

CURRICULUM VITAE

Name: Michael Francis Hannan
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Citizenship: Australian

PRESENT ACADEMIC APPOINTMENT:

Professor,
School of Arts and Social Sciences,
Southern Cross University, Australia

I was promoted to this position in 2005 (commencing January 1, 2006)

PREVIOUS ACADEMIC APPOINTMENTS:

Tutor in Music (1977-79), Department of Music, The University of Sydney

Lecturer in Composition and Writing Techniques (1985-86), Queensland Conservatorium of Music.

Senior Lecturer in Music and Head of Music (1986-1989), Northern Rivers College of Advanced Education (Lismore, N.S.W.)

Principal Lecturer in Music, and Head of Music (February 1989-November 1989), Northern Rivers College of Advanced Education

Associate Professor of Music (1989-93), University of New England, Northern Rivers; and Southern Cross University (1994-2005)

QUALIFICATIONS:

A.Mus.A. (Piano Performance, AMEB), 1966

NSW Higher School Certificate, 1967 (Level 1 in Mathematics, Level 1 in English, Level 1 in Music, Level 2F in Science, Level 2 in French; Second Place in Music).

Bachelor of Arts (Honours II, I) in Music, The University of Sydney, 1972.

Ph.D. in Arts (Music), The University of Sydney, 1979.

Graduate Diploma of Musical Composition, The University of Sydney, 1982.

EDUCATION IN PERFORMANCE, COMPOSITION AND RESEARCH

Performance Education:

Clarinet student of Douglas Gerke (Newcastle Conservatorium), 1963-66.

Organ student of Keith Noake (Newcastle Conservatorium), 1965-66.

Piano student of Eileen Keeley (Newcastle Conservatorium), 1966-67.

Clarinet player, Newcastle City Orchestra (directed by Errol Russell), 1965-66.

Piano and harpsichord student of Dorothy White (Sydney), 1968-69.

Accompanist, St. Andrews Cathedral Choral Society (directed by Eric Gross), 1968-69.

Continuo player, Pro Musica Orchestra (Directed by Donald Peart), 1968-69.

Shakuhachi student of K. Marumo (Sydney), 1972-73.

Shakuhachi student of Mitsuru Yuge (UCLA), 1983-4.

Member of the UCLA Music of Ghana ensemble (directed by Kobla Ladzekpo), 1983-84.

Member of the UCLA Gagaku ensemble (directed by Suenobo Togi), 1983-84.

Composition Education:

Student of Keith Noake (Newcastle Conservatorium) 1965-67.

Assistant to Peter Sculthorpe (equivalent to an apprenticeship) 1969-76.

Student of Peter Sculthorpe during candidature for Graduate Diploma of Musical Composition at The University of Sydney, 1980-81.

Student of Elaine Barkin during Post-doctoral Fellowship at the University of California, Los Angeles, 1983-84.

Research (Musicology/Ethnomusicology) Education:

Student of Donald Peart, Ian Spink and Willem Adriaansz during candidature for B.A. (Hons.) at The University of Sydney 1968-71.

Student of Donald Peart, Willem Adriaansz, Peter Sculthorpe and Alan Merriam during post-graduate study at The University of Sydney, 1972-78.

Student of Peter Crossley-Holland, Nazir Jairazbhoy, Ali Jihad Racy and Ronald Riddle during Post-doctoral Fellowship in the Program in Ethnomusicology at the University of California, Los Angeles, 1983-84.

PROFESSIONAL AND COMMUNITY AFFILIATIONS:

Research Affiliate, The University of Sydney, 1985-88.

Chair of the Board of Directors, Young Drums Percussion Orchestra (Lismore), 1996-2006.

Research Fellow, Thornton School of Music, University of Southern California, April-June, 1990.

Member of the Music Fund, Australia Council, 1998-2001; and member of its International Pathways and Contemporary Music Pathways subcommittees.

Member of the Executive Committee, National Council of Tertiary Music Schools (NACTMUS) 2000-2006; Chair of working party for 2001 NACTMUS conference, 1999-2001; Convener of the *Creating Music Futures* conference, Byron Bay, June 30-July 1, 2001.

Special Member of the Music Council of Australia (MCA); and member of the Executive Committee (2001-5); MCA Representative of NACTMUS, 2004-6. Chair of the Music Council of Australia, November 2002- January 2005; Co-chair of MCA Research Committee, 2007-8.

Member of the Commission for the Education of the Professional Musician (CEPROM), International Society for Music Education (ISME) 2004-10; Chair of CEPROM 2004-2006, 2008-2010.

Research Fellow, Centre for Scholarly and Archival Research, National Film and Sound Archive (Canberra), January-February 2008.

Visiting Researcher, Faculty of Creative Industries, Queensland University of Technology (September, 2010–April, 2011).

SCHOLARSHIPS, PRIZES AND AWARDS

Commonwealth Scholarship, 1968

Frank Albert Prize, The University of Sydney, 1970

Commonwealth Postgraduate Studentship, 1972-74

Fulbright Postdoctoral Award, 1983-84, undertaken as Postdoctoral Scholar, Program in Ethnomusicology, University of California, Los Angeles (UCLA)

Honorary Life Member, Music Council of Australia (MCA) (awarded 2007)

DETAILS OF ACADEMIC ROLES AND EXPERIENCE:

Appointed Head of Music, School of Arts, Northern Rivers College of Advanced Education, April, 1986

Elected member of the University of New England (UNE) Interim Academic Senate, 1989

Member of the Standing Committee of the UNE Interim Academic Senate, 1989

Member of the UNE-Northern Rivers (UNE-NR) Research Advisory Committee, 1989

Coordinator, Honours Year Program, School of Contemporary Arts, UNE-NR. 1990-93

Foundation Head of Centre, Centre for Contemporary Music, UNENR 1990-92

Member of UNE Academic Senate, 1990-92

Appointed Faculty Director of Postgraduate Studies and Research, Faculty of Arts, UNE-NR, 1992-94

Member of Ph.D. Committee, UNE-NR, 1992-94

Member of Research Graduate Board, UNE-NR, 1992-94

Member of Research Advisory Committee, UNE-NR, 1992-94

Appointed Head of Centre, Centre for Contemporary Music, Southern Cross University 1994-96

Appointed Program Leader, Program in Contemporary Music, School of Contemporary Arts, Southern Cross University, 1997 (following restructure)

Acting Head of School, School of Contemporary Arts, Southern Cross University (July 1-December 31, 1999)

Member of the Online Course Delivery Committee, Southern Cross University, 1999-2000

Member of the Human Research Ethics Committee, Southern Cross University, 1993-2004

Appointed Head of School, School of Arts, Southern Cross University, January 1, 2003-December 31, 2004

Elected Chair of the School Board, School of Arts, Southern Cross University, 2003-4

Elected member of the Southern Cross University Academic Board, 2003-4

Member of the Honours Advisory Group, Southern Cross University, 2003-2011

Appointed Director of Research and Research Training, School of Arts, Southern Cross University, July 2005; retained this position from 2006 to January 2009 in the School of Arts and Social Sciences (following restructure).

Vice-chancellor's professorial nominee for the Lismore campus, Southern Cross University Academic Board, 2006-2010

Appointed Convener, "Creative Arts Practices" Designated Area of Research Strength, Southern Cross University, January 2007-January 2009

DETAILS OF UNDERGRADUATE TEACHING EXPERIENCE

The University of Sydney (1974-83)

Duties included the teaching of harmony, sixteenth and eighteenth century counterpoint, music analysis, aural training, score reading, keyboard harmony & improvisation, composition, ethnomusicology, honours seminars on popular music and on the music of Richard Meale.

Department of Music, University of New South Wales (1975, 1976 & 1980)

Duties included lectures on contemporary music theatre and on popular music, and tutoring in the sociology of music.

N.S.W. State Conservatorium of Music (1975)

Duties included lectures and workshops on rock music theory and performance in the Bachelor of Music Education degree.

N.S.W. State Conservatorium of Music, Newcastle Branch (1981)

Duties included the teaching of composition, orchestration, experimental music, music history (from Wagner to the 1970s) and Australian music history (1950-1980)

The University of Sydney (1984)

Duties included lectures on Australian Aboriginal contemporary music styles (folk, rock, country, reggae)

Queensland Conservatorium of Music (1985-86)

Duties included lecturing and tutoring in composition, writing techniques, sixteenth century counterpoint, and ethnomusicology (Asian music traditions)

Northern Rivers College of Advanced Education and University of New England,
Northern Rivers (1986-93)

Teaching duties included lecturing in composition, musicianship, contemporary popular music theory and history, contemporary issues in the music industry, business communications for musicians, project management, contemporary keyboard performance, and musical direction.

Southern Cross University (1994-2011)

Teaching duties have included the units:

World Music Perspectives, Popular Music Since 1940, Practical Studies IV, V and VI (Composition specialisation), Contemporary Music Research Methods and Contemporary Music Research Project, Practical Studies II and V (Musicianship), Research Methods-Arts, Applied Musicianship, Advanced Musicianship and Music Composition Techniques.

HIGHER DEGREE RESEARCH SUPERVISION

As principal supervisor I have supervised 9 PhDs and 4 Masters by Research projects to completion, as follows:

Jonathon Fitzgerald. PhD. (SCU, 1996) *Popular Songwriting 1963-1966: Stylistic Comparisons and Trends within the U.S. Top Forty*

Isabel Atcheson. MA (by research). (SCU, 1998). *A study of Australian a cappella music*

Peter Martin. MMus (Honours) by Research (UNE, 1998). Folio of Compositions and a Dissertation: *Synergy Percussion: Australian Percussion Music in Context*

Frederick Cole. PhD. (SCU, 2001). *Creative Practices in Australian Techno and Other Electronica: a folio of original compositions and supporting documentation*

Shelagh Morgan. PhD. (SCU, 2001). *Unpacking My Library: Stories of how we have understood the world*

Douglas Simper. PhD. (SCU, 2002). *Venus in Eritrea: an original work for music theatre*

Marko Koludrovich. PhD. (SCU, 2003). *5 minutes with Piero: transacting masculinities*

Anne Mitchell. PhD. (SCU, 2004). *Crossing the Great Divide: the composition of jazz concerti using historical sources*

Robert Walsh. M.A. by Research. (SCU, 2004). *The Composition of Contemporary Ambient Music Utilising Field-Recordings of Tokyo, Unusual Instrument Combinations and Minimalist Techniques*

Barry Ferrier. PhD. (SCU, 2006). *Multimedia as Meta-Art: The Processes and Aesthetics of Interactive Digital Art*

Belinda Madden. MA by Research. (SCU, 2006). *Mother of Exiles: Personal Stories of Immigration to the U.S.*

Melissa Carey. PhD. (SCU, 2007). *Intermedia Frottage: Visual Representations of Music and Aural Representations of Image*

Peter Martin. PhD. (SCU, 2008). *Writing for guitar groups, with and without orchestra*

As co-supervisor with Jon Fitzgerald (principal supervisor) and Rebecca Coyle (co-supervisor):

David Weir. PhD. (SCU, 2010). *Mashing Power: Musical Re-imaginings of Post 9/11 Political Rhetoric*

HONOURS SUPERVISION

Supervisor of 29 honours graduates 1991-2010

COURSE AND CURRICULUM DEVELOPMENT

Member of committee preparing Queensland Conservatorium of Music's Bachelor of Music degree for re-accreditation, 1985.

Member of committee preparing NRCAE's Associate Diploma of the Arts for reaccreditation, 1987.

Principal architect of the first Australian degree program in Contemporary popular music, NRCAE 1986-89. This involved devising a course structure, and developing unit statements for a double major study in contemporary music performance and theory, unit statements for three core units in academic skills and three core units in music industry studies, and unit statements for related elective studies. The process of development revolved around extensive consultation with professionals from all sectors of the music

industry in Australia, initially on an ad hoc basis, but subsequently through the formation of an industry advisory board, The Australian Contemporary Music Institute (ACMI), from 1989.

Draftsperson of the Bachelor of Arts (Honours) [in music and visual arts] programme at U.N.E.-N.R., 1989. This involved devising the structure, unit statements, and rules of the award.

U.N.E.N.R. Coordinator of the U.N.E.N.R./NSW TAFE/ACMI curriculum project funded by the Education Training Foundation (ETF) and some sectors of the Australian music industry. This project involved research of the needs of the music industry for the training of personnel, as well as research of professional competencies in performance, composition, technology and business. 1990-94

Writer of 31 modules for U.N.E.-N.R./NSW TAFE/ACMI curriculum project, 1992- 94. These modules conformed to Competency-Based Training guidelines.

Member of Faculty Board of Studies sub-committee preparing Master of Arts documentation for accreditation (UNE, 1992)

Member of curriculum development and accreditation committee for the Bachelor of Contemporary Music degree (Southern Cross University) (1996-7)

Member of the curriculum development committee for the Bachelor of Contemporary Music (Honours) degree (Southern Cross University) (1998-9)

Member of School Board committee for the development of the combined degree Bachelor of Contemporary Music/Bachelor of Education (Secondary) (Southern Cross University) (1999).

Chair of the Course Review Submission working party for the Bachelor of Arts, Southern Cross University, 2003

Chair of the Course Review Submission working party for the Bachelor of Contemporary Music, Southern Cross University, 2004

Member of the Course Change Submission working party for the Bachelor of Contemporary Music, Southern Cross University, 2007-8

EXTERNAL COURSE MATERIALS DEVELOPMENT:

Development and writing of external course materials for the following Southern Cross University units:

World Music Perspectives
Popular Music Since 1940

EXPERIENCE IN COURSE ACCREDITATION AND REVIEW:

Member of the re-accreditation committee for Goulburn TAFE's Associate Diploma of Creative Arts, 1988

Member of Accreditation committee for Northern Territory University Institute of TAFE's Certificate in Commercial Music, 1990

Member of the accreditation committee for Canberra Institute of Technology's Certificate 4 in Contemporary Music, 1996

Member of the accreditation committee for Queensland University of Technology's Bachelor of Music (Honours), 1998

Member of the accreditation committee for Queensland University of Technology's Graduate Diploma of Music and Master of Music by Course Work, 1999

External assessor for PhD rules revision, Monash University, 2000

Member of accreditation committee for Wesley Institute of Ministry and the Arts's suite of music awards, 2000

Member of the accreditation committee for contemporary music strand in the Bachelor of Performing Arts at the University of Tasmania, 2001

Member of the review committee for the Northern Melbourne Institute of TAFE (NMIT)'s Bachelor of Music (Contemporary Australian Music), 2004-5

Member of re-accreditation committee for Australian Institute of Music (AIM) degrees and other awards: Bachelor of Music, Bachelor of Music with Honours, Master of Music, Graduate Certificate of Music, Graduate Diploma of Music, Master of Arts Management, Graduate Certificate of Arts Management, Graduate Diploma of Arts Management, 2005.

Chair of the course review committee for review of paralegal degrees (Associate Degree Law, Bachelor of Legal and Justice Studies and Graduate Diploma of Law), Southern Cross University, 2007

Member of the Course Development Advisory Committee for Northern Metropolitan Institute of TAFE (NMIT)'s Bachelor of Music Business (Music Industry Management and Events), 2008-9

External Consultant for the accreditation of a new degree, Bachelor of Arts (Creative Arts and Culture), Hong Kong Institute of Education (2009-2010).

External monitor for the Bachelor of Contemporary Music, Southern Institution of Technology (SIT) (New Zealand) (2010-2012)

LIST OF PUBLICATIONS

Books

Hannan, M. *Peter Sculthorpe : His Music and Ideas 1929-1979*, St. Lucia, University of Queensland Press, 1982. (235 pages, ISBN 0 7022 1589 9)

Hannan, M. *The Australian Guide to Careers in Music*, Sydney, University of New South Wales Press/MCA, 2003. (282 pages, ISBN 0 86840 510 8)

Edited Book

Bennett, D., and Hannan, M. (Eds.) *Inside Outside Downside Up: Conservatoire Training and Musicians' Work*. Perth: Black Swan Press, 2008. (ISBN: 9780975751961 (pbk.))

Edited Refereed Conference Proceedings

Hannan, M., and Bennett, D. (Eds.) *New Models for Educating Professional Musicians in the Twenty-First Century: Proceedings of the 16th International Seminar of the Commission for the Education of the Professional Musician CEPROM, International Society for Music Education (ISME)* ISBN: 9780980456004 (pdf), 2006
http://issuu.com/official_isme/docs/2006-ceprom-proceedings?viewMode=magazine&mode=embed

Hannan, M. (Ed.) *Educating Musicians for a Lifetime of Learning: Proceedings of the 17th International Seminar of the Commission for the Education of the Professional Musician (CEPROM), International Society for Music Education (ISME)* ISBN 978-0-9804560-3-5, 2008
http://issuu.com/official_isme/docs/2008-ceprom-proceedings?viewMode=magazine&mode=embed

Hannan, M. (Ed.) *The Musician in Creative and Educational Spaces of the 21st Century: Proceedings of the 18th International Seminar of the Commission for the Education of the Professional Musician (CEPROM), International Society for Music Education (ISME)*. ISBN 978-0-9806310-6-7, 2010
http://issuu.com/official_isme/docs/2010_ceprom_proceedings?viewMode=magazine&mode=embed

Chapters in Books

- Hannan, M. "Peter Sculthorpe" in *Australian Composition in the Twentieth Century*, Melbourne, Oxford University Press, 1978, pp. 136-145. (ISBN 0 19 550522 0)
- Hannan, M. "*Reflections* for percussion (Ross Edwards)" in Noone, M, & Parker, R. (eds.). *Handbook:Anthology of Australian Music on Disk*, Canberra, Canberra Institute of the Arts, 1990, pp. 11-14. (ISBN 1 975161 01 5)
- Hannan, M. "*Etymalong* for piano (Ross Edwards)" in Noone, M, & Parker, R. (eds.). *Handbook:Anthology of Australian Music on Disk*, Canberra, Canberra Institute of the Arts, 1990, pp. 21-23. (ISBN 1 975161 01 5)
- Hannan, M. "*Maninya III* for wind quintet (Ross Edwards)" in Noone, M, & Parker, R. (eds.). *Handbook:Anthology of Australian Music on Disk*, Canberra, Canberra Institute of the Arts, 1990, pp. 68-71. (ISBN 1 975161 01 5)
- Hannan, M. " *The Song of Tailitnama* for voice and piano (Peter Sculthorpe)" in Noone, M, & Parker, R. (eds.). *Handbook: Anthology of Australian Music on Disk*, Canberra, Canberra Institute of the Arts, 1990, 75-77. (ISBN 1 975161 01 5)
- Hannan, M. and Magee, J. "Screen Composition in Australia: the Work of Martin Armiger," in Coyle, R. (ed.). *Screen Scores: Studies in Contemporary Australian Film Music*, Sydney, AFTRS,1998, pp. 197-210. (ISBN 1 876 35100 4)
- Carey, M. and Hannan, M. "Case Study 2:*The Big Chill*," in Inglis, I. (ed.). *Popular Music and Film*, London, Wallflower Press, 2003, pp. 102-116. (ISBN 1 903364 71 X)
- Hannan, M. "From Blockades to Blue Moon: Musical Cultures of Nimbin" in Wilson, H. (ed.). *Belonging in the Rainbow Region*, Lismore, Southern Cross University Press, 2003, pp. 247-262. (ISBN 1 875855 61 2)
- Hannan, M. "Future Musicianship and Training for Popular Musicians" in Leong, S. (ed.). *Musicianship in the 21st-century: Issues, Trends & Possibilities*, Sydney, Australian Music Centre, 2003, pp. 91-101. (ISBN 0 909168 50 4)
- Hannan, M. and Carey, M. "Ambient Soundscapes in *Blade Runner*" in Hayward, P (ed). *Off the Planet: Music Sound and Science Fiction*, Eastleigh (UK), John Libbey and Co, 2004, pp. 149-164. (ISBN 0 86196 644)
- Thom, P. and Hannan, M. "Two Operatic Floods" in Thom, P. (ed.). *Flood: Essays across the current*, Lismore, Southern Cross University Press, 2004, pp. 29-64. (ISBN 1 875855 60 5)
- Hannan, M. "Musical Intertextuality in *The Bank*" in Coyle, R. (ed). *Reel Tracks*, Eastleigh (UK), John Libbey and Co., 2005, pp. 203-217 (ISBN 0 86196 658 9)

Hannan, M. "Sound Design in Sgt Pepper's Lonely Hearts Club Band" in Julien, O. (ed.). *The Beatles and Sgt. Pepper: It Was Forty Years Ago Today*. London: Ashgate Publishing, 2008, pp. 45-62 (ISBN-10: 0754667081; ISBN-13: 978-0754667078)

Hannan, M. "Two Artistic Interpretations of the Eliza Fraser Exile Narrative" in Offord, B and Haebich, A (eds.). *Landscapes of Exile*, Bern: Peter Lang Publishing Group, 2008, pp. 239-247 (ISBN: 978-3-03911-090-2)

Bennett, D., and Hannan, M. "Preface" In Bennett, D., and Hannan, M. (eds.) *Inside Outside Downside Up: Conservatoire Training and Musicians' Work*. Perth: Black Swan Press, 2008, pp. i-viii (ISBN: 9780975751961 (pbk.)

Hannan, M. "Educating Australian Screen Composers' In Bennett, D., and Hannan, M. (eds.) *Inside Outside Downside Up: Conservatoire Training and Musicians' Work*. Perth: Black Swan Press, 2008, pp. 73-85 (ISBN: 9780975751961 (pbk.)

Hannan, M. "Sound and Music in Hammer's Vampire Films" in Hayward, P (ed.). *Terror Tracks: Music, Sound and Horror Cinema*, London, Equinox Publishing Ltd., 2009. (ISBN-10: 1845532023; ISBN-13: 978-1845532024)

Refereed Journal Articles

Cole, F. and Hannan, M. "Goa Trance", *Perfect Beat: The Journal of Research into Contemporary Music and Popular Culture* 3 (4), 1-14, 1997. [*Perfect Beat* is ERA-ranked A journal]

Cole, F. and Hannan, M. "The Place of Musicology in the Study of Music Production", *Perfect Beat: The Journal of Research into Contemporary Music and Popular Culture* 4 (1), 118-120, 1998. [*Perfect Beat* is ERA-ranked A journal]

Hannan, M. "Music Making in the Village of Nimbin", *Transformations* 2, 2002 (electronic refereed journal)(<http://www.cqu.edu.au/transformations>)

Coyle, R. and Hannan, M. "Marking time in the Barry McKenzie films' music", *Screening the Past*, 17 http://www.latrobe.edu.au/www/screeningthepast/firstrelease/fr_18/RCfr18b.html , 2005 [online refereed journal] [*Screen the Past* is ERA-ranked A* journal]

Hannan, M "Contemporary music student expectations of musicianship training needs, *International Journal of Music Education (IJME)*, 24 (2), 148-158, 2006 [*IJME* is ERA-ranked A* journal]

Hannan, M 'Intermedia Collaboration for *The Flood*' in *Contemporary Music Review*, 25 (4), 327-340, 2006 [*Contemporary Music Review* is ERA-ranked A journal]

Hannan, M. "The Brian May Collection: two decades of screen composition manuscripts" in *Screen Sound: The Australasian Journal of Soundtrack Studies*, 1, 2010

Hannan, M. "Scoring *Essington*: Composition, Comprovisation, Collaboration" in *Screen Sound: The Australasian Journal of Soundtrack Studies*, 2, 2011

Coyle, R. & Hannan, M. "Musical Modernism in Brian May's Australian Film Scores" *Screening the Past*, 32 (2011). <http://www.screeningthepast.com/2011/11/musical-modernism-in-brian-may%e2%80%99s-australian-film-scores/>

Published Conference Papers (Refereed)

Hannan, M. "Melodicism in Paul McCartney's Bass Playing 1962-70" in Heinonen, Y, Heuger, M, Whiteley, S, Nurmesjärvi, T, & Koskimäki, J. *Beatlestudies 3: Proceedings of the Beatles 2000 Conference*, Jyväskylä (Finland), University of Jyväskylä, 2001, pp. 231-42. (ISBN 951 39 0809 7)

Hannan, M. "Preparing Musicians for the commercial music industry: An Australian Case Study", in Musumeci, O. *Preparing Musicians- Making New Sound Worlds: Proceedings of the 2004 Seminar of the ISME Commission for the Education of the Professional Musician*, Barcelona: Escola Superior de Música de Catalunya, 2004, pp. 69-79. (ISBN 0-9752063 2 X)

Hannan, M. "Creating Soundscapes for *The Flood* ", in Giráldez, A, Aramberri, M, Bautista, M, Hentschke, L, & Hookey, M. *Sound Worlds to Discover: Proceedings of the ISME 2004 Conference*, Madrid, Enclava Creativa Ediciones, 2004, CD-ROM (therefore no page numbering). (ISBN 84 96350 18 5)

Hannan, M. "Creative Arts Practice as Research: A Case Study of *The Flood*" in Chaseling, M. *Australian Association for Research in Music Education: Proceedings of the XXVth Annual Conference*, Lismore, AARME, 2004, pp. 191-97. (ISBN 0 9586086 6 0)

Coyle, R. and Hannan, M. "Bazza's Bawdy Ballads...and other aspects of the Barry McKenzie Film Musics" in *Credits Rolling: Selected Papers [from the] 12th Biennial Conference of the Film and History Association of Australian and New Zealand*, Canberra: National Film and Sound Archive, 2005, pp.243-257. (ISBN 0 642 36513 X)

Hannan, M 'Towards the development of a curriculum for contemporary musicianship' in de Vries, P. *Australian Association for Research in Music Education: Proceedings of the XXVIth Annual Conference*. Sydney: AARME (2006)

Hannan, M. "Interrogating Comprovisation as Practice-led Research", in *Speculation and Innovation: applying practice led research in the creative industries*. Queensland University of Technology
<http://www.speculation2005.qut.edu.au/papers/Hannan.pdf>
2006

Hannan, M. "Unruly Rules: guidelines for Australian practice-based doctorates in music" in Sims, W. (Ed). *Proceedings of the 28th World Conference of the International Society for Music Education* (Bologna, 20-25 July, 2008), pp. 125-129, Perth: International Society for Music Education, 2008 (ISBN 9780980456028).

Hannan, M. (2010). "Valuing Music Composition in Australian Feature Film Production". In Brunt, S., & Zemke, K. (Eds.). *What's It Worth?: 'Value' and Popular Music: Selected Papers from the 2009 IASPM Australian and New Zealand Conference*, pp. 34-37.

Hannan, M. (2010) "The DIY learning revolution in music". In Simms, W. (Ed.). *Proceedings of the 29th World Conference (Beijing), International Society for Music Education*. Perth: International Society for Music Education.
http://issuu.com/official_isme/docs/isme29?viewMode=magazine&mode=embed, pp. 80-83.

Keynote speech

Hannan, M. "Creativity and the Prosumer" delivered at the Interdisciplinary and Creative Arts Education Summit, Hong Kong Institute of Education, November 28, 2008

Published Conference Papers (non-refereed)

Hannan, M. and Burt, W. "Musicology: Why Don't Australian Musicologists Write about Australian Music, and What Can We Do About It?" in *The Composer Speaks*, Sydney, Sounds Australian, 1992, pp. 69-77 (ISBN 0 646048 51 1)

Hannan, Michael. "The Language of Contemporary Popular Music: international and local usage", in *Australian English in a Pluralist Australia: Proceedings of Style Council 95*, Sydney: Dictionary Research Centre Macquarie University, 1995, pp. 45-54. (ISBN 1 86408 218 6)

Hannan, Michael. "Cultural Identity and Music Practices in the Village of Nimbin" in *Changing Sounds: IASPM 1999 International Conference Proceedings*, Sydney, UTS, 2000, pp. 42-46. (ISBN 1 86365 364 3)

Hannan, M. "The sound bite culture and the future of music training". In *Creating Musical Futures: Challenges to Music Education in the 21st Century*, 2001.
<http://www.nactmus.org.au/papers01/hannan.html>

Other articles in Conference Proceedings

Hannan, M., and Bennett, D. "Editorial" in Hannan, M., and Bennett, D. (Eds.) *New Models for Educating Professional Musicians in the Twenty-First Century: Proceedings of the 16th International Seminar of the Commission for the Education of the Professional Musician CEPROM*, *International Society for Music Education (ISME)*.

<http://www.members.isme.org/ceprom/ceprom-proceedings-2006.html>, 2007 (ISBN: 9780980456004 (pdf))

Hannan, M. "Editorial" in Hannan, M. (Ed.) *Educating Musicians for a Lifetime of Learning: Proceedings of the 17th International Seminar of the Commission for the Education of the Professional Musician (CEPROM)*, *International Society for Music Education (ISME)* <http://www.members.isme.org/ceprom/ceprom-proceedings-2008.html>, 2008 (ISBN 978-0-9804560-3-5)

Non-refereed journal articles

Hannan, M. and Thoeming, P. "Sun Music III", *Music Now* 1(2), 12-19, 1969.

Hannan, M. and Sculthorpe, P. "Rites of Passage", *Music Now* 2 (2), 11-19, 1974.

Hannan, M. "A Critical Survey of the Music of Vincent Plush", *AMC News* 10, 22-23, 1985-86.

Hannan, M. "Ross Edwards: A Unique Sound World", *APRA Journal* 4 (1), 12-15, 1986.

Hannan, M. "The Training of Contemporary Popular Musicians", *Music Forum* 7(1), 18-20, 2000.

Hannan, M. "The Future of Tertiary Music Training in Australia", *Music Forum* 7(3), 14-17, 2001.

Hannan, M. "Australian Tertiary Music Education: Southern Cross University", *Sounds Australian* 60, 29 & 36, 2002.

Hannan, M. "A Digital Agenda for Music", *Music Forum* 9(3), 21-24, 2003

Hannan, M. "Mapping the Australian Music Industry Through Careers Research", *Music Forum* 9 (5), 20-22, 2003.

Hannan, M. "Industry-Based Training in the Academy", *Sounds Australian* 64, 18-19, 2004.

Hannan, M. "The Flood: writing a music theatre work for the people of Lismore". Paper presented at The Opera Conference, Broken Head Coastal Foundation, April 11, 2004. http://www.floodmusictheatre.com.au/documents/flood_paper_hannan.pdf

Dictionary consultation

Hannan, M (Specialist consultant, music). *The Macquarie Dictionary, Sydney, Macquarie Library*, 1981. (ISBN 0 949757 00 4)

Hannan, M (Specialist consultant, music). *A Dictionary of New Words*, Sydney, Macquarie Library, 1990. (ISBN 0 9497757 54 3)

Hannan, M (Specialist consultant, music). *The Macquarie Dictionary*. Second Edition, Sydney, Macquarie Library, 1991. (ISBN 0 949757 63 2)

Hannan, M (Specialist consultant, contemporary music). *The Macquarie Dictionary*. Third Edition, Sydney, Macquarie Library, 1997. (ISBN 0 949757 89 6)

Hannan, M. (Contributor of the music section), *The Macquarie Encyclopedia of Australian Events*, Macquarie Library, 1997, pp. 670-87. (ISBN 0 949757 93 4)

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Hannan, M. "Star Chant" (Ross Edwards' Symphonies 1 and 4-Adelaide Symphony Orchestra) *Music Forum* 14 (4), 2008, 75 [CD Review]

Hannan, M.) "Chanteuse" (Amanda Easton) *Music Forum* 14 (4), 2008, 69 [CD Review]

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Hannan, M. *Moon over the Mountain* for string orchestra (1974); Duration: 11' 40". Date and place of first performance unknown.

Hannan, M., Blackman, B., Fredericks, I., Lloyd, S., Fitch, J., & Gibson, T. *Eliza Survivor* for speaker, piano, flute and live electronics (1978); First performed by the Seymour Group on June 30, 1978; Duration: 30'.

Hannan, M. *Fortune Pieces* for piano (1978); First performed by Sally Mays, details unknown. Most of the movements of this work have been published in Sally Mays' *Australian Piano Music* anthologies (Currency Press). Duration: 9'. One piece ("Prayer") has been published in *Piano: Australian Anthology-Preliminary to Fourth Grades* (AMEB/Allans Publishing).

Hannan, M. *Piano Collage I* for piano interior and tape loops (1978); first performed by Michael Hannan in the Great Hall, University of Sydney, 1978; Duration: 6'.

Hannan, M. *Piano Collage II* for piano interior and tape loops (1979); first performed by Michael Hannan in The Old School, University of Sydney, 1979; Duration: 4'.

Hannan, M. *Garland Piece* for large ensemble (1979); first performed by the Seymour Group in the Recording Hall, Sydney Opera House on April 29, 1979; Duration: 2'.

Hannan, M. *Voices in the Sky* for piano (1980-81); first performed by Valerie Forbes, ABC studio recording, on July 27, 1983; revised 1987; Duration: 13'.

Hannan, M. *Occasional Medley* for string quartet (1981); first performed by the Sydney University String Quartet in the Strand Arcade (Sydney) in 1981; Duration: 4'.

Hannan, M. *Rajas* for cello alone (1981-82); first performed by Megan Garner in The Old School, The University of Sydney on June 24, 1982; Published by The Keys Press, 2001. Duration: 10'40".

Hannan, M. *Seven Studies for Single Hands* for piano (1981); First performed by Sally Mays, details unknown; some of the individual pieces in this series are published in Sally Mays' *Australian Piano Music* anthologies (Currency Press) Duration: 10'

Hannan, M. *Riff Madness* for jazz pianist (1981); first performed by Fred Cole at Northern Rivers CAE (Lismore) on October 22, 1986; Duration: 10-15'.

Hannan, M. *Three Improvisatory Mobiles* for piano (1981, revised 1994); first performed by Mark Isaacs at the National Composer/Performer Workshop (Wollongong), April 11, 1982; published in *Compositions for Improvisers* (ed. Jeff Pressing). La Trobe University Press, 1994, pp. 34-39. Duration: indeterminate.

Hannan, M. *Zen Variations* for piano (1982); first performed by Anthony Fogg in The Old School, The University of Sydney on April 28, 1983; Duration: 8'.

Hannan, M. *Kate Kelly's Demons* for actress and tape (1983); first performed by Vicki Trevanion in the Downstairs Theatre of the Seymour Theatre Centre (Sydney) on June 30, 1983; Duration: 10'.

Hannan, M. *Island Song* for large recorder ensemble, percussion and organ (1983); commissioned by the NSW Department of Education; first performed by the Combined Primary Schools Recorder Group in the Concert Hall of the Sydney Opera House on July 14, 1983; Published in *Recorders at Large* (Currency Press) Duration: 3'.

Hannan, M. *In the Utter Darkness* for solo flute (1983); first performed by Christine Draeger (Seymour Group) at the New South Wales Art Gallery on September 16, 1983; Duration: 9'

Hannan, M. *Modal Melodies for Single Hands* for piano (1978); First performed by Shirley Harris, details unknown; published in Piano Music for One Hand (Allans Music Australia).

Hannan, M. *Sonata after Nancarrow* for tape (Fairlight CMI) (1984); Duration: 6'.

Hannan, M. *Animal Minimal* for tape (Fairlight CMI) (1984); Duration: 14'.

Hannan, M. *Alphabeat* for tape (Fairlight CMI) (1984); Duration: 9'.

Hannan, M. *Three Meditations for Dane Rudhyar* for piano (1983-84); first performed by Michael Hannan in the Jan Popper Theatre (UCLA), Los Angeles, April 13, 1984; Duration: 11'.

Hannan, M. *Study No. 1.3* for tape (Fairlight CMI) (1984); Duration: 2'20".

Hannan, M. *Slonimsky Variations* for tape (Fairlight CMI) (1984); first presented at the UCLA Faculty Centre, Los Angeles on April 27, 1984 (at Nicolas Slonimsky's 90th birthday party); Duration: 3'

Hannan, M. *Callisto* for tape (Fairlight CMI) (1984); awarded prize in the 2MBSFM Tenth Anniversary Awards for Radiographic Tape Composition in Australia; first broadcast on February 2, 1985; Duration: 6'.

Hannan, M. *Resonances I* for piano (1986-87); first performed by Michael Hannan at the Richmond Centre, Lismore on October 21, 1987; Duration: 7'30".

Hannan, M. *There was a Time* for tape and dancer (1987); choreographed and first performed by Susan Boardman in the Lismore RSL Auditorium on June 12, 1987; Duration: 5'30".

Hannan, M, and Cole, F. *Wonky Walk* for tape and dancers (1987); choreographed and first performed by members of the First Step Dance Theatre in the Lismore RSL Auditorium on June 12, 1987; Duration: 6'.

Hannan, M, and Cole, F. *Evolution Theory* for tape and dancers (1987); first performed by members of the First Step Dance Theatre in the Lismore RSL Auditorium on June 12, 1987; Duration: 5'10".

Hannan, M, and Cole, F. *Give Us a Sign* for tape and dancers (1987); [choreographed by Gary Lester]; first performed by members of the First Step Dance Theatre in the Temple Theatre, Lismore on October 16, 1987. Duration: 9'30".

Hannan, M, Cole, F., Kershaw, S., Paramor, L., Pascoe, D., Smith, I., Jaggle, P., and Wade, S. *The Scumbag's Opera* (modern rock musical adaptation of *The Beggar's Opera*). First performed in the Temple Theatre, Lismore, in November, 1987. Duration: 100'.

Hannan, M. *Interaction I* for ensemble (1987); Details of first performance unknown. Duration: 8'.

Hannan, M. *Beethoven Deranged* for piano (1987); first performed by Fred Cole at the Richmond Centre, Lismore on November 21, 1987. Duration: 8'.

Hannan, M. *Rising and Falling* for tape and dancers (1988); first performed by First Step Dance Theatre at World Expo 88 on September 17, 1988; Duration: 5'.

Hannan, M. *Riff Madness II* for two synthesizers (1988); first performed by Riff Madness at the NSW Bicentennial Festival of Music (Newcastle Conservatorium) on October 1, 1988.

Hannan, M. *Straining* for piano, percussion, four singers, three dancers and one actor (1988); Collaboration of Susan Boardman (concept, set design, choreography and direction) and Michael Hannan (lyrics, music and musical direction); First performed by First Step Dance Theatre in the Temple Theatre, Lismore, on November 25, 1988; Duration: 35'.

Hannan, M, and Cole, F. *Do the Cockroach* (Music video clip); 1990; Duration 3'30". First broadcast on Rage, November 3, 1990. First broadcast on ABC TV (*Rage*) (date unknown).

Hannan, M, and Cole, F. *Metamorphobia*. (novelty pop song) (1990); Duration 3' 30".

Hannan, M, and Cole, F. *A Soothing Death* for tape and six actors; [Dance Theatre devised, designed and directed by Sue Boardman]; first performed by First Step Dance Theatre at the Temple Theatre, Lismore, on October 11, 1990. Duration 35".

Hannan, M. *Resonances II* for piano (1989); revised 1991; third movement ("Mercurial Orbits") first performed by Michael Hannan at the Sydney Town Hall on August 12, 1995. Duration: 16'.

Hannan, Michael. *Bracefell's Story* for voice and piano (1990); Commissioned by Lyndon Terracini with assistance from the Performing Arts Board of the Australia Council. Duration: 17'.

Hannan, M. *Ten Short Modal Pieces* for any solo instrument (1990); Duration: 4' 15".

Hannan, M. *Mysterious Flowers* for piano (1990); written for Currency Press' *Australian Piano Music* series (ed. Sally Mays); Duration: 5'.

Hannan, M. *Homage to Chopin* for piano (1990-1); First performed by Roger Smalley live on ABC FM Classics on September 24, 1997. Published by The Keys Press, 1998. Movement II ("Prelude") also published in *Australian Piano Music* series (ed Sally Mays) Vol 4, Currency Press. Duration: 8'

Hannan, M. *Minimal Study I* for piano (1990); first performed by Sally Mays; published in *Australian Piano Music* series (ed Sally Mays) Vol 4, Currency Press; Duration: 7'30".

Hannan, M. *Raw-Deal* for up to ten players (1990); first performed by UCLA Experimental Music Workshop, in the Organ Studio, Schoenberg Hall, UCLA (Los Angeles) on May 9, 1990.

Hannan, M. *Mood Variations* for piano (1991); written for Currency Press' *Australian Piano Music* series (ed. Sally Mays); Duration: 5'.

Hannan, M. *Hotting-up Exercises* for piano (1991); written for Currency Press' *Australian Piano Music* series (ed. Sally Mays).

Hannan, M. *Resonances III* for piano (1992; commissioned by Sally Mays with assistance from the Performing Arts Board of the Australia Council; first performed by Sally Mays in the Musical Activities Room (University of Hong Kong) on September 21, 1992; Duration: 17'.

Hannan, M. *War Cry I* for vocal ensemble (1992); First Performed by Byron Shire Youth Theatre at Billinudgel Festival on September 9, 1992; Duration: 3'.

Hannan, M. *PoMo GumBo I* for three keyboards, singer/actress, video and audio tapes (1994); first performed by Michael Hannan, Frank Millward, Karl Learmont and Valerie Tamblyn-Mills in The Big Space (Southern Cross University) on March 24, 1994.: Duration: 15'

Hannan, M. *PoMo GumBo II* for keyboardist/singer/actor and video and audio tapes (1995); first performed by Michael Hannan in The Big Space (Southern Cross University) on March 20, 1995; Duration: 25'

Hannan, M. *Resonances IV* for piano (1997); first performed by Michael Hannan at the Sydney Town Hall on August 12, 1995; Duration: 16'

Hannan, M. *Desert Dance* for piano interior and digital tape manipulation (1997); recorded for CD, *Terrains*. Duration: 3'

Hannan, M. *Cicadas* for piano interior and digital tape manipulation (1997); recorded for CD, *Terrains*. Duration: 6'15"

Hannan, M. *Cageian Loops* for piano interior and digital tape manipulation (1998); recorded for CD, *Terrains*. Duration: 2'23"

Hannan, M. *Circle Journey* for piano interior and digital manipulation (1998); recorded for CD, *Terrains*. Duration: 4'59"

Hannan, M. *Valley of the Winds* for piano interior and digital manipulation (1998); recorded for CD, *Terrains*. Duration: 4'55"

Hannan, M. *Piano Chant* for piano interior and digital manipulation (1999); recorded for CD, *Terrains*. Duration: 7'02"

Hannan, M. *Ancient Cedar Trees* for solo trumpet (2002). Recorded for forthcoming CD release. Duration: 3'15"

Hannan, M. *Burning Question*. (radiophonic work). Commissioned by the Listening Room (ABC Radio), 2003. duration: 3'. First Broadcast on ABC Classic FM on December 1, 2004.

Hannan, M. *The Flood* for 6 actor/singers, choir, instrumental ensemble, percussion ensemble and movers (2004); first performed by Northern Rivers Performing Arts (NORPA) on April 9, 2004; duration: 2 hours

Hannan, M. *Magnae Rotae* for four hurdy gurdies. Commissioned by Barbara Knudsen. First performed at the Great Hurdy Gurdy Gathering, The Channon Hall, October 3, 2004; duration 5'

Hannan, M. and Deacon, M. *Quaquaversal* for trumpet and digital manipulation (2004). Recorded for forthcoming CD release. Duration: 6'12"

Hannan, M. and Deacon, M. and Tinkler, S. *Beespeak* for trumpet and digital manipulation (2004). Recorded for forthcoming CD release. Duration: 2'40"

Hannan, M. and Deacon, M. and Tinkler, S. *Cats' Night Out* for trumpet and digital manipulation (2004). Recorded for forthcoming CD release. Duration: 2'50"

Hannan, M., Deacon, M. and Tinkler, S. *Whale Song* for trumpet, piano strings and digital manipulation (2005). Recorded for forthcoming CD release. Duration: 4'17"

Hannan, M. *The Beggar and the Bowls* for three Himalayan singing bowls (one player) (2005). Duration: indeterminate

Hannan, M. *Impromobiles* for piano (2005); first performed by Michael Hannan at the Nimbin School of Arts Hall, November 13, 2005. Duration: indeterminate

Hannan, M. *Trois Gymnopédies après Satie* for piano (2006). Sydney: Australian Music Centre. First performed by Michael Hannan at the Killara Music Room, November 12, 2006; Duration 7'

Hannan, M. *Thirteen Ways of Looking at a Butcherbird* for piano (2008). First performed by Michael Hannan in Studio One 29 (Southern Cross University) on March 31, 2009; Duration 9'

Hannan, M. *17 Haiku* for piano (2008). First performed by Michael Hannan at the Nimbin School of Arts Hall on October 23, 2011. Duration: 10'

Hannan, M. *Triumphus Scholasticus* for organ (2009). First performed in the Whitebrook Theatre (Southern Cross University) on September 19, 2009. Duration: 2'

Hannan, M. *Australian Story* for piano (2009). Duration: 2'15"

Hannan, M. *Pandiatonic Explorations* for piano (2009). Duration: 8'00"

Hannan, M. *Tintinnabuli Fragments* for improvising pianist (2009). Duration: indeterminate

Hannan, M. *Thirteen Divisions on the Ground Bass of Pachelbel's Canon* for piano (2009). Duration: 1'50"

Hannan, M. *The Singing Bridge* for 16 performers (2009). Duration: 10 minutes

Hannan, M. *Chaconnery* for two bassoons (2010). Commissioned by Sophia Rhee. Duration:

Hannan, M. *Birds Calling in Cloud Valley* for piano (2010). First performed by Michael Hannan at the *Shadows and Silhouettes* Concert, Shanghai Conservatory of Music, July 27, 2010. Duration: 5 minutes

Hannan, M. *Word Cloud Impromobiles* for piano (2011). First performed by Michael Hannan at the Nimbin School of Arts Hall on October 23, 2011. Duration: indeterminate

Hannan, M. *Harmonic Excursions* for piano (2011). First performed by Michael Hannan at the Nimbin School of Arts Hall on October 23, 2011. Duration: 5 minutes

Hannan, M. *Tintinnabuli Fragments II* for improvising pianist (2011). First performed by Michael Hannan at the Nimbin School of Arts Hall on October 23, 2011. Duration: indeterminate

Hannan, M. *Birds Calling in Fortitude Valley* for piano (2011). First performed by Michael Hannan at the Nimbin School of Arts Hall on October 23, 2011. Duration: 10 minutes

Hannan, M. *Ruminations on a Theme by Dom Gregory Murray* for piano (2011). First performed by Michael Hannan at the Nimbin School of Arts Hall on October 23, 2011. Duration: 2'30"

Film scores

Sculthorpe, P, Matthews, D, and Hannan, M. *Sir McFarlane-Burnett* (Documentary film score); 1973.

Sculthorpe, P, Matthews, D, and Hannan, M. *Essington* (ABC feature film); 1974.

Cole, F, and Hannan, M. *Aboriginal Australians* (Educational documentary video); 1989.

Cole, F, and Hannan, M. *Torres Strait Islanders* (Educational documentary video); 1991.

Recordings released as a solo Performer

Hannan, M. *Peter Sculthorpe - Piano Music* (LP), Move Records, 1982. Performances of *Landscape*, *Koto Music I* and *Koto Music II*.

Hannan, M. *Callisto* (Michael Hannan) on *Radiophonic Tape Compositions* (LP), MBS Records, 1985.

Hannan, M. *The Complete Piano Music of Peter Sculthorpe* (CD), Move Records, 1991. Performances of *Landscape*, *Koto Music I* and *Koto Music II*

Hannan, M. *Terrains* for piano interior (CD of works by Michael Hannan [8 works] and Peter Sculthorpe [3 works] performed by Michael Hannan), Tall Poppies Records (TP152), 2000.

Recordings released of Michael Hannan's Music by Other Performers

Hannan, M. *Island Song* for recorder ensemble (1982); recorded by Ben Thorn on *Recorders at Large*, 1992.

Hannan, M. *Resonances I* for piano (1987); recorded by Roger Smalley on *Voices*, Tall Poppies Records, 1995.

Hannan, M. *Rajas* for solo cello (1982); recorded by David Pereira on *Cello Dreaming*, Tall Poppies Records, 1996.

Hannan, M. *Homage to Chopin* for piano (1990-91); recorded by Yvonne Lau on *First Light*, Fellowship of Australian Composers, 1998

Hannan, M. *Mysterious Flowers* for piano (1990); recorded by Yvonne Lau on *First Light*, Fellowship of Australian Composers, 1998

Hannan, M. *Star Cycle* (1996) for piano (movement 3 of *Resonances IV* (1997)); recorded by Yvonne Lau on *First Light*, Fellowship of Australian Composers, 1998

Hannan, M. *Fortune Pieces* for piano (1978); recorded by Jeanell Carrigan on *Piano Games*, Vox Australis, 1999.

Hannan, M. *Fortune Pieces* for piano (1978) recorded by Elizabeth Green on *Biodiversity 2*, 2000.

Hannan, M. *Mysterious Flowers* for piano (1990) recorded by Elizabeth Green on *Biodiversity 2*, 2000.

Hannan, M. "Autumn Wind", "River of Dreams", "Catch As Catch Can" and "Walkin' Blues" from *Fortune Pieces* for piano (1978); recorded by Elpis Liossatos on *Lift Off*, Tall Poppies Records, 2001.

Hannan, M. *Rajas* for solo cello (1982), recorded by Eleanor Lewis on *Spike*. Fellowship of Australian Composers, 2004.

Hannan, M. *Magnae Rotae* for 4 hurdy gurdies. On *La Langue Sauvage* (Barb Dwyer), 2005 [independent record release]

Arrangements

Sculthorpe, P. *Boat Rise* for high voice and piano, (arranged Michael Hannan), London, Faber Music, 1980.

Rodgers, R. and Hart, L. “Blue Moon” arranged for piano (1985). First broadcast on ABC Radio in 1985 as part of Chris Mann’s *Blue Moon Project*

Editions

Sculthorpe, P. *Landscape & Koto Music I & II* (Notes for an edition by Michael Hannan), London, Faber Music, 1981.

As a publisher

Hayward, Philip. *Tide Lines: Music, Tourism and Cultural Transformation in the Whitsunday Islands (and adjacent coast)*, Lismore, Music Archive for the Pacific Press, 2001. (204 pages, ISBN 0 646 41287 3)

RESEARCH GRANTS RECORD

National Competitive Grants

ARC Linkage-Project Grant (co-chief investigator with Professor Paul Thom and industry partner, Lyndon Terracini) “Regional performing arts: theory, practice and policy” (\$87, 384 for 2003)

ARC Discovery -Project Grant (co-chief investigator with Dr. Rebecca Coyle and Professor Philip Hayward). “Music production and technology in Australian Film: enabling Australian film to embrace innovation.” (\$136,125 for period 2007-2010)

Other Competitive Grants

Alfred S. White grant, 1983 (\$3,000 to assist with Fulbright tenure).

Research Grant, Music Board, Australia Council, 1984 (\$3,000 for research on Australian Music).

Alfred S. White grant, 1984 (\$1,500 for research on Australian music).

Australia Council Performing Arts Board Grant, 1990. (\$4120 to compose *Bracefell's Story* for Lyndon Terracini).

Australia Council Performing Arts Board Grant, 1992. (\$3,300 to compose *Resonances III* for Sally Mays)

Education Training Foundation (ETF) Grant, 1991 (in collaboration with NSW TAFE and the Australian Contemporary Music Institute) (\$290,000 for music competencies and curriculum development research).

Internal Research Grants (UNE & SCU)

Internal Research Grant University of New England, 1991 (\$2,258 for research on the music of Ross Edwards).

ARC Small Grant, 1992 (\$8500 for Contemporary Music Terminology Research).

Internal Research Grant U.N.E.N.R., 1992 (\$12,000 for Digital Music Recording Project)

ARC Small Grant (renewal), 1993 (\$6000 for Contemporary Music Terminology Research).

Internal Research Grant U.N.E.N.R., 1993 (\$4,250 for Digital Sampling and Processing of Acoustic Environments).

Internal Research Grant, Southern Cross University, 1994 (\$5000 for Peter Sculthorpe piano music recording project)

Vice-Chancellor's Innovation and Development Grant, Southern Cross University, 1995 (\$6000 to establish the Music Archive for the Pacific, a collection of recordings of Pacific popular music)

Internal Research Grant, Southern Cross University, 1995 (\$5000 for digital audio/video interface project)

Internal Research Grant, Southern Cross University, 1996 (\$4500 for hard disc recording project)

Internal Research Grant, Southern Cross University, 1997 (\$5000 for hard disc recording project)

Internal Research Grant, Southern Cross University, 1998 (\$4000 for experimental performance project)

Internal Research Grant, Southern Cross University, 1999 (\$3500 for digital composition project)

Internal Research Grant, Southern Cross University, 2000 (\$4000 for performance art project)

Internal Research Grant, Southern Cross University, 2000 (\$3500 for piano music recording project)

Internal Research Grant, Southern Cross University. 2001 (\$3000 for recording project)

Internal Research Grant, Southern Cross University 2002 (\$3000 for recording project)

Teaching and Learning grant Southern Cross University (with Alan Anderson and Jon Fitzgerald), 2004 (\$8000 for online delivery of music performance unit)

Internal Research Grant (collaborative with Rebecca Coyle), Southern Cross University 2006, (\$3700 for film music database development project)

Internal Research Grant, Southern Cross University 2007 (\$2000 for record production project)

CONSULTANCIES

NSW Board of Senior School Studies

Assistant Examiner (Music), Exam period, 1980.

Senior Assistant Examiner, Exam periods, 1982 and 1984.

Member of the Board of Senior School Studies Music Examination Committee, January 1982-July 1983.

Chair of the Board of Senior School Studies Music Examination Committee, January 1983-July 1983 (resigned as a result of success in obtaining Fulbright Award involving travel to the U.S.)

Fairlight Instruments: Higher education music computing consultant, Los Angeles, 1983-84.

NSW Department of Education: Music Curriculum consultant, 1980-83. Music Computing consultant, 1987. Retraining Unit consultant, Oct-Nov, 1984.

Macquarie Library Pty Ltd:

Music consultant, 1973-2000.

Sydney Symphony Orchestra: Music Education Consultant, 1988-1989.

Australian Council of Trade Unions (ACTU): Music Education and Training consultant, 1988-1990.

Australian Contemporary Music Development Company: Music Education and Training consultant, 1989.

Australian Contemporary Music Institute:

Member of the Board, 1989-1995

Member of Management Board, ETF Project, 1991-93

UNENR Curriculum Coordinator, ETF Project, 1991-93

Arts Training Australia: Member of Stage 2 Task Force. Member of Working Party for Musicianship/Performance, National Core Curriculum in Music, 1992-1994

Musicians' Union of Australia Music Training Consultant, 1993.

Northern Rivers Conservatorium Arts Centre Curriculum consultant for the preparation of certificate courses in dance, dramatic art, and music. Courses accredited by VETAB in 1994.

NSW TAFE (Arts and Media ITD) Curriculum consultant for certificate and diploma courses in contemporary music, 1995-99.

Music Council of Australia. Researcher and writer of the book *Australian Guide to Careers in Music*, 2000-2002.

AUSTRALIAN RESEARCH COUNCIL PEER ASSESSMENT

ARC grants assessor 1984-

ARC Australian Reader (Ozreader) 2001-2004

ARC International Reader (Intreader), 2005-2011

ERA Peer Reviewer, 2010

OTHER RELEVANT PROFESSIONAL CAREER INFORMATION

Transcription of recorded music:

Transcriber of approximately 400 songs as lead sheets for the Sydney-based music publisher J. Albert & Son between 1973 and 1983.

Composition of advertising music:

Advertising Music Production Business with Wayne Findlay, 1973-74. Co-composition of jingles for the following accounts: Bank of NSW (now Westpac), Associated Securities Limited (ASL), Electronics Today International, Sunwhite Rice, Illawarra Mutual Building Society (IMB).

Music Performance Experience:

Rock and Related Areas - Keyboards and vocals:

Red Brass (jazz/rock fusion 10-piece band), London, 1975-76

Sleeping Dogs (rock band); Sydney, 1976.

The Doctors (rock duo)-Sydney, 1977-8

Keyboardist (live performer and/or recording sessionist) with the following Australian artists: Doug Ashdown, Kevin Johnson, Tommy Emmanuel, the Salami Sisters (Kathy Lette and Gabrielle Carey), Kirk Lorange, Rory O'Donghue, Robyn Archer, Julie Anthony, John Sangster, and Warrick Scott (ex-Skunkhour).

Theatre Performance/Musical direction:

John Grant's Journey (Play by McGrath); New Theatre, Sydney, 1973; Co-composer and solo performer of incidental music

Rocky Horror Show (Rock musical by O'Brien); Valhalla Theatre, Sydney, 1974; Pianist (deputy) in band; audition pianist

Rites of Passage (Ritual Music Theatre by Sculthorpe); Australian Opera Company, Sydney Opera House September-October 1974; Festival Theatre, Adelaide, November 1974; Pianist (casual), Elizabethan Theatre Orchestra. (also played on the EMI recording of "The Chorales" from *Rites of Passage*)

Jesus Christ Superstar (Rock Opera by Lloyd Webber and Rice) touring production 1975-6; Rehearsal pianist.

Down the Mine and Up the Spout; (Musical play by Bread and Circus Community Theatre Co.), Lighthouse Theatre Restaurant, Wollongong, Summer season 1980; Pianist, actor.

Rumours of Our Death (Rock musical by George F. Walker); Temple Theatre, Lismore, November 1986; Musical director, band leader, keyboardist.

Noyes Fludde (Opera by Benjamin Britten); St. Carthage Cathedral, Lismore, September, 1987; Actor (the voice of God).

The Scumbag's Opera (Rock musical by Hannan et al.); Temple Theatre, Lismore, November 1987; Co-composer, producer, musical director, band leader, keyboardist and singer.

Happy End (Musical comedy by Weill, Hauptmann and Brecht); Temple Theatre, Lismore, June 1988; Musical director, band leader, pianist.

Straining (Contemporary Dance/Music Theatre; concept by Sue Boardman); Temple Theatre, Lismore, November 1988; Composer, musical director, pianist, singer and actor.

Beach Blanket Tempest (rock musical by Watkins and Harriott); North Coast Theatre Company, Cedar Room, Lismore, April-May, 1989; Musical director, bandleader, keyboardist, and backing vocalist.

The Medium (Opera by Menotti); The Big Space, Lismore, May, 1991; Musical Director, duo pianist.

The Flood (Music theatre work developed and produced by Northern Rivers Performing Arts), Lismore outdoor locations, April 9-10, 2004: Composer, repetiteur, actor/pianist.

New Music Performance:

Riff Madness (experimental/techno/fusion keyboard duo with Fred Cole); formed 1988; Riff Madness performed at the Blue Mountains Festival (1988), the NSW Bicentennial Music Festival (1988) and the Northern Rivers Subscription Concert Series (1988) and commissioned works from four Australian composers with a grant from the Australian Bicentennial Authority.

Solo pianist in concerts of original piano music and other Australian piano music repertoire.