

# Hollis Taylor – Curriculum Vitae

musicologist/ornithologist/violinist/composer/author

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## APPOINTMENTS

- Macquarie University Research Fellow, Department of Media, Music, Communication, and Cultural Studies, Macquarie University, Sydney, 2015-2018: “The Music of Nature and the Nature of Music: A Longitudinal Study of Another Species’ Songs.”
- Chancellor’s Postdoctoral Research Fellow, University of Technology Sydney, 2012-2015: “Is Birdsong Music?: Explorations at the Intersection of Music, Nature, and Technology.”
- Fellow, Wissenschaftskolleg zu Berlin Institute for Advanced Study, 2011-2012.
- Postdoctoral Research Fellow, Laboratoire d’Eco-anthropologie & Ethnobiologie, Muséum national d’Histoire naturelle, Paris, 2010-11: “Zoömusicologie.”

## EDUCATION

- 2015      Animal Behavior masters’ module, Freie Universität, Institute of Biology, supported by a UTS International Researcher Development grant
- 2009      Doctor of Philosophy, School of Communication Arts, Western Sydney University (Australia): musicology/ornithology/composition (UWSPRA scholarship)
- Prior      Washington University, St. Louis, Missouri (USA), graduate studies; Center for World Music (Berkeley, California), private studies with T. N. Krishnan; Webster University, St. Louis, Missouri (USA), Bachelor of Music in Violin Performance (*cum laude*); West Linn High School, Oregon (USA), valedictorian
- Languages      English and French (fluent); Spanish and German (good reading and moderate conversational ability); Italian and Hungarian (elementary reading)

## AWARDS & PRIZES

- 2017      Macquarie University: Highly Commended for the Faculty of Arts Research Prize for Research Excellence
- 2008      APRA composer award, Western Sydney University.
- 2005-09      Western Sydney University Postgraduate Research Award.
- 2004      Third Coast International Audio Festival/Richard H. Driehaus Foundation Competition finalist (short-listed from 214 entries from six countries) for my thirty-five minute radiophonic work, *Shocking Pink*, which was broadcast on the Third Coast International Audio Festivals Re:sound program on Chicago Public Radio. I wrote the text, arranged, improvised, and performed the music on several instruments, directed the actors,

recorded and edited sound effects, and produced this *Hörspiel* based on research made in 2002-2003.

- 2003 Australia Council funding from the New Media Board for “Great Fences of Australia.”
- 2000 First Prize, National League of American PEN Women Composition Contest for *Trail Mix*.  
Left Coast Chamber Ensemble Composition Contest finalist (*Trail Mix*).  
*Twisted Fiddle* nominated for Album of the Year by the National Association of Independent Record Distributors (USA).

## COMMISSIONS

- 2017-18 Commission from ABC Radio National’s The Science Show to write and produce a fifty-three-minute work on my birdsong research.
- 2017-18 *Canto Cracticus Nigrogularis*, a co-commission with Jon Rose for a portfolio of works based on songs of the pied butcherbird for members of the New York Philharmonic and Bang on a Can under the auspices of National Sawdust.
- 2016-17 Commission for a major work for the Adelaide Symphony Orchestra and Genevieve Lacey.
- 2014 Commission for major works for The Song Company and for Genevieve Lacey (recorders).
- 2013 Commission from ABC Radio National 360 Documentaries to write and produce a fifty-minute work on my birdsong fieldwork in Alice Springs, *Bird Interrupted*.
- 2011 Commission from ABC Radio National Airplay for original music and performance, *An Ancient Crime*.
- 2010 Commission from ABC Radio National Airplay for original music and its performance, *Dance of the Hungry Ghost*, shortlisted for the Prix Italia.
- 2009 Commission from ABC Radio National for collaboration in *The Devil’s Interval* for Into the Music (winner of the Prix Italia).
- 2008 Commission from ABC Classic fm’s “New Music Up Late” for a program of original chamber music based on the song of the pied butcherbird.
- 2007 Commission from The Listening Room, ABC Radio National, for the radiophonic work *After Olive* with colleague Jane Ulman (aired 28 July).
- 2004 Commission from The Listening Room, ABC Radio National, for the radiophonic work *Voices from the Fence* with colleague Jon Rose.
- 2003 Commission from Sony recording artist Jubilant Sykes for jazz arrangements for baritone and string quartet, Lincoln Center premiere.
- 2002-2003 Commission from The Listening Room, ABC Radio National, for a 35-minute radiophonic work entitled *Shocking Pink* on the life of anthropologist Olive Pink.
  - Rebroadcast in 2006 and 2010, ABC nominated this for two prizes.
- 2001 Commission from Elements String Quartet, New York City.
- 2000 Commission from Portland Baroque Orchestra and Monica Huggett for a violin concerto funded by major grants from the American Composers Forum and Meet the Composer.
  - Monica Huggett is one of the world’s eminent Baroque violinists and conductors. This work has received three performances and was the subject of a half hour documentary on KOPB-TV, a National Public Broadcasting station (see **Broadcasts**).
- 1998 Commission from violinist Monica Huggett (*Crawl Ball*).

## GRANTS

- 2017 **\$10,625**, Australia Council Music Board: New Work. Commission for a recorder concerto for Genevieve Lacey and the Adelaide Symphony Orchestra.
- 2017 **\$2,000**, MQ Publication Subsidy Scheme, for monograph indexation.
- 2015 **\$10,510**, UTS International Researcher Development grant.
- 2014 **\$17,750**, Australia Council Music Board: New Work. Commissions for major works for The Song Company and for Genevieve Lacey (recorders).
- 2013 **\$4,000**, UTS Faculty of Arts and Social Sciences, Special Projects Grant: birdsong research opportunities in New York, including residencies and lectures at The Cornell Lab of Ornithology and The Laboratory of Vocal Learning at Hunter College.
- 2013 **\$1,170**, UTS Faculty of Arts and Social Sciences: Culture and Technology Research Group Development Grant, “Analyzing the boundaries of scientific ‘knowledge’ by challenging the relationship between science and knowledge.”
- 2013 **\$1,500**, UTS Faculty of Arts and Social Sciences, Faculty Research Development Grant: research on Technology, Movement, and Meaning.
- 2012 **\$85,000**, Wissenschaftskolleg zu Berlin Institute for Advanced Study: birdsong research, composition, and concerts.
- 2011 **\$16,000**, Muséum National d’Histoire Naturelle, Paris: “Towards a new paradigm of birdsong study: from a zoömusicological perspective.”
- 2010 **\$30,000**, Australia Council Inter-Arts Board: “Developing new methods of birdsong recording and sonographic analysis”—a grant for professional development with non-arts partners.
- 2008 **\$2,000**, UK Society for Music, Education, and Psychology Research ([www.sempr.org.uk/](http://www.sempr.org.uk/)): travel grant to deliver conference paper “Music and ‘music’: a cross-species comparison” at Nature Versus Culture, University of Sheffield.
- 2008 **\$2,500**, UWS School of Communication Arts: travel grant to deliver conference paper at First International Conference on Zoömusicology, Finland.
- 2005-2007 **\$7,500**, UWS School of Communication Arts: Annual fieldwork in NSW, Alice Springs, and Queensland
- 2018, 2012, 2011, 2010, 2009, 2004, 2003 **\$20,500**, ABC Radio National: commissions of features, interviews, feature documentaries, recordings, and original compositions based on birdsong (one won the Prix Italia, radio’s most prestigious award) for *The Listening Room* (2), *Into the Music* (1), *Airplay* (2), *360 Documentaries* (1), *The Science Show* (1)

### Other grants:

- 2012 **\$19,730**, Australia Council for Sound Circus in collaboration with Jon Rose.
- 2012 **\$15,000**, Contemporary Music Touring Program for Sound Circus in collaboration with Jon Rose, with additional support from the ABC, the New Music Network, the Art Gallery of New South Wales, and MonaFoma.
- 2000 **\$22,000**, grants to fund the commission of a violin concerto for the Portland Baroque Orchestra and Monica Huggett (see **Prizes & Commissions**) American Composers Forum (\$20,000) and Meet the Composer (\$2,000).

- 1999           **\$2,000**, grant from Regional Arts and Culture Council (USA) for string quintet arrangements.  
**\$5,000**, grant from the Oregon Arts Commission to write and perform an orchestral work with the Oregon State University symphony orchestra.

#### MONOGRAPHS

- Taylor, Hollis. 2017. *Is Birdsong Music? Outback Encounters with an Australian Songbird*. Bloomington: Indiana University Press.

#### REFEREED BOOK CHAPTERS

- Taylor, Hollis. 2018. Zoömusicology and Mâche's Colleagues: Notes from the Field. In Márta Grabócz & Geneviève Mathon (Eds.), *François-Bernard Mâche : le compositeur et le savant face à l'univers*. Paris: Editions Hermann. 119-135
- Taylor, Hollis. 2017. Marginalised Voices: Zoömusicology through a Participatory Lens. In Michelle Bastian, Owain Jones, Niamh Moore, and Emma Roe (Eds.) *Participatory Research in More-than-Human Worlds*. Oxon: Routledge. 38-53.
- Taylor, Hollis. 2015. A taste for the beautiful. In Zoï Kapoula, Louise-José Lestocart, and Jean-Paul Allouche (Eds.) *Esthétique et complexité – II: Neurosciences, évolution, épistémologie, philosophie*. Paris: Editions CNRS. 181-187.
- Taylor, Hollis. 2014. The Chimeric Voice: Birdsong, Imitation, and the Definition of Music. In Malcolm Angelucci and Chris Caines (Eds.) *MediaObject 2: Voice/Presence/Absence*. www.mediaobject.net.
- Curtis, H. Sydney & Hollis Taylor. 2010. Olivier Messiaen and the Albert's Lyrebird: From Tamborine Mountain to *Éclairs sur l'au-delà*. In J. Crispin (Ed.) *Olivier Messiaen: The Centenary Papers*. Newcastle upon Tyne: Cambridge Scholars Publishing. 52-79.
- Taylor, Hollis. 2000. Music Fingerprints in a Digital World. In Margery Arent-Safir (Ed.) *Connecting Creations, Science-Technology-Literature-Arts*. Santiago de Compostela, Spain: Centro Galego de Arte Contemporánea, University of Santiago de Compostela. 167-182.
- Evelyn Fox Keller and Stephen Jay Gould also contributed chapters to the book (published in Spanish, English, and Galician).

#### REFEREED JOURNAL ARTICLES & REFEREED MUSIC COMPOSITIONS

- Taylor, Hollis, Vicki Powys, and Carol Probeta. 2018. The distribution of a flute-like dialect in territorial songs of the Superb Lyrebird *Menura novaehollandiae* in the NSW North Coast and New England Tableland Bioregions. *Corella*. Manuscript accepted 25 July 2018.
- Taylor, Hollis. 2018. How musical is Australia? A maverick's contemporary sound portrait of the fifth continent. *Contemporary Music Review*. Manuscript accepted 5 August 2018.
- Taylor, Hollis. 2016. Can George dance? Biosemiotics and human exceptionalism with a lyrebird in the viewfinder. *Social Semiotics* 28 (1), 60-76.
- Janney, Eathan, Hollis Taylor, Constance Scharff, David Rothenberg, Lucas C. Parra, and Ofer Tchernichovski. 2016. Temporal regularity increases with repertoire complexity in the Australian pied butcherbird's song. *Royal Society Open Science* 3 (160357): 1-15.
- Taylor, Hollis. 2015. Bowing Australia's outback fences: A sonic cartography. *Contemporary Music Review* 34 (4): 350-63.
- Taylor, Hollis. 2015. We are not so stupid ...animals neither by Vinciane Despret. Translator's foreword and translation. *Angelaki*. 20 (2): 153-161.

- Taylor, Hollis, and Andrew Hurley. 2015. *Music and environment: A snapshot of contemporary and emerging convergences*. *Journal of Music Research Online*: 1-18.
- Taylor, Hollis. 2014. Whose bird is it?: Messiaen's transcriptions of Australian songbirds. *Twentieth-Century Music* 11, Special Issue 01: 63-100.
- Taylor, Hollis. 2014. The question of the animal subject by Dominique Lestel: Translator's foreword and translation. *Angelaki* 19 (3): 113-125.
- Powys, Vicki, Hollis Taylor, and Carol Proberts. 2013. *A little flute music: mimicry, memory, and narrativity*. *Environmental Humanities* 3: 43-70.
- With 3,175 downloads, this was one of their top three articles for 2014.
- Taylor, Hollis. 2013. Connecting interdisciplinary dots: Songbirds, "white rats," and human exceptionalism. *Social Science Information* 52(2): 287-306.
- Lestel, Dominique, and Hollis Taylor. 2013. Shared life: An introduction. *Social Science Information* 52(2): 183-186.
- Taylor, Hollis. 2011. A taste for the beautiful. *Leonardo Journal* 44(3): 292-293.
- Taylor, Hollis. 2011. Composers' appropriation of pied butcherbird song: Henry Tate's "undersong of Australia" comes of age. *The Journal of Music Research Online* 2: 1-28.
- Taylor, Hollis. 2011. Post Impressions: Music Writing as Bent Travelogue. *Journal of Multidisciplinary International Studies* 8(1).
- Taylor, Hollis. 2011. Anecdote and anthropomorphism: Writing the Australian pied butcherbird. *Australasian Journal of Ecocriticism and Cultural Ecology* 1(2011/2012): 1-20.
- Taylor, Hollis, and Dominique Lestel. 2011. The Australian pied butcherbird and the natureculture continuum. *Journal of Interdisciplinary Music Studies* 5(1): 57-83.
- Taylor, Hollis. 2011. The bioethics of reciprocity: A manual. *Australian Humanities Review* 51: 209-212.
- Taylor, Hollis. 2010. Blowin' in Birdland: Improvisation and the Australian pied butcherbird. *Leonardo Music Journal* 20: 79-83.
- Taylor, Hollis. 2009. *Riffingbirds* for Solo Violin. Wollongong: Wirripang Press.
- Taylor, Hollis. 2009. *Bird-Esk* for String Quartet. Wollongong: Wirripang Press.
- Taylor, Hollis. 2009. *Cumberland Dam V & T* for Solo Bassoon. Wollongong: Wirripang Press.
- Taylor, Hollis. 2009. *Towards a Species Songbook: Illuminating the Vocalisations of the Australian Pied Butcherbird (Cracticus nigrogularis)* chosen a Top 10 Abstract by Leonardo Abstracts Service peer-review panel and published in *Leonardo Electronic Almanac*.
- Taylor, Hollis. 2008. Decoding the song of the pied butcherbird: an initial survey. *Transcultural Music Review* 12.

## BOOK REVIEWS

- Lestel, Dominique, and Hollis Taylor (trans.). 2011. The posture of the human exception. *Australian Humanities Review* 51: 203-204.

## MAJOR CREATIVE WORKS

- Taylor, Hollis. 2017. *Absolute Bird: Concerto for Recorder and Orchestra*. Commissioned by Genevieve Lacey and premiered 21 October 2017 with the Adelaide Symphony Orchestra. Supported by a major grant from the Australia Council. Future performances include May 2019 by the London Sinfonia. (Ratified as Q1 recorded/rendered creative work.)
- Taylor, Hollis. 2017. *Absolute Bird*. London: ReR MEGACORP. A two-CD box set of original birdsong compositions with a 48-page booklet. (Ratified as Q1 recorded/rendered creative work.)

- Taylor, Hollis, & Ulman, Jane (writers/recordists/producers). 2014. *Bird Interrupted*. This 51-minute radiophonic work based on my birdsong fieldwork first aired 2 March 2014 on *360documentaries*. The work has been recorded by and featured twice on ABC-RN and continues to be offered on the ABC-RN website for download: <http://www.abc.net.au/radionational/programs/360/bird-interrupted/5276030>. It was nominated for the Karl-Sczuka-Preis für Hörspiel als Radiokunst in 2014. (Ratified as Q1 recorded/rendered creative work.)
- Taylor, Hollis (Composer/Performer). 2009-2013/ongoing. Songs of the Australian Pied Butcherbird for Solo Violin & Field Recordings. My hour-long solo violin lecture/concerts accompanied by my 'recomposed' field recordings illuminate the musical competences of pied butcherbirds and the shared sense of musicality between our species. This concert demonstrates it possible to learn from a bird's song and effectively compose within the same laws that shaped it. (Ratified as Q1 recorded/rendered creative work.)
- Taylor, Hollis. 2018. *Is Birdsong Music?* (writer/recordist/narrator/composer). A 53-minute radiophonic feature commissioned by ABC-RN's The Science Show. (Ratified as Q3 recorded/rendered creative work.)
- Taylor, Hollis. 2015. *Absolute Bird* for Six-Part Vocal Ensemble. Written for The Song Company, this 18-minute suite situated at the juncture of music composition, zoömusicology, and the environmental humanities. Based on both nocturnal solo song and diurnal ensemble song of the Australian pied butcherbird, the five-movement work contributes new knowledge to questions of how a composer can combine vocables, whistling, and bird imitations by human vocalists to produce faithful and compelling renderings of birdsong transcription. *Absolute Bird* was commissioned with a major grant from The Australia Council Music Board for New Work 2014 for The Song Company, Australia's premiere vocal ensemble. Led by internationally-acclaimed director Roland Peelman, this group of six full-time professional singers gives 130 performances per year across Australia and worldwide. *Absolute Bird* was previewed in a blog for the Australian Music Centre, was premiered at the Tyalgum Music Festival 2015, and featured in a four-city tour by The Song Company in 2016. (Ratified as Q3 recorded/rendered creative work.)
- Taylor, Hollis (Composer/Performer). 2012. *An Ancient Crime*. In Jane Ulman (Producer). ABC-Radio National. Original music and sound design for a radiophonic play. First aired 9 September 2012 on Airplay (Australia's flagship program for radio plays), ABC-RN commissioned me as one of only two music commissions from the Radio Drama Unit in 2012. This radiophonic play is by Mette Jakobsen. (Ratified as Q3 recorded/rendered creative work.)

## OTHER PUBLICATIONS

- Taylor, Hollis. 2018. Interviewee for Trust Me, I'm An Expert: How augmented reality may one day make music a visual, interactive experience. *The Conversation*, 31 August. <https://theconversation.com/trust-me-im-an-expert-how-augmented-reality-may-one-day-make-music-a-visual-interactive-experience-100318>
- Taylor, Hollis. 2018. Is Birdsong Music? *Wildlife Sound: The Journal of the Wildlife Sound Recording Society* 14(3), 53-55.
- Taylor, Hollis. 2018. Audio essay. *AudioWings: Audio Journal of the Australian Wildlife Sound Recording Group*, CD37, January.
- Taylor, Hollis. 2017. Birdsong has inspired humans for centuries: is it music? *The Conversation*, 26 July. <https://theconversation.com/birdsong-has-inspired-humans-for-centuries-is-it-music-79000>.
- Taylor, Hollis. 2017. Audio essay. *AudioWings: Audio Journal of the Australian Wildlife*

- Sound Recording Group*, CD35, January.
- Taylor, Hollis. 2017. Tributes for Ed Slater. *AudioWings: Audio Journal of the Australian Wildlife Sound Recording Group* 19(1), 16-23.
- Taylor, Hollis. 2016. Let me see you shake your tailfeathers: why lyrebirds really can dance. *The Conversation*, 21 December. <https://theconversation.com/let-me-see-you-shake-your-tailfeathers-why-lyrebirds-really-can-dance-70404>.
- Taylor, Hollis. 2015. Art of the gumleaf: Gumbaynggirr elder Roseina Boston turns 80. *The Conversation*, 2 March 2015. <https://theconversation.com/art-of-the-gumleaf-gumbaynggirr-elder-roseina-boston-turns-80-37794>
- Taylor, Hollis. 2014. Lyrebirds mimicking chainsaws: fact or lie? *The Conversation*, 3 February 2014.  
<http://www.google.com/search?client=safari&rls=en&q=lyrebird+chainsaw+the+conversation&ie=UTF-8&oe=UTF-8s>
- Rose, Jon, Hollis Taylor, and Nick Shimmin, Eds. 2014. *rosenberg 3.0: not violin music*. Camperdown: Blurp.
- Taylor, Hollis. 2011. The Australian pied butcherbird: The composer's muse. *Music Forum: Journal of the Music Council of Australia* 17(3): 44-46.
- Taylor, Hollis. 2010. A pied butcherbird sound essay. *AudioWings: Audio Journal of the Australian Wildlife Sound Recording Group*, 13(1), CD #23.
- Taylor, Hollis. 2009. Location, location, location: Auditioning the vocalizations of the Australian pied butcherbird. *Soundscape: The Journal of Acoustic Ecology* 9(1): 14-16.
- Taylor, Hollis. 2009. Super tweeter. *Art Monthly Australia* 225: 16-19.
- Taylor, Hollis. 2009. Olivier Messiaen's transcription of the Albert's lyrebird. *AudioWings: Audio Journal of the Australian Wildlife Sound Recording Group* 12(1): 2-5.
- Taylor, Hollis. 2008. Long songs of the pied butcherbird. *AudioWings: Audio Journal of the Australian Wildlife Sound Recording Group* 11(2): 4-7.
- Taylor, Hollis. 2007. *Post Impressions: A Travel Book for Tragic Intellectuals*. Portland: Twisted Fiddle.
- This non-fiction 85,000-word volume of essays, interviews, and cultural analysis on music-making in Australia sheds light on a number of home-grown music traditions and details unique figures in Australian culture. The book includes a DVD, 88 colour photos, and fence and birdsong transcriptions.
- Taylor, Hollis. 2007. Chapter 7: *Unsquare Dances* in *Fiddle Traditions*. Milwaukee: Hal Leonard.
- Taylor, Hollis. 2006. Frequency measurements on a phrase of the pied butcherbird. *AudioWings* 9(2): 15-18.
- Taylor, Hollis. 2005. A call of the pied butcherbird. *AudioWings* 8(2): 4-8.

## CONFERENCE PRESENTATIONS AND PROCEEDINGS

- Taylor, Hollis. 2018. "Eat Like a Bird: The Carnivore's Dilemma." Presented 26 April 2018 at Eating the Anthropocene, Macquarie University, Sydney.
- Taylor, Hollis. 2018. "Is Birdsong Music?" Keynote presented 25 February 2018 at Musical Teachers' Association of NSW, Sydney.
- Taylor, Hollis. 2017. "Is Birdsong Music?" Presented 13 July 2017 at Musical Nonhumans, King's College London.
- Taylor, Hollis. 2017. "*Concert des refusés*." Presented 24 November 2017 at Transgression, University of Technology Sydney.
- Taylor, Hollis. 2017. "I've got a theory." Presented 17 November 2017 at Collaborations Symposium in the Environmental Humanities, Macquarie University, Sydney.
- Taylor, Hollis. 2016. "I Don't Know Much about Science, but I Know What I Like." Presented 2 December at Speculative Ethology: The History, Philosophy and

- Future of Ethology III, Curtin University, Perth.
- Taylor, Hollis. 2016. "Australian Avian Artists and the Discourse and Politics of Human Exceptionalism." Presented 25 November at Global Ecologies--Local Impacts, University of Sydney, Sydney.
- Taylor, Hollis. 2016. "Zoömusicology and Mâche's Colleagues: Notes from the Field." Conference proceedings from *François-Bernard Mâche: Le poète et le savant face à l'univers sonore* published by GREAM, actes de colloque, l'Université de Strasbourg.
- Taylor, Hollis. 2015. "Zoömusicology and Mâche's Colleagues: Notes from the Field." Presented 9 October at François-Bernard Mâche: Le poète et le savant face à l'univers sonore, Cité Universitaire, Paris.
- Taylor, Hollis. 2015. "Messiaen's Australian Birds: Transcriptions and Sonograms in Dialogue." Presented 3 October at Musical Dialogues: 38th National Conference of the Musicological Society of Australia, Conservatorium of Music, Sydney.
- Taylor, Hollis. 2015. "Is Birdsong Music?" Presented 22 May at Animal Music, Jää-äär, Berlin.
- Taylor, Hollis. 2015. "Avian Aesthetics in the Antipodes: A Taste for the Beautiful." Presented 15 May at the British Animal Studies Network, University of Strathclyde.
- Taylor, Hollis. 2015. "Creativity, Originality, Genius: Lessons from Zoömusicology." Keynote speaker. Presented 14 May at Creating in the Environmental Humanities, Edinburgh College of Art, The University of Edinburgh.
- Taylor, Hollis. 2013. "Anthropomorphism, Theriomorphism, and Human Exceptionalism in Music." Presented 10 July at Life in the Anthropocene, University of Sydney.
- Taylor, Hollis. 2013. "Australian songbirds: A challenge to human exceptionalism in music." Presented 26 April at Music and Environment, University of Technology, Sydney.
- Boucher, Neil J., Michihiro Jinnai, Hollis Taylor, and Ilya Volodin. 2013. "Sound Recognition in Real-time at, and Beyond the Human Expert Standard." Presented 10 September at the 6th International Bioacoustics Congress, Pirenópolis, Brazil.
- Taylor, Hollis. 2013. "The chimeric voice: a meditation on imitation." Presented 14 February at Voice Presence Absence, University of Technology, Sydney.
- Boucher, Neil J., Michihiro Jinnai, and Hollis Taylor. 2013. "A new method for DCLDE: a high-precision, image-matching system." Presented 13 June at the 6th International Workshop on Detection, classification, Localization, and Density Estimation of Marine Mammals using Passive Acoustics, University of St. Andrews, Scotland.
- Taylor, Hollis. 2012. "Is birdsong music? Making the case for zoömusicology." Presented 4 December at Politics and Music: Musicological Society of Australia 2012 Annual Conference, Australian National University.
- Taylor, Hollis. 2012. "The bird in the bush and the man in the street: an Australian hybrid community." Presented 6 July at Minding Animals Conference, Utrecht, The Netherlands.
- Taylor, Hollis. 2012. "The Australian pied butcherbird (*Cracticus nigrogularis*) and Huron's psychology of expectation." Presented 20 March at the Music in Neuroscience Conference, Monte Verità, Switzerland.
- Taylor, Hollis. 2012. "From the Australian outback to the concert stage: Tracing the nuances of pied butcherbird song." Presented 30 October at the Animals and Aesthetics Conference, Universität der Künste, Berlin.
- Jinnai, M., N. Boucher, M. Fukumi, and H. Taylor. 2012. "A new optimization method of the geometric distance in an automatic recognition system for bird vocalisations." Presented 25 April at Acoustics 2012, Nantes.



- This paper was chosen from over 1,000 to be one of twelve printed in a compilation.
- Janney, Eathan, Hollis Taylor, Lucas C. Parra, Austen Gess, Jon Benichov, David Rothenberg, and Ofer Tchernichovski. 2012. "Music theory for birds: searching for structural patterns of improvisations in songbirds." Presented 20 March at the Music in Neuroscience Conference, Monte Verità.
- Taylor, Hollis. 2011. "Zoömusicology and *éthologues de terrain*." Presented 19 February at The History, Philosophy and Future of Ethology, Macquarie University, Sydney.
- Taylor, Hollis. 2010. "Four meditations on narrativity and the Australian pied butcherbird." Presented 21 October at The Association for the Study of Literature, Environment and Culture—Australia & New Zealand in Launceston, Tasmania.
- Taylor, Hollis, and Dominique Lestel. 2010. "Music and 'music': a cross-species comparison." Presented 23 July at the Nature Versus Culture Conference, University of Sheffield.
- Boucher, Neil J., Michihiro Jinnai, and Hollis Taylor. 2010. "Design considerations in an automatic classification system for bird vocalisations using the two-dimensional geometric distance and cluster analysis." Presented 20 August at the 20th International Congress on Acoustics, ICA 2010, Sydney.
- Boucher, Neil J., Michihiro Jinnai, and Hollis Taylor. 2010. "A new and improved spectrogram." Presented 7 December at the Australian Institute of Physics Conference, Melbourne.
- Taylor, Hollis. 2009. "A taste for the beautiful." Presented 22 October at Darwin: Art, culture, théorie de l'évolution, Maison Méditerranéenne des Sciences de l'Homme, Aix-en-Provence.
- Scharff, Constance, Henrike Hultsch, Hollis Taylor, Julian Klein, Esko Laine, and Cornelia Müller. 2009. "Do birds tango? Biological origins of rhythm as a carrier of emotions." Presented 23 March at Languages of Emotion, Freie Universität, Berlin.
- Taylor, Hollis. 2009. "*Post Impressions*." Keynote speaker. Presented 25 September at Terpsichorean Architecture: Writing About Music, University of Technology Sydney.
- Curtis, H. Sydney and Hollis Taylor. 2008. "Olivier Messiaen and the Albert's Lyrebird: from Tamborine Mountain to *Éclairs sur l'au-delà*." Presented 29 March at the International Conference of Messiaen Studies, University of Southern Queensland.
- Taylor, Hollis. 2008. "Musicality and song structure in the pied butcherbird." Presented 14 June at the First Annual International Conference on Zoömusicology, Jäärvenpää, Finland.

## DISCOGRAPHY

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| 2017 | <i>Absolute Bird</i> (RER)                       |
| 2006 | <i>Infidel</i>                                   |
| 2002 | <i>Great Fences of Australia</i> (with Jon Rose) |
| 1999 | <i>Frames and Boxes</i>                          |
| 1997 | <i>Unsquare Dances</i>                           |
| 1996 | <i>Twisted Fiddle</i>                            |

## BIRDSONG CONCERTS & FIELD RECORDING INSTALLATIONS

"Songs of the Pied Butcherbird for Violin and Field Recordings." Presented at the Music in Neuroscience Conference, Monte Verità, Switzerland; the Institute for Advanced Study, Berlin; the Arts Arena, American University in Paris; the University of Technology Sydney; the University of Sydney; the Red Centre Bird Festival, Alice Springs Desert Park; The Campbelltown Arts Centre; The History,

Philosophy and Future of Ethology Conference, Macquarie University, Sydney; Art Gallery of New South Wales; Sounds Outback, Western Australia; the NowNow Festival, Sydney; the Peggy Glanville-Hicks House, Sydney; Opus Now, Sydney; Macquarie University Faculty Creative Research Seminar Series; and Violinale, Berlin.

“Field recordings of the Australian outback.” Presented at National Threatened Species Day, Macleay Museum, University of Sydney; “Rigs to Reef” in collaboration with artist Joan Hall as a part of the Gulf Project, exhibited at Bruno David Gallery, St. Louis; and the Ear to the Earth concert, the University of Technology Sydney.

“In the Field.” Audio, visuals, and texts from my creative work were presented in a group exhibition at the Macquarie University Art Gallery, 22 July to 31 August 2016.

## LECTURES, TEACHING, AND MENTORING/EXAMINING

### LECTURES:

“The Music of Nature and the Nature of Music.” Presented at the Institute for Advanced Study, Berlin; Ecole normale supérieure, Paris; Cornell University, Ithaca, New York; Hunter College, New York City; The Australian Museum, Sydney; the Red Centre Bird Festival, Alice Springs Desert Park; the Art Gallery of New South Wales, Sydney; the New South Wales National Parks Office, White Cliffs; the Broken Hill Regional Gallery of Art; the NowNow Festival, Sydney; the University of Western Australia, Perth; Sounds Outback, Western Australia; Edith Cowan University, Perth; the Australian Museum, Sydney; the Museum of the Riverina (Wagga Wagga); Tyalgum Music Festival; The Wollombi School Community Education Trust; the Blue Mountain Bird Observers Club; the Cumberland Bird Observers Club; and the Sydney Bird Observers Club.

Guest lecturer, Hunter College, New York City; Cornell University, Ithaca, New York (2013); Western Australian Academy of Performing Arts, Edith Cowan University (2008); University of Newcastle (2007).

Public lecture for the Sydney Conservatorium of Music “About Music” series, presented 7 March 2016.

Presentation, Broken Hill School of the Air and White Cliffs State School (2012).

Keynote speaker, Scripps College Inaugural Symposium on Women in Music, Claremont, California.

Papers delivered at the Wisconsin State String Teachers’ Convention in Madison, Wisconsin (USA) and at the Reed College John Grey Lecture (USA).

### TEACHING:

Violin teacher: Ngalangangpum School at the Warmun Aboriginal Community, Western Australia, June 2018.

Casual lecturer and tutorials: Macquarie University (Environmental Humanities unit, 2016 and 2017; Society and Culture unit, 2017).

Casual lecturer and tutorials: UTS (2004, 2012; Culture, Science, Nature unit, 2014 and 2015).

Completed the courses “Student Learning and Teaching Approaches” and “Course Design and Assessment” modules within the UTS Graduate Certificate in Higher Education Teaching and Learning 2014 program.

Casual lecturer: Australian Institute of Music (2010).

Lecturer for two full courses on contemporary music history and theory, including course and test design, tutorials, and marking: Western Sydney University, 2007:

- **Contemporary Arts 1-2: The Past in the Present (Music).** This introductory theoretical unit presented an interdisciplinary view of the arts by examining some of the ideas and historical circumstances that helped shape the performing arts of music, dance and theatre, and the fine and

applied arts. It introduced key critical terms and conceptual models for examining the contemporary arts, and considered some of the cultural issues that inform research in contemporary arts practice.

- **Contemporary Arts 3-4: Music (Histories).** This unit explored music in the twentieth and twenty-first centuries through engagement with a selection of key phases and movements in a variety of musical contexts. Performer and composer case studies were used to illuminate philosophies and practices that underpin the musics studied. The unit provided an historical, sociological and philosophical context for music and investigated the ways in which particular musics signify meanings according to their contexts. It introduced music analysis and key terminologies and music vocabularies. This was a subversive reading of twentieth century music history from the perspective of rhythm, rather than the standard one of melody, pitch, and harmony. Apart from rhythm, recurring themes were authenticity; exoticism; low art/high art and classical music's appropriation of music from other sources; the origins of music and the music of nature; Australian music; rhythm and the body; and notation and transcription. In tutorials, theory was linked to practice.

Casual lectures/tutorials in contemporary music history and theory, Western Sydney University (2005 and 2006).

Featured clinician/teacher at the National Music Camp 2004, Canberra; University of Portland; Marymount School, Paris; Nightingale School, New York City; Puget Sound Guitar Workshop; Suzuki Summer Music Camp, Portland, Oregon; Reed College violin instructor; and St. Peter's School, St. Louis, general music teacher.

Private studio teaching to both professionals and students: violin, viola, piano, music theory, and rhythmising the bow for classical string players.

#### **MENTORING/EXAMINING:**

Mentoring of students from the Australian National University, UTS, Macquarie University, Western Sydney University, Edith Cowan University, and the University of NSW, including formal lectures to HDR students.

Master's thesis examiner, Western Australian Academy of Performing Arts, Edith Cowan University (2009).

#### **BOOKS OF MUSIC TRANSCRIPTIONS & ARRANGEMENTS**

*The American Vernacular: Championship Hoedowns* (86 pages)

- This book is the culmination of twenty-five years of collecting and transcribing the American fiddle vernacular from non-commercial recordings and recordings I made in the field at national fiddle contests, jam sessions, and folk dances. *Fiddler* magazine has featured excerpts from this book.

*The American Vernacular: The Cowboy Fiddle of Bus Boyk* (77 pages)

- This historic book presents the cowboy and swing jazz fiddle styling of an American master over the course of his fifty-year career. I make numerous transcriptions, analyses, and arrangements, as well as present the historical contexts for the various styles. Both *Strings* and *Fiddler* magazines have featured excerpts from this book.

*The American Vernacular: Tricks from the Devil's Box* (69 pages)

*The American Vernacular: Old Time Fiddle Standards* (44 pages)

*The American Vernacular: Championship Waltzes* (41 pages)

*The American Vernacular: Championship Polkas and Rags* (45 pages)

#### **RESEARCH GROUPS AND SIGNIFICANT AREAS OF RESEARCH**

2015+ Member of two Macquarie University research clusters: Arresting/

- Arrested Ecologies and Environmental Humanities. Member of a superb lyrebird research group, Australia.
- 2013+ Member of the University of NSW Environmental Humanities research group.
- 2013-15 Member of the UTS research group Culture and Technology.
- 2008-15 Member of the birdsong research group “Meter, Rhythm, and Emotion” at the Institute of Biology, Freie Universität, Berlin.
- 2005-8 *Towards a Species Songbook: Illuminating the Song of the Australian Pied Butcherbird (Cracticus nigrogularis)*, research culminating in a PhD. Fieldwork included spring and autumn field recordings in study areas throughout Australia (Alice Springs, Townsville/Magnetic Island and Far North Queensland, Newcastle, Warrumbungles, Brisbane and southern Queensland) over a four-year period and extensive music transcription and analysis, as well as a portfolio of compositions based on pied butcherbird song. The work involved liaisons with the British Library Sound Archives, the McCaulay Library (USA), the Australian Wildlife Sound Recording Group, and the Australian National Wildlife Collection held by CSIRO, as well as contacts with national parks officials; ABC radio; the Australian Music Centre; musicologists, ethnomusicologists, zoömusicologists, and biologists on three continents; and over fifty informants and individual recordists.
- 2002-9 Great Fences of Australia project (funded in part by the Australia Council): the creation of an audio-visual map of Australia as seen through the viewfinder of its fences. Nationwide interviews include with fence runners, an Aboriginal poet, pastoralists, an auctioneer, and the Flying Padre, while other documented encounters feature a singing dingo, a remote Aboriginal arts community, a gumleaf virtuoso, and the first piano in Central Australia (See **Books**.) Also realised by Kronos Quartet at the Sydney Opera House, the Melbourne Recital Centre, and various venues in the USA.
- 2002-3 Research at the Elkin archives in the Fisher Library, University of Sydney on the letters of anthropologist Olive Pink to her doctoral professor, towards a thirty-five minute *Hörspiel* based on an historical figure commissioned by The Listening Room, ABC Radio National.
  - **Outcome:** ABC Radio National broadcast on The Listening Room. Nominated for two prizes and short-listed from 214 entries for the 2004 Third Coast International Audio Festival/Richard H. Driehaus Foundation Competition; rebroadcast in 2006 and 2010.
- 2000 Research at the New York Public Library, Performing Arts division, of rare violin manuscripts dating from 1600-1750. I examined music and text (in French and Italian) in order to assemble a lecture/concert on *scordatura* from the earliest documented era of string playing to the present day. The research at the New York Public Library and subsequent codifying of it into a lecture/concert employing eight violins in eight different *scordatura* tunings was the culmination of field research I undertook over a fifteen-year period. I researched every known string tradition, both classical and folk, which employed *scordatura*, including travel throughout Norway, Denmark, Sweden, France, Ireland, Greece, Hungary, Poland, Turkey, Morocco, Mexico, and America (where I researched both the classical Carnatic violin tradition of South India at the Berkeley Center for World Music in Berkeley, California and the American vernacular where *scordatura* presents itself).

- **Outcome:** lecture/concerts—15 pieces on nine differently-tuned violins—in New York City, Portland, Brussels (Musical Instrument Museum), Melbourne (Melbourne International Arts Festival), and Berlin (Podewil).

Prior

Ethnomusicological research on the music of the American vernacular for violin, particularly pertaining to concepts of rhythmising the bow, including Texas contest fiddling, old time fiddling, bluegrass, Cajun, western swing, Missouri fiddling, jazz, swing, and blues. This involved interviews, travel to community music centers and music festivals, analysis of bowings, bow articulation, extended techniques, and other stylistic concerns and detailed comparisons among players and across styles. I also conducted research on the Apache folk fiddle and its music, and the collection of an instrument from Native American luthier Chesley Wilson.

- **Outcome:** numerous concerts and lectures, six books, five CDs. These works are cited in Strange, A., & Strange, P. (2001), *The Contemporary Violin*, Berkeley: The University of California Press.

#### WEB DESIGN/WEBMASTER

[www.piedbutcherbird.net](http://www.piedbutcherbird.net)

[www.zoömusicology.com](http://www.zoömusicology.com)

[www.flutelyrebird.com](http://www.flutelyrebird.com)

[www.hollistaylor.com](http://www.hollistaylor.com)

#### PROFESSIONAL MEMBERSHIPS

Australian Music Centre, Fully Represented Composer

Australian Wildlife Sound Recording Group

Australian String Teachers Association

Birdlife Australia

#### SELECTED COMPOSITIONS

New works include a recorder concerto for Genevieve Lacey and the Adelaide Symphony Orchestra (premiered 21 October 2017) supported by a major grant from the Australia Council, and *Absolute Bird* for vocal ensemble, a five-movement song cycle: *Racecourse: Alice Springs, Ten Hockets: Bribie Island, Roe Creek Flow, Six Antiphons: Bribie Island*, and *Madigan 1, 2, 3: Alice Springs*, commissioned by The Song Company with a grant from the Australia Council. Recorder virtuoso Genevieve Lacey also commissioned a set of works supported by a grant from the Australia Council: *Green Lake, Victoria; Emily and Jessie Gaps, Alice Springs: Gosse @ Sturt, Hugh River, Georges Six, Ormiston Gorge, Alice Springs: Palm @ Ragonesi, Ross River*, and *Hall's Creek*. My current works for strings also celebrate the vocalisations of the pied butcherbird: *Pied Butcherbird Suite* and *Bird-Esk* for string quartet; and *Absolute Bird* for solo violin: *Riffingbirds 1-4, Song Maps: Alice Springs, Night Shift, Solo-Esque, Trailer Park Trash, Macadamia, Briar Ridge, Saleyards, Brisbane Forest Park—Waterworks Road, Bowen at N'Dhala Gate, Ormiston Gorge Coda, Duaringa Traffic*, and *Voices* for violin and tape. Other pied butcherbird works include *Black and White Miniatures* for toy piano and video; *Cumberland Dam V & T* for solo bassoon; *Lamington Plateau* for flute; and *Banana Paper, Gowrie Creek, The Bass of Broken Hill*, and *Ormiston Gorge: A Canonic Manipulation* for bass (2006-2012, see **Prizes**).

Earlier works focus on issues of rhythm and bowing, from dance forms and compound meter to how classical players can appropriate extended techniques from non-traditional styles of music. These include *Infidel* (2006) compositions and

arrangements of American fiddle repertoire set in radical new sonic environments; *Groove Theory, Concerto for Violin, Strings, Harpsichord, and Percussion* (2001, commissioned by Monica Huggett and the Portland Baroque Orchestra, see **Prizes**); *The Crawl Ball for Two Violins, Bass, and Percussion* (1998, commissioned by Monica Huggett); *Box Set for Solo Violin* in eight movements (1997); *Trail Mix for Solo Scordatura Violins* in five movements (1997, see **Prizes**); and 19 *Unsquare Dances for String duo, trio, and quartet* (1996).

## INTERNATIONAL ARTIST RESIDENCIES

- 2018 Three-week residency at Ngalangangpum School in the Aboriginal community of Warmun (East Kimberley), Western Australia, teaching violin, performing, mentoring a PhD student from Edith Cowan University, and recording birdsong.
- 2015 Three-month residency at Wissenschaftskolleg in Berlin, lecturing, performing, and researching (including nightingales).
- 2008 One-week residency in Perth, WA, lecturing, private teaching, and giving master classes at the Western Australian Academy of Performing Arts, Edith Cowan University.
- 2006-07 Three-week artist residency in Newcastle, NSW.
- **Outcome:** University of Newcastle lectures and concerts; pied butcherbird field recordings and subsequent use for an ABC Classic-fm broadcast.
- 1997 Three-month research grant from Parsons School of Design, New York City for residency at Altos de Chavon, The Dominican Republic. Ethnomusicological study of merengue, salsa, and Afro-Cuban folk instruments, music forms, and related dance.
- **Outcome:** concert/lecture and two compositions, *Box Set* and *The Crawl Ball*, published as a score and a CD.
- 1995 Year-long residency in Budapest, Hungary conducting research into Hungarian and East European folk instruments and folk music in compound meters.
- **Outcome:** concert/lecture and nineteen string works in compound meters, *Unsquare Dances*, published as a score and a CD.
- 1993-95 Two-year artist residency at the Cité Internationale des Arts de Paris, conducting research into jazz, contemporary music, and composition sponsored by The American Center in Paris.
- **Outcome:** numerous concerts, lectures, one music book, three CDs.

## JOURNALISM

**Resonate:** [www.resonatemagazine.com.au/article/birdsong-in-the-outback.html](http://www.resonatemagazine.com.au/article/birdsong-in-the-outback.html)

### **STRINGS MAGAZINE** ([www.stringsmagazine.com](http://www.stringsmagazine.com)), USA:

|                       |   |
|-----------------------|---|
| January 2002          | Music Criticism   |
| August/September 2001 | Feature: Charles Castleman: Teacher at the Top, pp. 41-47 |
| April 2000            | Music Criticism   |
| February/March 2000   | Music Criticism   |
| July 1999             | Feature: Iva Bittová: Violin Visionary, pp. 44-49         |
| April 1999            | Feature: Books to Inspire Musicians, pp. 77-78            |
| April 1999            | Music Criticism   |
| February/March 1999   | Feature: Original Music: Tarantella de Chavon, pp. 36-40  |
| May/June 1998         | Music Criticism   |
| April 1998            | Feature: Original Music from Box Set, pp. 30-34           |
| January 1998          | Feature: Kronos Quartet Retrospective, pp. 40-43          |

|                        |   |
|------------------------|---|
| November/December 1997 | Music Criticism   |
| September/October 1997 | Feature: Original Violin Duos by Hollis Taylor, pp. 32-38 |
| February/March 1997    | Feature: Survey of Rock and Pop Violinists, pp. 47-51     |
| January 1997           | Music Criticism   |
| November/December 1996 | Feature: The Balanescu Quartet, pp. 35-37                 |
| February/March 1996    | Music Criticism   |
| November/December 1995 | Music Criticism   |
| September/October 1995 | Feature: Venetian Instruments on View in Paris, pp. 47-53 |
| February/March 1995    | Music Criticism   |
| September/October 1994 | Feature: French Jazz: Dominique Pifarely, pp. 30-32       |
| July 1994              | Feature: Bus Boyk: Transcription and Analysis, pp. 37-41  |

**STRINGENDO** (<https://www.austa.asn.au/stringendo/>)

|                           |   |
|---------------------------|---|
| Volume 40, Number 2, 2018 | Music Criticism, pp. 75, 83                 |
| Volume 40, Number 2, 2018 | Feature: To Teach is to Learn, pp. 20-21    |
| Volume 40, Number 1, 2018 | Music Criticism, pp. 75-76                  |
| Volume 40, Number 1, 2018 | Feature: Living Treasures, pp. 10-11        |
| Volume 40, Number 1, 2018 | Feature: Dr Rosenberg's Wunderkammer, p. 62 |
| Volume 39, Number 2, 2017 | Music Criticism, pp. 75-76, 84-85           |
| Volume 39, Number 1, 2016 | Music Criticism, pp. 79-81                  |
| Volume 38, Number 1, 2016 | Music Criticism, pp. 71-72                  |
| Volume 37, Number 1, 2015 | Music Criticism, pp. 69-71, 76-77           |
| Volume 36, Number 2, 2014 | Music Criticism, pp. 69-71                  |
| Volume 36, Number 1, 2014 | Feature: Violin E Strings, p. 55            |
| Volume 36, Number 1, 2014 | Music Criticism, pp. 63-64                  |
| Volume 35, Number 1, 2013 | Music Criticism, pp. 62-63                  |
| Volume 34, Number 2, 2012 | Music Criticism, pp. 70-72                  |
| Volume 33, Number 2, 2011 | Music Criticism, pp. 60, 64                 |
| Volume 33, Number 1, 2011 | Music Criticism, p. 66                      |
| Volume 32, Number 2, 2010 | Music Criticism, pp. 68, 70, 72-73, 75-76   |
| Volume 32, Number 1, 2010 | Music Criticism, p. 64                      |
| Volume 31, Number 2, 2009 | Music Criticism, pp. 60-61                  |
| Volume 31, Number 1, 2009 | Music Criticism, pp. 53, 57-58              |
| Volume 30 Number 2, 2008  | Music Criticism, pp. 55-56, 59-60, 62       |
| Volume 30 Number 1, 2008  | Music Criticism, p. 57                      |
| Volume 29 Number 2, 2007  | Music Criticism, p. 60                      |
| Volume 29 Number 1, 2006  | Music Criticism, pp. 33-34                  |
| Volume 28 Number 2, 2006  | Music Criticism, p. 62                      |
| Volume 28 Number 1, 2006  | Music Criticism, p. 59                      |
| Volume 27 Number 2, 2005  | Music Criticism, p. 44                      |
| Volume 27 Number 1, 2005  | Music Criticism, p.60                       |
| Volume 26 Number 2, 2003  | Feature: Pizzicato, pp. 32-33               |
| Volume 25 Number 1, 2003  | Music Criticism, p. 50                      |

**FIDDLER MAGAZINE** ([www.fiddle.com](http://www.fiddle.com)), USA:

|                                |  |
|--------------------------------|--|
| Vol. 20, No. 4, Winter 2013/14 | Feature, pp. 28-29                         |
| Vol. 17, No. 3, Fall 2010      | Feature, pp. 34-35                         |
| Vol. 17, No. 1, Spring 2010    | Music Criticism, p. 45                     |
| Vol. 16, No. 3, Fall 2009      | Music Criticism, p. 50                     |
| Vol. 16, No. 2, Summer 2009    | Music Criticism, p. 54                     |
| Vol. 16, No. 1, Spring 2009    | Music Criticism, pp. 56, 58                |
| Vol. 15, No. 4, Winter 2008    | Music Criticism, pp. 52-55                 |
| Vol. 15, No. 2, Summer 2008    | Music Criticism                            |
| Vol. 15, No. 1, Spring 2008    | Feature: Bowed Radio                       |
| Vol. 14, No. 4, Winter 2007    | The Practicing Musician: Non-exercises     |
| Vol. 14, No. 3, Fall 2007      | Overcoming Music Performance Anxiety       |
| Vol. 14, No. 3, Fall 2007      | Music Criticism                            |
| Vol. 14, No. 2, Summer 2007    | The Practicing Musician: Bowings 101       |
| Vol. 14, No. 2, Summer 2007    | Music Criticism                            |
| Vol. 14, No. 1, Spring 2007    | The Practicing Musician: Transcription 101 |
| Vol. 14, No. 1, Spring 2007    | Music Criticism                            |

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|-----------------------------|--|
| Vol. 13, No. 4, Winter 2006 | Arranging a Tune for Maximum Impact                      |
| Vol. 13, No. 4, Winter 2006 | Music Criticism  |
| Vol. 13, No. 3, Fall 2006   | Developing a Rock Guitar Sound                           |
| Vol. 13, No. 3, Fall 2006   | Music Criticism  |
| Vol. 13, No. 2, Summer 2006 | The Practicing Musician: Fiddle Orchestra                |
| Vol. 13, No. 1, Spring 2006 | The Practicing Musician: Backup 101                      |
| Vol. 13, No. 1, Spring 2006 | Music Criticism  |
| Vol. 12, No. 4, Winter 2005 | The Practicing Musician: Teaching 101                    |
| Vol. 12, No. 3, Fall 2005   | A Conversation with Rob Thomas                           |
| Vol. 12, No. 3, Fall 2005   | Music Criticism  |
| Vol. 12, No. 2, Summer 2005 | The Practicing Musician: Vibrato                         |
| Vol. 12, No. 1, Spring 2005 | The Practicing Musician: Classical Versus Fiddle Myths   |
| Vol. 11, No. 4, Winter 2004 | The Practicing Musician: Writing a Tune                  |
| Vol. 11, No. 3, Fall 2004   | The Practicing Musician: Transcribing Music              |
| Vol. 11, No. 2, Summer 2004 | The Practicing Musician: Advanced Left Hand              |
| Vol. 11, No. 1, Spring 2004 | The Practicing Musician: Reading Music                   |
| Vol. 11, No. 1, Spring 2004 | Music Criticism  |
| Vol. 10, No. 4, Winter 2003 | The Practicing Musician: Listening                       |
| Vol. 10, No. 3, Fall 2003   | The Practicing Musician: Recording Techniques            |
| Vol. 10, No. 2, Summer 2003 | The Practicing Musician: Sound Projection                |
| Vol. 10, No. 2, Summer 2003 | Music Criticism  |
| Vol. 10, No. 1, Spring 2003 | The Practicing Musician: Mastering Speed                 |
| Vol. 10, No. 1, Spring 2003 | Feature: Bus Boyk  |
| Vol. 9, No. 4, Winter 2002  | The Practicing Musician: Right Hand Technique            |
| Vol. 9, No. 3, Fall 2002    | The Practicing Musician: Chord Studies                   |
| Vol. 9, No. 2, Summer 2002  | The Practicing Musician: Double Stops                    |
| Vol. 9, No. 2, Summer 2002  | Music Criticism  |
| Vol. 9, No. 1, Spring 2002  | The Practicing Musician: Mastering Intonation            |
| Vol. 8, No. 4, Winter 2001  | The Practicing Musician: Rhythm Studies                  |
| Vol. 8, No. 3, Fall 2001    | The Practicing Musician: Pizzicato Technique             |
| Vol. 8, No. 3, Fall 2001    | Feature: Violins in the Outback                          |
| Vol. 8, No. 2, Summer 2001  | The Practicing Musician: Sports and Music                |
| Vol. 8, No. 1, Spring 2001  | The Practicing Musician: Shifting Technique              |
| Vol. 8, No. 1, Spring 2001  | Feature: Transcriptions of Hungarian Fiddling            |
| Vol. 7, No. 4, Winter 2000  | The Practicing Musician: Scale Studies                   |
| Vol. 7, No. 4, Winter 2000  | Music Criticism  |
| Vol. 7, No. 3, Fall 2000    | The Practicing Musician: Left Hand Mastery               |
| Vol. 7, No. 2, Summer 2000  | The Practicing Musician: Bowings                         |
| Vol. 7, No. 2, Summer 2000  | Feature: Music and the Brain                             |
| Vol. 7, No. 1, Spring 2000  | The Practicing Musician: Performance Techniques          |
| Vol. 6, No. 4, Winter 1999  | The Practicing Musician: Composing a Tune                |
| Vol. 6, No. 4, Winter 1999  | Feature: Transcriptions of Greek Fiddling                |
| Vol. 6, No. 3, Fall 1999    | The Practicing Musician: Scordatura                      |
| Vol. 6, No. 2, Summer 1999  | The Practicing Musician: How to Practice                 |
| Vol. 6, No. 2, Summer 1999  | Feature: Chesley Wilson, Apache Luthier                  |
| Vol. 6, No. 1, Spring 1999  | The Practicing Musician: Instrument Set-Up               |
| Vol. 5, No. 1, Spring 1998  | <i>Unsquare Dances</i> : Original Music by Hollis Taylor |

## MUSIC FOR FILM

|      |  |
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| 2008 | Music for four short nature films from Marginal Media Productions:<br><i>Microbat</i><br><i>Australia's Nature: Wedgetailed Eagle</i><br><i>Australia's Nature: Gigantic Insect</i><br><i>Australia's Nature: Pacific Baza</i> |
| 2007 | <i>The Soldier's Tale</i> (Penny Allen, director)  |
| 2006 | <i>Paydirt</i> (Penny Allen, director)   |
| 1993 | <i>Even Cowgirls Get the Blues</i> (on-screen performance; Gus Van Sant, director)   |
| 1991 | <i>My Own Private Idaho</i> (Gus Van Sant, director)   |

## SELECTED BROADCASTS



15 CDs. Airplay and interviews on: **Radio:** ABC Radio National and ABC Classic-fm (Australia), BBC World, National Public Radio, Radio France, France Culture, Sender Freies Berlin, Rias Berlin; **Television:** National Public Broadcasting (USA), ABC-TV, Channel 9 TV Australia, and Canal Plus (France). A half-hour documentary on the commissioning, composition, and performance of the violin concerto *Groove Theory* was aired on Oregon Public Broadcasting Television, KOPB. A two-hour feature of my music and an interview on ABC Classic-fm “New Music Up Late” were aired in June 2009 and a one-hour feature on New Waves Podcast in 2017.

### SELECTED CONCERT PERFORMANCES

I have presented my work at major international festivals including The Berlin International String Festival, the Jazz Initiative in Frankfurt, The Asia-Pacific Festival in Barcelona and Madrid (Real Academia de Bellas Artes), The Melbourne International Festival of the Arts, The Sydney Festival, and the Lorient Festival de Musique in France (more details below). My work has also seen nine performances at The Serralves Museum in Porto, Portugal, one of Europe’s most prestigious contemporary art museums. I have performed with symphony orchestras as soloist and as concertmaster. I was the youngest member of the Oregon Symphony at age eighteen and went on to become the Oregon Old Time Fiddle Champion. I have also given performances on an Australian Aboriginal reserve, on the Grand Ronde Indian Reservation, on an outback sheep station, on a barge, on an airplane, on the back of a flat-bed truck, on a steam-engine train in motion, in a nature reserve, in a prison, in a nursing home, in a hospital, in a cemetery, and on a fence.

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| 2018 | Music Teachers’ Association of NSW, Sydney   |
| 2017 | Peggy-Glanville Hicks House; Opus Now, Sydney; University of Technology Sydney; Macquarie University   |
| 2016 | Peggy-Glanville Hicks House; The Rosenberg Museum—Carriageworks, Sydney  |
| 2015 | The Rosenberg Museum—Alexander Ochs Gallery, Berlin; Tyalgum Festival  |
| 2014 | University of Technology, Sydney   |
| 2013 | Campbelltown Arts Centre, Sydney<br>University of Technology, Sydney<br>University of Sydney<br>The Music Show, ABC Radio National                               |
| 2012 | Paris, Berlin, Switzerland, Sydney<br>Sound Circus: a month-long tour of the Australian outback<br>Alice Springs Desert Park<br>University of Technology, Sydney |
| 2011 | Art Gallery of New South Wales<br>The NowNow Festival, Sydney<br>Macquarie University  |
| 2010 | Club Zho, Perth<br>Sounds Outback, Western Australia   |
| 2009 | Two concerts and one lecture at Violinale, Berlin<br>Lecture/concert at The NowNow Festival, Sydney  |
| 2008 | Sounds Outback, Western Australia  |
| 2007 | The Art Gallery of New South Wales<br>Melbourne International Festival of the Arts   |

- The NowNow Festival, Sydney  
Newcastle Conservatorium of Music “Birds and Bikes” concert
- 2006 The NowNow Festival, Sydney
- 2005 Melbourne International Festival of the Arts (solo concert broadcast live on ABC Radio)  
Brussels Musical Instrument Museum
- 2004 The NowNow Festival, Sydney  
Soloist with the Bratislava Chamber Orchestra  
The Darwin Festival  
The Merrepen Arts Festival, Naiyou Aboriginal Reserve (NT)  
Hyde Park Barracks (Sydney)
- 2003 The Sydney Festival, a week of concerts at the Art Gallery of NSW  
The Asia-Pacific Festival (Barcelona and Madrid)  
The Serralves Museum, three days of concerts (Porto, Portugal)
- 2002 Milparinka Arts Festival (NSW)  
Melbourne International Festival of the Arts  
Portland State University School of Performing Arts (USA)  
International String Festival of Mains d'Oeuvres (Paris)
- 2001 Le Miroiterie (Marseilles, France)  
Perth New Music Festival (WA)  
Violins in the Outback Festival (WA)  
The Jazz Initiative (Frankfurt)
- 2000 Lewis & Clark College Quintet Concert (USA)
- Prior Grand Ronde Indian Reservation Quintet Concert (USA)  
Lewis & Clark College: Bending Bach with Monica Huggett  
Altos de Chavon (The Dominican Republic)  
Claremont College (California)  
University of Portland Performing Arts Center  
Unsquare Dances USA Premiere (The Old Church, Portland, Oregon)  
Budapest String Festival (Hungary)  
Cit  Internationale des Arts (Paris)  
Quartet concerts (Mantua and Cremona, Italy)  
Amerikahaus (Frankfurt, Germany)  
Concerts on the Mountain (Zermatt, Switzerland)  
The American University in Paris  
International Celtic Music Festival (Lorient, France)  
American Consulate (Strasbourg, France)  
American Consulate (Marseilles, France)  
Reed College Music Matinee (USA)  
Cascade Music Festival (USA)
- Over 100 concerts with Grammy/Emmy award winner Mason Williams, including the Hult Center for the Performing Arts, Eugene, Oregon; the Schnitzer Performing Arts Center, Portland, Oregon; the Hershey Arts Center, Hershey, Pennsylvania; Denver, Colorado; Coeur d’Alene, Idaho; Icicle Canyon, Washington; Lake Seattle, Washington; Britt Music Festival, Oregon; Mount Hood Music Festival; Coos Bay, Oregon; Kansas City, Missouri; Minneapolis, Minnesota; Madison, Wisconsin; Los Angeles, California; Bear Mountain, California; Salt Lake City, Utah (USA).
  - **Concertmaster/soloist** with the Wolf Trap Festival Orchestra, Washington, D.C. **Concerto soloist** with the Sacramento Symphony Orchestra, the Corvallis Symphony, the Marylhurst University

Symphony Orchestra, the Portland State University Symphony Orchestra, and the Portland State University Jazz Lab Band. **Member:** Oregon Symphony Orchestra (the youngest member at age eighteen), Portland Opera Orchestra, Oakland Symphony Orchestra, The California Bach Society.

#### SELECTED PERFORMANCES OF MY COMPOSITIONS BY OTHERS

- 2018 Ensemble Offspring
- 2017 Dr Joanna Drimatis and Cathy Irons: Creative Women in Music Conference (August); Genevieve Lacey and the Adelaide Symphony Orchestra; Claire Edwardes, Margery Smith, and Jason Noble: Peggy Glanville-Hicks House
- 2016 The Song Company: four concerts throughout New South Wales; Genevieve Lacey, Victoria
- 2015 The Song Company: Tyalgum Music Festival
- 2014+ Performances of birdsong works in collaboration with Bimblebox: art-science-nature, including 16 May 2014 at Queensland Herbarium Biological Sciences, University of Queensland
- 2013 Monica Huggett and New York Baroque Incorporated (*Groove Theory*). <https://www.youtube.com/watch?v=oYh1OMLorYE>
- 2012 Monica Huggett and the Irish Baroque Orchestra (*Groove Theory*): Galway, Limerick, Dublin, Portlaoise, Dublin.
- 2009+ The Twiolins (Germany).
- 2009 Ethel String Quartet (New York City), including the Sydney Opera House.
- 2008 University of Melbourne: Joanne Cannon, bassoon.
- 2008+ Hollis Taylor works for strings, University of Southern Queensland.
- 2008 Maerzmuzik: Great Fences of Australia.
- 2007+ Ethel String Quartet (New York City); ongoing performances.
- 2007+ Colorado Chamber Players (Denver) USA; ongoing performances.
- 2006+ Theme music, CBS-TV International News, USA; ongoing performances.
- 2004 fEARnoMUSIC (Portland, Oregon, USA): The Music of Hollis Taylor.
- This was an entire evening of my chamber music played by the principal string players of the Oregon Symphony Orchestra.
- 2003 Merkin Hall, Lincoln Center, Elements String Quartet.
- My work *Corfu '72* opened this Lincoln Center concert which *Washington Post* critic Terry Teachout described as “the classical music concert of the year.” Other composers on the “Snapshots” program of entirely commissioned works by the quartet included John Corigliano, Sebastian Currier, David Del Tredici, and Chen Yi. Elements Quartet has performed this work over a dozen times.
- 2000 Portland Baroque Orchestra with soloist Monica Huggett: three performances of my violin concerto, *Groove Theory* (USA).
- A half-hour documentary was aired on Oregon Public Broadcasting Television, KOPB.

#### PRESS CITATIONS

- “*Absolute Bird* is an extraordinary and important work, breathtaking in its apparent simplicity but raised on a lifetime of study, thought and contrariness. All 41 tracks are, in one way or another, built around transcriptions or recordings of the pied butcherbird (an endlessly creative singer)—mining every variation; so there is constant variety—not only in musical but timbral content, each composition pairing a bird, or other environmental sounds with—usually, there are exceptions—a single instrument: recorder, soprano, bass and contrabass recorders, violin, vibraphone, bassoon, viola, flute, cello, bass clarinet, vocal ensemble, bass or string quartet – all seamlessly linked. Like Berio’s cadenzas, virtuosic

and extended techniques are standard, and long stretches of each CD side are programmed for continuous and highly contrasted listening. Next level up: most tracks are situated in an environment of natural sound—soundscapes, other critters of one sort or another and occasionally human activities or hardware—not in a wilful but a musical way; by which I mean they are accounted for or responded to, or seem to have a right to be there. This is a point-to-point rather than teleological listening experience, in which time is marked by phrases and events, and moves continuously forward. So, what exactly are we listening to? It's clearly music, bearing all the hallmarks - but it's also birdsong and we're culturally not sure if that's music or not; then there are the categorically non-musical sounds that play a central and continuous role. On first listening, tracks 11-19—an island of pieces for violin (played by Hollis) and field recordings, seem to clarify a broad template for the collection as a whole. In other words, it takes a while just to absorb how to listen to this music—and that, in my experience, is a mark of greatness. The recording quality is excellent, the performers, human and otherwise, virtuosic (without making a fuss about it) and the sweep quietly vast. Both CDs come in the inner covers of a very strong and substantial hard-cover book containing 48 full-colour pages of notes, reflections, explanations and photographs. Highly Recommended.”—Chris Cutler, ReR.

- The beauty and structural ingenuity of the melodies unfold through the bodies of the musicians re-sounding the transcriptions—each inevitably bringing something of their own art to the project [*Absolute Bird*]. In this re-sounding there are clearly compositional and interpretive decisions to make—a violin, vibraphone, flute, choir, bassoon or double bass are not pied butcher birds, and in the attempt to mimic the melodies on instruments, there is transformation of the material—it enters the human realm. Hollis has become a medium — her sustained forensic listening has opened up a wormhole to another world. There are wonderful performances from the human musicians, but when Hollis fiddles the transcriptions herself the parallel worlds collapse into one. She has allowed herself to be taught by these avian maestros and her mimicry is full of love and understanding.—Jim Denley, *Resonate Magazine*, Australian Music Centre.
- *Is Birdsong Music?* is an absorbing and delightfully written field diary as much as it is a technical analysis of sound and a philosophical discussion of the concept of music .... Hollis Taylor's book encourages us to recognise the importance and interconnectedness of all species. She challenges the dominant view that humans represent the pinnacle of all life and can act independently of the environment. The cultural connection between species is integral to environmental connection.—Chris Reid, *RealTimeArts*
- “*Is Birdsong Music?*, a ground-breaking study of the songs of the pied butcherbird, is intellectually engaging and also very entertaining as a fieldwork memoir.”—Michael Hannan, *The Music Trust*
- This, for me, was a revelation: so much careful, vivid observation and description from all over Australia. It shows our bird life to be unique, talented, and above all, surprising. Music to my eyes.—Robyn Williams, *The Science Show*, ABC RN
- Is birdsong music? In this book Hollis Taylor – violinist, composer, improviser, musicologist, zoömusicologist and ornithologist – spends 300 enthralling pages convincing the reader of that. Just as one might introduce the uninitiated to the great violin repertoire by playing Heifetz or to jazz saxophone by playing Coltrane, Taylor turns to arguably the ultimate avian virtuoso: Australia's pied butcherbird. The uninitiated can hear Taylor's field recordings at [www.piedbutcherbird.net](http://www.piedbutcherbird.net). It's worth the visit. Her contagious enthusiasm for this creature and its astonishing powers of musical invention comes across especially strongly in an anecdote about being in the field in North Queensland in 2015 when a bird came and sang not three metres away. She likens this overpowering experience to once hearing the great Henryk Szeryng play his Guarneri del Gesù “Le Duc” violin in the confines of his hotel room. The enthusiasm is backed up by multifarious analysis, both musicological and scientific – the latter work veering towards that of someone who would once have been styled a natural philosopher. Along the way we pick up nibbles of research that will fascinate any music lover....—John Shand, *Limelight Magazine*
- Hollis Taylor uses the extraordinary utterances of the pied butcherbird to argue for an overhaul of birdsong concepts. Taylor, who is a violinist of many musical modes as well as an ecologist, hears “blue notes, hip riffs, syncopated chimes”. Butcherbirds are among the “great virtuosos” of the bird world, but Taylor wants more. As well as deep listening, drawing on years of recording butcherbirds, her book has an agenda, a species of *animalism*, which seeks to validate the birds' performances in musicological terms while simultaneously extending the parameters of our definitions of what music can be. A linked website provides helpful audio clips.—Tim Dee, *Times Literary Supplement*
- Hollis Taylor is a full-blown obsessive of the best type: a musician, composer, musicologist, and ornithologist who is able to revel in the aesthetics of birdsong and analyse its patterns, methodologies, and motivations.—John Shand, *Sydney Morning Herald*
- Hollis Taylor's *Absolute Bird* is a lavishly produced, double CD set and extensive booklet. It is part musical document, part memoir of her travels, and part musing on a bird's capacity for aesthetic sound

making. But above all it is a celebration of a remarkable single species of songbird; the Australian Pied Butcherbird.—Andrew Skeoch, *AudioWings*.

- Between the Moravec and the Corigliano the quartet played Hollis Taylor's *Corfu '72*, a vigorous piece with a tart but engaging harmonic language. Everything was carefully thought through, from the details of pacing and balance to the amount of grit in the bowing of the finale.—Allan Kozinn, *The New York Times*.
- The series featured violinist Hollis Taylor, playing nine violins, all with different tunings; she performed plenty of Biber to show the value of scordatura to Baroque composers, as well as her own arrangements and compositions. What really startled was Taylor's ability to move into those various tuning situations without hesitation.—Clive O'Connell, *The Melbourne Age*.
- *Infidel: Traditional Fiddle Tunes from Hollis Taylor and Jon Rose*. "Billy in the Lowground" accompanied by percussive fence? Why not? As fiddler Hollis Taylor points out, a fence wire is like a very long violin string. Yes, this disc has its unapologetically quirky aspects but most of the fiddling is straight-ahead, well played neo-trad. Taylor is a strong player in the current western contest style that you might hear at loose jam sessions (where no judges lurk). She takes long pulls at each tune with plenty of variations, demonstrating that her fiddling is solid enough to stand on its own. Meanwhile, she is accompanied by Jon Rose on everything from piano (standard to, apparently, broke-to-bits) to portable organ to fence. The combinations are alternately clash-y and consonant but rhythmic and musical. As with experiments like this, not all work equally well, but the ones that hit the mark are really cool and fun (but certainly not played for laughs). Cuts include "Blackberry Blossom," "Cattle in the Cane," "Doc Harris the Fisherman," and sixteen others, including one written "off" of John Coltrane's "Giant Steps." Every reader has got to know at least one fiddler who will be inspired by the attitude of *Infidel* and who will appreciate the gift.—Stacy Phillips, *Fiddler Magazine*.
- *Infidel* (Twisted Fiddle). In the latest of his many multiple-release concepts, Jon Rose has been focusing on the wire fence as both symbol and soundmaker. Beginning with 1998's *The Fence*, which incorporated the sounds of bowed fences on politically contested borders with news reports from the region, Rose has sought humor, meaning and music on the fence in the same way he has over many releases with the violin. In 2002, he and fellow violinist Hollis Taylor released *Great Fences of Australia*, a beautifully packaged and remarkably musical set of field recordings. Now they've followed that up with *Infidel*, a set of traditional fiddle tunes played against the sounds of not just fences but positive organ, decrepit piano, spoons, insects and other rural, outback, or just odd sound sources. The idea seems too forced to work well. The violin songs are generally played straight, and quite nicely, with completely unrelated sounds surrounding them. But the choices they made must have made some sense, because the disc falls together in a quite enjoyable way. And while it fits neatly in Rose's arc of work, all of the presentation – from the liner notes to the url on the back – suggest it's Taylor's album. Which then suggests that perhaps Rose has found a musical partner for his ongoing superimpositions of the violin onto different times and places. Which is all for the best. Rose's work is scattered across many labels, largely out of print, and with rare exception well worth searching out.—Kurt Gottschalk, *Signal to Noise*.
- I have to say, it has been a LONG time since a recorded project in its entirety that has impressed me as much as *Infidel*. Lots and lots of experiments - and they all work. I've been listening to it over and over. Great stuff!—Mark Allender, *Bowed Radio*.
- Hollis Taylor re-tunes, de-tunes and coaxes astonishing and beautiful sounds from her violin.—*Limelight*.
- A breath of fresh air in the violin world, composer-performer Hollis Taylor here presents two suites remarkable for their ingenuity and inventiveness, not to say virtuosity and downright enjoyable sense of fun. *Box Set* is a transcription of Bach's Partita No. 1 for solo violin, for, er, solo violin. Re-imagined as a set of dances drawing on contemporary styles - jazz, salsa, blues - the work is an unusually satisfying and instrumentally exhilarating example of the crossover genre. "Trail Mix" is a more serious work, in a way, offering a highly personal view of American history, utilising scordatura tunings that were common practice in American folk-fiddle music to provide unfamiliar chords and sonorities. The musical influences this time are from the folk-fiddle genre, and the piece is both dramatic and full of the unexpected, and also rather moving, suggesting a long-dead pioneer culture brought vividly back to life.—Chris Rice, *Records International*.
- Set violinist Hollis Taylor loose on the measured, luminous rationality of J. S. Bach's Partita No. 1 in B minor and that crystalline edifice starts to shimmy and sway like a tall cypress in a high wind. To swing, in other words. Indeed, every line she plays is stamped with the sweetness—the rightness—of a musician who perfectly balances the holy trinity of head, hands, and heart.—John Foyston, *The Oregonian*.
- Visiting every state in Australia to play and record various of the country's millions of kilometres of fencing, their project is as rich in metaphor as it is in sonic complexity. Rose and Taylor are obviously operating in a metaphorically rich boundary area of cultural difference, history and environmentalism.

But they also articulate a certain Australian nationalism through their sincerely eccentric celebration of the country. Each of the 25 tracks reveals the sonic properties of different fences and locations. Some sound spectral, some earthy, but best of all is the presumably risky performance on the electric fence at Lake Grace, which feeds back a loop of glitches and clicks.—*The Wire* (U.K.).

- Perhaps few musicians are suited to the regularity and rigidity of the classical musician's world, but fewer still can claim to have blazed a trail through music the way she has, and with such spectacular and unpredictable results. *Unsquare Dances* is an awe-inspiring combination of simple melodies, wild compound meter and polyrhythms, and fiddling pyrotechnics.—*Open Spaces Magazine*.
- Wow! What a knockout of a piece! So imaginative and perfectly executed. I enjoyed every delicious second of *Groove Theory*.—David Schiff, composer/music critic, *The Atlantic* magazine.
- Some of the work is closer to sound art than music, recalling the metal constructions of Chas Smith or Jean Tinguely; other tracks have the thrills, spills and flaws of free improvisation. There's a piece called Trumpet Fence that does sound a bit like a free jazz trumpeter playing to three men and a dog in a north London pub. Ring Modulator Fence almost generates a groove.—John L Walters, *The London Guardian*.
- Used to be violinist Hollis Taylor's goal was to demolish the distinction between high art and folk art. So thoroughly has her work extended the range of the violin that Taylor doesn't need to break down barriers anymore—she has already accomplished it.—Lynn Darroch, *The Oregonian*.
- She bows it, she plucks it, she puts peanut butter on the bow. *Unsquare Dances* is a challenging album of fiddle instrumentals, spanning classical to traditional to demented.—Jim Foley, Music Director, Radio KXCI fm, Tucson, Arizona.
- Jon Rose and Hollis Taylor travel their native land banging and scraping various fences, long and short, famous and unknown. In Cunerdin, they coax celestial tones from Rabbit Proof Fence No 2; in Nullarbor, the Dog Fence, built to stem the migration of dingoes, rattles and hums; at the close, a fence specially built at the Melbourne Festival throbs and drones for nine disorientating minutes, before an aeolian splutter of the Dog Fence's last grid, in Tambo, echoes the vastness of the delineated continent.—Stewart Lee, *The Sunday Times* (London).
- *Twisted Fiddle* is an intriguing hybrid of jazz, western swing, and bluegrass, spiked with good musicianship and a sense of humor. Taylor has splendid chops, a beguiling sense of humor, and she's absolutely heart-stopping at slow tempos.—Mike Parrish, *Dirty Linen Magazine*.
- A master of the country fiddle, Taylor showed a preference for double stops and fast sprays of treacherous runs. In one typical fiddle tune she put this all to impressive proof.—Jurgen Schwab, Frankfurter *Allgemeine Zeitung*.
- I have not felt so enthusiastic in a long time over a new release, and this enthusiasm grew on the second, third, etc. time that I listened to this CD (*Twisted Fiddle*), which I strongly suggest for immediate purchase.—*Bluegrass Music Association of Italy* magazine.
- As Monty Python would say, "...and now for something completely different." Violinist Hollis Taylor's style is commonly referred to as fiddling. Don't be misled, however. The bluegrass fiddle style and Ms. Taylor, in particular, epitomize the term "virtuoso" every bit as much as any classical or jazz performer you can name. *Twisted Fiddle* is an excellent example of the cross pollination of bluegrass, country, blues, and jazz violin styles. Highly recommended.—*Cadence Magazine*.
- Taylor shreds categories."—*The Ultimate Guide to Independent Record Labels & Artists*.
- Hollis Taylor is a spirited, freewheeling violinist whose genre-busting style dips into classical, country, folk, and jazz. It's the varied program you'd expect from a music-maker too intent on pursuing her bliss to let labels slow her down.—David Maclaine, *Willamette Week*.
- Well, this is just fascinating; *Unsquare Dances* is a "Cook's Tour" of (mostly) Eastern European folk melodies reworked as violin duos, combining the utmost inventiveness in violin technique and texture with great respect for the original idioms (and a vivacious sense of humor which never distracts from the musical purpose. A classically trained violin virtuoso who has always striven to look outside the obvious pathways of music history, Taylor has mined a rich vein of material here, taken from traditions in which folk-fiddling is an integral part and re-imagined in a most vital and appealing manner.—Records International.