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## **Preface: Sound Scripts: A word from Tura New Music**

Tos Mahoney

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Refereed paper from the Inaugural Totally Huge New Music Festival Conference, hosted by Tura New Music in association with the Faculty of Education and Arts (including WAAPA), ECU, 2005

This Conference Proceeding is posted at Research Online.

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# ***Sound Scripts: A word from Tura New Music***

**Tos Mahoney**

Artistic director,  
Tura New Music, WA

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*Tura New Music is supported by the State Government of WA through ArtsWA in association with Lotterywest and the Federal Government through the Music Board of the Australia Council.*

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The Inaugural Totally Huge New Music Festival Conference was a bold initiative by its partner presenters Tura New Music and the Faculty of Communications and Creative Industries, Edith Cowan University, Perth, including the Western Australian Academy of Performing Arts. In an arts milieu which is increasingly becoming “industrialised” and the dollar the bottom line criteria for success, it is reassuring to have the confirmation that there are those—in fact there is a strong cohort—who are dedicated to delving the depths of the meaning of their own and others’ practice.

Though the writings and philosophies on and about music are profuse, there is somehow embedded into the many cultures of music some underlying anti-academic and philosophical assumption. Of all the arts, music seems to carry the load of having to be “entertaining” and for the most part has adopted an apolitical, or at best soft political, position. Music is not meant to reflect on itself.

The Inaugural Totally Huge New Music Festival Conference bore witness to a fine array of thinking which totally contradicts that assumption and which is not limited by an expected or accepted position. This must add significantly to the possibilities of practice and response to that practice—it certainly added immeasurably to the depth of the Festival and to the those who attended. I hope that this value is further spread by the publication of the Conference papers and likewise hope they are widely read and referenced.

Tura New Music wishes to acknowledge the support of the Faculty of Communications and Creative Industries at Edith Cowan University, including the Western Australian Academy of Performing Arts, as well as the Perth Institute of Contemporary Arts. Special acknowledgement is also made to the Conference Convenor and proceedings Co-Editor Cat Hope, Tura New Music Administrator Kate Parker, and proceedings Co-Editor Dr Jonathan Marshall.