UQ School of Music
Research Symposium
6 September 2023

MUSICAL CONNECTIONS
Schedule

8:30  Welcome to Event
8:45  Keynote: Nicole Canham
9:45  **Morning Tea**
10:05 Presentations
     10:05  Sarah Maher
     10:15  Stacey Weir
     10:25  Lara Miller
     10:35  Anna Kho
     10:55  Carl Bundesen
     11:05  Emma Di Marco

     *Break*

     11:20  Ailsa Harris
     11:30  Barnaby Ralph
     11:50  Jack Walton and Patrick Murphy
     12:00  Johanna Davie
     12:20  Jacinta Wang

12:30  **Lunch**
13:10  Keynote: Kerry Murphy
14:10  **Afternoon Tea**
14:30  Presentations
     14:40  Deline Briscoe
     15:00  Zekun Zhang
     15:20  Li Chen
     15:30  Robert Davidson
     15:50  Jane Edwards

     *Break*

16:10  Panel Discussion
17:00  Conclusion of Symposium
Nicole Canham
Keynote Speaker

Title
Music for uncertain times

Abstract
As the Covid-19 global pandemic continues and we consider how to live with the virus in ongoing ways, many are also grappling with how the virus has changed outlooks on ways of living, thinking and working that were previously taken for granted. In this presentation, Dr Nicole Canham explores the idea of living with liminality - the experience of uncertainty - not just as the byproduct of one-off or exceptional events, but as the dominant condition that will shape our lives and work for the foreseeable future. In industries that rely on face-to-face contact, such as the many facets of live music teaching and performance, a straightforward return to business as usual may not be possible, not just because venues have closed, or audiences preferences may have changed, but also because those who make the work have also changed. In this space where much is still unknown, Dr Canham explores the question: does the type of uncertainty experienced in the performing arts over Covid change our obligations to each other going forward, and were we to envisage a paradigm shift in music careers education, what might that look like?

Link
Living with liminality: Reconceptualising music careers education and research
Title

Louise Dyer: ISCM networks and transnational aspirations

Abstract

Australian publisher and patron Louise Dyer was passionately involved in many of the international causes and institutions that sprang up in Europe between the wars, including the International Society for Contemporary Music. She saw the ISCM’s promotion of “modern music of all nationalities” as allowing for a “better understanding of various people of various races” and became its Australian delegate from 1928 until 1948.

She would have been aware of Australia’s peripheral position in the international musical world, and of her marginalised position as female and Australian, the ISCM was very Eurocentric. Yet she clearly imagined, at least initially, that such hurdles could be overcome, and exciting connections with the rest of the world would come out of Australia’s participation.

Such aspirations were frustrated. Australian composers were reluctant to compete against already established composers and there were considerable practical problems relating to “distance”. Dyer made some novel suggestions to ameliorate the problems, which were not taken up.

This paper examines the diverse outcomes and disappointments that resulted from her active involvement with the ISCM and questions why it is that this involvement is all but forgotten today.

Link

Murphy, Kerry “‘Covent Garden on Wheels’ Thomas Quinlan’s Operatic tours of 1912–1914—and beyond’.


Deline Briscoe
Invited Speaker

Title
Stolen Power of Song

Abstract
Imagine growing up in a home being punished for speaking your own language. Deline Briscoe will demonstrate the power of music and song memory to unite and restore stolen languages. Deline, a Yalanji Woman of Song, shares her family’s stories of love, loss and cultural reclamation including her own song journey that intertwines Gospel, Soul, Jazz Roots and Blues with Yalanji language and Wawubarri (traditional style song).

Link
https://www.delinebriscoe.com
Carl Bundesen

Title
Choosing a wind or brass instruments for primary aged students: What are the factors that teachers primarily consider?

Abstract
Matching beginner students with musical instruments is a major responsibility of teachers in Queensland’s state instrumental music education programs. Advice for teachers, primarily in the form of professional magazines and pedagogical approach books state a number of anthropometrical and psychological factors which are relevant to this process. However, there is a lack of scholarly research regarding current practice of instrumental music teachers in Queensland to guide them in their decision-making processes. This is particularly important for multi-instrumental teachers, specifically brass and woodwind, who need quality and current information for the important task of instrument selection for beginners. Following a mixed methods approach, questionnaire responses from brass and woodwind instrumental teachers were examined to answer the research questions. The results of quantitative analyses show that brass and woodwind teachers consider anthropometry and psychological factors to be important, with emphasis on embouchure, limb length, hand size and preference. Regarding short and long-term benefits, psychological factors saw a positive shift in importance, influencing retention in the long-term as opposed to short-term. Directed content analysis revealed that embouchure and orofacial factors were ubiquitous across current practice, hand size was of greater importance for woodwind teachers rather than brass, and preference was a key factor for those who did not consider any anthropometric factors. The findings from this research are relevant to instrumental music teachers, to aid them to understand and improve the effectiveness of brass and woodwind instrument selection and set beginners on a path for success.

Li Chen

Title
Chinese Composers’ Efforts to Nationalize Their Piano Music

Abstract
Chinese piano music is a product of the intermingling of Chinese and Western musical cultures, with a strong national colour. Although the piano was invented in 1698, it did not come to the attention of the Chinese until the beginning of the 20th century. From this time, however, it took only 50 years or so for Chinese composers to go from simply playing Japanese and European song melodies to creating piano adaptations with what is described here as a “Chinese essence.” Such a process is never easy, and cannot be separated from Chinese composers’ pursuit of their own national culture. Therefore, this presentation briefly compares the changes in Chinese piano music in the early 20th century and the 1960s, and then discusses the efforts made by composers to invoke national character in their music over these 50 years. The difficulty of composing piano adaptations and the formation of its Chinese essence will be examined from a more comprehensive perspective.
Robert Davidson

Title
Making music from extinct animal sounds and movements

Abstract
The 21st century is a time of mass extinction. Vanished species have often left behind traces of memory, such as audio recordings, films and footsteps etched in the ground. As a means of celebrating these disappeared animals, Dr Davidson makes music from these artefacts, closely studying the musical content of their gait and their sounds, and framing them in musical contexts provided by two pianos. In this presentation, Dr Davidson will present excerpts of these musical memorials, and discuss different methods of finding music in traces left behind by animals no longer present.

Link

Johanna Davie

Title
The Singer-Songwriter-Producer: Exploring the Nexus Between Music Production and Contemporary Songwriting

Abstract
This research aims to investigate how the female-identifying singer-songwriter relates to music technology, and how knowledge and utilization of DIY recording processes influence creative practice and musical identity. This is an artistic research project, where I question whether my music, creative process, and identity, will change through the learning and implementation of self-production within my songwriting practice. Reflective data was autoethnographically collected during the composition of my creative folio and combined with data collected from semi-structured interviews with five Australian female singer-songwriters. The outcomes of this project will contribute to greater understandings of how female singer-songwriters can promote, develop, and advocate for their own work using music technology, following a historical lack of female representation in the sector. This project also has potential to contribute to music education programs by strengthening understanding of the effects and benefits of more comprehensive instruction on music technology.
Emma Di Marco

Title
The TikTok Musician: A Case for Social Media and Digital Marketing Training for Tertiary Musicians

Abstract
Preparing music students for their future careers has been a well-documented priority for tertiary institutions. A changed industry now presents itself as the dust begins to settle on the impacts of both the pandemic and the rise of social media platforms, such as TikTok. Musicians, therefore, need to be more digitally savvy as they enter the industry; taking the dual path of ‘cutting their teeth’ with performance and teaching experience as well as building digital currency online to promote and develop their work portfolio. The rise of YouTube sensations ‘TwoSet Violin’ has proven there is a significant market of young people interested in classical music and clamouring for quality content that covers music performance, music education, and enjoyable music-related videos, photos, and more. This presentation will unpack how tertiary music students can prepare themselves for their future careers by drawing on both the literature and my own research on the role of social media and digital marketing training on classical music careers. It will make a case for the increased prevalence of training and preparation in these areas for students as well as providing actionable takeaways.

Jane Edwards

Title
Music in Healthcare: Medicine, Therapy, or light entertainment?

Abstract
There is a long tradition of use of arts in healthcare from the use of theatre, poetry, dance and music in Aescleopian temple cures in Ancient Greece, to creative arts used in the rehabilitation of veterans in the early 20th century. Contemporary practices employing creative arts in healthcare are wide ranging and include the arts as a means to relieve environmental deprivation caused by sterile hospital environments, music therapists delivering services to patients and families, and even hospital choirs which support staff camaraderie, work satisfaction, and personal wellbeing.

This brief presentation will review contemporary healthcare practice in relation to expected outcomes of application of the arts. In particular, music therapy uses in healthcare contexts are discussed with reference to perceptions of music use, and how people other than qualified/registered as music therapists can employ arts practices to encourage patient engagement, enjoyment, and satisfaction in aesthetic experiences.

Link
https://doi.org/10.1093/jmt/thad010
Ailsa Harris

Title
An exploration of what influences a classroom music teacher’s understanding and enacted pedagogical approaches

Abstract
A music teacher’s enacted pedagogical approaches are influenced by many factors, yet the current understandings and methods of music teachers remain under-researched. The aim of this study was to explore phenomenologically the musical connections that influence classroom music teachers’ understanding and use of pedagogy. Eight teachers from across year 7 Queensland music classrooms were strategically and conveniently recruited to participate in three semi-structured interviews. The three interviews focused on the teachers’ own education, their current practice, and a reflection on their connections to pedagogy. Through thematic analysis of the resulting transcripts, insights into music teachers’ use of pedagogies; understanding of pedagogy and of musical connection, including teaching context; own education; and resources that influence a music teacher’s practice, were evaluated in relation to current literature. The findings from this study assist in providing a deeper insight into the influences of classroom music teachers’ current use and understanding of pedagogy, and the music connections they develop for themselves and their students.

Anna Kho

Title
The Collaborative Process of High School Percussion Practice: An Exploratory Multiple Case Study of High School Teachers, Students, and Parents on Facilitating Percussion Practice at School and Home

Abstract
High school instrumental music practice is a collaborative process between teachers, students, and parents (Creech & Hallam, 2003). However, research in high school percussion practice is limited, especially data on percussion students’ home practice. In addition to practising on multiple instruments, equipment across school and home differ with limited accessibility for practise. The interpersonal connections between teachers and students, as well as parents, can inform their ways of facilitating these challenges. This research project explored the qualitative relations between selected teachers, students, and parents in Queensland high school percussion programs through a three-stage collective case study design of semi-structured interviews and video recordings of instrumental music lessons and individual practice sessions. Findings on the relationships between the teachers and students suggested that school culture and expectation of percussion practice (e.g., preference of instrument) was built collaboratively within their school ensemble communities, and adapted by their motivation, musical self-efficacy, and music identity. The use of practice strategies, often observed on school instruments during lessons and alternate instruments at home, were communicated through explicit and implicit instructions, modelling, and praising outcomes. As a result, students often utilised common practice strategies that focused on attaining outcomes rather than the strategies that benefited progress.
Sarah Maher

Finding a flexible future: a multiple-case study exploration of flexible tertiary voice performance education in Australia

Abstract

With limited government funding, performers in Australia are now marketing, recording and promoting themselves. They’re also diversifying across genres, to access more jobs or individualise their sound. However, juggling multiple, temporary roles can negatively affect musicians’ health. For singers, different genres sound and feel different and have conflicting cultural norms. Traditionally, tertiary music students have specialised in one genre and discipline for their degree. This can result in a gap between students’ specialist skills and the diversity of the industry. Recently, however, some Australian institutions have introduced flexible voice programs where students can learn multiple genres and disciplines. It remains unclear how the students, staff and faculty in Australian tertiary voice education experience and perceive these programs, nor how that intersects with the programs’ introduction. That’s what this study intends to uncover. Using a constructivist and symbolic interactionist lens, a multiple-case study exploration is being conducted across six undergraduate voice programs in Australia. Data is being collected across interview, observations and site visits, and analysed using grounded theory and cross-case analysis. Developing findings indicate the potential for a new conceptualisation of genre and discipline within tertiary voice performance education. Once finalised, the findings will be used to inform recommendations for future tertiary voice programs. By implementing flexible voice education, we have the opportunity to improve the employment and health outcomes of future generations of singers.

Lara Miller

Listening to the Audience

Abstract

It’s well established that when it comes to attending a live music performance, we, the audience, put our trust into the performers to provide us with a worthwhile experience. But how well do performers understand their audiences? And is the experience the performers believe they’re providing true to what the audience is receiving? This paper aims to investigate whether the perception of the audience’s experience differs between performers and audiences, and explore how this might have affected audience engagement across three performances: Queensland Music Festivals’ ‘Opera at Jimbour’ music festival, and Queensland Symphony Orchestra’s ‘Terrific Trumpet’ and ‘Cinematic’ shows. Audiences from each venue were asked to fill out a survey after the performance containing questions developed from the Dimensions of Visitor Experience (DoVE) questionnaire (Packer et. al. 2019), and benefit questions taken from Packer and Ballantyne (2016). Performers from each ensemble were also asked to guess (using the same questionnaire items) what they believed the audience experienced. The data between the audience and performers at each performance was analysed using descriptive statistics in SPSS and supported by a qualitative focus group study. The initial findings suggest that performers are inclined to underestimate the audience’s experience in the dimensions of ‘appreciation of beauty’, ‘relaxation’, and ‘gratitude’, though there was variance between shows. The purpose of this work is to begin understanding how the performers perceive the experience they provide the audience, with future implications of improving audience experience and engagement through bridging the gaps in perception and allowing for dynamic remodelling of experiences with effective feedback. The work differs from existing literature in that it acknowledges the performers as critical to constructing the experience, and goes beyond collecting audience satisfaction data.
Barnaby Ralph

Title
Words, Music, Rhetoric: Connecting Elements in an Eighteenth-Century Satirical Cantata

Abstract
The satirical set-piece “A Cantata,” for which the first dated appearance in print is 1746, is often attributed to Jonathan Swift (as author of the verses) and John Echlin (as composer of the music). The work, rich in comedic elements, connects musical and poetic satire, making full use of the rhetorical devices available to both in the eighteenth century. This paper explores some rhetorical figures that both function in their own right and serve to connect the literary and musical elements. This includes an examination of the relevance to the work of the (undated) satirical Scriblerian treatise the “Peri Bathos,” and popular texts on composition from the period, such as Giuseppe Riva’s 1727 “Advice to the Composers and Performers of Vocal Musick.” The discussion also considers new evidence surrounding the question of authorship. This is based on archival research conducted in the United Kingdom in 2022 and 2023.

Link

Jack Walton and Patrick Murphy

Title
Finding a place for academic language in higher music education

Abstract
This presentation aims to address the current tension around academic language training in higher music education—namely, that some members of the community see this as a necessary part of musical training, while others place it beyond the remit of what music degrees should seek to address. Drawing on sociological, semiotic, and philosophical approaches, we reflect on our own experiences in developing and conducting an undergraduate music research training program to propose a theoretical model of academic language education tailored for the higher music education context. Through this, we argue against a simplistic, binary positioning of language education, advocating instead for a more nuanced, multidimensional view of language as both a responsibility and resource for music educators.
Jacinta Wang

**Title**
Representation of Women and Musical Depiction in Sixteenth-Century Art

**Abstract**
This research will draw on several case studies to investigate how artists utilize female music-makers and representations of music to express artistic themes in Renaissance Italy. The case studies will focus on the posture (body language), facial expression, emotion, and clothes of female music-makers to demonstrate the intention of artists and gender features in sixteenth century. Also, musical depiction in artworks, as another primary focus, will provide evidence for the history and development of Renaissance music. The analysis will include the details of music notation, music pieces and the construction and symbolism of musical instruments. Moreover, this research will discuss the cultural context and gender identity in Renaissance society based on the investigation of female music-makers and musical representations. While many scholars have researched music and art, or music and woman, few have put these three elements at the same stage. This research will provide a new point combing music, art, and woman, and it could be a contribution to broader musicological research on the intersections of music and the visual arts in Renaissance cultural life.

Stacey Weir

**Title**
Listening to the Audience: Exploring Audiences’ Motivations to Attend Concerts

**Abstract**
Attending live music events is often seen as a one of the most visceral and ‘authentic’ ways to experience music and accordingly, live music is a massive industry worldwide. However, there is an alarming dichotomy between the increasing ubiquity of music in everyday life and a steady decline in the popularity of traditional classical music concerts. This trend, combined with the after effects of the COVID-19 pandemic, has made predicting audience preferences for attending concerts increasingly difficult. Whilst audience research is a growing field, its primary tool for understanding audiences are satisfaction surveys, which are manifestly inadequate for understanding audiences’ motivations to attend and can only provide limited information on how to plan future concerts. The purpose of this research is to understand audience motivations to attend concerts. This was achieved through surveying three concert sites: Opera at Jimbour, Queensland Symphony Orchestra Cinematic, and Queensland Symphony Orchestra Terrific Trumpet. The questionnaire collected quantitative data addressing three questions:

1. What are the most important factors when choosing to attend a classical music concert and how does this compare across different concerts?
2. What influences people’s perceptions of what is important?
3. How do people’s expectations relate to their motivations?

Data was analysed using SPSS (spreadsheet analysis tool). The initial findings indicate that the live music experience and adjunct engagement were both equally primary motivators to attend, receiving equal ratings across all three sites. The results of this study have implications for the way live music is promoted and consumed, and suggests that organisers and may want to consider promoting these events in a manner that also highlights the broader social aspects of concerts.
Zekun Zhang

Title
Debussy's D’un chair d’esquisses: A cast study in multi-layering and tone colour in performance

Abstract
Debussy composed D’un cahier d’esquisses (From a sketchbook) in 1903, and it is a piece that remains infrequently played. In the context of my study into the historically informed performance of so-called “Impressionist” repertoire, this small piece gives us an opportunity to see some of the different strands of evidence that I am considering and their potential impact on performance. Insights considered include the historical context of French piano playing at the time, the kinds of instruments used in contrast to modern concert instruments, recordings by important interpreters from within the tradition, and other specific factors such as Debussy’s fascination with Gamelan music. The talk includes practical demonstration of these ideas.

Organising Committee

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Sarah Maher
Patrick Murphy
Liam Viney

The Organising Committee would like to thank:

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