



Queensland

Artistic practice as research

Conservatorium

Music education and training

Research Centre

Music and technology

(QCRC)

Music and communities

2011/12



Focus areas

In less than a decade, Queensland Conservatorium Research Centre has developed and tested a successful program of innovative music research projects in practice-based environments.

Taking contemporary realities of performance, education, communities and technology as a starting point, up to thirty complementary and often synergetic research projects are conducted simultaneously at any time.

Driven by a highly motivated staff of twenty-five artists and scholars, we annually turn over in excess of \$1million in creative production, interdisciplinary work, performance, policy, consultancy, and more conventional text-based research outputs (including over a dozen major books during the past three years).

Over eighty research students who have chosen to pursue a higher degree with us –including 50 doctoral students– attest to the vibrancy of the research environment. The ‘world standard’ rating in the recent national research assessment exercise Excellence in Research Australia (ERA), and the recent announcement of a fourth consecutive successful Australia Research Council ‘Linkage’ project (marking a 100% success rate in this highly competitive scheme since 2007) constitute significant external validation.

Recognising music research and teaching as one of eight areas of excellence within Griffith University, the vice-chancellor has decided to invest in this discipline by funding the program *Music, the Arts and the Asia-Pacific* by contributing \$1million a year to the program from 2009–2013.

This has enabled QCRC to build on its emerging strengths in specific areas, including practice-based research, small ensembles, opera, and music and the moving image. It also facilitates refining our approach, bolstering our research productivity, and strengthening our connections in the Asia-Pacific region, as well as in Europe and America. The latter is primarily taking shape in a new and exciting five-year collaboration across five themes and institutions called Pentacon. This and a number of other signature projects are highlighted on the following pages.

Professor Huib Schippers
Director QCRC

...a very vibrant and exciting place in which to practice music, to reflect upon it, and to contribute to the development of the arts in Australia and around the world.

Prof Anthony Seeger, University of California, Los Angeles

Recognising that the subdisciplines in contemporary music research –including historical and analytical musicology, ethnomusicology, music technology and music education– increasingly overlap in methodologies and require interdisciplinary approaches, QCRC has chosen to organise its research efforts across four focus areas (and the interplay between them).

Artistic practice as research examines the role of research in creative processes in music, and aims to make those processes more transparent for practitioners, students, listeners, and those involved in research policy. This suite of projects explores the research components of the trajectory from concept to concert, including the gamut of research tools available to a practising artist that inform creative decisions from historical scores and recording studios to personal ‘aural libraries’.

Research team: Stephen Emmerson (coordinator), Kim Cunio, Stephen Cronin, Louise Denson, Paul Draper, Gerardo Dirie, Ralph Hultgren, Peter Luff, Greg Massingham, Eve Newsome, Nicholas Ng, Peter Roennfeldt, Vanessa Tomlinson

Music and communities looks at the changing nature and contexts for music within contemporary environments, ranging from ‘local histories’ such as the establishment of Queensland Conservatorium to global concerns about shifts and challenges in the musical arena as a result of rapid developments in technology, travel, and migration.

Research team: Huib Schippers (coordinator), Brydie-Leigh Bartleet, Dan Bendrups, Gerardo Dirie, Gregg Howard, Helen Lancaster, Nicholas Ng, Peter Roennfeldt, Vanessa Tomlinson, Donna Weston

Music education and training reflects on the way music learning and teaching occur in contemporary contexts, including classical, jazz, popular, Indigenous, and world music. This project cluster includes research into school music education, community music, and especially the training of music professionals for the twenty-first century.

Research team: Scott Harrison (coordinator), Gemma Carey, Paul Draper, Matt Hitchcock, Don Lebler, Huib Schippers

The interplay between **Music and technology** plays a role not only in recording and distribution, but also in learning and making music. Across various research activities and outputs, this focus area develops and champions contemporary applications to creating, performing, and learning music, with an emerging emphasis on music and the moving image.

Research team: Andrew Brown (coordinator), Paul Draper, Kim Cunio, Matt Hitchcock

Artistic practice as research

QCRC continually queries and explores the contemporary environments and approaches of music research. One of the most exciting –and most challenging– of these is the emergence of artistic practice as research.

Past signature projects include *Around a rondo*, a DVD-ROM on the art of interpretation, the 'iPod opera' *iOrpheus*, and site-specific works such as *Sounding the Condamine* by ensemble in residence Clocked Out Duo, winners of the prestigious 2009/2010 APRA-AMC Award for Excellence for an Organisation. Recent initiatives include:

The art of interpretation

Pianist Stephen Emmerson and sound producer Paul Draper reflect upon a rationale and methodology to interpret piano music from 1908/9 by Berg, Schoenberg and Bartók. Entitled *Remixing Modernism*, this double CD set explores digital technologies to manipulate recordings in order to enhance contrasts of space, timbre and texture, thereby challenging conventions in representing classical music.



A century after the compositions appeared, these recordings offer fresh interpretations on a number of seminal works of European Modernism.

Harvest of Endurance

This project combines music, visual arts and spoken word in a critical celebration of Chinese settlement in Australia since 1788. In the context of *Encounters: Musical meetings between Australia and China*, eighteen composers were commissioned to write short segments of music based on the panels of the fifty-metre *Harvest of Endurance* scroll, on loan from the National Museum of Australia. The performance, funded by the Australia Council for the Arts, brought together narrator/photographer William Yang, The Song Company, The Golden Orb and curator Nicholas Ng (www.abc.net.au/rn/intothemusic/stories/2010/2917652.htm).

Small ensemble festival

Featuring emerging and established small ensembles through ticketed indoor and free outdoor public events, this festival celebrates and examines the considerable success and importance of small ensemble music in Queensland across genres and styles, and its potential to become a major force in art music for the future. QCGU, Queensland Symphony Orchestra and ABC will co-host the four-day event in May 2012 in collaboration with South Bank Corporation, the Aboriginal Centre for the Performing Arts, and the Australian National Academy of Music, which is offering a new, joint-badged Masters degree with Griffith University.



Music technology



Over the past five decades, music technology has transformed the way we learn, create, experience and disseminate music.

From its state-of-the-art IMERSD studios, QCRC collaborates with film-makers, musicians, photographers, designers, and cyber artists to create and disseminate a range of media outputs in the digital environment as DigitalArts@Griffith, including CDs, DVDs, films, radio broadcasts and podcasts.

Spin-off projects include the Digital Sound Garden *Sonic Babylon* and *Radio IMERSD*, which hosts the QCRC public lecture series 2006–2012, where national and international speakers present their ideas on a variety of topics relating to performance, composition, music technology, and learning and teaching (www29.griffith.edu.au/radioimersd/content/blogcategory/16/28/). Selected QCRC podcast episodes are also available at: www.griffith.edu.au/podcasts/itunes-u.

Smart Music Research

Recently appointed Griffith Digital Arts Professor Andrew Brown is leading an Australian Research Council funded project that aims both to improve perceptual theories and to provide new techniques for algorithmic composition. This project is conducted by an international collaboration of music researchers applying theories of music perception to algorithmic composition (smartmusicresearch.net). Other algorithmic music research projects, led by Andrew Brown, address live coding performance and generative digital audiovisual practices.

I was particularly struck by the atmosphere of intense, earnest, and engaged intellectual activity and awareness among the faculty – Griffith is where things are happening.

Suzanne Ryan, Senior Music Editor, Oxford University Press

Music education and training

Major projects in this area include peer learning and assessment in popular music and small ensembles, vocal pedagogy, gender, musicians' health and well-being, and cultural diversity in music education.



...a dynamic place to be, where one can get a highly individualized training in the performance of music while also growing the capacity to think analytically about music, and its myriad of genres, functions, and contexts.

Prof Patricia Campbell, University of Washington

QCRC researchers lecture and publish extensively on these topics, both nationally and internationally, and their findings influence practices at Queensland Conservatorium and beyond.

Curriculum development in conservatoires

QCRC is committed to support rethinking pedagogies in tertiary music curricula. This research is led by centre members Dr Gemma Carey and Dr Don Lebler, whose reputations as innovative thinkers in this area continue to grow internationally. Often drawing on examples from popular music pedagogy and peer learning and assessment, their findings already have a significant effect on curriculum development at QCGU. A new strong focus is merits and myths of one-to-one teaching.

Cultural diversity in music education

One of the long-term strengths of QCRC, 2011/12 sees the 12th International Symposium on this topic in Singapore, guest lectures in Beijing, a number of important publications, doctoral completions, and an invited consultancy to develop music education in Nepalese schools.

Music and communities

Several major projects fall in this area, including an ongoing interaction with Indigenous culture through research, dedicated events, young artists' mentorship, and student projects.

Four successive Australian Research Council grants since 2007 have provided substantial support for *Sound links* (on community music in Australia), *Redefining places for art*, *Sustainable futures for music cultures*, and *Captive audiences*.

Redefining places for art

Redefining places for art has explored whether, how, why, and to what extent artists, administrators and audiences see the dynamics between place and performance as an essential aspect of twenty-first century performance experiences. Using the vibrant emerging cultural life of Queensland as its principle site of investigation, the project focused on six clusters of arts organisations, from 'flagship companies' to small regional arts initiatives. Important outcomes include an awareness of increasing desire among audiences to 'curate' their own experiences, the search among artists and administrators to negotiate between production values and flexibility, and the realisation that arts policies and funding may not yet fully reflect the current dynamic relationship between place and performance. A full report is available in print and on the QCRC website: www.griffith.edu.au/queensland-conservatorium-research-centre/resources/redefining-places-for-art.

Captive audiences

Across the world, performing arts programs are increasingly recognised for their potential to enhance prisoner wellbeing and post-release outcomes. *Captive audiences* aims to provide a detailed picture of these programs in Australian prisons, and evaluate their impact on reducing conduct violations, acquiring positive life skills, addressing recidivism, and reducing the costs of imprisonment to society.



Tennant Creek project

As part of its commitment to engaging with Australian Indigenous culture, QCRC is developing an ongoing relationship with Winanji-kari Music Centre in Tennant Creek. For the third subsequent year, students will travel to remote Australia to work with local Indigenous musicians, at their request, on various recording and other community-based projects (of traditional and contemporary music). The project aims to assist local musicians in their efforts to develop, maintain and promote their music while increasing students' understanding of Indigenous culture and music practices.

Sustainable futures

Centring on in-depth studies from nine music cultures across the globe, *Sustainable futures for music cultures: Towards an ecology of musical diversity* aims to deliver a model to empower communities across the world to build musical futures on their own terms. Supported by the Australian Research Council, it is being realised on a budget of \$5 million over five years in partnership with the International Music Council/UNESCO, the World Music & Dance Centre, the Music Council of Australia, and seven universities in Australia and abroad. Background information, and the first four case study reports are available at: museology.griffith.edu.au.

Research environment

Researchers and research students at QCRC have access to a wealth of resources. From the state-of-the-art IMERSD studios to the superb acoustics of the Conservatorium Theatre, from computer labs with a gigabit-speed network to a new sound-scoring stage for films, research at QCRC has over \$80 million worth of infrastructure to draw upon.

Located on Brisbane's South Bank, at the heart of the largest performing and creative arts precinct in Australia, QCRC researchers are within easy reach of the great facilities and resources at Queensland Performing Arts Centre, Queensland College of Art, Griffith Film School, State Library, Gallery of Modern Art, as well as new neighbours Queensland Symphony Orchestra and the Queensland headquarters of the Australian Broadcasting Corporation.

To this exciting environment, QCRC attracts an increasing number of leading international musicians and scholars for residencies or guest lectures. Each year, a stream of visitors engages with QCRC members and research students in collaborative projects, lectures, one-on-one sessions, masterclasses, workshops and performances. Visitors over the past years have included Professors Nicholas Cook, Deborah Wong, Keith Howard, Patricia Campbell, Jonathan Stock, Tina Ramnarine, Malcolm Gillies, John Drummond and Anthony Seeger.



A strong cohort of research students (including over 50 doctoral students) at QCGU both testifies and contributes to a vibrant research culture. The weekly Higher Degree Research (HDR) Colloquium provides a platform for discussion and debate with fellow students and leading experts, and a chance to shape or refine their projects. Outstanding research students at QCGU can apply for a range of scholarships.

Music, the Arts and the Asia-Pacific

Building on recognised strengths of Queensland Conservatorium and Griffith University at large, QCRC is focusing increasingly on research, exchange and collaboration with the rich and vibrant cultural life in the Asia-Pacific. It does so through collaborations with partners in Asia (particularly India, China and Vietnam), targeted research projects such as *Sustainable futures*, signature events such as *Encounters*, and from points of convergence in the areas of small ensemble cultures, opera, and music and the moving image (maap.griffith.edu.au).

Encounters

One of QCRC's preferred interdisciplinary formats for celebrating music research brings together researchers, performers, composers, artists and communities from diverse backgrounds and cultures to explore myriad perspectives on key issues of intercultural meetings and collisions. The four-day festival and symposium *Encounters: Musical meetings between Australia and China* (2010) was the third incarnation of the festival dedicated to artistically and critically tracing histories of interaction and confrontation past, present, and future. A fourth edition focusing on India is in preparation for 2013 (www.griffith.edu.au/music/encounters).

Pentacon

In its continuing quest to improve international collaboration and benchmarking, Queensland Conservatorium has initiated a five-year, five million euro, five institution collaboration named Pentacon to address a number of key contemporary issues in higher music education: shaping research within conservatoires; updating pedagogical approaches to current insights and circumstances; preparing students for a successful musical life in the contemporary musical arena; exploring the implications and potential of technological developments for conceiving, making, learning and disseminating music; and shaping the ever-changing relationship between music and communities. This 2010-2014 partnership includes Guildhall School of Music and Drama (London); Sibelius Academy (Helsinki); The Schulich School, Music of McGill University (Montreal); and the Royal Conservatoire in The Hague with its links to Conservatorium Groningen, Orpheus Institute Ghent, and the University of Leiden.

HIGHLIGHTS

NOVEMBER 2003

Official opening: twenty projects of various sizes put in place across four research clusters involving staff, students, industry and partner institutions

MAY 2004

QCRC engages with Indigenous music through mentorships, performances, research and community collaborations

OCTOBER 2004

State-of-the-art IMERSD Studios officially opened by the Honourable Anna Bligh, then Minister for the Arts, Queensland Government.

APRIL 2005

The first edition of *Encounters* traces 200 years of musical meetings between Australian Aboriginal and European-based music; wins the AMC/APRA Award for most significant contribution by an organisation.

NOVEMBER 2005

Queensland Conservatorium hosts the Seventh International Symposium on *Cultural Diversity in Music Education*, leading to an important edited volume on the state of play in this field.

FEBRUARY 2006

Presentation in music and image of *Music Queensland*, rare works from Queensland's colonial period and the early years of the twentieth century.

DECEMBER 2006

Inaugural *CreateWorld* Conference in collaboration with the Apple University Consortium, featuring presentations of new media work, techniques and approaches in practice-led research.

AUGUST 2007

World premiere of 'iPod opera' *iOrpheus*, an experimental and interactive work directed by Professor William Duckworth and Nora Farrell, realised across the

South Bank Parklands with over 100 participants.

NOVEMBER 2007

QCRC co-hosts *Islands*, the joint Conference of the Musicological Societies of Australia and New Zealand, embedding *Encounters: Meetings with the Asia-Pacific*.

MAY 2009

Official launch of the five year ARC-funded international research collaboration project *Sustainable futures* and its related charitable foundation, *Musical Futures*.

SEPTEMBER 2009

Presentation of the final report of groundbreaking research into community music in Australia *Sound links* and launch of a national community music network.

MAY 2010

Encounters explores the history of musical interaction between Australia and China, featuring two dozen performances, cultural displays, workshops, and seminars.

AUGUST 2010

QCRC presents the *Australian Percussion Gathering*, five days of presentations, workshops, lecture-demonstrations, concerts, and public events, closing with 1,000 *Gongs* on South bank.

MARCH 2011

QCRC hosts *Sustainability and Ethnomusicology*, a two-day convention of leading and early career ethnomusicologists discussing contemporary issues in global music research.

DECEMBER 2011

First ten doctoral students from QCGU's innovative research program receive their degrees in Griffith University graduation ceremony.

Research products (selection)

QCRC researchers generate outputs in the form of publications, artistic product, policies and/or projects. Recent publications include:

Redefining places for art: Exploring the dynamics of performance and location

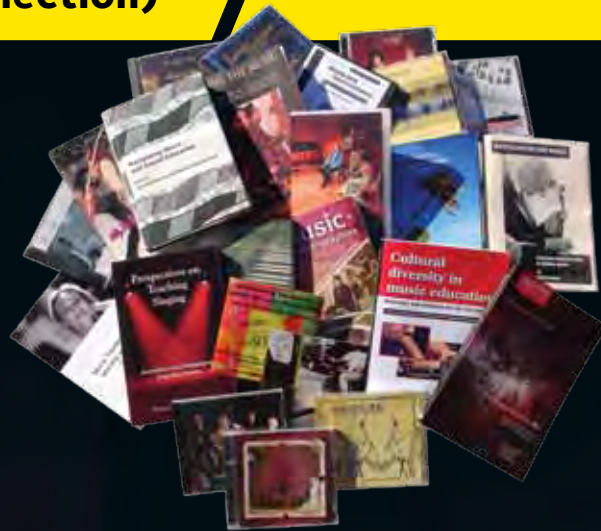
Helen Lancaster, Suzanne Kyte, Jennifer Craik & Huib Schippers. Brisbane: QCRC, 2010.

Noticing audiences shifts from conventional performance venues to alternative places (such as outdoor festivals), this study identifies key drivers and obstacles for a new equilibrium to accommodate the importance attached to place by artists, administrators and audiences in the performing arts, with striking implications for arts policy and funding at local, state and national level.

Navigating music and sound education

Edited by Julie Ballantyne & Brydie-Leigh Bartleet. Newcastle, UK: Cambridge Scholars Publishing, 2010.

This publication features the voices of leading international academics to illuminate issues of importance in preparing pre-service teacher education students. The engaging examples provided in each chapter are drawn from real-life educational settings, and enable readers to critically explore the perspectives presented by the authors and consider the application of such perspectives in their own practices.



Perspectives on teaching singing: Australian vocal pedagogues sing their stories

Edited by Scott Harrison. Brisbane: Australian Academic Press, 2010.

This volume draws together leading researchers and practitioners, and emerging scholars in voice pedagogy in Australia. Designed as an ongoing resource for singing teachers, this publication transcends genre boundaries and includes chapters on opera, music theatre, choral music, jazz, worship singing and cabaret.

Facing the music: Shaping music education from a global perspective

Huib Schippers. New York: Oxford University Press, 2010.

Flagged by leaders in ethnomusicology and music education as “ground-breaking work”; “masterful, well-organized and carefully thought out”; and offering “a framework for sustainable musical futures.” Working from thirty years of

experience with world music, Schippers unfolds the complexities and potential of learning and teaching music ‘out of context’, and presents a coherent model to approach these and translate the resulting ideas into practice.

Music autoethnographies: Making autoethnography sing/ Making music personal

Edited by Brydie-Leigh Bartleet & Carolyn Ellis. Brisbane: Australian Academic Press, 2009.

The first dedicated volume exploring the potential of autoethnography for writing about music from a practitioner’s perspective, featuring contributions by QCRC staff and doctoral students.

Musical islands: Exploring connections between music, place and research

Edited by Elizabeth Mackinlay, Brydie-Leigh Bartleet & Kate Barney. Newcastle, UK: Cambridge Scholars Publishing, 2009.

A publication featuring papers on connections and disconnections between music cultures, institutions, scholars, creators, and interpreters, which emanated from the conference *Islands* (co-hosted by MSA/NZMS and QCRC in 2007).

Sound links: Community music in Australia

Brydie-Leigh Bartleet, Peter Dunbar-Hall, Richard Letts & Huib Schippers. Brisbane: QCRC, 2009.

Sound links examines the dynamics of community music in Australia, and the models it represents for music learning and teaching in formal and informal settings. Through a close examination of six diverse case studies this

publication offers a revealing picture of musical activity that has been largely under the radar, and delivers a framework highlighting nine domains that assist in understanding, planning and assessing community music activities from a global perspective.

Male voices: Stories of boys learning through making music

Edited by Scott Harrison. Melbourne: ACER Press, 2009.

Male Voices recounts stories of boys and men participating in the creation of music. In this volume, academics help to position the study of male engagement in music throughout the life cycle, while teachers in schools across Australia offer their views alongside those of professional musicians.

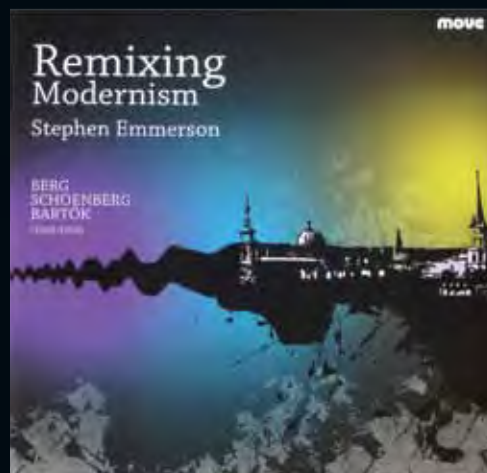
Encounters: Musical meetings between Australia and China

Edited by Nicholas Ng. Brisbane: Australian Academic Press, 2010.

Since Australia’s earliest encounters with China through migration and trade, many issues surrounding music and the related arts have emerged, but have never been formally discussed. Based on select papers given during the Encounters 2010 symposium, this book presents diverse perspectives on history, tradition and innovation, and intercultural creativity.

Visit the website for ordering information on these and other publications: www.griffith.edu.au/queensland-conservatorium-research-centre/resources

DVDs & CDs



Stephen Emmerson & Paul Draper
Remixing Modernism
Move Records

Stephen Emmerson with Angela Turner
Around a rondo [DVD/DVD-rom set]
QCRC

Clocked Out Duo with Zou Xiangping, and others
The Wide Alley
Independent release

Collusion
In depth
Move Records MD3310; Paul Draper (producer)

LDG Latin! (Louise Denson Group)
Flame Tree
Independent release

Stephen Emmerson, Griffith Trio, and others
Suspended preludes: Andrew Schultz chamber music vol. 2
Tall Poppies TP171

Peter Roennfeldt (curator) with QCGU staff and students
Queensland: A musical retrospective. Volume 1: 1880-1930
IMERSD; Paul Draper (producer)

Stephen Newcomb & James Sherlock
Constellation
Independent release; Matt Hitchcock (producer)

Peter Roennfeldt & Guests
Mendelssohn and his Circle: a Soiree in Leipzig c. 1846 with Peter Roennfeldt and Guests
Independent release; Matt Hitchcock (producer)

Kim Cunio, Gerardo Dirie and Nicholas Ng
Maitreya Music
QCRC; Paul Draper (producer)

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Professor Huib Schippers

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 Dr Dan Bendrups
 Professor Andrew Brown
 Dr Gemma Carey
 Dr Kim Cunio
 Professor Paul Draper
 (Deputy Director)
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 Dr Scott Harrison
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 (Digital Arts Board)
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 Sound Archive

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 Dr Richard Letts, Music Council
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Industry partners:

Acoustic Technologies
 Electronics Pty Ltd
 Amber Technology Limited
 Arts Queensland
 Australia Council for the Arts
 Australian Music Association (AMA)
 Australian Society for Music
 Education (ASME)
 Behringer Australia
 Brisbane Convention Centre
 Brisbane Multicultural Arts
 Centre (BeMAC)
 Hook, Line and Sync Pty Ltd
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 Contemporary Arts
 Marist College Ashgrove
 Musicadium
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 Musiclab Pty Ltd
 Queensland Museum
 Queensland Music Festival (QMF)
 Queensland Performing Arts
 Centre (QPAC)
 Queensland Symphony Orchestra (QSO)
 South Bank Corporation, Brisbane
 State Library of Queensland (SLQ)
 Tall Poppy Productions
 Ultrafonic

Academic partners (national):

Apple University Consortium
 Australian National Academy of
 Music (ANAM)
 Centre for Cultural Research,
 Griffith University
 Council for Humanities, Arts and
 Social Sciences (CHASS)
 Griffith Asia Institute (GAI),
 Griffith University
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 Griffith Health
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 Schools (NACTMUS)
 Queensland College of Art (QCA),
 Griffith University
 Southern Cross University
 Sydney Conservatorium of Music,
 University of Sydney

Academic partners (international):

Archives and Research Centre for
 Ethnomusicology (ARCE), New Delhi
 Association of European
 Conservatoires (AEC)
 Cultural Diversity in Music Education
 network (CDIME)
 Federal University of Rio Grande
 do Sul, Brazil
 Guildhall School of Music
 and Drama, London
 Hanoi National Academy of
 Music, Vietnam
 International Centre for African Music
 and Dance, University of Ghana
 International Music Council, UNESCO
 International Society for Music
 Education (ISME)
 Malmö Music Academy,
 University of Lund, Sweden
 Orpheus Research Centre in
 Music (ORCIM), Orpheus Institute
 Ghent, Belgium
 Royal Conservatoire, The Hague,
 The Netherlands
 National Centre for the Performing
 Arts, Mumbai
 School of Languages, Literature and
 Performing Arts, University of Otago
 School of Music, University of
 Washington
 School of Oriental and African Studies,
 University of London (SOAS)
 Schulich School of Music, McGill
 University, Montreal
 Sibelius Academy, Helsinki
 University of Otago, New Zealand
 University of Pretoria, South Africa
 World Music and Dance Centre,
 CODArts, The Netherlands

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