



**Music Technology**

**Music & Communities**

**Music Education & Training**

**Artistic Practice as Research**

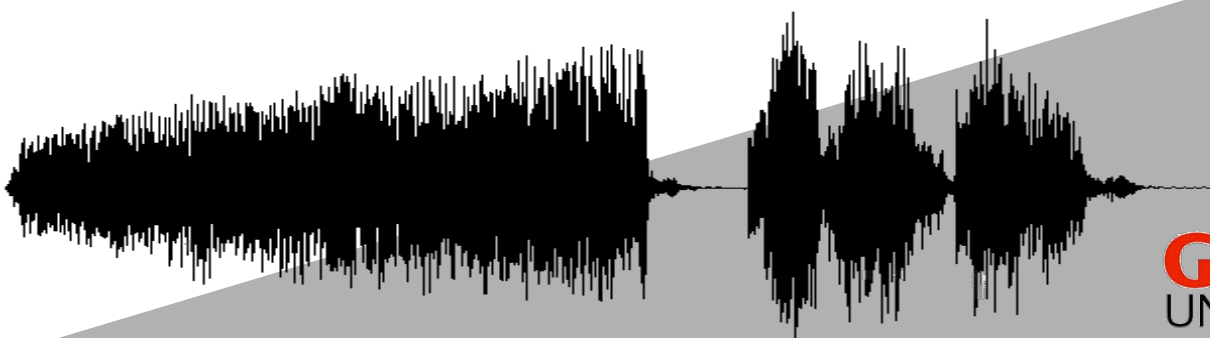
**PROGRAM BOOKLET**

**Queensland  
Conservatorium  
Research  
Centre**

**RESEARCH**

NOVEMBER 19 – 22, 2012

**FESTIVAL**



  
**Griffith**  
UNIVERSITY

# WELCOME

Welcome to the 2012 Research Festival hosted by the Queensland Conservatorium Research Centre, Griffith University. The Festival aims to bring together the research activities of students and staff in an environment of vibrant musical and intellectual engagement and to celebrate, argue and discuss emerging trends and ideas.

Centered around four research streams—Music Technology, Artistic Practice as Research, Music Education and Training, and Music and Communities—the Festival features international keynote speakers and guest presenters; HDR confirmation seminars, student presentations and HDR workshops; academic roundtables, discussion forums and paper presentations on staff projects.

The Festival Organising Committee acknowledges the valuable contribution to QCRC's research culture made by our local, national and international presenters. We would like to extend a special welcome to our international keynote speakers Professor Frans de Ruiter and Professor Heidi Westerlund, and our international participants and guests Dr Heidi Partti, Professor Richard Moyle, Dr Daniel Kay and Nora Farrell. Furthermore, we warmly welcome our national and local participants from the arts, community and education sectors, particularly Aunty Anne Chapman, Brian Procopis and Dr Sandy O'Sullivan.

Performances and celebrations are also key features of the four-day event. This November, the program includes performances by Dr Kim Cunio, Dr Gerardo Dirie and the Asim Gorashi Trio. Celebrating the extraordinary life of Professor William Duckworth (1943—2012), former QCRC Adjunct, we pay tribute to his creative and intellectual work via a special memorial concert curated by Professor Vanessa Tomlinson.

We are very pleased to celebrate the launch of *Northern Lyrebird: The Contribution to Queensland's Music by its Conservatorium 1957-2007* by former Director of the Queensland Conservatorium Professor Peter Roennfeldt and honour his significant contribution not only to the Conservatorium past and present, but to local music history and Queensland's cultural archive.

Finally, we extend a special thank you to all Queensland Conservatorium students, administrative and academic staff who have contributed to the planning and organisation of what will be an inspiring four days.

## **Festival Organising Committee**

Professor Huib Schippers (Centre Director)  
Dr Jodie Taylor (Festival Program Convener)  
Dr Scott Harrison (Music Education & Training Festival Strand Coordinator)  
Dr Brydie-Leigh Bartleet (Music & Communities Festival Strand Coordinator)  
Professor Andrew Brown & Dr Toby Gifford (Music Technology Festival Strand Coordinators)  
Associate Professor Vanessa Tomlinson (Artistic Practice as Research Festival Strand Coordinator)  
Dr Dan Bendrups (HDR Coordinator)  
Dr Kim Cunio (Performance Coordinator)

# EVENT SCHEDULE

## 4 DAY QUICK VIEW

\* Rooms: QCGU Boardroom 3.46 (BR); Basil Jones Orchestral Hall 1.82 (BJOH); Ian Hanger Recital Hall 2.10 (IHRH)

\* Morning tea, lunch and afternoon tea will be served to festival attendees on the foyer balcony, level 2

Monday 19/11 MUSIC TECHNOLOGY	Tuesday 20/11 ARTISTIC PRACTICE AS RESEARCH	Wednesday 21/11 MUSIC EDUCATION & TRAINING	Thursday 22/11 MUSIC & COMMUNITIES
<b>Paper Presentations</b> <i>Toby Gifford</i> <i>Bradley Voltz</i> 9 – 10am (BR)	<b>Director's Address</b> <i>Huib Schippers</i> 9.30– 10am (BR)	<b>Keynote Presentation</b> <i>Heidi Westerlund</i> 9.30 – 10.30am (BR)	<b>Welcome to the Day &amp; Featured Presentation</b> <i>Aunty Anne Chapman</i> 9.30 – 10am (BR)
			<b>Roundtable</b> Indigenous communities & music research 10 – 11am (BR)
<b>Morning Tea</b> 10 – 10.30am	<b>Morning Tea</b> 10 – 10.30am	<b>Morning Tea</b> 10.30 – 11am	<b>Morning Tea</b> 11 – 11.30am
<b>Paper Presentations</b> <i>Gerardo Dirie</i> <i>Paul Draper &amp; Kim Cunio</i> <i>Matt Hitchcock</i> 10.30– 12pm (BR)	<b>HDR Confirmation</b> <i>Natalie Jacobs</i> 10.30 – 11.30pm (BR)	<b>HDR Work in Progress</b> 11 – 11.45am (BR)	<b>Featured Presentation</b> <i>Brian Procopis</i> 11.30 – 12pm (BR)
	<b>HDR Confirmation</b> <i>Angus Wilson</i> 11.30 – 12.30pm (BJOH)		
<b>Lunch</b> 12 – 1pm	<b>CD Pre Launch Lunchtime Event</b> <i>Kim Cunio's Temple Project</i> 12.30 – 1.30pm (Foyer)	<b>Featured Presentation</b> <i>Heidi Partti</i> 11.45 – 12.30pm (BR)	<b>Roundtable</b> Culture, health & environmental issues in music research 12 – 1pm (BR)
<b>HDR Confirmation</b> <i>Diana Tolmie</i> 1 – 2pm (BR)		<b>Lunchtime Performance</b> <i>Gerardo Dirie</i> 12.30 – 1.30pm (Foyer)	<b>Lunchtime Performance</b> <i>Asim Gorashi Trio</i> 1 – 2pm (Foyer)
<b>Film Screening</b> <i>Leah Barclay Documentary</i> 2 – 3pm (BR)	<b>HDR Confirmation</b> <i>Sarah Court</i> 1.30 – 2.30pm (BJOH)	<b>HDR Confirmation</b> <i>Gary Holley</i> 1.30 – 2.30pm (BJOH)	<b>Film Screening</b> <i>Huib Schippers Documentary</i> 2 – 3pm (BR)
<b>Afternoon Tea</b> 3 – 3.30pm	<b>Afternoon Tea</b> 2.30 – 3pm	<b>HDR Confirmation</b> <i>Simon Petty</i> 2.30 – 3.30pm (BR)	<b>Student Work in Progress</b> 3 – 3.45pm (BR)
<b>Featured Presentation</b> <i>Nora Farrell</i> 3.30 – 4pm (BR)	<b>Roundtable</b> Performing & writing for ERA 3 – 4pm (BR)	<b>Afternoon Tea</b> 3.30 – 4pm	<b>Afternoon Tea</b> 3.45 – 4pm
<b>Roundtable</b> Playing music technology From studio, laptop to iDevice 4 – 5pm (BR)	<b>Keynote Presentation</b> <i>Frans de Ruiter</i> 4 – 5pm (BR)	<b>Roundtable</b> Research-led pedagogy, curriculum & assessment 4 – 5pm (BR)	<b>Workshop</b> Community-led research 4 – 5pm (BR)
	Break (5 – 5.30pm)		Break (5 – 6pm)
	<b>Duckworth Memorial Concert</b> 5.30pm (commencing in IHRH) <b>Reception: 6.30pm (Foyer)</b>		<b>'Northern Lyrebird'</b> <i>By Peter Roennfeldt</i> <b>Book Launch: 6pm (IHRH)</b> <b>Reception: 6.45pm (Foyer)</b>

# **MUSIC TECHNOLOGY**

## **MONDAY 19<sup>TH</sup> NOVEMBER**

### **Academic Paper Presentations | 9am | Boardroom**

#### *Closure, Expectation and Segmentation in Melodies*

**Toby Gifford**

Musicologists have long described an inter-relation between musical structure (such as phrasing and form) and musical closure (e.g. harmonic cadence and motif completion). Music psychologists, on the other hand, tend to discuss musical structure in terms of expectations. Our research combines these approaches. We discuss an algorithm for computationally parsing phrase structure in melodies, with applications in music information retrieval, algorithmic composition, and interactive music systems.

#### *Duet Interaction Techniques for Interactive Music Systems*

**Bradley Voltz**

Part of the pleasure of live ensemble performance, for both performers and audience, is the interplay between members of the ensemble. This research examines modes of interaction in musical duets (both composed and improvised), so as to create computational 'virtual' musicians for live performance with a human musician. We describe a 'musical action matrix' of duet interaction techniques distilled from detailed analysis of diverse examples of human duet interaction.

### **Academic Paper Presentations | 10.30am | Boardroom**

#### *Kallaway Ronda: About Gathering and Health*

**Gerardo Dirié**

In this short presentation Gerardo Dirié describes the processes of sound sourcing, transformations and composition, leading to the design of *Kallaway Ronda* –a circle dance within an immersive electroacoustic performance situation.

Since it's early creative provocation in 2011, the project sought to respond to the environment of a typical academic conference in New Zealand, in which the attending public must withstand extended periods of time sitting. The participatory design of the composition leads to a unifying, sensually stimulating and re-energizing experience, while facilitating a momentary displacement of the ego. The presentation will also address some of the music technology tools used during the process.

#### *Music, Technology and Practice-based Research*

**Paul Draper & Kim Cunio**

This presentation outlines the authors' recent work in improvisation, composition and sound production to foreground and progress methodologies for practice-based research in music. Here we include the use of technologies to track, capture and present various stages of the creative processes, along with the dissemination of narrative texts as scholarly publications, live performances and multimedia. Overall, this

approach seeks to explore both familiar and unfamiliar thinking about music-making to answer the following questions: In what ways might core artistic practices be effectively presented and argued as research? And, how can an integration of traditional and non-traditional methods best serve to validate these intentions?

### ***Sonic Tectonics***

#### **Matt Hitchcock**

*Definitions of tectonics:*

- *The structure of a complex and active environment and the processes that take place within it.*
- *The forces or conditions that exist within a complex environment*
- *The results of forces or conditions that exist within a complex environment*

This research project (PhD by Composition) explores music composition from the perspective of an aural architect (blend of sound designer, composer, sound engineer and music producer). Composing for 7.1 surround speaker array, the research investigates music composition, sound spatialisation, the creation and layering of complex sonic elements to create sonic topologies (space, dimension, connectedness and transformation), and how these facets interact with a listener's perceptions of space, time and place. Instrumentation for the final collection of compositions includes orchestra, choir, Jazz/Rock rhythm section, synthesisers, found-sounds, foley recordings, dialogue, natural ambiances and a wide array of ethnic instruments and sound-objects.

This presentation looks at: some key musical and creative aspects to the performance medium (7.1 surround); key historical developments in the way we experience music since the 1920s; insights into what it means to be an aural architect; and some listening excerpts of the works currently being created.

### **HDR Confirmation | 1pm | Boardroom**

*My Life as a Musician:*

*Designing a Tertiary Music Education Course to Prepare for Contemporary Career Realities*

**Diana Tolmie (M Phil Candidate)**

Supervisors: Huib Schippers and Don Lebler

As the global economic environment, accessibility of inexpensive technology and changing attitudes to the value and delivery of music are placing conventional music career paths under threat, contemporary musical ecosystems invite flexibility to ensure sustainability. While full-time performance employment continues to be an aspiration for many musicians within western cultures, its lack of practicality and statistical likelihood in current contexts has recently diverted attention to 'portfolio careers' as more viable professional pathways for music students.

The portfolio musician and the related career terminology 'protean', 'boundaryless', or 'non-linear' - is nothing new. 'Surviving' rather than 'thriving' has been the mind-set for many participants in the arts industry where increasingly, income sourced from a multitude of skills either learnt within tertiary institutions or through experience is required. Economists David Throsby and Anita Zednick's research and report to the Australia Arts Council 'Do You Really Expect to be Paid?' exposed the lack of business education amongst artists in Australia (Throsby & Zednick, 2010, p. 59). Pressure from Universities to produce industry-ready graduates invites exploration of elements that can be incorporated into a tertiary music industry preparation strand to better prepare students for a sustainable career, considering 21st century realities for music professionals. That is the goal of this thesis.

Taking Queensland, Australia as its primary site of investigation, this study aims to determine key 'non-music' skills for successful portfolio careers. To assist in defining what opportunities exist for inclusion of effective content and assessment, the methodology will involve qualitative and quantitative means to survey industry active musicians, music students and industry advocates; an auto-ethnographical account of a portfolio musician par excellence; case analyses; extensive literature review of industry-specific publications and available arts employment statistics; and an analysis of current Australian tertiary music industry courses.

This research will deliver three main outcomes. 1) A general overview of skills required to sustain portfolio music careers in the current cultural and economic climate in Australia; 2) A framework for longitudinal monitoring and feedback to maintain and improve relevance and effectiveness of music courses; and 3) A curriculum design for tertiary music industry preparation at Queensland Conservatorium Griffith University.

## **Documentary Screening | 2pm | Boardroom**

### ***Sonic Ecologies***

#### **Leah Barclay**



The environmental crisis has become a catalyst for considering the validity and possibilities of creative methodologies as tools for change. There is a critical need to listen to our environment, Electroacoustic music utilising natural sounds exposing the state of the world could be an effective tool in environmental awareness and provocation. Through practice-led research and autoethnographic reflections, this doctoral research asked the question; could electroacoustic music be a tool for cultural change?

The core of this project involved conceiving and delivering seven original electroacoustic music projects for dissemination in multi-platform environments. The projects were created in cultural immersion, spanning from sonic explorations in the Amazon Rainforest to sounding the rivers of India, Korea, China, Australia, and New Zealand. The delivery and dissemination of each project was underpinned by a rich methodology that pivots on the site-specific project embedded in community cultural engagement.

The discoveries and observations from each individual project showed a clear trajectory towards a definitive set of procedures to initiate cultural change through environmental electro-acoustic music. As a result, the Sonic Ecologies Framework was developed as a means to create an accessible methodology for artists interested in implementing similar projects. This documentary functions as an audio-visual exegesis delving into the creative development, connecting the projects, presenting the research questions and exploring the future possibilities.

## **Featured Presentation | 3.30pm | Boardroom**

#### **Nora Farrell**

Media artist and programmer Nora Farrell, runs Monroe Street Music, a place for new art and new ideas, which supports creative internet projects that extend the boundaries of music. In 1997, along with her late husband Bill Duckworth, Nora Farrell began *Cathedral*, the first interactive work of music and art on the web. The Cathedral Project features a rich-media website; new virtual instruments, including the PitchWeb; and the Cathedral Band, a worldwide collective that bridges the virtual and live worlds. Band performances have been webcast from Australia and Japan, as well as from a variety of locations in the U.S., including such New York City venues as Roulette, Galapagos, The Cutting Room, LaMaMa, the Winter Garden, and

the Hiro Lounge at the Maritime Hotel. In 2001, the *Cathedral Project* mounted a continuous 48-hour webcast, streaming 34 performances live from 5 continents.

Duckworth and Farrell's second project, an iPod opera based on the Orpheus myth, explores space, scale, memory, and echo through a 2-year unfolding of video podcasts and stage performances, culminating in a public opera, *iOrpheus*, staged in the streets and promenades of the South Bank Parklands in Brisbane, Australia (31 August 2007).

Duckworth and Farrell returned to Australia in June 2009 to inaugurate a multi-year project titled *Sonic Babylon*, an art project planting gardens of sound around the world; invisible gardens hanging in the air and heard on mobile devices when visitors pass through. These gardens include the first permanent sound garden in Australia at the National Film and Sound Archive in Canberra, which opened during Sound Day 2009.



## **Music Technology Roundtable | 4pm | Boardroom**

Theme: Playing music technology: From studio, laptop to iDevice.

Panellists: Nora Farrell, Paul Draper, Kim Cunio, & Toby Gifford.

Format: Each panellist will give a short introduction to their perspective on the theme, which will be followed by an open discussion.

# **ARTISTIC PRACTICE AS RESEARCH**

## **TUESDAY 20<sup>TH</sup> NOVEMBER**

### **Director's Address | 9.30am | Boardroom**

Huib Schippers (Director of the Queensland Conservatorium Research Centre)

### **HDR Confirmation | 10.30am | Boardroom**

*Wind Quintets Blowing Tango Music: Arranging Tango Music for the Wind Quintet*

**Natalie Jacobs (M Mus Candidate)**

Supervisors: Gerardo Dirie and Floyd Williams

This research explores how an arranger can adapt Argentinean tango music for a wind quintet. To have an understanding of how to arrange, researching the stylistic features and understanding various arranging techniques to emulate the sound and texture of tango music is paramount.

The purpose of this presentation is to examine how a wind quintet can emulate the sound and texture of tango music in order to effectively arrange tango compositions for my own wind quintet. Musical score examples and recordings will demonstrate specific stylistic features and arranging techniques that are required in achieving this. While the instrumentation of traditional Argentinean tango music is remarkably different to a wind quintet, stylistic features of tango music can be adapted and various arranging techniques can be utilized. Various tango compositions will be analyzed, particularly those by the Argentinean composer, Astor Piazzolla, as he had such a profound influence on the development of tango music and is the most commonly arranged tango composer for the wind quintet. The methodology used to investigate this topic uses scholarly research from various sources as well as journals, online dissertations, musical scores, recordings and semi-structured interviews. Even though there are various arrangements of tango music, there is not one library in Australia that has a wind quintet arrangement of a tango composition, which makes this project valuable. The aim of this research is to provide wind quintets with tango arrangements and to have my own wind quintet performing music from different cultures

### **HDR Confirmation | 11.30am | BJOH**

*The Performance Practice of Iannis Xenakis: A Case Study in 'Komboi.'*

**Angus Wilson (M Mus Candidate)**

Supervisors: Vanessa Tomlinson and Stephen Cronin

Xenakis's compositional aesthetic is complex, not least in his work for harpsichord and percussion *Komboi*. The performance practice difficulties (and in some cases, impossibilities) which are encountered in the preparation of this work for performance may seem insurmountable. Through research and preparation of *Komboi* for performance, this project attempts to explore approaches to practising and performing Xenakis's music when confronted with material of extreme difficulty or apparent impossibility. Suggested approaches will take into account harmonic implications, rhythm, groove, technical and physical practicality, phrasing, shape, intensity and density.

Initial investigation and analysis will explore the construction of the score and attempt to unveil the



problematic areas of the work. Specifically, comparisons between the recordings by Sylvio Gualda / Elisabeth Chojnacka and Aiyun Huang / Shannon Wettstein will reveal the most difficult notated material of the work.

The latter half of the paper will discuss preparation and interpretation of *Komboi* and suggest how these working methods may be extrapolated to other music. Interviews will be conducted with performers who are acknowledged Xenakis specialists including those who have recorded the work. The project will also draw material from scholarly journals, dissertations, books, audio and visual media as well as primary references (Xenakis's scores) to gain further insight into possible performance practice solutions.

The work has been performed by the author with harpsichordist Alex Raineri on the 3rd of October at Queensland Conservatorium Griffith University. Further performances of the work are planned.

## **CD Pre Launch Lunchtime Event | 12.30pm | Foyer**

### ***The Temple Project – Music of the Time of Jesus***

#### **Kim Cunio**

How can artistic practice and intercultural music research inform early music composition? This is a question I am investigating while completing a CD of early Jewish music inspired by the fall of the Second Temple of Jerusalem, which was destroyed in 70CE. The Roman destruction of the site did not just include the innocent loss of life of those killed in resistance, but the destruction of hundreds of years of living culture based at the site of the Temple Mount. In particular a vibrant and flourishing musical culture perished, which included one of the great orchestras and choirs of the ancient world. It took very little time for the art of Jewish musical instrument making and performance to be lost – indeed the Rabbis out of respect discouraged all forms of instrumental music. Within a few generations Temple music was completely lost, surviving only in descriptions in historical works such as the Talmud. So goes one of the great mythological stories of antiquity, one that has endured until the present day, and one that inspired a composition project.



This presentation documents the development of a new imagined recording of this 'vanished' music, combining transcription, traditional musicology, new composition, and informed performance practice. In the end *The Temple Project* is a work of historical imagination that must be judged solely as a suite of music by our contemporary ears. This presentation will present an overview of the research alongside live performance, audio and video recording.

## **HDR Confirmation | 1.30pm | BJOH**

### ***Representations of Death and Transformation in the Romantic Song Cycle***

#### **Sarah Court (DMA Candidate)**

Supervisors: Stephen Emmerson, Scott Harrison and Lisa Gasteen

The Romantic period gave rise to the genre of the song cycle – a long form song work through which composers align their musical talents and inspiration with the longer works of particular poets and delve into parts of the human experience in detail. Profound themes, such as death and transformation, appear often in song cycle works as the genre provides a vehicle within which they are carefully examined and expanded upon.

The form of the song cycle gives performers an opportunity to explore a long narrative, particular set of emotions, a philosophical perspective, or a defining set of circumstances in more depth than is possible in an individual song. The question of how a performer approaches this absorbing process, lives and grows within the musical and poetic world each cycle offers, and prepares to perform the resulting interpretation is not often documented.

I have chosen three case study programs of Romantic song cycles through which to examine my process as a singer preparing and performing works which focus on the themes of death and transformation – Schubert's *Winterreise*; Mahler's *Kindertotenlieder* and Mussorgsky's *Songs and Dances of Death*; Vaughan-Williams' *Songs of Travel* and Butterworth's *A Shropshire Lad* and *Bredon Hill*.

As well as using the case study approach, I draw on a number of methodologies in an attempt to do justice to the dynamic and evolving nature of the art of performance. I employ my own artistic method in the practical application of this research and draw on fields such as autoethnography, narrative inquiry, grounded theory, relational-cultural theory, and phenomenology in the written exegesis to support my performances.

I expect that the process, performances, and exegesis not only will help me to discover the intrinsic value of my own motivations and inspirations but will also provide the performance and research community with an in-depth and honest exploration of the genesis of interpretation from the unique perspective that I have to offer.

## **Artistic Practice as Research Roundtable | 3pm | Boardroom**

Theme: Performing and writing for ERA.

Panellists: Stephen Emmerson, Graeme Jennings, Stephen Newcomb, Vanessa Tomlinson & Margaret Schindler.

Format: Four established creative output specialists will perform new research outputs, and share their 300 word ERA oriented arguments regarding the research embedded within their performance. This session is ideal for any performance staff or DMA/PHD students who would like to understand more about the process of articulating their artistic practice as research.

## **Keynote Presentation | 4pm | Boardroom**

### **Professor Frans de Ruiter**

University of Leiden, Netherlands

### **Research In and Through Artistic Practice: European Experiences and Perspectives**

*How unknown is the unknown? Do we know what we don't know?*

Hans-Jörg Rheinberger



There are too many definitions of artistic research, which confuses the concepts, the working and the outcomes of this relatively new discipline. Some call nearly all creation and re-creation of artistic products artistic research; others categorize as well as artistic research (ethno) musicology, art history (research about creation and re-creation) and performance studies. The same for cognition, perception and theory studies on / about arts.

The risks of these confusions are manifold: inflation of quality, conceptual misunderstanding, misleading both students, supervisors and academicians, research and arts educational institutions, funding agencies and advisors / assessors alike. This might bring grant-awarding institutions to questions, criticism and in the end possibly even the dissolving of certain third cycle and doctoral trajectories.

Doubts about the claim that a project is 'artistic research' are justified if there is insufficient exchange and correspondence between academic and artistic development in a given 'research' project; or: if the written report about the research trajectory – the road map – is superficial and purely descriptive; or: if the dissertation is either a purely academical piece of work or a text mainly looking from the outside into the inside, such as texts about artistic production by others than the artist / researcher. In a general sense, the most simple and at the same time profound way to describe the sector is in the words of Peter Dejangs, director of the Orpheus Institute in Ghent: 'It is the artist who makes the difference'.

*Some hot items:* Not every art work is an off-spring of artistic research. Neither all artistic research, nor all activities in the third cycle should lead to a doctorate. Systems with professional doctorates lead to a devaluation of title-conferring in the third cycle. Differences over the various disciplines, such as performing, composing, creation of fine arts, design, film, scenario, choreography etc. should be appreciated.

*Some burning issues:* Vital elements in doctoral trajectories are: the assessment during the entrance exam, in subsequent years appraised by qualifying hurdles and annual progress examinations; the composition of peer groups; the composition and functioning of the supervising team; and the choice of the panel that takes the final decision about the conference of the doctorate.

*Risk management:* Many initiatives in this domain in Europe have not even started to think about the issues raised in the above, with all the risks for the continuity of these trajectories in our part of the world. They make themselves vulnerable for justified criticism from academicians and artists alike.

*The ten commandments:* To mention a few: high artistic level, research environment, historical awareness of the specific research terrain, added value, experimentation, knowledge creation, critical engagement.

**Frans de Ruiter** currently serves as Chairman of the Board of Management of the Royal Academy of Fine Arts, Design, Music and Dance in the Netherlands. He is Director of the Academy of Creative and Performing Arts at Leiden University and joint founder and co-director of DocARTES, a cooperative PhD programme for music with the participation of institutes in the Netherlands and Belgium. He has occupied leading positions in various member organisations of the IMC and served as IMC President from 1997-2001.

## **William Duckworth Memorial Concert | 5.30pm | IHRH**

A message from the curator, Vanessa Tomlinson...

Many of us have known Bill through his decade spent in Brisbane as a Fulbright Scholar, as an adjunct member of the Queensland Conservatorium Research Centre, as the co-creator of *iOrpheus*, the public opera that wound its way throughout the Southbank Parklands, as the planter of sounds in the *Sound Garden*, and even before all that, as the composer of the *Cathedral Project* presented at the mini[]max festival at The Brisbane Powerhouse.

We would like to invite you to share music together, and join the New Orleans style procession out into the parklands to revisit some of *iOrpheus* (all iPads and iPhones welcome). Performers for this events include Liam Viney, Jan Baker-Finch, Nicholas Ng, Ben Marks, Dan Bendrups, The QCGU Trombone Ensemble, Ba Da Boom Percussion, Nozomi Omote and many more.

The concert begins at 5.30pm in the Ian Hangar Recital Hall. A reception will be held at 6.30pm in the Conservatorium foyer for invited guests.



**Bill Duckworth (1943-2012)**

# **MUSIC EDUCATION & TRAINING**

## **WEDNESDAY 21<sup>ST</sup> NOVEMBER**

**Keynote Presentation | 9.30am | Boardroom**

### **Professor Heidi Westerlund**

Sibelius Academy, Finland

#### **Learning on the Job: Designing Teaching-led Research and Research-led Teaching**



Doctoral studies can be experienced as a lonely ride. With written course essays only seen by individual teachers, and thesis drafts being shared with a sole supervisor, there are few opportunities for social nourishment. Whilst the conventional educational setting that focuses on passing exams, working with the master teacher and gaining a degree may be a safe study route, and seems efficient in terms of time usage of the university staff, it has been argued that it does not prepare the students for academic life. As Shacham and Od-Cohen (2009) claim, a solitary educational path that encompasses coursework coupled with research under the supervision of an established scientist is unsatisfactory and fails provide students with experiences of “collaborative ways of thinking, the ability to work in teams, problem-solving skills [and] interpersonal skills” (p. 287; see also, Mandl, Gruber & Renki 1996, 400-401). In this familiar scenario, doctoral studies offer a limited environment for learning research skills beyond formal degree requirements, and, as it is argued here, this may have consequences for students’ experience of academic career, consequences potentially extending to the development of the professional field.

The traditional model of educating music education doctors, in which the attained degree is conceptualized as the terminal point of scholarly inquiry, has been reconsidered at the Sibelius Academy’s music education unit in order to contribute to the change of academic culture. We asked: how can we better support the educational journey of the students? And further, how can doctoral studies become more effectively linked to their potential postdoctoral career and to the national developmental work in music education practice and in music teacher education? The main problem related tightly to the obvious situation: there was a distinct lack of a professional research community.

In this presentation, I will describe the process of changes at the program level and the main principles underlying the experiments with doctoral studies in music education at the Sibelius Academy also briefly reflecting upon their implications. Additionally, I will synthesize our attempts to see students as active producers of research, to build up a larger research community in which people work together, learn together, solve common problems and also write and publish together.

**Heidi Westerlund** is a professor at the Sibelius Academy, Finland, where she is responsible for the doctoral programme in music education. She has published internationally on a broad range of topics including music teacher education, developing learning communities in formal music education, multiculturalism, democracy and music education, and pragmatist philosophy and aesthetics. She is the editor of the Finnish Journal of Music Education and she works at the editorial board of several international journals.

## **HDR Work in Progress | 11am | Boardroom**

Presentations by HDR research students working in music education and training.

Presenters: Jocelyn Wolfe, Megan Waters, Wendy Hargreaves, Anthony Young & Damian Hoey.

Facilitator: Scott Harrison

Format: 10 mins presentation + 5 mins questions.

## **Featured Presentation | 11.45am | Boardroom**

### ***Higher Music Education in the Face of 'New Musicianship': Constructing Professional Identity and Knowledge Communities Through Participatory Assessment Practices***

**Dr Heidi Partti (Sibelius Academy, Finland)**

The field of performing arts is changing rapidly, fuelled by ever-increasing sociocultural, economic and political challenges and opportunities generated by globalisation and modern technologies. Phenomena, such as participatory culture (e.g. Jenkins et al. 2006), digital musicianship (Hugill 2008, 2012; Partti 2012a, 2012b) and the Music 3.0 business model (Owsinski 2009), question the sharp division between highly specialised musical expertise and amateur music making; the divisions between different musical styles and genres; and the various roles of music makers (e.g. Cook 1998; Partti 2012a); thus indicating a change in canonised, narrow or outdated understandings of what constitutes musicianship. These phenomena are not occurring exclusively outside the field of formal music education: 'new musicianship' brings forth educational challenges for schools and conservatoires in conceptualising musical expertise and supporting the growth of musician-identity in new ways. As recent reports (e.g. The Higher Education Academy 2003; Pohjannoro 2010; Tolvanen & Pesonen 2010) reviewing the relationship between the needs of the music industry and the training routes for musicians suggest: today's professional musicians face employment uncertainties and versatility requirements that were virtually unknown to previous generations.



In the meantime, Higher Music Education is facing increasing critique for its slowness to react to the needs and requirements of the changing world (e.g. Creech et al. 2008; Gaunt 2009; Georgii-Hemming & Westvall 2010; Crappell 2011). Higher Music Education institutions have been accused of pursuing stability by promoting the development of a compartmentalised musicianship firmly rooted in particular genres, styles and communities; and of conforming to a reactive role in the midst of changing landscapes, instead of adopting a predictive role to increase students' fluency to explore and create new pathways in their musical voyages of discovery—and ultimately, in their efforts to build successful professional careers.

This paper engages in the discussion on the challenges for Higher Music Education in the face of 'new musicianship' and the future labour market. By using, as an example, an on-going dual case study of Higher Music Education programmes at Sibelius Academy, Finland and Griffith University Queensland Conservatorium, Australia, the paper aims to examine the ways some of today's music conservatoires could equip future professionals for integration into a field where nothing seems as certain as uncertainty. The paper argues that not only teaching practices, but also assessment practices can be designed to strengthen professional identity and community, and that participatory assessment can also be used to create new professional discourses and shared repertoires. It also argues that the two educational contexts exemplify how assessment could serve today's wider educational goals beyond musical quality in Higher Music Education.

## **Lunchtime Performance | 12.30pm | Foyer**

### ***An Electroacoustic Sampler***

#### **Gerardo Dirié (curator)**

Works included in this program include:

*Switched On* (Manuealla Blackburn)

*Brisbane Nocturne Revisited* (Warren Burt)

*Aerial Vapours* (Lee Daniel Fraser)

*Universalis* (José Halac)

*Gutenberg On The Slide of His Page* (Gerardo Dirié)

*Dans un point infini* (Beatriz Ferreyra)



Composer, conductor, performer and educator, Gerardo Dirié has been very active in bringing Latin American music to a wider audience. He assists orchestras, soloists, ensembles and scholars from around the world in programming and studying Latin American music. He has been instrumental in the recording projects of the Japanese label Marco Polo and Dorian Recordings' Latin American Masters Series. His research and consultation helped in the programming of performances by the American Composers Orchestra and the Continuum ensemble in New York, the San Antonio Symphony, Aktive Muzik, and the Kammerorchester Schloss Werneck of Germany, among many others. He is co-editor of Scores and Recordings at the Indiana University Latin American Music Center, one of the premiere resources available to performers and scholars of Latin American art music today and is currently Head of Music Studies at the Queensland Conservatorium in Brisbane, Australia.

## **HDR Confirmation | 1.30pm | BJOH**

### ***Toward an Epistemology of Voice for the Male Music Theatre Singer***

#### **Gary Holley (DMA Candidate)**

Supervisors: Scott Harrison and Paul Sabey

Since its inception musical theatre has immersed itself in the musical culture of the time. While the genre of music theatre has been present for over one hundred and fifty years, it has only become prominent in the last 60 years or so. In the university and college setting music theatre courses have only become part of the formal curriculum in the last 30 years. I have chosen to focus my study on the vocal development of the male musical theatre singer and gain a greater understanding of the specific vocal training that he needs. There would appear to be many unanswered questions and/or specific resources when dealing with the training of the male music theatre singer. With the ever changing face of music theatre in this country and abroad I see the need for a study that will examine the current and possible projected outcomes required by singers to perform this specific genre of music.

A review of the history of musical theatre, the lack of professional development for teachers, performance training and clarity of key musical theatre terminology will be outlined in the literature review. The overall design for this study is an epistemological frame and I am choosing to focus on the application of interpretive knowledge. The data will be generated through case studies and experimental design. With such limited research into this field, the benefits of a resource that could assist teachers in the preparation of their students are to me of paramount importance. This would enable teachers to provide a more balanced approach to their studio teaching and would give them access to more comprehensive resources via the potential outcomes of this project.

## **HDR Confirmation | 2.30pm | Boardroom**

### *Tasmanian Jazz Identity: A History of Jazz in Tasmania*

**Simon Petty (M Phil Candidate)**

Supervisors: Dan Bendrups, Paul Draper and Bruce Johnson

This research considers the history of Tasmanian jazz with a view to addressing gaps in research literature. It intends to produce a comprehensive historical account of Tasmanian jazz, drawing on archival and interview sources, and in doing so, will present a case for Tasmania's important contribution to Australian Jazz to be acknowledged. The research topic will be broken into two focused areas. Firstly, research into who the seminal musicians, bands and identities were that contributed to establishing and maintaining jazz activity in Tasmania. This research will be presented in the format of biographical accounts of each individual/s or ensemble/s contributions. Detailed information will be presented about each musician or ensemble, which will specify their major contribution to Tasmanian jazz. Secondly, comprehensive investigations into the major events, locations and causes for how these musicians, bands and identities have developed a unique jazz scene will be presented as a history of jazz developments in Tasmania.

## **Music Education and Training Roundtable | 4pm | Boardroom**

Theme: Research-led pedagogy, curriculum and assessment.

Panellists: Heidi Westerlund, Paul Draper, Don Lebler, Scott Harrison.

Format: Each presenter will respond to the Heidi Westerlund's keynote from earlier in the day, followed by an open forum.

# **MUSIC & COMMUNITIES**

## **THURSDAY 22<sup>ND</sup> NOVEMBER**

### **Welcome to the Day | 9.30am | Boardroom**

Aunty Anne Chapman (Elder in Residence, Chair of Council of Elders) & Brydie-Leigh Bartleet welcome participants to a day dedicated to research-related discussions on the topic of 'engaging communities through music'.

### **Featured Presentation | 9.35am | Boardroom**

*Engaging with Indigenous Communities Through Music and the Arts*

**Aunty Anne Chapman (Elder in Residence, Chair of Council of Elders)**



Aunty Anne Chapman is a community Elder with family ties to the Manandangi and Kamilaroi clans. Aunty Anne is currently co-chair of Griffith University's Council of Elders. She is known and respected in the broader Indigenous community for her work in vocational education training, and has had much success in supporting Indigenous youth to gain the skills necessary to acquire long-term employment and has embraced this responsibility as a member of Griffith's Council of Elders.

### **Music & Communities Roundtable 1 | 10am | Boardroom**

Theme: Reflections on research projects that engage with Indigenous communities through music.

Panellists: Sandy O'Sullivan (Batchelor Institute), Richard Moyle (University of Auckland), Brydie-Leigh Bartleet & Buré Godwin.

Format: 10 mins project overviews, followed by open forum.

### **Featured Presentation | 11.30am | Boardroom**

*Working in Collaboration with Communities on Socio-cultural and Health-related Projects in Music*

**Brian Procopis (Sweet Freedom)**

Brian Procopis is currently the Coordinator of Community Development Programs for UnitingCare Community (Lifeline). He has been involved in many music-based esteem-building programs, such as the Zillmere School 'Aim High/From Little Things Big Things Grow' initiative, 'Kidz2Kidz' with Brisbane-based Iraqi children affected by the ongoing conflict in their homeland, 'My Life My Voice' celebrating the lives and contribution to broader society of children with Down syndrome, the Urandangi Aboriginal community, the Transformers (Brisbane version of the 'choir of hard knocks') and Scattered People project, where music is taken to the 'boat people' in the Pinkenba Detention Centre.





## **Music & Communities Roundtable 2 | 12pm | Boardroom**

Theme: Reflections on community projects that address socio-cultural, health and environmental issues through music.

Panellists: Naomi Sunderland, Alex Masso (Music. Play for Life's), Leah Barclay & Vanessa Tomlinson.

Format: 10 mins project overviews, followed by open forum.

## **Lunchtime Performance | 1pm | Foyer**

### **Asim Gorashi Trio**

Asim Gorashi has degrees in music from the University of Sudan and Queensland Conservatorium Griffith University. He has arranged more than twenty Sudanese folkloric songs in ten different local languages and participated in numerous festivals including Khartoum International Festival, Djibouti Horn Festival, the Galaa Festival (Egypt), the Mela festival 2006 in Norway and recently, the Woodford folk fest 2007. A multi-instrumentalist, Asim performs on the oud (Arabic lute) and violin; he sings, plays keyboards, the Sudanese traditional Tamboor, as well as the mandolin and viola.



## **Documentary Screening | 2pm | Boardroom**

### ***Sustaining Raga: Engaging Communities in Changing Contexts to Support an Elite Music***

#### **Huib Schippers**

In spite of a long period of colonisation, and considerable challenges in terms of education, economy, and infrastructure, North Indian classical music has a long and illustrious history of survival across a number of very divergent settings, including temples, courts, houses of affluent landowners and courtesans, radio stations, Indian concert halls, Western stages, and a variety of recorded formats. In addition, it has interacted extensively with folk music, religious music, and popular music, including the omnipresent songs from the Bollywood film industry of the past fifty years.

How has Hindustani music remained a performance tradition that is both strikingly stable and continually in motion amidst this social, cultural and technological turbulence? As part of the Sustainable futures for music cultures ARC Linkage project, Huib Schippers interviewed leading practitioners and thinkers on their thoughts across the five domains of their 'musical ecosystem': systems of learning music; musicians and communities; contexts and constructs; regulations and infrastructure; and media and the music industry, providing a rich and complex picture of musical sustainability.



## **Student Work in Progress | 3pm | Boardroom**

Chair: Dan Bendrups

Presenters: Rianne Wilschut, Cristiana Linthwaite & Phillip Poulton.

Format: Students will give brief 'work in progress' presentations on projects that address issues of community engagement. Presentations will focus on chamber music in small, non-mainstream venues, perspectives on Nueva Cancion and Violetta Parra, and reflections on a community internship.

## **Community-led Research Workshop | 4pm | Boardroom**

Theme: An interactive session on conducting community-led research projects in music.

Facilitators: Richard Moyle (University of Auckland), Brydie-Leigh Bartleet & Jodie Taylor.

Format: Drawing on a set of readings sent to participants in advance, facilitators will pose a series of questions to the workshop attendees, provoking lively discussion and debate.

## **Book Launch | 6pm | IHRH**

### ***Northern Lyrebird: The Contribution to Queensland's Music by its Conservatorium 1957-2007***

**Peter Roennfeldt**

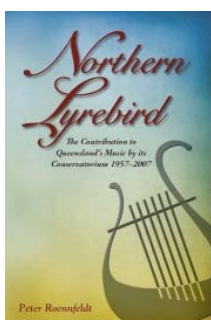
Confirmed speakers include:

Prof Marilyn McMeniman AM, Deputy Vice-Chancellor and Provost

Prof Huib Schippers, QCRC Director

Prof Peter Roennfeldt

This book by Peter Roennfeldt, one of the Queensland Conservatorium's former directors, elegantly and comprehensively weaves the intertwining narratives of people and events to produce a tapestry that captures the highlights, as well as the distinctive character of a diverse community of musicians spanning more than half a century. This publication is the product of an extended research project that commenced before the Conservatorium's 50th anniversary. Published by Australian Academic Press, this book is a must for all Queensland music lovers, and a significant new contribution to Australia's cultural history.



*Northern Lyrebird* is published by Australian Academic Press <[www.aapbooks.com](http://www.aapbooks.com)>

Following the launch of *Northern Lyrebird*, guests are invited to attend a celebratory cocktail reception in the Conservatorium foyer from 6.45pm.