Chapter 10: Practice-based Research Training at an Australian Conservatoire – the Case of the M.Mus. Queensland Conservatorium Griffith University, Brisbane, Australia

Summary:

Introduction – the Australian Context

This chapter explores the characteristics of research training in general at an Australian conservatoire and then focuses upon the case of the Master of Music (M.Mus). To do so, we examine a number of student experiences drawn from recent dialogue alongside earlier publications where the authors have written extensively on the topic of research, building research culture, and research training.[37] Summarising briefly, these papers deal with the emergence of a culture at the Queensland Conservatorium; they focus on critical mass, exploring practice-based research outcomes and providing vignettes and exemplars to illustrate these.

In Australia, the gazetted definition of research refers to:

> […] the creation of new knowledge and/or the use of existing knowledge in a new and creative way so as to generate new concepts, methodologies and understandings. This could include synthesis and analysis of previous research to the extent that it is new and creative.[38]

The role of the conservatoire, then, is to assist students in making practice explicit, visible and sharable (Borgdorff, 2009) via an interaction of ideas and evidence articulated through argument (Newberry, 2010), and in this sense, practice-based research is not substantially different from other 'traditional' forms. However, we also believe that a little history is important to articulate the emergence of this culture and to assist others, not just in understanding the destination, but the journey itself. In the on-going Australian higher education reform agenda, over time a number of unique characteristics have emerged due to local conditions. It is these features that we now briefly illuminate as follows.

[37] See Draper & Harrison, 2011; Harrison, 2013; Draper & Harrison 2013; Draper & Cunio, 2013
[38] ARC, 2008, p. 1

Policy Environment

Following the so-called 'Dawkins reforms' of the Australian government (DEET, 1998), vocational institutions were amalgamated with universities during the late 1980s. This included expectations for verifiable research activity in the creative arts, and so a number of equivalency exercises were undertaken, from the *Strand Report* (1998) through to the *Excellence in Research for Australia* framework (ERA, 2014). The latter triennial reporting requirements were introduced in 2009 and continue today. Significantly, ever since amalgamation, Australian universities have usually required demonstrable research activity as a component of full-time academic workloads. The context to highlight here is that such accountability appeared earlier for creative arts academics than it did for higher-degree research training in the creative arts, thus informing later developments.

Professionally-oriented research training

Universities were also asked to consider the development of degrees to provide advanced training in professional fields where projects were to be represented in applied situations and oriented towards professional practice (AHEC, 1989). This was consistent with "a growing sense of disenchantment with a pure-research model that was perceived to produce graduates lacking the breadth of knowledge and orientation to succeed in industry, and where the programs served the needs of the universities rather than those of society".[39] Education, law and nursing disciplines quickly took this pathway, with music offerings gaining traction a little later in the 2000s (Draper & Harrison, 2011; Blom, Bennett & Wright, 2011).

Initially, there was a stronger weighting on the performance-related aspects with less attention to reading and writing about music (Duffy 2013; Roennfeldt, 2012), but despite the challenges involved (Schippers, 2007) an integration of components and perspectives increasingly evolved (as will be detailed further below). Multi-exegetical formats in recent research degrees now succinctly represent current approaches (see Appendix 2) similarly to the professional worlds of art, design, film and popular culture that are accustomed to producing works of mixed and/or non-linear media, and which may be interrogated from different perspectives, both public and academic.

Bachelors research training

En route to such a mix of intellect and art, there is another notable feature of the Australian higher education reforms worth briefly mentioning here. The common pathway to PhD has been via a dedicated fourth-year Honours dissertation add-on to the three-year Bachelor's format (Kiley, Boud, Cantwell & Manathunga, 2009). This mechanism helped create a 'pipeline' effect, while simultaneously increasing the likelihood of success in the PhD. This is not insignificant in the Australian landscape where government-funded Higher Degree Research (HDR) places are closely tied to institutional reporting and successful completions:

> […] undergraduate student research has become an imperative for research-intensive universities. This has been correlated with increased participation in postgraduate research […] suggesting that PhD completion rates were doubled for students who had participated in undergraduate research.[40]

High-achieving Honours graduates may typically compete for scholarships and direct entry to PhD study thus bypassing the Masters cycle altogether and, in the case of the latter, this may often be interrogated by universities as to its equivalency to Honours (to some degree propelled by a plethora of non-research coursework Masters). For reasons of scope, further elaboration on the Honours phenomenon will be omitted in this chapter. However this context does inform some of our thinking (as it does interviewee comments) around an ideal view of the research training landscape and particularly in terms of 'trickle down' into undergraduate curricula (Draper & Hitchcock, 2013).

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[39] Draper, 2000, p. 25
[40] Willison & O'Regan, 2007, p. 393

The Queensland Conservatorium Today

Established as an independent institution in 1957, the Queensland Conservatorium became a College of Griffith University in 1991 (QCGU). A Master of Music by research was subsequently introduced in 1999 but initially retained something of a split between performance /lessons and dissertation /supervision as referred to above. Following the establishment of the Queensland Conservatorium Research Centre (QCRC) in 2003 and its academic staff research focus, it was not until the introduction of the Doctor of Musical Arts (DMA) in 2005 that practice-based research formats truly began to gain traction. Entry to the DMA requires candidates to possess a minimum of five years professional experience, preferably with a formal research training qualification but commonly incorporating music-making expertise as the more valued requirement.

The introduction of the DMA proved significant (Draper & Harrison, 2011). Over the next few years, this not only informed a re-thinking of the Masters, but also impacted upon the profile of the M.Phil and the PhD. This is represented in the fluctuations in numbers which reflect many of the negotiations and/or changing student preferences of the time, especially during the period 2006–2009 as shown in Figure 1 below:

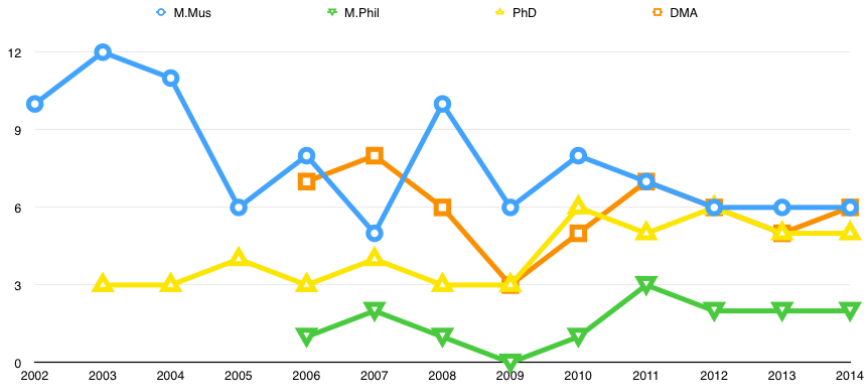

Figure 1: *Higher research degrees commencing, 2002–2014.*

To this day, QCGU retains all four programmes, less governed by matters of topic, more so by prior research training experience in the case of the M.Phil and the PhD. In the M.Mus and the DMA, this includes early coursework comprising writing and methodological training. At the time of writing, HDR students represent more than 12% of QCGU's enrolment, with a threefold increase evident over 10 years as shown in Figure 2:

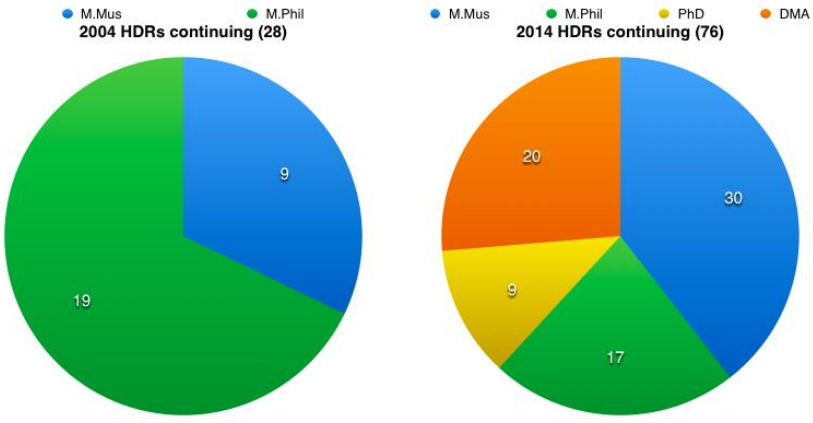

Figure 2: *Higher research degrees continuing, 2004 and 2014*

Something less visible in the statistics is a vibrant research culture which has emerged over these last few years. This is characterised by students and academics who have a desire to embrace new approaches,

who have set up structures to enhance delivery and engagement, and who constantly reflect for improvement (Harrison, 2012) – armed as they now are by dedicated resources including regular HDR colloquia, ICT, equipment, venues and a strong sense of a self-directed and engaged student research body. The community has evolved, in part, through external influences requiring universities to invest more heavily in research and research students. The increase in enrolments and levels of interaction has brought pressure to bear on human and physical resources while providing a critical mass recognised as exemplary by the university and beyond.

One of catalysts for this transformation is the programme that is the focus of this chapter: the M.Mus. In an interesting variation on the form we have explored thus far – while DMA candidates tend to travel, be remote candidates and/or continue their busy professional portfolio music careers both across Australia and abroad – the M.Mus cohort tend to be on-campus and from this perspective have provided valuable contributions to critical mass, research fora, committee representation, musical performances and the like, thus informing both doctoral and undergraduate culture in turn.

M.Mus graduates have tended to produce outcomes through alternative submission formats (including multimedia), perhaps due to a reflexive culture which has permitted divergent forms of supervision practices, delivery formats and final products. Most recently, the research scope for the M.Mus has widened dramatically: from the more traditional players of violin and piano, to those exploring such diverse subjects as (Sudanese) mouth whistling, sound engineering, Tango, popular music and electronica. We now explore our interaction with the M.Mus (and to some degree, its sister programmes) via the following material.

Methods

As a general starting point we draw upon reflections and reactions to earlier papers and presentations, faculty review materials from 2008–2013, and staff and student research data provided by the university. As such, a mixed method approach (Creswell, 2003) has been employed. Data analysis was carried out via a constant comparative method (Glaser, 1993). Notes, meetings and email correspondence were used to refine the emerging themes.

A source of most recent data generation for this chapter was a discussion paper and questionnaire presented to M.Mus students and graduates. Responses are indicated by participants' initials, and full profiles with links to dissertations, professional websites and a range of musical achievements are provided in an Appendix. Five questions mirror the primary terms of the AEC handbook, that is, to better understand Masters in terms of 'gateway to profession' and/or 'bridge to 3rd cycle.' A sixth question asked for comment on the AEC's 'Polifonia'/Dublin Descriptors for Masters and Doctoral studies. There was also an opportunity for open-ended responses. Each of these probes is now explored in turn, framed where applicable through insights from our earlier publications. Overall, wherever possible we aim to let the student voices speak for themselves.

Why undertake a research programme in music?

Bands, concert halls or film sound stages do not demand formal qualifications, only expertise. Why would you undertake higher degree research? Where will this take you?

Overall, there were striking parallels to other studies, both at doctoral level (Draper & Harrison, 2011) and in undergraduate with honours (Draper & Hitchcock, 2013). From the outset, it would seem that the idea of practice-based research is one central attraction, the realisation that one might:

> Clarify, contextualise existing knowledge and extend my personal knowledge … [understand] the nature of musical knowledge itself and its relationship to other forms of knowledge. (TW).

> […] the training and insights that I received through research equipped me with skills that were complimentary in re-establishing a professional performance profile […] being able to

> communicate in written form (rather than musical) […] developing these skills enabled me to access opportunities & resources that previously I was unaware of (AB).
>
> […] the notion that my own practice could be the subject of research, or could itself BE research was entirely new, and it was this that actually inspired me to undertake the DMA (Draper & Harrison, 2011, p. 5).
>
> […] they had not considered undertaking further study until the final semester of their undergraduate degree. The primary reason for this change in their thinking was the realisation […] that a creative focus was possible and even desirable (Draper & Hitchcock, 2013, p. 3).

Also emergent and, we believe, highly significant here, is the related theme of resources and of a community of practice or 'research culture', for example:

> Part of my motivation for undertaking higher research study was to gain access to the specialised resources a university can provide … valuable face time with experienced mentors […] free use of the university's recording studios … a forum for meaningful dialogue with other HDR students, who are also my professional peers. These resources would have been very difficult, if not impossible, to access, had I not undertaken a higher research degree. (YS).
>
> It is not entirely different to being in a band. The different perspectives are creating clarity rather than confusion, and if there are contradictions this encourage[d] me to really focus my own opinion. I have found the contributions very clear and helpful, and I feel I have enjoyed a very well supported autonomy (Draper & Harrison, 2011, p. 8).
>
> […] being in the culture forces you, not only on the practical side, but on the intellectual side, to be a tad more intensely critical of 'why am I doing this, does it even matter?' You are going to get a lot more 'bang for buck' from being in this environment because you are that much more intent on what you are producing. (Draper & Hitchcock, 2013, p. 3).

Locating practice-based research – 'outside-in'

How might you differentiate between your practice and your research – in your own lives, in your own professional undertakings? Have you found that your university research programmes authentically draws from professional perspectives? How, or how not?

Many insights broadly correlate with Bennett's research (2010) and, to a large degree, with informal observations of local artistic research trajectories in recent years, that:

> As a musician I believe we all are researchers without maybe realising it. We fall in love with music and then pursue it for the rest of lives, finding ways to become more creative performers and composers through listening and analysing in minute detail, establishing solid technique and collaborating with others […] So yes, the university research program did enable me to authentically draw from (my own) professional perspectives (AB).
>
> A program which integrates my professional practice with my research effectively and with relative freedom […] a flow between the two areas of my career and one is constantly informing the other. I have actually come to realise that my professional practice as a saxophonist and as a researcher are not separate but together form my identity in the industry (ED).
>
> I don't differentiate at all between artistic practice and [practice-based research]. I realised quite quickly in research training that my practice was easily contextualised as research. That is, goals and methods were articulated, there was reflection and adaptation based on results. My own solution at both masters and PhD level is to view text outputs as ethnographies of practice, allowing insights to develop into individual creativity and human interaction (TW).

One M.Mus graduate raised additional insights, that:

> Since completing my Masters degree, I no longer reflect upon my practice in such a formal way [text], which is a fundamental difference between my professional practice and my research. While I do reflect on my practice sometimes […] I don't try to interpret or analyse these reflections too deeply because I find that it does not serve me artistically (YS).

This issue has come up a number of times and in different ways in recent times. 'The music knows you're looking at it' is one way of putting it (Draper, 2014), and signals some of the difficulties associated with method or specificity interfering with practice. It would also be far to say this represented more of a dilemma in earlier years (2006–2009) given a starting point emphasis on research questions, literature and research methods to be laid out ahead of the artistic practice itself (Draper & Cunio, 2013). More recently, outcomes have often proven to be a highly interactive assemblage of the elements, for example, where 'method' may be an important 'finding' much later in the project. It would seem that, given critical mass and talk about what works over time, that student networks may be one of the most powerful assets in this respect:

> To be honest, I received more feedback from peers than supervisors […] I am personally very grateful to have had this opportunity before confronting [external] audiences […] some of my toughest presentation questions came from [student] audiences at the Con in the first two semesters of the DMA (Draper & Harrison, 2011, p. 9).

Locating practice-based research – 'inside-out'

Conversely, what may have added to your professional work from university research training? In what ways might this have helped as a 'gateway to the profession'?

Following method queries above, TW is a little circumspect in some of the comments:

> Research feeds back into the design of artistic work in many ways, potentially also affecting the choice for projects based on the ability to situate them as research (although, so far, the artistic work that gets prioritised tends to the be the work that I perceive to have the greatest creative merit rather than based on pragmatic concerns about research outputs). Research training has definitely informed my practice, but it has not been a gateway to profession, or necessarily improved my skills, which may have improved more or less had my time not been taken up with the training itself (TW).

That is, that practical musicianship may indeed continue to progress beautifully as it has for millennia, and without the input of (possibly distracting) dissertation writing. However, other elements are simultaneously noted, perhaps related to rapidly evolving contemporary communication and accountability contexts within which the music resides. For example:

> Research training has increased my understanding of the structuring of institution, university, government, the relationship between funding and research, and the ways in which artistic research can form part of an academic career. This includes being able to contribute artistic products that can be counted as research outputs, sometimes in multiple ways (TW).

> My research … has directly impacted on decisions I make as I progress as a performer. The conclusions I am starting to come to … around digital music-making, career trajectories, artistic relationships, are all influencing the day to day choices I make as a performer and, eventually, could help the musical community I am a part of (ED).

> I was initially very sceptical of having to produce academic documents to communicate myself as a musician. I soon realised however that when I tried to express my professional practice to others either verbally or in written form that I could not do it. This made me realise the importance of being able to communicate to others in a more formal way (AB).

The notion of 'portfolio careers' (Bartleet, Bennett, Bridgestock, Draper, Harrison, & Schippers, 2013) and its impacts are felt strongly in Australia. As implied above, we would wish for HDRs to be able to spend

more time on campus, but many are busy professionals who may need to be elsewhere and are confronted by Australia's tyranny of distance – its own vast size and its relationship to the rest of the world where some need to regularly travel abroad. It is more unlikely that an Australia musician will make a living armed with only 'one bow', and by necessity, must learn to be multi-skilled and highly business-savvy across a range of opportunities (Draper, 2000, pp. 204–207). High-level communication skills are central to this just as participants have variously described.

The practice-based continuum

What aspects of any former study (undergraduate, honours, or masters) do you believe would best prepare you for further doctoral work? Are there aspects of professional work which also might apply? Or, is via a research Masters the only way to approach this?

As for DMA entry requirements, it would appear that a pause between 'cycles' is seen as useful, but all participants also notably refer to the undergraduate context:

> The coursework gave me some of the skills including basic writing and referencing skills however did not really challenge me with creating new ideas, research, and observations. I also had a large [time] gap between my undergraduate degree and research degree. I believe this was integral to the success of my research degree. I had personal professional experiences from being in the field that enabled me to frame my research around (AB).

> In my case, [fourth-year Bachelor with] honours was the stepping stone to higher degree research. Prior to the completion of my Honours year I was quite unaware of the possibilities of music research and the integration this can have with professional practice (ED).

> Stepping into a research Masters after 3 years of professional work (preceded by a 4-year Undergraduate degree), I would say that everything I learned about research came directly from my Masters study – particularly via the mandatory tuition on research basics, ethics etc., and in my interactions with my supervisors. Based on my experience in a 2-year research Masters, I would be confident going into doctoral study in the future (YS).

Otherwise, participants appear comfortable with the notion of a continuum *vs.* discreet 'stages' and again raise the issue of personal artistic investigation as central:

> My own experience is also that reading the right materials – discourse, epistemology, methodology, appropriate to the specific study – is almost more important, and that energy put into developing reading lists might have benefits. In my case I didn't undertake any extra research training in PhD, relying on training undertaken in Masters and my own investigations, supplemented with colloquia, journal club, and writing group (TW).

These elements and insights about any perceived differences in the idea of 'cycles' are continued and extended below.

2nd- and 3rd-Cycle characteristics

Following the above questions, please comment on what you might see as the essential differences or similarities of the AEC 'Polifonia/Dublin Descriptors for Masters and Doctorates.[41]

None of the respondents related to the apparently strict declinations for characteristics as posed. To some degree, this may be understood by oft-cited experiences of Honours as the terminal degree to the profession, with a later pause prior to further HDR study.

> From my observations at [QCGU HDR] colloquium there did not seem to be a big difference between masters and doctorate other than the scope of the project (time and length spent on the

[41] N.B. As their name suggests, these descriptors are closely based upon the more generic 'Dublin Descriptors' and therefore reflect a Europe-wide view of the distinction between Masters and Doctoral level study.

research). I believed that my project could have easily extended into a doctoral project. This is just an assumption however as I have not yet progressed to the 3rd cycle. In most cases I believe the 2nd Cycle awards are relevant to both professional and 3rd cycle gateways (AB).

It struck me that the ['Polifonia'/Dublin Descriptors] were attempting to quantify too intensely the varied nature of a higher degree. In my case, my Masters program was a very similar project, contributing original knowledge to my PhD Program and in this vein, comparing that to the description of the 2nd cycle leaves me wondering how this would have actually fit in at all (ED).

YS and TW elaborate further:

I have completed a M.Mus, not a Doctorate, and I would say that some of the criteria listed under the 3rd cycle were definite expectations in my own study and research. For example, conceiving, designing, implementing and adapting a scholarly research process, making an original contribution to the body of work, and communicating with the academic community about one's area of expertise (YS).

The essential difference between 2nd and 3rd cycle from my perspective is the ability to synthesise and address the literature. I can't imagine that musical skills correlate to one or the other cycle (especially given that I was given instrumental lessons as part of the masters program), and given that many HDRs (who play) already arrive with professional level skills.

It is the understanding of research, discourse and positioning within that that develops from one cycle to the next. Regarding the question of how Masters contributes to profession, I would say it contributes reflective practitioners – those more likely to originate, direct and source fund innovative projects, via critical reflection, understanding funding and grant writing, and confidence in presenting concepts to partners. I take issue with the idea that cycles are linked to originality of conception, more likely, linked to the ability to communicate significance in a variety of settings (TW).

Common elements

Do you believe that there are elements common to both the musical profession and to further higher study that are important to describe here? For example, what para-musical skills do you believe vital for both professional and doctoral work?

In parallel to the core intent of this and the prior question, we find it useful that most if not all of the earlier topics are repeated in one way or another here. It would seem that these two probes had the capacity to draw out much and we will return to these elements in our concluding remarks.

I have found that the dedication, commitment, time management, and organisation skills all present in modern day classical music careers are all important skills in the completion of a higher degree. My training as a classical musician has helped me shape the research degree process and overcome any challenges put before me. I think, ultimately, that performing musicians and researchers have a lot of personality traits in common and this helps when completing a higher degree and the training to become a researcher (ED).

Ability to write and talk about practice within different domains – wider society, research, learning – seems to be an essential skill for portfolio musicians, although, perhaps only for a certain kind of portfolio musician – those that originate and/or lead projects. Understanding of financial structures, government, corporate, university relationships and funding pathways (TW).

I believe that most musicians who gain moderate to high proficiency in their instrument or creative practice possess three common attributes: discipline, passion, and the impulse to seek deeper meanings. Many musicians, whether they are creatively or technically inclined, are constantly trying to scratch beyond the surface of their consciousness in order to achieve some level of excellence or profundity in their work. I sense a parallel between this attitude and the

attitude required to engage in doctoral work. I myself have not undertaken doctoral work, but a trait I have noticed in those who do this kind of work is a highly rigorous and inquisitive nature – to question every aspect of their research, to question their own bias and perspective, and to avoid making assumptions. I am not suggesting that this is a skill one learns in their musical profession and then applies to their future doctoral work, I am merely pointing out a similarity of approach in both musical excellence and academic rigour (YS).

Discussion and Conclusions

While the introduction of the QCRC in 2003 and DMA in 2005 has proven to be a watershed in many ways, candidates may ultimately enrol in any one of the four QCGU research programmes according to academic advice, fitness for purpose, and prior experience (with due consideration for both professional and academic achievement). In the Australian context, the Masters is no longer the terminal degree as it may once have been understood c. 1999–2005 (see Figure 1). Many now choose to take DMA or PhD pathways (see Figure 2) and/or where Masters enrolment may serve as a 'proof of project' credit toward doctoral entry and completion. Data also reveals the prevalence of portfolio career considerations (Bartleet et al., 2013), where few intend to pursue academic careers as a sole goal (Harrison & Draper, 2013). Many indicate performance, composition, teaching and research ambitions – often in equal measure. The QCGU M.Mus therefore serves as both a professional gateway and as a bridge to the 3rd cycle.

HDR students are entitled to weekly contact that comprises practical lessons, one-to-one academic supervision and, in the case of the M.Mus and the DMA, early candidature class-based coursework. In respect of the latter, online tools now play a central role in accompanying and supporting HDR colloquia and courses – especially in the case of busy, travelling professional musicians. Furthermore, given critical mass, the existence of a highly interactive student research culture would seem to be the most important feature of the QCGU setting and one that might be more fully considered and articulated elsewhere.

What is also apparent is that the interface between practice /research /practice is dynamic. That is: when the research is undertaken on the basis of practice, this continues to inform and enhance practice throughout and beyond the program. Participants tend to understand the 2nd cycle as: an opportunity to inform their music-making, valorisation of their competences (to a lesser degree) and, for some, a pathway to further study and/or career enhancement. While the question of scope /depth /volume did not appear evident in the AEC 2nd cycle descriptors, it does feature in the QCGU M.Mus comments: there was general agreement that the idea of 'mastery' might apply equally in both 2nd and 3rd cycles, and that as a government-funded research degree, the 2nd cycle is seen to contribute to new knowledge.

Accordingly we believe that the uniqueness of the Australian geographic and demographic context should not be underestimated in this study: HDR musicians simultaneously negotiate issues of distance, interdisciplinary communication and an imperative for diversity via portfolio careers *versus* the singularly focussed performance /or academic career that was a feature of past HDR iterations. Recent realignments of QCGU programmes continue to refine the porous borders between the four HDR offerings, as well as considering the implications for Bachelor with Honours training and practice-based reflective work more broadly in the undergraduate curriculum.

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Appendix: Participant Master of Music Profiles

Andrew Butt (AB). A leading jazz educator and performer, Andrew has completed a Master of Music and is presently considering undertaking a Doctor of Musical Arts.

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Professional page, available at http://www.andrewbuttmusic.com

YouTube channel, available at http://www.youtube.com/user/AndrewButtjazz

Emma di Marco (ED). Emma completed an earlier Bachelor of Music with Honours and then entered into an M.Phil. This was not completed and after nine months she successfully transferred into a PhD.

(2013–). (PhD in progress). *Classical saxophone performance in Australia and the career development of artists in this field.* Brisbane: Griffith University.

Research page*:* https://griffith.academia.edu/EmmaDiMarco

Professional page: www.emmadimarco.com

Youka Snell (YS). Popular music artist now residing in Berlin. Youka completed an earlier four year undergraduate degree (without Honours), took up professional work for some years then returned to complete a M.Mus with a focus on music technology and popular music song writing.

(2011). *Exploring individuality and musicianship through recording studio-based song writing.* Master of Music dissertation. Brisbane: Griffith University. Available at http://www29.griffith.edu.au/draper/hdrs/Snell_MMus_dissertation_final.pdf

Professional profile, available at http://youkasnell.com

Toby Wren (TW). Toby is a composer and guitarist currently completing his PhD. Toby has been investigating Carnatic (South Indian classical) music, including two research trips to India and lessons with some of the luminaries of Carnatic music. His Masters research (2009) examines the influence of Carnatic music on his composition and improvisation practice and has produced two concerts, a lecture-demonstration and a dissertation, presented as a weblog. Toby's PhD proposes a critical theory and methodology for hybrid music making and presents an ethnography of the Cows at the Beach concert series (2011), and the Rich and Famous CD recording (2012).

(2012–). (PhD, in progress). Brisbane: Queensland Conservatorium, Griffith University.

(2009). *The Carnatic jazz experiment: The influence of Carnatic music on my composition and improvisation practice.* Master of Music dissertation. Brisbane: Griffith University. Available in web-based format at http://carnaticjazzexperiment.com

Professional profile, available at http://www.tobywren.com/tobywren.com/Home.html