Founding Pianos
Led by Professor Geoffrey Lancaster, and bolstered by a growing hub of research expertise, WAAPA is positioning itself as a leader in the area of historic keyboard instruments and historically-informed performance practice (HIP). This endeavour was recently advanced by the receipt of a multi-million dollar collection of some 140 historic keyboards (many of them rare English square pianos) gifted to WAAPA by Mr Stewart Symonds. This collection includes Australia’s first-fleet piano, which arrived on board the Sirius as part of the first fleet in 1788, and was originally owned by the ship’s surgeon George Worgan. As part of this endeavour, the university has embarked on a major program of philanthropy called Founding Pianos, which aims to raise significant funds for piano restoration and research, including planned postgraduate research scholarships connected with the piano collection. WAAPA has a long-term vision to restore many of these instruments, to create a museum, and a useable collection for performance, recording, and research.

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ECU is committed to reconciliation and recognises and respects the significance of Aboriginal and Torres Strait Islander peoples’ communities, cultures and histories. ECU acknowledges and respects the Aboriginal and Torres Strait Islander peoples, as the traditional custodians of the land. ECU acknowledges and respects its continuing association with Nyoongar people, the traditional custodians of the land upon which its campuses stand.
The Western Australian Academy of Performing Arts is unique within Australia in covering the broadest spectrum of performing arts disciplines—ranging from music (classical, jazz, contemporary, opera, composition) to music theatre, acting, performance, dance, production and design, arts management, and more.

Our researchers are an elite cohort of artists and practitioners who aspire to innovation, excellence, and leadership—both within their creative practice and through their contributions to academic discourse. They are highly active and well-connected within the performing arts industry and with scholarly peers, both nationally and internationally. Our research takes many forms: from traditional written outlets, to the various species of creative practice (so-called ‘non-traditional research outputs’). The Western Australian Academy of Performing Arts is a rich and stimulating research environment, where the brightest and most talented aspire to make a difference in their respective fields of artistic endeavour.

Across the range of expertise in the school, there are many examples of success, not the least of these being emerging research strengths in music composition, early keyboard, practice-led research, and motion capture technology. As you peruse these pages, exploring the diverse stories of our key researchers, I would encourage you to make contact with those people relevant to your field and interests. If you have the passion and motivation for postgraduate research in the performing arts, then we look forward to hearing from you!

Associate Professor Jonathan Paget
Associate Dean Research
Western Australian Academy of Performing Arts

Key Research Areas
WAAPA research activity is carried out within its research centres and groups:
• This Is Not A Seminar (TINAS)
• Centre for Research and Entertainment, Arts, Technology, Education and Communications (CREATEC)
• Contemporary Arts & Performance Research Group
• Music Research Group (MRG)
• Dance Research Group (DRG)
Research Courses at the Western Australian Academy of Performing Arts

Ever asked why? Then you could be a researcher... What happens when a musical note is divided into its infinitesimal parts and re-configured for different instruments? What happens if Macbeth was set in the fly-in-fly-out mental and physical landscapes of the Pilbara? How can the tension and resonance of violin playing be transferred into dancing bodies? Who are the historically important choreographers of classical ballet in regional Western Australia?

Artists lives, their creations and performing arts’ products can propel dynamic research.. WAAPA staff and postgraduate students are currently involved in a multitude of projects across the disciplinary range of the Academy to find out the why, what, how, who, when or where of artistic practices, past and present, future and contemporary.

Some researchers look back to figure out who was important in the consolidation of arts, or why particular strategies in teaching or the creation of work proved to be successful (or otherwise)—research about the practices of the performing arts. Other researchers make investigations in the moment, creating a design, a musical score, a complex prop, a performance work, poem or film—research in the practices of the performing arts.

Whether conceived as process or product, performing arts’ research is alive and well, in historic projects, and established concentrations in music and dance, or in the exploratory and emergent fields across the disciplines of the performing arts that include but are not limited to choreography, directing, composition, musicology, jazz and classical performance, arts health, acting, scriptwriting, and more. What is your research question?

What Research Programs Do We Offer?
WAAPA offers a four-year Doctor of Philosophy (PhD), a two-year Master of Arts (MA) in Performing Arts, and Honours degrees in music, dance, and performance. A four-year integrated PhD is also available, where the first year offers coursework for those who have been away from academia for some time. We welcome part-time and international enrolments, and can assist with access to scholarships.

Admission Requirements
Candidates will be assessed on their academic, research and professional experience. Candidates can only be admitted if there is supervisor capacity and expertise in the field of research.

For more information, visit: www.waapa.ecu.edu.au/research-and-creative-activity
This Is Not A Seminar (TINAS) is a weekly interdisciplinary creative research forum that is intricately bound up in explorations of ‘practice-led’ research—for which WAAPA has positioned itself as a leading Australian centre. TINAS includes a conversation series, critical reading sessions, as well as workshops designed to extend and broaden research skills in a multiplicity of inter-related methodologies. The philosophy of TINAS is to encourage students to embrace creative research beyond their principal practice in order to develop and extend their knowledge base both conceptually and methodologically. TINAS values the non-conventional dialogue platform, which encourages participants to ask probing questions, and to expand their knowledge base. Wilkie, Gaver, Hemment and Giannachi (2010) describe this as “creative assemblage” in which a dynamic and rigorous research approach becomes the basis for sharing disciplinary knowledge. They also refer to this process as “open” dialogue. TINAS was initiated as a platform to uncover how our art and research reflect our diverse approaches to the world, as practitioners and scholars.

Contact: Dr Lyndall Adams (l.adams@ecu.edu.au) or Dr Renee Newman (r.newman@ecu.edu.au)

If you are interested in applying to ECU and want to discuss a specific project proposal, please contact:

Dr Jonathan W Marshall  
Higher Degree by Research Coordinator  
Telephone: (61 8) 6304 6129  
Email: jonathan.marshall@ecu.edu.au

A/Prof Jonathan Paget  
Associate Dean Research  
Telephone: (61 8) 6304 6404  
Email: j.paget@ecu.edu.au

Dr Matthew Styles - Music Honours Coordinator  
Telephone: (61 8) 6304 6065  
Email: m.styles@ecu.edu.au

Dr Luke Hopper - Dance Honours Coordinator  
Telephone: (61 8) 6304 8234  
Email: l.hopper@ecu.edu.au

Dr Helen Rusak - Arts Management Honours Coordinator  
Telephone: (61 8) 6304 6160  
Email: h.rusak@ecu.edu.au
Centre for Research and Entertainment, Arts, Technology, Education and Communications (CREATEC)

CREATEC collaborates with the community, government, and industry to provide innovative research solutions and knowledge transfer that helps solve real-world problems. CREATEC also holds regular research seminars and intensive retreats to facilitate and enable CREATEC researchers to discuss, develop, and increase their research outputs.

CREATEC is supported by both the School of Arts and Humanities and the Western Australian Academy of Performing Arts (WAAPA), and actively supports staff and postgraduate students in applying for research grants. The focus is collaborative research through seven themed research groups:
- Contemporary Arts & Performance;
- Contemporary Visual Arts;
- Design and Interaction;
- Landscape and Language;
- Media, Culture and Society;
- Space, Place, Body and Technology;
- Time, Text and People;
- Music; and
- Dance.

CREATEC promotes a research culture, and fosters cross-disciplinary collaboration between research groups, faculties, individuals and other universities. It also aims to promote a research-mentoring program, which encourages Professors and Associate Professors to collaborate with early career researchers through regular seminars and workshops. CREATEC runs weekly research seminars and encourages academics, non-academics, adjunct and higher degree by research candidates to present.

CREATEC also encourages visiting scholars to engage in collaborative opportunities, provide expert knowledge and assists in projects as needed.

For more information, visit: www.waapa.ecu.edu.au/research-and-creative-activity/research-centres/centre-for-research-and-entertainment-arts-technology-education-and-communications
Contemporary Arts & Performance Research Group
Alternative practices and experimentation underscore the research focus within the Contemporary Arts and Performance Group. Through the diverse range of processes and products, artistic investigations question the human condition and draw attention to the various ways in which knowledge is experienced, conceived and conveyed.

Music Research Group (MRG)
The artistic application and interrogation of sound in its multiple manifestations across time are principal concerns of this group of researchers who engage practice-led and traditional musicological approaches. The group’s membership encompasses several areas of research strength, including:

1. **New music and music technology.**
   WAAPA has a vibrant and innovative program in the composition and performance of new music, and music technology, with a particular strength in electro-acoustic composition, improvisation, and performance. This is led by the internationally-acclaimed new music group Decibel, and is supported by a large and dynamic group of postgraduate students and research staff.
   Contact: Dr Lindsay Vickery (l.vickery@ecu.edu.au)

2. **Early music and historical performance practice**
   WAAPA is rapidly becoming a leading institution in early music and historical performance practice, with a particular speciality in early keyboard, supported by a fabulous collection of historic and replica instruments—including the Stewart Symonds Collection of some 140 historic pianos.
   Contact Professor Geoffrey Lancaster (g.lancaster@ecu.edu.au)

3. **Jazz and contemporary music**
   One of Australia’s most well-established centres in Jazz, WAAPA is also an innovative leader in contemporary (commercial) music, supported by a growing cohort of relevant researchers.
   Contact: Dr Matthew Styles (m.styles@ecu.edu.au)

Dance Research Group (DRG)
The Dance Research Group (DRG) promotes and investigates dance as a form of embodied knowledge. It focuses on creative arts practice through choreography, pedagogy, and performance, giving voice to those endeavours otherwise associated with ‘the non-verbal body’. The group hosts a state-of-the-art motion capture laboratory, where movement can be measured according to new scientific and biomechanical modalities. This facility enables interdisciplinary research projects focusing on performing arts wellness and injury prevention.
   Contact: Dr Luke Hopper (l.hopper@ecu.edu.au)
Associate Professor Jonathan Paget
Associate Dean Research
DMusArts, MMus, MA, BMus (Hons)
Jonathan Paget is a leading Australian exponent of the classical guitar. A Fulbright and Hackett scholar, Paget holds Masters and Doctoral degrees from the Eastman School of Music (USA). He is a senior lecturer at the Western Australian Academy of Performing Arts, Edith Cowan University (Perth) and Acting Associate Dean of Research. Jonathan has supervised postgraduate research on a variety of topics, and has published on Sculthorpe, Australian guitar music, and music analysis. An acclaimed performer on the classical guitar, he has won first prize in several national and international competitions and has appeared at significant festivals such as the Darwin International Guitar Festival, the Perth International Arts Festival, the Australian Festival Baroque, and the Port Fairy Spring Music Festival. He has released two solo CDs: Kaleidoscope, and Midsummer’s Night. He is President of the Classical Guitar Society of Western Australia Inc., the Fulbright Alumni Association (WA Chapter), and the Musicological Society of Australia (WA Chapter).

Selected Publications
Journal Articles

Published Conference Proceedings

Non-Traditional Research Outputs
• Paget, J., (2016), Goes with the Territory: Australian Guitar Music. Goes with the Territory, University of Technology Mara; Residency of the Australian High Commission, Malaysia.

Contact:
Email: j.paget@ecu.edu.au
Telephone: (61 8) 6304 6404

Research Interests:
• Australian music
• Music for guitar and plucked instruments
• Historical performance practices on theorbo and 19th century guitar
• Music theory pedagogy
Dr Jonathan W Marshall
Higher Degree by Research Coordinator
PhD, MA, BA (Hons)
Dr Jonathan W. Marshall is an interdisciplinary scholar with a background in history. Marshall’s monograph *Performing Neurology* deals with the use of theatrical concepts in the work of founding neurologist J.-M. Charcot (with whom Freud studied) and his influence, including the French horror theatre the Grand Guignol. In January 2016, he moved from the University of Otago in New Zealand, to return to the West Australian Academy of Performing Arts, Edith Cowan University, where he had previously been a postdoctoral fellow, 2004 – 2008. Jonathan is now the Coordinator of Research, Higher Degrees and Creative Practice, at WAAPA.

Selected Publications
Books

Book Chapters

Journal Articles

Non-Traditional Research Outputs

Recent Research Grants
- Curating the Performing Arts: Improvisation as a mechanism to engage diverse and local communities in arts programs, Perth Institute of Contemporary Arts Ltd, Scholarships to Support Industry Engagement PhD Projects, 2017 - 2020, $29,000.

Contact:
Email: jonathan.marshall@ecu.edu.au
Telephone: (61 8) 6304 6129

Research Interests:
- History, performance and art criticism
Dr Lyndall Adams
PhD, MA, BA (Hons)

Lyndall Adams is a contemporary visual artist and Senior Research Fellow in the School of Arts and Humanities and the Western Australian Academy of Performing Arts at Edith Cowan University. Lyndall is an arts practice-led researcher drawing influences from the interface between post-structuralist and new materialist feminist thinking. Her arts-practice articulates the female body; the lived body that is determined and specific though paradoxically in a state of flux, defined and redefined by changing practices and discourses. Her areas of interest range from feminisms, dialogics, and contemporary culture. Her current research projects encompass collaboration, and interdisciplinarity, with a focus on the curatorial potential for the analysis of the processes inherent in both. Lyndall has participated in solo, collaborative and group exhibitions within Australia and internationally.

Selected Publications

Journal Articles

Published Conference Proceedings

Non-Traditional Research Outputs

Contact:
Email: l.adams@ecu.edu.au
Telephone: (61 8) 6304 6769

Research Interests:
- Feminisms
- Dialogics
- Contemporary culture
Dr Frances Barbe
PhD
Dr Frances Barbe commenced at WAAPA in November 2012 as course coordinator of the new Bachelor of Performing Arts in performance making. Her teaching in this undergraduate course includes the areas of movement, devising, and performance.

Her research interests and supervision covers performer training, creative process, intercultural performance, Japanese dance (particularly butoh), Japanese theatre (particularly Tadashi Suzuki’s work), yoga, meditation, and the body in performance.

Alongside her academic work, she is a performance practitioner specialising in movement-based performance. She trained first in dance, then in theatre. Since 1992 she has trained internationally in butoh and Suzuki’s actor training. She qualified as a yoga teacher in 2004.

Based in Europe from 1996 – 2011, she was a performer with Tadashi Endo’s Butoh Mamu Dance Theatre in Germany, while also creating her own work for Fran Barbe Dance Theatre in London. Her work has toured the UK as well as to Japan, the US, Singapore, Italy, and Spain. She has worked as movement director and assistant director on a range of international projects across opera, circus, and theatre.

She was artistic director of two international butoh festivals in London in 2003 and 2009. She was co-founder and director of the Theatre Training Initiative in London 2000–2010, programming workshops and masterclasses for performance practitioners at various stages in their careers.

Selected Publications
Non-Traditional Research Outputs

Contact:
Email: f.barbe@ecu.edu.au
Telephone: (61 8) 6304 6161

Research Interests:
- Performer training
- Intercultural performance
- Japanese theatre and dance
Dr Luke Hopper
PhD, BSc (Hons)

Dr Luke Hopper completed a PhD specialising in the biomechanics of dance and injury prevention at the University of Western Australia’s School of Sport Science, Exercise, and Health in 2011. He coordinated the biomechanics module in the pioneering Master’s of Dance Science at the Trinity Laban Conservatoire of Music and Dance in 2010 before commencing as a lecturer in biomechanics at the University of Notre Dame Australia. His work in dance science and performing arts health has involved several collaborations with international ballet companies such as the Birmingham Royal Ballet and with industry partners Harlequin Floors. He continues to work with the International Association of Dance Medicine and Science and the Australian Society for Performing Arts Healthcare in the development and dissemination of health evidence in preventing injury and illness in performing artists. In his position at ECU, he is developing a health education and research program for the performing arts using his specialised skills in biomechanical 3D motion capture facilities and in collaboration with the WAAPA staff and students.

Selected Publications

Journal Articles


Contact:
Email: l.hopper@ecu.edu.au
Telephone: (61 8) 6304 8234

Research Interests:
- Performance enhancement and injury prevention for performing artists
- Dance science
- Performing arts health
- Biomechanics
- Motor control
Dr Stuart James
PhD
Stuart is a Western Australian composer, performer, and audio engineer who has been commissioned to write works for the ABC, Decibel Ensemble, Tetrofide Ensemble, the WASO New Music Ensemble, percussionist Louise Devenish, and visual artist Erin Coates. Stuart’s work has also been performed by the Tasmanian Symphony Orchestra and Michael Kieran Harvey. He has studied composition with American composer Allison Applebaum, British composer Anthony Payne (BBC), Roger Smalley, Nigel Butterly, Lindsay Vickery, and Cathie Travers. Stuart won the state finals of the ASME young composers’ competition, won the Dorothy Ransom composition prize whilst at UWA, and has also been nominated for Australian Music Centre Awards for his percussion pieces Temperaments and Kinabuhi | Kamatayon. He works as a full-time lecturer as part of the composition and music technology course at WAAPA, and operates his own commercial recording studio, The Soundfield Studio, recording and mixing notable artists including ShockOne, Kele Okereke, JMSN, Ta-ku, Loston, Jamie Page, and many others. He recently received his doctorate for research in spatial audio, spectral synthesis, and wave terrain synthesis.

Selected Publications

Journal Articles


Published Conference Proceedings


Non-Traditional Research Outputs


Contact:
Email: s.james@ecu.edu.au
Telephone: (61 8) 6304 6073

Research Interests:
- Music composition
- Music analysis
- Sound Synthesis (particularly Spectral Synthesis and Wave Terrain Synthesis)
- Spatial Audio
- Audio Engineering
Professor Geoffrey Lancaster AM
PhD, MMus, BA

Geoffrey Lancaster has been at the forefront of the historically-informed performance practice movement for 40 years. He was the first Australian to win a major international keyboard competition, receiving first prize in the 23rd Festival van Vlaanderen International Fortepiano Competition, Brugge.

He has been artistic director with Ensemble of the Classic Era, a member of the Council of the Australian Youth Orchestra, director of the Tasmanian Symphony Chamber Players, and chief conductor and artistic director of La Cetra Barockorchester Basel.

Lancaster has appeared with all of Australia’s major orchestras (including the Australian Chamber Orchestra), and has appeared as a soloist with the Gürzenich Orchestra Köln, Leipzig Gewandhaus, Düsseldorfer Symphoniker, Dortmund Philharmonic, Indianapolis Symphony, Ensemble 415 of Geneva, Tafelmusik Baroque Orchestra, Hong Kong Sinfonietta, New Zealand Symphony, Rotterdam Philharmonic, Royal Stockholm Philharmonic, and Concerto Copenhagen. He has featured in the Sydney, Shanghai, and Mostly Mozart festivals, as well as the Australian Festival of Chamber Music, among many others.

His more than 50 CDs for Tall Poppies, ABC Classics, Sony Classical, and Supraphon have won such awards as the Gramophone Best Recording, ARIA Best Classical Album, Sounds Australian Award, and Soundscapes Editor’s Choice.

A master teacher of keyboard and historical performance practice, he has taught at the Schola Cantorum Basiliensis, Royal Conservatory of The Hague, Royal College of Music, Royal Academy of Music, Mozarteum, Hong Kong Academy for Performing Arts, and the Royal Northern College of Music. Former Curator of Musical Instruments at the Powerhouse Museum, he was an Australian Artists Creative Fellow from 1992-1996. He was awarded the HC Coombs Creative Arts Fellowship by The Australian National University and joined the ANU School of Music faculty in 2000, where he was head of Keyboard until 2010 and served on ANU’s academic board. He received ANU top supervisor awards in 2009 and 2012.

He is an honorary fellow of the Australian Academy of the Humanities, and a fellow of the Australian College of Educators. He was ACT Australian of the Year in 2006, is an honorary ambassador for Canberra, and received the Order of Australia for services to the arts.

Selected Publications

Books:

Non-Traditional Research Outputs

Contact:
Email: g.lancaster@ecu.edu.au
Telephone: (61 8) 6304 9623

Research Interests:
- Music performance
- Performing arts and creative writing
- Curatorial and related studies
- Curriculum and pedagogy
- Historically-informed 17th, 18th and early 19th century performance practice
- The First Fleet piano
- The keyboard sonatas of Joseph Haydn
Associate Professor Andrew Lewis Smith
Associate Dean Performance
MA

Andrew has extensive experience in directing film, television, and theatre. He has directed numerous stage plays and short films including the award-winning AFC-funded short film, *Calling Gerry Molloy*. In television he has directed episodes of the series *Castaway*, *Sleepover Club*, *Streetsmartz*, *Parallax*, *Something in the Air*, *Home and Away*, *Ocean Star*, *Snobs*, *Going Home*, *Breakers* and *Pacific Drive*. He has also produced, directed and written documentary and magazine programs for the ABC. Andrew is a directing graduate of the Western Australian Academy of Performing Arts (WAAPA) and holds two Masters degrees – one in Film and TV Directing from The Australian Film, Television and Radio School (AFTRS) and the other in Film and Theatre Studies from the University of New South Wales. Andrew is currently the Associate Dean of Performance at The Western Australian Academy of Performing Arts, responsible for the acting, music theatre, performing arts, dance and Aboriginal theatre courses. He is also associate director of the WA Screen Academy. At the 2007 Western Australian Screen Awards Andrew won an award for outstanding achievement in drama directing for his work on the series, *Sleepover Club*. Andrew is also a recipient of an ALTC award for excellence in teaching.

Andrew facilitates post-graduate courses in theatre directing and screen production for writers, producers, directors, cinematographers, and editors. This produces a massive amount of television and film product annually; including short films, documentaries, lifestyle shows, and multi-cam drama. Andrew is executive producer on 12 Screen Academy films produced annually.

Andrew plays a key leadership role over the performance departments. He oversees the entire production program for the year and makes the final decisions on all screenplays as well as theatre plays and musical productions. He is directly responsible for the selection and execution of over 25 mounted productions, which range from large 400 seat theatres to small studio venues.

Andrew is currently doing his PhD and researching the area of self-devised work in actor training.

**Selected Publications**

**Non-Traditional Research Outputs**


**Recent Research Grants**

Dr Reneé Newman
PhD, BA (Hons)
Renée Newman is an experienced research supervisor and lecturer at WAAPA with a cohort of MA and PhD candidates in theatre, film, dance and music. She is an active creative researcher as performer, writer, and director for theatre. In 2014 and 2015 she co-produced and performed in the award winning Those that fall in love like anchors dropped upon the ocean floor, which toured to Griffin Theatre in Sydney in July 2016. In May 2014 she completed the ECU Early Career Researcher grant ‘Transformative Articulations: Imaginative Engagements with Creative Researchers’ in the academy which saw her investigate the co-author/co-creator model for writing about creative research. In 2014 she was involved as an artist and co-curator on the research/exhibition project ‘In Conversation: Cross-disciplinary/cross-art form collaboration’, a co-investigator in the internal research grant ‘Beyond Thesis and Exegesis: Capturing creative practice to improve supervision of creative arts higher degree candidates’.

Selected Publications

Journal Articles

Published Conference Proceedings

Non-Traditional Research Outputs
Jamie Oehlers

AssocDeg

Recognised as one of Australia’s leading jazz musicians, Jamie Oehlers was the winner of the World Saxophone Competition at the Montreux Jazz Festival in Switzerland in 2003, judged by Charles Lloyd, Bruce Lundvall (Blue Note Records) and Jean Toussaint amongst others. He has won numerous awards in Australia, including Australian Jazz Awards for best Australian jazz artist and best contemporary jazz album, a James Morrison Scholarship, a Western Australian Music Industry Award for international achievement, has been nominated for a Mo Award for Best Jazz Instrumentalist, Australian Young Achiever of the Year Award, and has twice been a finalist in the Australian Recording Industry Awards for best jazz album.

Jamie graduated from WAAPA and furthered his studies at the Berklee College of Music, Boston. He has also studied under some of the world’s finest jazz musicians in New York City, as well as Australian jazz icons.

Jamie has been a tutor at the Victorian College of the Arts and Monash University in Melbourne, and has held saxophone and improvisation workshops throughout Australia, New Zealand, Asia, and the UK. In 2008 he became Coordinator of Jazz Studies at WAAPA in Perth.

Selected Publications

Non-Traditional Research Outputs


Contact:
- Email: j.oehlers@ecu.edu.au
- Telephone: (61 8) 6304 6580

Research Interests:

- Jazz composition
- Jazz performance
- Jazz improvisation
- Practice-led (artistic) research
Tom O’Halloran
MMus, BMus

Tom O’Halloran leads the Jazz Piano department at the Western Australian Academy of Performing Arts (WAAPA) at Edith Cowan University, and currently holds a Master of Music in classical composition from the Sydney Conservatorium of Music and a Bachelor of Jazz (performance) from WAAPA. He is a regularly-commissioned composer and lectures in jazz composition, as well as improvisation, ensemble studies, and piano workshop.

He has most recently performed a two piano duo concert with Graham Wood - complete with two Fazioli grand pianos - for which he was commissioned to compose. The resulting piece was *Dissolve*, for two pianos, which further explored interruption and chromatic saturation synthesised with jazz interaction and improvisation.

**Selected Publications**

**Non-Traditional Research Outputs**

- O’Halloran, T., (2016), Strategies for increased polyphony in jazz piano accompaniment., Perth International Jazz Festival.
Dr Helen Rusak
PhD, MA, BA (Hons)

Helen is a senior lecturer and course coordinator for arts management at the Western Australian Academy of Performing Arts. Dr Rusak studied musicology and arts management in Adelaide. She has worked as a music teacher, academic, and concerts/festivals manager. Prior to working at ECU she was acting program director for the department of Arts and Cultural Management, UniSA. Her school was awarded a national education award in events training for her student industry placement project developing the inaugural National Indigenous Arts Festival. She has served on the school’s research committee as research seminar co-ordinator. She has also won funding for her research on the effects of YouTube and social networking on the music industry. She has presented at conferences and published on the arts, music, and new media. She has broad experience in arts management practice and has held senior government advisory roles.

Selected Publications

Book Chapters

Journal Articles

Published Conference Publications

Recent Research Grants
• Audiences for artmusic and sound art in Western Australia: Understanding and evaluating Tura New Music programs. Tura New Music Ltd, Scholarships to Support Industry Engagement PhD Projects, 2016 - 2020, $35,000.
• Curating the Performing Arts: Improvisation as a mechanism to engage diverse and local communities in arts programs., Perth Institute of Contemporary Arts Ltd, Scholarships to Support Industry Engagement PhD Projects, 2017 - 2020, $58,000.
• Measuring the Value of Cultural Activity in Regional Western Australia, Edith Cowan University, ECU Industry Collaboration Grant - 2016 (Round 1), 2016 - 2017, $61,500.

Contact:
Email: h.rusak@ecu.edu.au
Telephone: (61 8) 6304 6160

Research Interests:
• Cultural theory
• Arts management
• Musicology (feminist, historical, Australian)
Associate Professor Stewart Smith
Associate Dean Music
MMus

Stewart Smith is the Associate Dean, Music, at WAAPA. He studied at the Royal Academy of Music and London University and today is recognized as one of Australia’s preeminent organists and harpsichordists. In recent years he has performed with the Hilliard Ensemble, I Fagiolini, The Orchestra of the Antipodies, Pinchgut Opera, Ensemble Arcangelo, Ensemble Batistin, the West Australian Symphony Orchestra, the Tasmanian Symphony Orchestra, the Sydney Symphony Orchestra, Festival Baroque, the Australian Haydn Ensemble and Brisbane Baroque. His research has been supported through a large-scale grant from the ARC, and his many recordings (CD and DVD) have been distributed internationally (ABC Classics, Universal Music). He has supervised over thirty dissertations, given papers at national and international conferences and has published in the areas of pedagogy and historical improvisation.

Selected Publications

Published Conference Proceedings

Non-Traditional Research Outputs
- Smith, S., (2017), Saint-Saens Organ Symphony with the West Australian Symphony Orchestra. Saint-Saens Organ Symphony with the West Australian Symphony Orchestra, Perth Concert Hall, WASO & ABC FM.

Contact:
Email: s.smith@ecu.edu.au
Telephone: (61 8) 6304 6110

Research Interests:
- Bach reception
- Performance practice
- Music printing and publishing
- French and Italian Baroque music
Dr Matthew Styles  
DMusArts, BMus (Hons)  

Dr Matt Styles has built a local and international career as a classical, jazz and ‘cross-over’ saxophonist, performing and teaching in the UK, Europe, Asia, and Australia. With more than 25 years teaching at primary, secondary, and tertiary levels, Matt specializes in the interpretation, pedagogy, and performance of classical, jazz, and multi-genre or ‘cross-over’ works. Matt is utilised as the principal saxophonist for The Western Australian Symphony Orchestra, the Singapore Symphony Orchestra, the Tasmanian Symphony Orchestra, and the Malaysian Philharmonic Orchestra.

In 2004 Matt received a Churchill Fellowship focusing on jazz and classical pedagogical and performance studies with Dr Otis Murphy, Dr Tom Walsh, and Dr Eugene Rousseau. Currently, Matt coordinates the classical and cross-genre saxophone area, leads 4th year contemporary ensembles (popular music, RnB, soul, and fusion), teaches contemporary music research, is head of the Bachelor of Music (Honours) program, and supervises honours, masters and doctoral students.

Selected Publications  
Journal Articles


Non-Traditional Research Outputs


Research Interests:

- Cross-genre saxophone pedagogy
- Performance and interpretation techniques
- Third Stream Music categorisation
- Saxophone injury rehabilitation and prevention
Dr Lindsay Vickery
PhD, MMus
Composer, performer, and researcher Lindsay Vickery is active across Europe, the USA, and Asia. His music includes works for acoustic and electronic instruments in interactive-electronic, improvised, or fully notated settings, ranging from solo pieces to opera. He has been commissioned by numerous groups for concert, dance, and theatre. Lindsay is a highly regarded performer on reed instruments and electronics, touring as a soloist and with ensembles in festivals including Myrkir Müsiikdagar, Audio Art, ISEA, SWR Tage für Neue Musik, MATA, NWEAMO, and WHATISMUSIC? and the Shanghai, Sydney, Adelaide, and Perth International Arts Festivals. He was a founding member of numerous Australian new music groups, most recently HEDKIKR (2002), Candied Limbs, and Decibel (2009). Much of his recent work includes ‘screenscores’ generated by field recordings or as autonomous artworks. His research interests include music ‘screenscores’, nonlinear music, and music analysis and culture.

Selected Publications

Journal Articles

Published Conference Proceedings

Non-Traditional Research Outputs
- Vickery, L., (2016), Works exploring Eco-Structuralism. Works exploring Eco-Structuralism, Griffith University, NIME.
- Vickery, L., (2016), Works exploring spectral analysis as a compositional tool. Works exploring spectral analysis as a compositional tool, WAAPA, HfMT Hamburg, Tokyo Wondersite,

Recent Research Grants
- Curating the Performing Arts: Improvisation as a mechanism to engage diverse and local communities in arts programs., Perth Institute of Contemporary Arts Ltd, Scholarships to Support Industry Engagement PhD Projects, 2017 - 2020, $29,000.

Contact:
Email: l.vickery@ecu.edu.au
Telephone: (61 8) 6304 6864

Research Interests:
- Generative scores
- Extended music notation
- Interactive music
- Nonlinear formal structures
- New media
- Screenscores
- Polytemporal music
- Alternate controllers
- Music analysis
- Music culture
Tim White
MMus, BMus

Tim White is a senior lecturer in percussion at the Western Australian Academy of Performing Arts and musical director of the Defying Gravity percussion ensemble. For many years he was principal percussionist with the West Australian Symphony Orchestra. Tim is now the head of classical music, and coordinates all of WAAPA’s classical ensembles, including the Faith Court Orchestra and the Indian Ocean Ensemble. He is also active as a postgraduate supervisor.

Selected Publications
Non-Traditional Research Outputs

- White, T., (2016), Drums are the New Violins: New works and innovative techniques with Defying Gravity. Defying Gravity: Karma and Latin Carnivale, Fremantle Arts Centre and WAAPA, Edith Cowan University, Fremantle Arts Centre and Edith Cowan University.

Contact:
Email: t.white@ecu.edu.au
Telephone: (61 8) 6304 3381

Research Interests:
- Percussion
- Orchestral music
- Art of performance
- Performance psychology
In Memoriam

Associate Professor Maggi Phillips
Associate Professor Maggi Phillips was the coordinator of Research and Creative Practice at the Western Australian Academy of Performing Arts, a position that enabled daily access to the integration of artistic innovation and research. Her life path crossed many disciplines and worldviews, from dancer to a world literature doctorate, circus ring to university boardroom. Together with Cheryl Stock and Kim Vincs, Maggi published Guidelines for best practice in Australian Doctoral and Masters Examination, encompassing the two primary modes of investigation, written and multi-modal theses, the culminating document of an Australian Learning and Teaching Council grant, Dancing between Diversity and Consistency: Refining Assessment in Post Graduate Degrees in Dance. Her publications encompass many aspects of embodied knowledge, its transmission and documentation, clowning, skipping and questioning scholarship and structures whose parameters are impervious to the movement of time. Her final two publications were ‘Choreographies of Thought: Dancing Time back into Writing’ for Doctoral Writing in the Creative and Performing Arts (2014) and posthumously ‘You are no longer creative when you give up: technical theatre’s creative sleight of hand’ in the inaugural edition of Behind the Scenes: Journal of Theatre Production Practice. In addition to her role at WAAPA, Maggi was involved in numerous dance and theatre projects and organisations, including the World Dance Alliance, International Federation of Theatre Research (IFTR) and the Australasian Association for Theatre, Drama and Performance Studies (ADSA) and avid contributor to Realtime and Brolga – an Australian journal about dance. In 2010, Maggi received the Australian Dance Award for Services to Dance Education. In her role as a passionate advocate of practice as research, Maggi was instrumental in developing a dynamic creative research paradigm recognized within the academic sphere and beyond, leading to exponential growth in higher degree research students at WAAPA in recent years. We lost Maggi in 2015 but her words and her passion for artistic innovation and research live on.

Associate Professor Graham Wood
On Wednesday 19 July 2017, WAAPA lost a most admired and respected colleague, friend, teacher and mentor when Associate Dean Associate Professor Graham Wood PhD passed peacefully surrounded by his family and loved ones. Dr Graham Wood was a musician, educator, entrepreneur, and researcher. His history with WAAPA stretches back 27 years from his time as an undergraduate student through to his appointment as Associate Dean, Teaching and Learning in 2016. As a professional pianist, arranger and composer he toured extensively nationally and internationally and worked with many renowned international artists including Frank Foster, Sam Rivers, Ernie Watts, Sheila Jordan, Dave O’Higgins, Cindy Blackman, Dave Weckl, Claire Martin, Reggie Workman, Ingrid Jensen, Mark Murphy, Greg Osby, Bob Sheppard, Carmen Lundy, Chris McNulty, Paul Bollenback, George Garzone, Mike Moreno, Gretchen Parlato, Howard Levy, Jon Gordon and Fred Wesley. As an entrepreneur he started the Perth International Jazz Festival and the successful Ellington Jazz Club. Graham was a great advocate for music education and made a significant research contribution with his PhD research: Prevalence, factors and effects of Performance Related Medical Disorders (PRMD) among tertiary-trained jazz pianists in Australia and the United States. His work was published internationally in the Performing Arts Medical Association (PAMA) journal and he made regular presentations at the Performing Arts Medical Association annual symposium in Aspen, Colorado. He was also a leading supervisor of Jazz research within WAAPA. Graham’s impact on this institution, its students, staff, patrons and the entire Western Australian music community cannot be understated.
Biomechanical Analyses of Injury Risks Experienced in Elite Dance Training

Investigator: Dr Luke Hopper

This project is conducting a world-class program of clinical biomechanical dance research, representing the first step towards the development of an internationally recognised ECU research program for science and health in the performing arts. Dance is a profession and a passion for millions worldwide. Elite dancers undergo high volumes of intense training in order to reach and maintain a professional level of dancing ability. Musculoskeletal injury in dance is common and limits the cultural depth of the world’s performing arts industry. Injury can prematurely end dance careers and reduce the quality of one of Australia’s most beloved art forms.

Clinical biomechanics has been an integral part of sport medicine for many decades. However, biomechanical investigation of dance injury is limited to a handful of studies. The contribution of biomechanical research to the area of sports medicine is a testament to the potential of this form of inquiry to contribute to the prevention of dance injuries. The results of the research will provide new insight into dance injury mechanisms.

This internationally unique research environment integrates ECU dance academics and the biomechanical expertise of Dr Hopper with access to the world-class facilities of the Mount Lawley motion capture laboratory. This allows the investigation of advanced research questions that are not possible in almost any other laboratory in the world. Application of the results in performing arts clinics and educational institutions will serve to improve the health and wellbeing of dancers worldwide.
New Music Research

The Western Australian Academy of Performing Arts is home to an acclaimed team in composition and music technology. Researchers Dr Lindsay Vickery, Dr Stuart James, and Adjunct Professor Cat Hope, amongst others, have produced internationally-acclaimed work in the extension and digital presentation of music notation, sound spatialisation, spectral analysis, and digital archiving. This work includes the creation of an iPad app - the Decibel Scoreplayer - an internationally adopted platform for the synchronised performance of new music.

The group also performs internationally as Decibel New Music ensemble, pioneering a performance practice that features the integration of acoustic instruments with digital scores and electronics. Decibel has collaborated with major international composers including Eliane Radigue (France), Simon Emmerson (UK), Werner Dafeldecker (Germany), Agostino Di Scipio (Italy), Alvin Curran (USA), David Toop (UK), Marina Rosenfeld (USA), Lionel Marchetti (France), Andreas Weixler (Austria) and Johannes S. Sistermanns (Germany). They have released four recordings of music by Alvin Lucier and members of the group, and a forthcoming release will feature the group’s acclaimed performance of John Cage’s Variations I-VIII.

A burgeoning program of postgraduate study in new music is supported by one of the largest undergraduate composition and music technology programs in Australia, providing a vibrant performance culture within and outside the University. Postgraduate students are regularly assisted in submission and presentation at national and international conferences. In recent times these have included staff co-authoring and performing student work at NIME, the ICMC, the ACMC and other performances in Japan, Germany, the USA, Italy, Czech, Greece, Holland, Slovenia, Slovakia, and Poland.

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Applying for a Research Degree

Getting ready to apply for a research degree can seem quite daunting so we've laid out the following process to assist you. We recommend that you complete your application four to six weeks prior to any deadline. An incomplete application will result in delays, which means you could potentially miss deadlines, so make sure that your application is complete before submitting it.

Check your dates
Masters by Research courses and the Integrated PhD have a specific start date and application deadlines. However, applications for the standard PhD are open all year round. Keep in mind that ECU's Research Scholarships also have opening and closing dates. If you are interested in applying for a scholarship, visit the Scholarships website: ecu.edu.au/scholarships

Know your topic
You will need to prepare a 300-word abstract and a two-page proposal on your topic. Your initial abstract and proposal will tell us about you, including how much you know about ECU, research in your area of study, how passionate you are about your subject, and how familiar you are with the prospective supervisors within the schools.

Prepare your documents
In addition to your abstract and proposal, you will need to submit the following:
- Academic certificate transcripts (secondary and/or tertiary studies) in both the original language and official certified English translation (if applicable)
- English proficiency test scores
- Copy of passport photo page (if applicable)
- Résumé/Curriculum vitae (if applicable)
- Work reference (if applicable)
- Marriage or name change certificate (if applicable)
- Copies of your Honours or Masters Thesis, as well as any publications you have produced

Apply directly to ECU or through an agent
Visit the Online Application Portal: apply.ecu.edu.au to apply for your course, including uploading your documents. You can also track the progress of your application here.

Please note that ECU requires certain nationalities to apply via an authorised agent. Visit ecu.edu.au/future-students/applying/find-an-authorised-agent to find an agent near you.

Receive our initial assessment
The initial assessment will take into account your qualifications, topic, abstract and proposal to ensure it is closely aligned with our areas of research focus, and that we have supervisors in your research area. This can take four to six weeks, depending on academic availability. Please note that during December and January this process may take longer. We will communicate with you via email, so it is important for you to check you email regularly to ensure there are no delays with your application.

Progress your application
If your application satisfies all our criteria, it will be progressed for further assessment. At this stage your qualifications will be verified and a research supervisor will be assigned to you. Processing time for the assessment of your application will vary based on academic availability.

Outcome of your application
You will be advised of the outcome of your application via email. If you are successful, you will receive an offer to commence your studies at ECU.

Accept your offer
Your offer letter will contain specific instructions as to how to accept your offer via our online system.

If you have questions about your application, contact Admissions: HDR.enquiries@ecu.edu.au
Our changing world needs a university to change with it.

A university where courses composed with industry deliver the most relevant knowledge and skills.

So be the graduate the changing world needs.

And get ready at ECU.

GREENING ECU: Edith Cowan University is committed to reducing the environmental impact associated with its operations by conducting its activities in a socially and environmentally responsible manner. This includes implementing strategies and technologies that minimise waste of resources and demonstrate environmentally sensitive development, innovation and continuous improvement.

Every effort has been made to ensure that the information in this publication is correct at the time of production. The information is subject to change from time to time and the University requests the right to add, vary or discontinue courses and impose limitations on enrolment in any course. The publication constitutes an expression of interest and is not to be taken as a firm offer or understanding. Some information contained in this publication may not be applicable to international students.