

**Dr Anthony Linden Jones**  
Curriculum Vitæ —December 2019

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## EDUCATION

2008 — 2019      **PhD** in Musicology, University of Sydney. Thesis title: *Themes of signification: Representations of Aboriginality in Australian film music, 1930 to 1970*  
Supervisors: Dr J Wierzbicki, Dr L Barwick, Dr K Nelson

1991 — 1994      **B.Mus (hons) in Composition**, Sydney Conservatorium of Music, University of Sydney

1977 — 1981      **B.Eng (Electrical)**, University of New South Wales, specialising in computers, digital audio and broadcasting.

2013                **Cert. IV in Teaching and Assessment**, York College, Sydney

## EMPLOYMENT

2015 — present    SAE Creative Media Institute, lecturer in Audio and Music Production, member of national Program Committee for Audio and Music responsible for curriculum design at Diploma and Bachelor level using a range of technologies, pastoral care

2016                UNSW — lecturer/tutor for “Music Reinvented” in BMus.

2013 — 2014       University of Technology, Sydney, coordinator, lecturer and tutor for “Speech, Music, Sound” in the Bach. Sound and Music Design.

2011 — 2015       Sydney Conservatorium of Music, University of Sydney, tutor/lecturer in ‘Aural Perception’.

1997 — 2015       Eora Centre for Aboriginal Studies, Sydney Institute of TAFE, teaching a wide range of subjects to students in Music, Theatre, General Studies, Media Production at levels from Certificate II to Advanced Diploma.

1990 — 1997       professional musician with The Ragged Band, touring nationally and internationally, two CDs released

1988—1990        Rohde & Schwarz (Aust.), sales of broadcast test equipment to private and community broadcast stations.

1984—1986	NSW Dept of Communications, Office of the State Broadcast Engineer NSW. Broadcast engineer conducting field strength surveys and investigating broadcast interference issues, overseeing the work of a team of Technical Officers
1982—1984	Hewlett-Packard (Aust.). Customer service engineer, commercial mainframe computers.

## PUBLICATIONS (PEER REVIEWED)

Jones, A. L. “Circle of Songs: Traditional Song and the Musical Score to C. P. Mountford’s Documentary Films.” In: *Circulating cultures : exchanges of Australian Indigenous music, dance and media*, edited by Amanda Harris. Canberra, ACT: ANU Press. 2014 [book chapter]

Jones, A. L. “Neo-romantics and Jindyworobaks: The Representation of Aboriginality in Australian Film Music, 1930 to 1970”. In *re-Visions 2010: Joint Conference of the Musicological Society of Australia and the New Zealand Musicological Society 2010*, edited by Marian Poole, University of Otago, Dunedin, New Zealand. 2013 [conference proceedings]

Jones, A. L. “Beyond the Didgeridu: The Representation of Aboriginality in the Music of a Selection of Australian Films (1971-2002)”. In *Urban Representations: Cultural Expression, Identity and Politics*, edited by Sylvia Kleinert and Grace Koch,. Canberra: AIATSIS Research Publications. 2012 [book chapter]

Jones, A. L. “Ancient Archetypes: The 'Greek Chorus' in *The Tracker*'s songs.” In *Screen Sound: The Australasian Journal of Soundtrack Studies*, n2, 118-131. 2011. [journal article]

## AWARDS AND HONOURS

2015 winner of the **Rebecca Coyle Prize** for the book chapter “Circle of Songs: Traditional Song and the Musical Score to C P Mountford’s documentary films”

2014 **Best Postgraduate Presentation — Musicological Society of Australia - Sydney Chapter**, for the paper “Tarzan meets Hiawatha: the Music of Australian Aboriginal Films of the 1930s”

2001 Scored the short film *The Third Note* which was nominated for an **AFI Award**

1997 winner of **Australian Guild of Screen Composers Award** for the score to the short film *Sneak Preview*

1994 awarded the **John Antill Scholarship** for my composition *Hot Cross Bun*, as well as the **Don Banks Memorial Scholarship** and the **Alfred Hill Prize** for a portfolio of compositions.

1993 awarded the **Iris Oakley Sutor Award** for composition excellence.

## FELLOWSHIPS

2011 research fellowship with the **National Film and Sound Archive** in Canberra, in the NFSA Scholars and Artists in Residence program.

1996 participant in the **Australian Composers' Orchestral Forum, Symphony Australia**, with the Tasmanian Symphony Orchestra in Hobart, conducted by David Porcelijn.

## INVITED TALKS

2016, 2017 invited on three instances to present an extended session “Praxis to Research and Back Again” at the ANU School of Music, Canberra.

2013 invited to present my paper “Singing the Score: Popular Song, Narrative Flow, and the Representation of Aboriginality in Australian Film Music” at University of South Australia, Adelaide SA, Australia, 9 August.

2013 invited to give an extended presentation based on my paper “‘You Couldn’t Take it Down in Our Scale’: Traditional Song and the Musical Score to Mountford’s Documentary Films,” at Adelaide University, Adelaide SA, Australia, 7 August.

2011 invited to give an extended presentation entitled “Neo-Romantics And Jindyworobaks: The Representation Of Aboriginality In Australian Film Music 1930 To 1960” at National Film and Sound Archive, Canberra, Australia, 30 September.

## CONFERENCES

### Papers Presented (a selection)

2019 “Tudawali’s song: Intercultural Borrowings in the Musical Underscore of the Film *Jedda* ,” NZ-MS conference, University of Auckland, November

2018 “Australia and New Zealand, a mirror pair?: post-colonial engagements with Indigenous music,” MSA conference, WAAPA, Perth, December

2017 “Civil Savages, Musical Elites: the Conservatorium and the Gentlemen’s Club”, MSA /NZ-MS conference, Auckland NZ, December

2016 “Cowboys, big fish, gum-leaves, and Australian ‘Injuns’: the Music of Zane Grey’s Antipodean Films,” MSA conference, Adelaide University, December

2014 “Tarzan meets Hiawatha: the Music of Australian Aboriginal Films of the 1930s,” Hollywood’s Musical Contemporaries And Competitors In The Early Sound Film Era, University of Surrey, UK, 26 - 28 July.

2014 “Changing Perceptions: Orchestration as Representation in Charles Chauvel’s *Jedda* (1955),” Music and the Moving Image, New York University USA, 30 May - 1 June.

2014 “‘You Couldn’t Take it Down in Our Scale’: Traditional Song and the Musical Score to Mountford’s Documentary Films,” AIATSIS National Indigenous Studies Conference, National Convention Centre, Canberra, Australia, 26 - 28 March.

2013 “Dhoogor (Dreamtime): Australian Aboriginal Ballet (1941)”, Raymond Hanson Centenary Symposium and Concert, Sydney Conservatorium of Music, Sydney Australia, 23 November.

2013 “‘You Couldn’t Take it Down in Our Scale’: Traditional Song and the Musical Score to C.P. Mountford’s Documentary Films,” International Council for Traditional Music 42nd World Conference, Shanghai Conservatory, China, 11 - 17 July

2012 “Singing the Score: Popular Song, Narrative Flow, and the Representation of Aboriginality in Australian Film Music”, International Association for the Study of Popular Music - Australia & New Zealand Branch Annual Conference, University of Tasmania, Hobart, Australia, 5 - 7 December

2012 “The Nostalgia of the Audio Souvenir: Technology Limitations in the 1948 Arnhem Land Field Recordings of Colin Simpson,” 11th Symposium on Indigenous Music and Dance, the National Recording Project for Indigenous Performance Australia, Australian National University, Canberra, Australia, 1 - 2 December

2012 “‘You Couldn’t Take it Down in Our Scale’: Traditional Song and the Musical Score to C.P. Mountford’s Documentary Films,” International Academic Forum, Asian Conference on Arts and Humanities, Ramada Osaka, Japan, 5 - 8 April

2011 “Neo-Romantics And Jindyworobaks: The Representation Of Aboriginality In Early Australian Film Music”, Music and the Moving Image, New York University, USA, 20 - 22 May.

2009 “Ancient Archetypes: The Greek Chorus in Rolf de Heer’s ‘The Tracker’”, Musicological Society of Australia, 32nd Annual Conference, University of Newcastle, Australia, 26 - 29 September.

## PROFESSIONAL MEMBERSHIPS/AFFILIATIONS

### Memberships

- Australian Guild of Screen Composers
- Australian Music Centre
- Australasian Performing Rights Association
- Australian Sound Recording Association
- International Association for the Study of Popular Music
- International Council for Traditional Music
- Musicological Society of Australia

### Affiliations

- National Archives of Australia
- National Film and Sound Archive
- National Library of Australia
- National Recording Project
- State Library of NSW

## REFERENCES

Dr James Wierzbicki

Higher Degree Research Coordinator  
Senior Lecturer in Musicology - Arts Music Unit, University of Sydney,  
J09 Seymour Theatre Centre  
The University of Sydney NSW 2006  
ph 02 9351 2066, email: [james.wierzbicki@sydney.edu.au](mailto:james.wierzbicki@sydney.edu.au)

Dr Chris Sainsbury (former Head Teacher, Eora Centre for Aboriginal Studies)

Honours and Postgraduate Coursework Convenor  
Lecturer, School of Music, Australian National University  
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