Perspectives on Artistic Research in Music

23-24 July 2015

Sir Zelman Cowen School of Music, Monash University
Music Auditorium Building 55
Scenic Boulevard
Clayton Campus
Monash University VIC 3800
Australia
The Sir Zelman Cowen School of Music, Monash University presents:

**Perspectives on Artistic Research in Music**, an inter-disciplinary music symposium on Artistic Research in Music.

This symposium will address the many faces of Artistic Research (practice-based research) from a wide range of musical perspectives. The organisers are keen to encourage submissions that will contribute to one or more of the following themes:

- Models of Artistic Research: Theoretical models, case studies and future directions
- Conflict of the faculties: Where does artistic research sit within the academy
- Analysing performance/composition: methods of analysis appropriate to its particular modalities
- Realising artistic research in music practice

Artistic Research still needs definition as a term. An overarching theme of the conference will be to ask whether the term needs refining, clarification or qualification and how might productive distinctions in practice be identified and conceptualised.
Day 1

9:00  Registration

9:10  Welcome
Introduction

Session 1 - Realising artistic research in music practice
Moderator: Cat Hope

9:30  Stephen Emmerson

9:50  Associate Professor Robert Burke (a) & Dr Andrys Onsman (b)
The use of practice-based based artistic research to develop expertise and creativity in improvised jazz performance.

10:10 Discussion

10:30 Break

Session 2 - Artistic Research in the University
Moderator: Liza Lim

11:30 Linda Barwick and Joseph Toltz
Quantifying the ineffable? The University of Sydney’s Guidelines for Non-Traditional Research Outputs (2014)

11:50 Jenny Wilson
Equal, different or inferior? University attitudes to artistic research

12:10 Discussion

12:30 John Garzoli
Thinking in music - thinking about music: Hearing past the epistemological dissonance

12:50 Discussion

1:00  Lunch

2:00  Performance by Professor Paul Grabowsky

Session 3 - Artistic Research in the University
Moderator: Andys Onsman

2:30 Deniz Peters
What is artistic research?

2:50  Dr. Michael Hooper
Confusion is vital

3:10 **Dr. Robert Vincs**
*That is the question: the nature and scope of the research question within practice-led artistic research.*

3:30 Discussion

4:00 Break

4:30 **Session 4 - Models of Artistic Research**
Moderator: Thomas Reiner

4:30 **Zubin Kanga**
*‘Building an instrument’ in the collaborative composition and performance of works for piano and live electronics*

4:50 **Janet McKay**
*Significant Other: A flutist’s role in performer-composer*

5:10 Discussion

5:30 Close

7:00 Dinner (Venue TBC)

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Day 2

9:00 Coffee

**Session 5 – Artistic Research in the University**
Moderator: Liza Lim

9:30 **Christopher Coady and Michael Webb**
*Communities of Practice and the Supervision of Practice-Based Jazz Doctorates*
*Sydney Conservatorium of Music*

9:50 **Michael Webb and Christopher Coady**
*Debating the doctorate: Australian jazz graduates reflect on the nature and importance of their field of research*

10:10 **Dr Glen Hodges**
*Keep Your Eye On The Prize*

10:30 Discussion

11:00 Break
Session 6 - Models of Artistic Research  
Moderator: Stephen Emmerson

11:30 Thomas Reiner  
*Approaching Music through Language: A Lacanian Perspective*

11:50 Dr Daniela Kaleva  
*Artistic Research in Early Music: A Case Study of Performing ‘Lamento d’Arianna’*

12:10 Ellen Winhall  
*Singing transformations: analysing emergent performance practices for Stripsody*

12:30 Discussion

1:00 Lunch

2:00 Performance

Session 7 - Models of Artistic Research  
Moderator: Robert Burke

2:30 Nick Haywood  
*Complexity Through Interaction: the key concepts*

2:50 Cat Hope  
*The Decibel new music ensemble - artistic research in music at the academy*

3:10 Discussion

3:30 Break

Session 7 - Models of Artistic Research  
Moderator: Robert Burke

4:00 Tim Dargaville  
*Speaking in Tongues: An investigation into a compositional practice informed by intercultural exploration*

4:00 Johanna Selleck  
*Creativity and ‘The Blues’*

4:20 Discussion

4:40 Plenary – Conference summary

5:00 Close
Participants

Associate Professor Robert Burke
Sir Zelman Cowen School of Music, Monash University

Dr Stephen Emmerson
Senior Lecturer, Queensland Conservatorium Griffith University

Dr Zubin Kanga
University of Nice - Sophia Antipolis
Royal Academy of Music, London
Institute of Musical Research, London

Associate Professor Cat Hope
Western Australian Academy of Performing Arts

Dr Glen Hodges
University of Tasmania Conservatorium of Music

Dr. Michael Webb
Sydney Conservatorium of Music

Dr. Christopher Coady
Sydney Conservatorium of Music

Dr Daniela Kaleva
University of South Australia

Dr. Deniz Peters
Institute of Musical Aesthetics
University of Music and Performing Arts Graz, Austria

Ellen Winhall
(UNSW) University of New South Wales

Janet McKay
University of Queensland

Dr. Johanna Selleck
University of Melbourne

Professor Linda Barwick
Sydney Conservatorium of Music, University of Sydney

Dr. Joseph Toltz
Sydney Conservatorium of Music, University of Sydney

Dr. Michael Hooper
(UNSW) University of New South Wales
Dr Nick Haywood
University of Tasmania Conservatorium of Music

Dr. Robert Vincs
Faculty of the Victorian College of the Arts and Melbourne Conservatorium of Music University of Melbourne

Associate Professor Thomas Reiner
Sir Zelman Cowen School of Music, Monash University

Dr Jenny Wilson
Melbourne Centre for the Study of Higher Education, University of Melbourne; and Creative Industries Faculty, Queensland University of Technology

Tim Dargaville
University of Melbourne

Dr John Garzoli
Monash University

Professor Liza Lim
Composer

Dr Kenji Fujimura
Sir Zelman Cowen School of Music, Monash University

Dr Andrys Onsman
Melbourne Centre for the Study of Higher Education, University of Melbourne

Professor Paul Grabowsky
Sir Zelman Cowen School of Music, Monash University

David Griffiths
Sir Zelman Cowen School of Music, Monash University
Abstracts

**Linda Barwick and Joseph Toltz**  
Sydney Conservatorium of Music, University of Sydney  
**Title: Quantifying the ineffable? The University of Sydney’s Guidelines for Non-Traditional Research Outputs (2014)**

Ever since the Australian Research Council (ARC) recognised “non-traditional research outputs” (NTROs) as valid expressions of research, developing benchmarks to measure the quality of artistic research has been of increasing interest to the Australian higher education sector. Because research quality (as measured through the triennial Excellence in Research Australia exercise) is a driver for block funding to higher education institutions, decisions about the quality of “artistic research” need to be transparent, based on peer review and justifiable to government auditors. With these requirements in mind, in 2014 the University of Sydney adopted *University Guidelines for Non-Traditional Research Outputs*. Following the framework and terminology developed by the ARC, the Guidelines recognise that:

> research output may consist of any form of publicly available, assessable materials embodying research, whether produced by writing, making, composing, designing, performing, or curating. (The University of Sydney, 2014)

Artistic research (“creative work as research”) is placed within a conceptual framework embracing not only standard print research outputs and but also other “non-traditional” outputs of traditional research (scholarly translations, critical editions, technical standards, exhibitions of archaeological or scientific objects, and research reports for external bodies). Complementing the general criteria and principles, the University Guidelines also include specific criteria and output weightings for each type of NTRO.

Recognising the inherently unsatisfactory nature of any system of quality metrics, the presentation will discuss issues arising from the development and implementation of the guidelines within the Sydney Conservatorium of Music.


**Robert Burke (a) & Dr Andrys Onsman (b)s**  
(a) Sir Zelman Cowen School of Music, Monash University  
(b) Melbourne Centre for the Study of Higher Education, University of Melbourne  
**Title: The use of practice-based based artistic research to develop expertise and creativity in improvised jazz performance.**

This paper investigates how practice–based artistic research in jazz studies can be used effectively to extend knowledge in the domain of improvised performance. It sets out to address three fundamental issues. First, it defines practice-based artistic research in relation to its importance to performance development both in terms of expertise and creativity. Second, it outlines the conceptual framework of performance-based artistic research as a legitimate research methodology. Third, it demonstrates by way of a specific example, how this research methodology is applied in practice. It asserts that practice–based artistic research in jazz studies can be used effectively to extend knowledge in the domain of improvised performance. It asserts that practice-based artistic research is an appropriate framework for the analysis of a spontaneously improvised performance because it is based on a robust conceptual framework and a methodology that facilitates the
generation of hitherto unarticulated knowledge. The paper concludes with some as-yet unanswered questions and suggestions for further study.

Christopher Coady and Michael Webb
Sydney Conservatorium of Music

Title: Communities of Practice and the Supervision of Practice-Based Jazz Doctorates
Sydney Conservatorium of Music

The nature of what constitutes jazz research in Australian tertiary institutions is changing. Where once the landscape of Australian jazz scholarship was dominated by those who would ground their investigations in questions about the cultural and societal relevance of jazz, our current scholarly milieu has shifted in focus to questions about how an individual artist might grow through their own jazz practice and contribute to the aesthetic fabric of their particular artistic community. Such shift in emphasis places a unique demand on the shoulders of student researchers to ensure that their tertiary projects develop towards the benchmarks for significance set up by both the academic world and by their individual communities of practice.

In this paper, we present data from a focus group comprised of current Australian jazz PhD and DMA candidates (n=11) in an effort to illuminate how students negotiate this task. We begin by surveying what is currently known about the nature of institutional feedback in relation to practice-based PhD candidatures within the Australian context. We then present data from our focus group outlining several key strategies practice-based students employ to ensure they remain “on-track” in relation to the aesthetic demands of their artistic communities. Woven through this discussion are comments acknowledging the importance of institutional feedback in relation to the promotion of research findings. Yet such comments tend to gloss over the value institutional feedback may hold beyond the promotional realm. We therefore posit – in relation to several specific examples drawn from our focus group data – that the feedback students receive from their communities of practice seems to exert more influence over research design than the institutional feedback they receive as part of their degrees.

Tim Dargaville
University of Melbourne

Title: Speaking in Tongues: An investigation into a compositional practice informed by intercultural exploration

Contemporary composers are engaging in intercultural exploration through the creation of new work, both in Australia and internationally. Corresponding with this trend, there has also been increasing validation of the complex interrelationship between academic research, practice-led research and research-led practice.

This paper by Australian composer Tim Dargaville will introduce his practice-based research into the role that intercultural exploration can play in the creation of new music and in the development of a personal compositional language.

Dargaville will focus on the ways in which the ritual visual art form of *kolam* and the traditional vocal percussion art form of *konnakol*, both from South India, have inspired recent original compositions. His presentation will locate the development of these works within a broader understanding of approaches to intercultural exploration undertaken by other Australian and international contemporary composers, and current theories of intercultural dialogue and cultural hybridity.

Writers such as Pavice describe intercultural dialogue as “the internationalization of exchange” between cultures, articulated within a paradigm of post-colonial power relationships. Similarly, in discussing cultural hybridity, Pieterse posits the idea that internationalization is a process of “braiding” rather than simply a diffusion from developed to developing countries.

In synthesizing some of these theories into a research approach, Dargaville is developing a theoretical model of interlinked circles, where:

- the outer circle is the overall issue of cultural appropriation and research ethics.
The inner circle is the investigating framework of practice-based research. Within the inner circle are the interlinked issues of intercultural dialogue and cultural hybridity. Dargaville notes that the inner circle of practice-based research is not empty, but rather an area of undiagnosed potential – an investigative space. This is the space in which the intercultural composer locates the creation of new work.

**Stephen Emmerson**  
Senior Lecturer, Queensland Conservatorium Griffith University  
**Title: Is my performance research? How, why, when? Some reflections on the issues.**  
This presentation will reflect on questions central to the field of artistic research pertaining to how a musical performance may be understood and recognised as a research outcome. While it is not proposed that all music performance can or should be recognised as research, the presentation will suggest ways in which acts of music-making (or recordings thereof) can be conceived and presented as such, that is, as a distinct and valuable form of knowledge. The necessity of, and the extent to which, an accompanying exegesis expressed in words is required for it to qualify as valid research will be considered. A range of opinions from other authors on these questions will be drawn in. The issues will be illustrated through references to and illustrations of the author’s own creative practice in recent years.

**John Garzoli**  
Monash University  
**Title: Thinking in music - thinking about music: Hearing past the epistemological dissonance**  
Improvisation as it occurs in Thai classical music is regarded has having little in common with improvisatory practices found in jazz. Despite important pedagogical, structural, and motivational similarities, a range of idiomatic and cultural factors have obscured the link that improvisation creates between these musical systems. Whilst the perception that these musics have little in common can be attributed to clear differences in how these musics sound, it is also the result of confusion about certain specialised musical activities and the terms used to describe them. This paper discusses similarities in improvisational practice between these musical systems and draws attention to the schism that exists between indigenous explanatory models of musical performance and creativity and descriptive models adopted by denominations of music theorists who draw on European derived theoretical paradigms that underpin institutional academic orthodoxies. Due to the influence of Western derived thinking and writing about improvisation, the extent to which improvisation is believed to occur in Thai music is misunderstood in the English language literature. This is because improvisation is largely defined and discussed in relation to jazz. This misunderstanding can be clarified through performance based explorations of these two musical systems and by drawing attention to artistic, epistemological and structural similarities between improvisation in Thai classical music and jazz. This study argues that despite idiomatic and stylistic disparities, these musical forms involve similar types of creative musical thinking. Through this type of musical thinking, it is possible to see past idiomatic differences and perceive a creative epistemological sameness that lies at the heart of these idioms.

**Nick Haywood**  
University of Tasmania Conservatorium of Music  
**Title: Complexity Through Interaction: the key concepts**  
The purpose of this project was to investigate and describe the optimum conditions under which collaborative improvised musical expression in performance can be established.
The study was an exhaustive examination of performances and recordings of an ensemble in which I perform. The research investigates the impact of the ensemble dynamic on the improvisations of individuals within the ensemble.

The recordings were not analysed in the traditional harmonic, melodic and rhythmic manner, as the focus of this study was on the way in which musicians connect on a personal, and in turn, musical way. There was analysis of the ways in which each participant’s contributions affect their co-performers. Aural perception and the collective musical history of the participants are seen as significant factors and as such were investigated through interviews.

It is proposed that a musician’s familiarity with repertoire should be such that conscious decision making in performance is not required. To this end, there is a need to separate the manner in which a musician accumulates musical knowledge via practice, from the way they present music as a performer.

Four Key Concepts seen as critical to the development of the improvising musician were uncovered and will be discussed in detail in this paper. It is seen as critical that the practice should lead the inquiry. The reflection that follows forms the basis of the written component, supporting the core focus of the research.

Glen Hodges
University of Tasmania Conservatorium of Music

Title: Keep Your Eye On The Prize
This paper addresses the issues and challenges of undertaking a practice led or practice based Higher Degree Research project in music from the supervisor’s perspective.

Having now supervised a number of HDR projects to successful completion I will address the issues raised by definitions of creative practice and the “research question”. Central to this will be an exploration of the presumptive nature of certain research framing approaches and the need to acknowledge the pre-existing conditions of creation, evolution, exploration, investigation and deduction in much musical endeavour.

Many prospective and early stage students wrestle with envisaging their particular area of interest and specialisation as a research project. In attempting to present their ideas in words they often not only fall prey to overly convoluted or pseudo-academic language but also to false concepts of the research paradigm as it relates to their discipline.

This paper attempts to outline ways that the supervisor can inspire the student to “keep their eye on the prize”, which is the creative outcome, and to value the intrinsic components of their art that, without embellishment and with little explanation, already lie at the basis of sound research practice.

Michael Hooper
(UNSW) University of New South Wales

Title: Confusion is vital
The term research as the stable term. John Croft’s recent article in Tempo, ‘Composition in Not Research’, moves against the prevailing attitude, at least as expressed in academic journals, revealing something of the political contest for the term. From a very different perspective, Roger Scruton argues against the term ‘research’ itself in favour of ‘scholarship’; for him the replacement of the latter by the former has gone with a new ‘scientism’ that focuses on methods and results.

Research that is focused on performance is often cast in science’s terms. These varying discourses tell us much about some of the changes to funding that have taken place in the UK over the past five years. The practices of artistic research there are not isolated from those economic shifts.

What does this change in the discourse and practice mean for the Australian situation? I will argue for a different approach, one less concerned with methodical work, and with results, and one that embraces confusion as an essential part of scholarship. Indeed, I will suggest that musical artistry has much to offer existing scholarship, particularly in terms of the ontological questions that collaboration raises.
Cat Hope
Western Australian Academy of Performing Arts

Title - The Decibel new music ensemble - artistic research in music at the academy.
Decibel is a new music ensemble based in Perth Western Australia and was founded in 2009. It has quickly become a unique and productive model for practice led research in the Western Australian Academy of Performing Arts, having created the highest number of research outputs in the faculty. The group has gone on to commission, workshop, perform, record and tour over 100 new Australian works, as well as rework extant international works for modern performance. As part of this process, members of the six piece ensemble also publish in journals and conference proceedings about the work. This paper engages Decibel as a case study where the vital links between practice and writing; curating and programming, technological development and creativity, students and staff, as well as the delicate collaborative processes involved in creating new works and interpretations can be engaged in research. It discusses the rich way practice led research can feed and interact more traditional written research, and a range of approaches to negotiate research measurement systems in the academy for practicing musicians.

Daniela Kaleva
University of South Australia

Title: Artistic Research in Early Music: A Case Study of Performing ‘Lamento d’Arianna’
In his monograph The Art of Re-Enchantment: Making Early Music in the Modern Age (Oxford University Press, 2013), Nick Wilson poses the idea of re-enchantment that generates a different mode of modern early music performance which is better attuned to historical documents, performers and audiences than what could be achieved through working with the notion of ‘historical performance’ and the methods of the early music movement. For this phenomenon to occur, Wilson proposes that reason and intuition are to be incorporated with historical and personal authenticity. I argue that artistic research, more specifically joint research-led practice and practice-led research, is a methodology that allows for embodied production of knowledge that relies on archival rigour and experimental practice using rational and intuitive understanding in search for historical and modern understanding of early music. This methodological framework is an important conjunction that fits within the research policies of higher education institutions and their postgraduate programs where specialised knowledge of early music is given opportunities to develop. The dual process of research-led practice and performance-led research sits within the performative research paradigm. It is capable of empowering the vibrant interplay between knowledge that is sourced by the means of archival research and knowledge that tests these findings using rehearsal, performance, and reflective and reflexive methods as well as methods that are born in artistic practice. To illustrate this methodological framework, I use my recent experience of leading two productions of the solo chamber version of ‘Lamento d’Arianna’, originally from the opera L’Arianna (Mantua, 1608) by Ottavio Rinuccini and Claudio Monteverdi, where I worked with historical techniques in the role of production dramaturge and then producer, director and Arianna. The presentation draws on performative research and narratological theory as well as performance footage, preparatory score excerpts, reflection-on-action and reflexive writing to deliberate issues of artistic research in early music.

Zubin Kanga
University of Nice - Sophia Antipolis
Royal Academy of Music, London
Institute of Musical Research, London

Title: ‘Building an instrument’ in the collaborative composition and performance of works for piano and live electronics
Composition, according to Helmut Lachenmann, is synonymous with ‘building an instrument’ (2004). One can observe this in a metaphorical sense in the discovery of new sounds with traditional instruments by Lachenmann, but when examining works for soloist and electronics, the ‘building’ becomes both metaphorical and literal.

This paper examines three works for piano and electronics, recently performed by the author, a concert pianist. In Piano Hero (2012) by Belgian composer, Stefan Prins, the pianist uses a keyboard to control a video avatar of a pianist playing on the inside of a piano with various tools. Australian composer Benjamin Carey’s work _derivations_ (2013) is a program that functions as a duetting partner for an improviser, learning phrases as the performer plays, manipulating them and matching them to the performer. British composer, Patrick Nunn wrote Morphosis (2014) in close collaboration with the author. The work uses 3D sensors attached to the hands to control the electronics. Thus a cross section of electro-acoustic interaction is surveyed, with different approaches to ‘instrument building’, from the creation of a ready-made virtual instrument (Prins) to an adaptable program without a score that nonetheless directs and restricts the improvisation (Carey) to the tailoring of a newly built system to a particular performer (Nunn). In each of these cases, the boundary between system and score, between instrument and work and between the between the creative roles of composer and performer are explored by utilising video documentation of collaborative workshops and performances and interviews with the composers.

Janet McKay
University of Queensland

Title: Significant Other: A flutist’s role in performer-composer

This practice-led research project investigates the role of the flutist in developing new sounds, techniques, fingerings and non-sonic performance elements, and the ways in which these can be integrated into a composer’s vocabulary, thus augmenting and enhancing the flute’s musical language.

A further-expanded palette of sounds can broaden the expressive potential of the flute, allowing composers more scope to express their musical ideas, and allowing flutists to explore and understand more deeply the instrument and its potential to realize previously unattainable sounds. Working collaboratively can ensure that compositions are well suited to the instrument from a performative aspect, with the flutist able to offer input on matters such as fingerings, limitations of particular techniques, notation, Performance Notes, and other technical matters.

This paper will reflect on the author’s recent collaborations with American composers Nomi Epstein, Jen Wang and Jenny Olivia Johnson. Each of these composers chose to incorporate electronic elements into their works, though each in a very different way – a computerised cueing program, a guitar effects pedal, and a MaxMSP patch. This has added an extra layer to the research through learning to work with the idiosyncrasies of the required technologies in addition to the flute writing itself. Video excerpts of each piece will be played in order to demonstrate the consolidation of techniques, sounds, notations and technologies.

Deniz Peters
Institute of Musical Aesthetics
University of Music and Performing Arts Graz, Austria

Title: What is artistic research?

What is artistic research? I here argue for several critical and provocative theses on artistic research which on my view are fundamental, yet too rarely considered in-depth, including: (1) Artistic research aims at improving means by which one thinks in and through a specific aesthetic medium. It involves substantial acts of perception, imagination and memory (subjective, interpersonal and collective). This recognises artistic practice as a style of embodied thought, and artistic research as an epistemic inquiry extending other existing modes of thought. (2) Artistic research goes beyond mere artistic production in that it aims at and engenders not only technical, but aesthetic and hermeneutic, innovation. One of the requirements for this is an awareness as to the distinction between art and
craft, and an awareness of the particular concept(s) of art employed. (3) Artistic research may be directed at artistic innovation; but, contrary to some prevalent ideas, it is not limited to that. In fact, artistic research can fully unfold its particular epistemological strength if its questions are geared at, i.a., psychological, sociological, philosophical, problems and intuitions – without proceeding by orthodox means of inquiry. Thus artistic research can and should go beyond matters of art and address and contribute to the understanding and interpretation of fundamental matters of human existence. (4) Exquisite artistic research methodologies offer approaches from the 1st or 2nd person perspectives, along with that of the 3rd person; specifically, interpersonal improvisation, experimentation, and empathy represent central methodological opportunities. My talk includes examples from practical work in music.

Thomas Reiner
Sir Zelman Cowen School of Music – Monash University
Title: Approaching Music through Language: A Lacanian Perspective
The status of the written word is one of the core concerns and challenges in artistic research, especially where artists are engaged in reflective practice for the first time. We can see this in the ongoing debates about word limits for the written component in artistic research, and whether the written work should be a thesis (dissertation) or exegesis (critical commentary). Critical in all of this is the constellation of subject (artist and author), artistic work, and language. Jacques Lacan has written extensively about the subject and about language, and this paper explores how some of his insights and concepts might be applied to the discourse about music. This includes consideration of Lacan’s master signifier, his three categories of the Symbolic, the Imaginary, and the Real, and the role of the supervisor as mirror in the context of Lacanian analysis. The paper concludes with observations about the tension between subject as artist, subject as author, and the musical text as object of inquiry.

Johanna Selleck
University of Melbourne
Title: Creativity and ‘The Blues’
Drawing upon my work as a composer, my paper will examine the processes of creativity and collaboration within the context of theoretical models as proposed by authors such as Vera John-Steiner, Mihály Csikszentmihályi, and Robert Sternberg and in cross-genre approaches such as Third Stream.
An increasingly important theme in my work is the idea of ‘connectedness’ between each other and the environment. This approach has been strongly shaped by my collaborations with other artists and also by my broader interests in the environmental issues, concepts of family and community, and the way we handle challenges in our lives, including depression and mental illness.
My paper will attempt to shed light on how these interactions and experiences have influenced and guided my creative output. My musicological research also feeds into the same creative channels, and in this way, the different aspects of my life and work as a composer/performer/researcher can be seen as nurturing each other and widening the horizons of my creative output.
As a case study at the centre of my discussion will be my Concerto for Blues Harmonica, initially work-shopped in 2010 in collaboration with Corky Siegel, the renowned American blues-harmonica master and ground-breaking exponent of “symphonic blues”. Siegel will be in Melbourne for the official premiere of the concerto at the Melbourne Recital Centre on 27 July.

Robert Vincs
Faculty of the Victorian College of the Arts and Melbourne Conservatorium of Music University of Melbourne
Title: That is the question: the nature and scope of the research question within practice-led artistic research.
With practice-led research relatively new to the academy, the nature of framing one’s artistic practice as research question can be elusive. The nature and scope of an artistic question, whether fully
formed or latent, may initially exist beyond the capacity of the artist to pursue a reasoned enquiry given the level of entanglement an artist has within their practice. However, with the right tools, an artist pursuing a practice-led enquiry may enter the intuitive aspects of their work and find significant critical and contextual relationships that illuminate something broader than an artist’s individual practice.

This paper will ask, what constitutes a valid research question within practice-led research projects? What is the relationship between the research question and the methodology? What universal significances does the question point to?

Michael Webb and Christopher Coady
Sydney Conservatorium of Music
Title: Debating the doctorate: Australian jazz graduates reflect on the nature and importance of their field of research

What constitutes valid jazz research? What are appropriate methodologies? Is there clarity concerning such matters and a consensus among those who have completed a “jazz doctorate” in Australia? If so, what is the nature of this consensus, and if not, what are the implications? Such questions formed the basis of, and (or) emerged from, an extended panel discussion among a group of nine “jazz graduates” of Australian university doctoral programs at a one-day Jazz Research Symposium held at the Sydney Conservatorium of Music in December 2014. That discussion is analysed in this paper. Discussant contributions ranged from ambivalence surrounding involvement in more traditional scholarly research approaches, to a lone voice defending the need to engage these. A contrast between macro and micro views was a feature: one participant, who was employed in a university jazz department, was keen to draw on European jazz research models, while another in a similar position in a different university persistently championed the investigation of home grown experimental musical processes. Most participants concurred that the emerging practice-as-research model was a promising way of attracting candidates of a sufficiently high standard to the academy, although the model was never clearly defined, and the matter of academic rigour was assumed rather than questioned. The discussion indicated that Australian jazz doctoral graduates are eager to participate in academic debates surrounding jazz research, yet to date few have been invited to do so. Further, it appeared from the panel session that the implications for the current and future status of Australian jazz and its place in national cultural life is virtually unconsidered when it comes to decisions regarding the shape of jazz doctoral programs in this country. The paper raises the questions of just who is mapping the direction of Australian higher degree jazz research, and with what and whose interests in mind, and concludes by proposing a potentially fruitful way forward.

Ellen Winhall
(UNSW) University of New South Wales
Title: Singing transformations: analysing emergent performance practices for Stripsody

In this paper I will explore emergent performance practices through a consideration of the multiple and transforming identities of Cathy Berberian’s Stripsody.

Very little work has been done to explore musicologically the existence of performance practices for avant-garde vocal works. Specific performers have been mentioned in scholarship, but the performer’s role (and their performances) typically is used to describe their influence on a composition or in exploring collaborative workings, rather than as a basis for researching performance. My paper begins with performance as a starting point for analysis that leads to outcomes about performance practice.

Performance practices are often described as chains of response, formed through performers engaged in dialogue with other performances. Where those dialogues are either not present or can’t
be uncovered, a different approach, based on a collection of recordings, scores, videos and other artefacts, needs to be considered.

*Stripsody* presents an ideal case for considering practices with a different approach. It is a work that is continually transforming and it is not tied to any historical linearity; as I will show, no clear chronology or hierarchy of performances or scores can be asserted. And with no clear chronology, the historical dialogue between performers, interacting with scores and with each other through recordings, for example, is not available for the description of performance practice. Locating *Stripsody* is part of the analysis, and in this paper I ask the question: how can we describe practices of performance when (and where) *Stripsody* is so multiple, and its practices disconnected and fragmentary?

I will show that through these challenges performance practices can be described with a focus on transformation of a discontinuous body of work. These transformations take place in the moment of my description, rather than as a trace of past dialogue, and as such present a new way of articulating performance practice. Through an approach that takes a more distributed idea of the formation of practices, I hope to enable new understandings of recorded performances, and to find new ways for my own performances to extend this knowledge.

**Jenny Wilson**
Melbourne Centre for the Study of Higher Education, University of Melbourne; and Creative Industries Faculty, Queensland University of Technology

**Title: Equal, different or inferior? University attitudes to artistic research**

For some, the inclusion of artistic or ‘non traditional research outputs’ (NTRO) in Australia’s national research quality exercise (ERA) represents a breakthrough in equal recognition of artistic research. Increasingly universities apply creative proxies or ‘equivalency’ measures that include artistic research outcomes in consideration in promotion applications, internal funding allocation and ‘research active’ status determination. Does this indicate that artistic research has finally achieved an equal legitimacy to traditional research expressed in scholarly text-based outputs?

In ERA 2010, NTRO represented over four per cent of all submitted research outputs. By 2012, this had fallen to two per cent. ERA2012 data also reveals that the balance of NTRO and traditional scholarly outputs submitted differs between artistic disciplines. In visual arts (FOR1905) the majority of research outputs submitted were NTRO, whereas in Performing Arts and Creative Writing (FOR1904) the numbers of creative works submitted were only slightly higher than journal articles. Does this indicate an institutional divergence from their inclusive rhetoric or that some artistic researchers themselves view artistic works as less legitimate research outputs?

Through interviews with 27 current artistic researchers, ‘expert commentators’ from visual and performing arts disciplines and Deputy/Pro Vice-Chancellors’, combined with analyses of university research management systems, this paper explores university attitudes towards artistic research revealed by its leadership, non-arts academics and the operation of the formal research management framework.

*This paper draws upon findings from PhD study ‘Artists in the University: Repositioning Artistic Research in the Australian University’ conferred by the University of Melbourne in 2015.*