio where my flutes became the context for the articulation of performative thinking has enabled close examination of significant aspects of intercultural connections and shone further light on taking a personal, practice-led approach to music-making and research. I aimed to create a space to look beyond predetermined encoding of interactions and responses, to highlight self-reflective discourse and reimagined relationships, and to locate instrumental ontologies as a point of departure for dialogue and contemplation. The writing drew out and transferred these elements into an additional shared space of descriptive experience and thought. These language and process elements derived inspiration from personal music practice, aiming to generate reflexivity and awareness for myself as well as creating an enlightening situation that leads to understandings that emerge from “materially situated, concrete operations.”<sup>61</sup> *Circles of Breath* shaped its own immersive world in this shared space of experience, imagination, and practice through leveraging the importance of unfolding process, highlighting lines of connection, and situating the personal in the wider world.

## CLOSING

My time in Malaysia now seems like a dream—full of vivid scenes and memories of connection. It was a strangely disorientating time, as I felt I was there, but not there; completely absorbed by daily activities, while on the edge looking in; deeply aware of the environment I was in, but not belonging; even leading artistic research projects on interculturality in new music, but confronting difficulties with customs and approaches (later interrogated in multiple projects when I had returned home to Australia). It was an observation–participation scenario that left indelible traces. While initiating this current project I became acutely aware that revivifying lingering sensations and memories of my experience could function as a motivation to reexplore the bamboo flutes in my studio, along with my long-loved Western flutes and electronic transformation. I felt compelled to articulate a perspective on interculturality that comes from very personal experience, seen through my flute-playing practice. *Circles of Breath* became a reflection of this dreamlike scenario. Distilled, compressed dialogical encounters; uncertainties, hesitations, arcane systems and traditions; observing, articulating, and celebrating difference and correspondence.

The discussion has been grounded in my practice, my experience of place, and interconnections with musicians and scholars, enabling access to the inner workings of music-making while providing a specific and unique perspective on research. It has shown how being right in the center of the sound and performance might empower the artist to question and reconstruct sounds, structure, and performance modes. This has been a highly privileged position from which to unravel aspects of interculturality in music-making and stimulate new ways of thinking and doing. ■

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#### NOTES

1. Using discretely constructed software patches in Max (<https://cycling74.com/products/max>).
2. Jonathan Impett, "Dissociation and Interference in Composers' Stories About Music: The Renewal of Musical Discourse," *Soundwork: Composition as Critical Technical Practice*, ed. J. Impett (Leuven University Press, 2020), 117–36.
3. Michael Schwab, ed., *Transpositions: Aestheticoepistemic Operators in Artistic Research*, Orpheus Institute Series (Leuven University Press, 2018), 8.
4. Nicolas Bourriaud, *Inclusions: Aesthetics of the Capitalocene* (Sternberg Press, 2022), 77.
5. "Cultural appropriation . . . seems to infer the existence of a 'pure' culture, reflecting an essentialized identity . . . using (it) we tend to negate the circulation of ideas and forms in the name of ethics of exclusive use rights, . . . these recent debates . . . obliterate any attempt to reflect on a global ecosystem in which fair exchange would take precedence over the private property of cultural or natural elements." Bourriaud, *Inclusions*, 30.
6. Margaret Kartomi, "The Mother House: Portuguese Musical Imprint on the Malay-Indonesian World" in *Review of Culture* (Institute Culture of Macau, 1996), <http://www.icm.gov.mo/rc/viewer/20026/1132> (accessed July 28, 2024).
7. Yun captures the essence of these exchanges thus: "European music lives from the combination of notes: the individual note is relatively abstract. For us in the East, the tone already lives in itself. Each tone is subjected to alteration from the moment it sounds until it dies away." New Muses Project: Isang Yun (1917–1995) (1978), [https://www.newmusesproject.com/isang\\_yun](https://www.newmusesproject.com/isang_yun) (accessed July 28, 2024).
8. For example, Boyd's works for flute and piano, *Goldfish Through Summer Rain* (Faber Music Limited, 1980), and *Bali Moods* (Faber Music Limited, 1987).
9. For example, Sculthorpe's work for flute and piano *Songs of Sea and Sky* that uses songs from Saibai (Faber Music Limited, 1987).
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11. Warren Burt, *Mantrae* for flute and live electronics. Commissioned by Jean Penny with funds from the Australia Council for the Arts, self-published, 2007.
12. Valerie Ross, *Synergies of Breath*, for flute and electronics, unpublished, 2013.

13. Affendi Ramli, *The Curse of the Screaming Serunai*, for flute, fixed tape, and live electronics, unpublished, 2011, rev. 2012.
14. For discussion of *Mantrae* by Warren Burt see Jean Penny, "The Extended Flautist: Techniques, Technologies and Performer Perspectives in Music for Flute and Electronics," (DMA diss., Queensland Conservatorium Griffith University, 2009), 153–58, <https://research-repository.griffith.edu.au/server/api/core/bitstreams/f1edfd54-405b-5c61-94a6-f6a2f67c8969/content>.  
For discussion of *Synergies of Breath* by Valerie Ross see *The Imaginary Space Project Report*, chapter 5, 41–57; for discussion of *The Screaming Serunai* by Affendi Ramli see *The Imaginary Space Project Report*, chapter 4, 29–41, [http://www.jeanpenny.com/uploads/5/5/4/3/55434199/the\\_imaginary\\_space\\_frgs\\_2014\\_\(july\\_2015\).pdf](http://www.jeanpenny.com/uploads/5/5/4/3/55434199/the_imaginary_space_frgs_2014_(july_2015).pdf) (accessed March 11, 2025).
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19. Robinson, *Hungry Listening*, 13.
20. Robinson, *Hungry Listening*, 5–6.
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25. Impett, "Dissociation and Interference," 8.
26. Impett, "Dissociation and Interference," 41.
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