

Curriculum Vitae

Associate Professor Jonathan Robert Leslie Paget

BMusHons *W.Aust.*, MM MA DMusArts *Roch*

Associate Professor, Classical Music (Guitar, Musicology)

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OVERVIEW

- ❖ Established music performance career (classical guitar, and period guitar);
- ❖ Track record of national and international engagement and recognition;
- ❖ Prestigious accolades for music performance and academic achievement;
- ❖ Written and artistic research outputs of significance;
- ❖ Experienced tertiary music educator (20 years), with a wide variety of teaching experience;
- ❖ Demonstrated leadership experience in arts, academia, and the music profession.

EDUCATION

❖ Qualifications:

- **Doctor of Musical Arts** (Performance and Literature), Eastman School of Music/University of Rochester (New York, USA), 2003;
- **Master of Arts** (Music Theory Pedagogy), Eastman School of Music/University of Rochester, 2002;
- **Master of Music** (Performance and Literature), Eastman School of Music/University of Rochester, 1998;
- **Performers Certificate**, Eastman School of Music/University of Rochester, 1998;
- **Bachelor of Music Honours**, The University of Western Australia, 1996;
- **Certificate IV** in Assessment & Workplace Training, TAFE WA, 2006.

❖ Prestigious Scholarships

- Fulbright Postgraduate Award (1997); Hackett Studentship (1998–2001); Commonwealth/Chevening Scholarship (awarded, but not taken); Graduate Award (tuition waive and stipend scholarship) at the Eastman School of Music (1997–2002)

❖ Academic Awards/Honours

- **Postgraduate**: Andres Segovia Award for musical accomplishment and human endeavor (Eastman School of Music, 2003);
- **Undergraduate**: Dux/Valedictorian of the University of WA (J.A. Wood Memorial Prize, 1996); Dux/Valedictorian of the School of Music, University of WA (Lady Callaway Medal, 1996); Edith Cowan Prize (1996), Vose Memorial Prize (1995), University of WA Choral Society Prize for Music Literature (1994, 1995), Graduates (Alumni) Association Award for most outstanding student in the Music Department (1993, 1994, 1995, 1996);
- **High School**: State-wide Dux/Valedictorian in the 1992 University Entrance Examinations for Western Australia (Beazley Medal, General Exhibition, Chemistry Exhibition, Australian Students Prize).

❖ Guitar Studies:

- Since 1984: teachers include Dr. Nicholas Goluses (1997–2001), Dr. John Casey (1993–96);
- Masterclasses with international luminaries such as John Williams, Manuel Barrueco, David Russell, Leo Brouwer, Norbert Kraft, Stephan Rak, and many others;
- Studies with notable pedagogues such as Gordon Crosskey (Manchester, UK), Timothy Kain (Canberra, Australia), Scott Tennant (L.A, USA), Ben Verdery (NY, USA), Craig Ogden (London, UK), and others.

PERFORMANCE

A leading practitioner of classical guitar in Australia, and also in historical performance practice on nineteenth-century guitar (performing on period instruments). Activities include:

❖ Recitals

- Performed extensively throughout Australia in hundreds of concerts across a 25-years career, including all major capitals cities (Perth, Sydney, Melbourne, Brisbane, Adelaide, Darwin, Canberra), many regional Australian towns (Newcastle, Port Fairy, Albany, Denmark, Busselton, Margaret River, Ravensthorpe, Bridgetown);
- Performed in Malaysia, Thailand, and extensively across the USA (Rochester (NY), New York City, Ithaca (NY), Potsdam (NY), Livingston (AL), Bay City (MI), Allentown (PA).

❖ International Competitions

Shell Darwin International Guitar Competition (1st Prize, Darwin, 1997); *Rantucci Competition* (1st Prize, Buffalo, NY, 1999); *Guitar Foundation of America International Solo Competition* (4th Prize, Charleston, 1999); *Jose Ramirez Australian Guitar Competition* (1st Prize, Sydney, 1995); *Vose Memorial Prize* for most outstanding Concerto performance (University of WA, 1995); *Australian Guitar Competition Under 18 Division* (1st Prize, Sydney, 1990).

❖ Festivals

Music Viva (2021, 2022), *Perth Festival* (2022), *Perth International Arts Festival* (2012, 2004), *Port Ferry Spring Music Festival, Victoria* (2011), *Blackwood River Chamber Music Festival*, (2011), “*Playmakers*” at *Perth International Arts Festival* (2010, 2016), *Blackwood River Chamber Music Festival* (2011, 2009, 2004), *Festival Baroque* (2009), *Perth Concert Hall Summer Series* (2008), *Shell Darwin International Guitar Festival* (2007, 2005, 1999), *Ithaca College Winter Guitar Festival* (2002), *Eastman GuitarFest* (2000), *York Winter Music Festival* (Western Australia, 1993). *WA International Classical Guitar Society Ensemble Festival* (2004-present).

❖ CD Recordings (repeat of listing)

- *Midsummer’s Night: Music of Barrios, Walton, Sculthorpe, and Bellinati* (Melbourne: Move Records, 2008); a solo CD recording.
- *Kaleidoscope: A Colourful Selection of Guitar Music from Around the World* (Perth, 2002 [Self-publication]); a solo CD recording.
- Selected tracks on “*Coming Home for Christmas,*” (Australia: Tempo Communications Pty Ltd, 1995).

❖ Radio

- CD recordings played extensively on ABC fm Classical, 2MBS fm (Sydney), and RTR fm (Perth)
- Live performances for ABC fm (Classical), 2MBS fm (Sydney), RTR fm (Perth), ABC National (Australia), ABC 720 (Perth), plus television appearances in USA and Australia.

❖ Concerto Soloist Appearances

Darlington Quartet (2022), *Indian Ocean Ensemble* (2019), *Darwin Festival Orchestra* (2007), *Faith Court Orchestra* (2007), *Eneksis Ensemble* (2006), *Faith Court Orchestra* (2006), *Eastman Chamber Orchestra* (2000), *Rochester Philharmonic* (members concert, Nov 1999), *Darwin Symphony Orchestra* (1997, 1995), *Western Australian Symphony Orchestra* (concerto workshops: 1995, 1993), *University of Western Australia Symphony Orchestra* (1994).

❖ Orchestral & Chamber Music Engagements

- *Music Viva* performance with *Darlington Quartet* (2022)
- *Musica Viva* performance with *Rachelle Durkin* (soprano), 2021.
- Led the *Silver Sands Guitar Trio* (group with international membership);
- Decibel member, 2011;
- Collaborated with international-calibre artists such as *Pavarotti*, *Slava Grigoryan* (with *Saphire*, the Australian String Quartet), *Stewart Smith* (harpsichord), *Mary-Anne Blades* (flute), *Sara McCliver* (soprano), *Paul Wright* (violin), *Aaron Brock* (guitar), *Lisa Harper-Brown* (soprano);

- WA Symphony Orchestra (numerous engagements as their preferred WA classical guitarist), WA Opera (numerous engagements), as theorbist with UWA School Music (Purcell, *Dido & Aeneas*, 2008), UWA Festival Baroque, and Blackwood River Chamber Festival (among others), WA Symphony Orchestra Contemporary Ensemble, Ensemble Arcangelo, Giovanni Consort, Eastman Collegium Musicum, Decibel, and more;
- *Conducting/Directing*: Plectra Ensemble (2006-present—one of Australia’s most innovative and trend-setting guitar ensemble programs, CGSWA Guitar Ensemble (2006), Eastman Guitar Ensemble (Fall 1997, Spring 98), and numerous school and community-based guitar ensembles;
- *New Music*: numerous premiers of new music, solo and chamber [1993-present].

SELECTED PRESS QUOTATIONS

“Formidable virtuosity” [Limelight, 2022]

“Effortlessly performed” [See-Saw Magazine, 2022]

“a most expressive interpretation with stylistically impeccable rubato” [Ozartsreview, 2015];

“impeccable musicianship” [The West Australian, June 20th 2012];

“great technical competence” [ArtsHub Australia, August 01, 2012];

“Paget’s performances are up there with some of the best” [Classical Guitar, UK, December 2008];

“splendidly recorded recital” [3MBS Libretto Magazine, Sydney, 2008];

“near-peerless command of the instrument” [The West Australian, January 23rd, 2008];

“Of particular interest was Jonathan Paget’s recital with harpsichordist Stewart Smith” [Classical Guitar, UK, October 2007];

“I cannot too highly praise both the work... and the musicians who breathed life into it at a performance that I shall not easily forget - and for all the best reasons” [Ozartsreview, 2007];

“a superb chamber recital... extensive and rewarding innings” [Classical Guitar, UK, Jan 2006];

“subtle, intimate artistry” [The West Australian, July 5th, 2004];

“One of the country’s outstanding guitarists” [The West Australian, June 30th, 2004];

“A fine musician with brilliant technique” [Soundboard, USA, Winter/Spring 2000];

“carefully planned interpretations... fully supported by a comprehensive armory of technical skills” [Classical Guitar, UK, Dec 1997];

“One of Australia's top classical guitarists” [Albany Advertiser, 1995].

TEACHING

❖ Western Australian Academy of Performing Arts, Edith Cowan University

- Associate Dean Research (December 2016-March 2023), Associate Professor (2017); Senior Lecturer (2009), full-time since 2005, sessional lecturer since 2003.

❖ Teaching Experience Overview

- A diverse teaching profile, including practical and theoretical subjects;
- Coordinating and teaching one of the most successful classical guitar programs in Australia;
- Highly experienced in teaching music history (particularly 18th and 19th century, but also Baroque, and Classical Overview), including lectures and tutorials;
- Highly successful in research training education, including tutorials in research methodologies, writing skills, research seminars/colloquia;
- Experienced and specially qualified as an instructor of harmony and analysis (including set theory, Schenkerian analysis, and Hepokoski-Darcy sonata theory);
- Highly-experienced as a unit coordinator (many units) and course coordinator (Honours).

❖ **Innovative and Scholarly Teaching**

- Re-worked assessment scaffolding in Honours research training has promoted smooth student progress, strong completion outcomes, and tremendous growth in numbers and quality (6 completions in 2008 to 32 in 2016);
- Continued revisions of Honours colloquia and methodological training to remain relevant to diverse student cohorts, to keep abreast of new methodologies, and recent developments in musicology;
- Focus on Historically-Informed Performance Practice (HIP) as a form of practice-led research creates a nexus of theory and practice and is deeply embedded within all my teaching and research;
- Creating a leading performance program founded on providing performance opportunities for students, and facilitating their deep engagement and collaboration with industry and community;
- Development of premium resources for music history training (including comprehensive workbooks of discussion questions);
- Leading the uptake of technology-enhanced learning, including rich online content, recorded lectures, and more.

❖ **Subjects taught at WAAPA:** Harmony, Form and Analysis, Classical Music History Overview lectures, Classical/Romantic History lectures and tutorials, Baroque History tutorials, Honours-level Research Preparation tutorials, Honours-level Colloquium, guitar performance workshop, guitar ensemble and chamber music, concert practice, chamber music.

❖ **Research Supervision Completions:** 5 Phd, 7 MA, 18 Honours.

❖ **Current Supervision Load:** 7 PhD, 4 MA, 2 Honours.

❖ **University of Western Australia**

- *Sessional lecturer* (2003-2005) teaching: classical guitar performance, music analysis (Schenker and set theory), first-year harmony, and second-year harmony.

❖ **Eastman School of Music, University of Rochester**

- *Teaching assistant* (1998-2002) teaching: guitar chamber music (undergraduate), guitar performance (Community Education Division), 20th century music history (undergraduate), aural (undergraduate).

❖ **Guitar teaching**

- Privately (2003-2009), and in numerous private schools around Perth, including Methodist Ladies College, Penrhos College, Christchurch Grammar School, and Carey Baptist College (2003-2005).

NATIONAL AND INTERNATIONAL ENGAGEMENT & RECOGNITION

❖ **Masterclasses:** Mahidol University (Thailand), University of Technology Mara (Malaysia), Australian National University School of Music (Canberra), Elder Conservatorium (Adelaide), ANU School of Music (Canberra), Melbourne Conservatorium/University of Melbourne (Melbourne), Griffith Conservatorium of Music (Brisbane), former Victorian College of the Arts (Melbourne), former Melba Conservatorium (Melbourne), Brooklyn College Conservatory of Music (CUNY), Crane School of Music (SUNY, Potsdam), Eastman School of Music (Community Education Division), University of West Alabama, University of Western Australia (Perth), Penrith School of Guitar (Sydney, Australia), Albany Classical Guitar Society (Western Australia), Helpmann Academy (Adelaide), Hale School (Perth)

❖ **Examining & Adjudication**

- Singapore Youth Festival (2015, 2013, 2016, 2019, 2023);
- Western Australian Classical Guitar Ensemble Festival (2005-present);
- Australian Music Examinations Board;
- Tertiary level recital examining (UWA, WAAPA, ANU), including undergraduate, Honours, Masters, and PhD;
- John 23rd College Eistedfodd;
- Fremantle Eistedfodd;

- TEE Music guitar examinations;
 - Prize adjudication (Musicological Society of Australia, national conference).
- ❖ **Dissertation Examining**
- 7 PhD dissertations (external) [Australian National University, University of Adelaide, University of Tasmania, University of Queensland, University of Sydney];
 - 7 Masters (external) [University of Adelaide, University of Sydney, Australian National University, et.al.]
 - 19 Honours (internal),
- ❖ **Research Reviewing**
- Reviewer for top journals, including:
 - *Musicology Australia*,
 - *Context*
 - *Reinvention*
 - *Journal of Artistic Research*;
 - Peer-reviewing for ERA (Excellence in Research Australia, Australian Research Council) (2018); and external peer-reviewer for Curtin (Non-Traditional Research Outputs);
 - Grant reviewing: Research Foundation Flanders (FWO); Fulbright Postgraduate and Post-Doctoral Awards (WA Evaluation Panel Member and specialist peer-reviewer);
 - Book and book chapters for University of Rochester Press; and Peter Lang (Germany)
 - Refereed conference proceedings: *Soundscripts: Journal of the Totally Huge New Music Festival Conference*; *Musicology Society of Australia* conference proceedings 2010; and *Proceedings of the 2015 Symposium on Music Performance and Analysis*;
 - External peer-reviewer for promotion applications to level C and D at University of Sydney, University of Melbourne, University of Adelaide.
 - Frequent reviewer for PhD and MA proposal seminars, ECU;
 - Frequent reviewer for ECU Ethics Review Sub-Committees;
- ❖ **Consultation and Representations**
- Pre-Concert Talks for the WA Symphony Orchestra; WA Museum Boorla Bardip;
 - Curriculum Council of Western Australia;
 - Chief Examiner, Tertiary Entrance Music Examination in Western Australia (2007–2009) ;
 - Member of the WA Certificate of Education Music Advisory Panel (2008-present);
 - Australian Fulbright Commission: Member of the WA selection committee for scholarship applicants, representing ECU (2012-2017); National specialist peer-reviewer (2019);
 - Tura New Music: Totally Huge New Music Festival Conference: Member of the Advisory Committee (2008, 2017).
- ❖ **Professional Organisations**
- Member Editorial Committee for *Musicology Australia* journal (2021-present)
 - President of the Classical Guitar Society of Western Australia, Inc., 2005-present
 - Organizing the annual WA Classical Guitar Ensemble Festival, and numerous guest international artists;
 - President of the WA Chapter of the Musicological Society of Australia (MSA), 2014-20;
 - Organizing symposia, proceedings;
 - Conference Convenor of 2018 Musicological Society of Australia National Conference; Convenor of the 2015 WA Chapter Symposium.
 - President, WA Chapter, Australian Fulbright Alumni Association (2014-present), secretary (2011-2013);
 - Member, Guitar Foundation of America;

RESEARCH

- ❖ **Recognised expertise on Australian music, HIP (historically-informed performance practice) on early guitar, study of early recordings, music theory and analysis, practice-led research on guitar, and guitar-related musicology.**
- ❖ **Research Grants**
 - External grant application support - ARC LIEF, Edith Cowan University, WAAPA grant Scheme 2016, 2016 - 2017, \$1,735;
 - The Western Australia New Music Archive: 1970 - Today: Accessing, Remembering, Performing, Edith Cowan University, ECU Industry Collaboration - Grant, 2008 - 2010, \$87,800;
 - CREATE RIBG grant \$4277 (2015);
 - Comparing Honours in Creative Arts, Faculty Small Grant, ca.\$6000 (2007);
 - Proceedings Editing Support, WAAPA Internal Grant \$3300 (2016); \$600 (2017);
 - Fulbright Postgraduate Award (1997): \$45,000;
 - Hackett Studentship (1998–2001): \$90, 000 (awarded to the top 3-5 graduates from UWA each year for postgraduate research study).
- ❖ **Journal Articles**
 - Paget, J. (2013). "Has Sculthorpe misappropriated indigenous melodies?" *Musicology Australia*, 35(1), 86-111, Australia.
 - Paget, J. (2011). "Outback Dreaming: Peter Sculthorpe and the guitar." *Soundboard: The journal of the guitar foundation of America*, 37(2), 11-25.
- ❖ **Book Chapters**
 - Paget, J. (2023--forthcoming). "La guitaromanie (1829) by Charles de Marescot (1790–1842): Unpacking the Imagery and Music of an Iconic Nineteenth-Century Guitar Book." In *Belonging, Detachment and the Representation of Musical Identities in Visual Culture*, ed. A. Baldassare & A. Teniswood-Harvey. Hollitzer Verlag, Wien.
- ❖ **Conference Publications**
 - Yeo, A., Paget, J. (2017), A Longitudinal Study of Performance Practices in Recordings of Bach's Violin Sonata BWV1003. *Proceedings of the 2015 WA Chapter MSA Symposium on Music Performance Analysis*, 24-39, Perth, Western Australia, Western Australian Chapter of the Musicological Society of Australia.
 - Paget, J. (2017). Recent Sonata Theory and the performance of Early Nineteenth-Century Guitar Sonatas. *Proceedings of the 2015 WA Chapter MSA Symposium on Music Performance and Analysis*, 105-121, Perth, Western Australia, Western Australian Chapter of the Musicological Society of Australia.
 - Paget, J. (2015). "Musical exchange and soft power: The potential benefits and risks." *Proceedings of the 2013 Fulbright Symposium: Soft Power, Smart Power: The Multiplier Effect of Educational and Cultural Exchange*, 1(August 2013), 59-62, Canberra, Australia.
 - Paget, J., Smith, S. (2013). "Keys from the past: Unlocking the power of eighteenth-century contrapuntal pedagogies." *Re-Visions: Proceedings of the New Zealand Musicological Society and the Musicological Society of Australia Joint Conference*, 1(2-4 December 2010), 18-30, Dunedin, New Zealand.
 - Paget, J., Fitzgerald, M. (2012). "The minimalist connection in Australian guitar music." *Proceedings of the 2011 Totally Huge New Music Festival Conference: Sound Scripts*, 4(16-18 September 2011), 37-45, Sydney
- ❖ **Major CD Recordings**
 - *Midsummer's Night: Music of Barrios, Walton, Sculthorpe, and Bellinati* (Melbourne: Move Records, 2008); a solo CD recording.
 - *Kaleidoscope: A Colourful Selection of Guitar Music from Around the World* (Perth, 2002 [Self-publication]); a solo CD recording.
 - Selected tracks on "Coming Home for Christmas," (Australia: Tempo Communications Pty Ltd, 1995).

Other Recent Creative Arts (Non-Traditional) Research Outputs (*only those from 2012 onwards are listed here*)

- Paget, J., Remaj, M., Lake, C., Lancaster, G. (2022). Symphonic miniatures of the Napoleonic guitar. [Audio recordings of musical performances]. Church of the Resurrection, Swanbourne.
- Paget, J., Lee-Smith, S., Rowntree, Z., Boud, S., Tooby, J. (2022). Black dogs & beyond: Reimagining works for concertante guitar and string quartet. [Audio recordings of musical performances]. Perth Concert Hall.
- Paget, J. (2021). Earth, Sea, and Sky: Reimagining Australian Guitar Landscapes. [musical performance]. (1) Richard Gill Auditorium (WAAPA); (2) Theatre, Margaret River Heart.
- Paget, J., Durkin, R. (2021). Grounded: Meaning, metaphor, and folksong reinterpretation in performances of works for voice and guitar. [video files]. Livestreamed podcast, Cullen's Wines (Margaret River).
- Paget, J., Blades, M. (2020). Hemispheres 21: Premiere Performances of Glen Roger's Konokol-Inspired Works for Guitar and Flute. [Musical performance]. PS Art Space 22-26 Pakenham St, Fremantle WA.
- Paget, J., Cesarczyk, P. (2019). Forgotten Florestans: Leveraging Exegetical Analysis & HIP Knowledge in Romantic Guitar Works. St Patrick's Anglican Church, Mt Lawley; Mahidol University, Bangkok; Richard Gill Auditorium, WA Academy of Performing Arts.
- Paget, J., (2018), Guitaromanie: Vivifying Rare 19th Century Guitar Works. *Guitaromanie; Music from the Heroic to the Sentimental*, Melba Hall, Parkville (University of Melbourne); Ian Hanger Recital Hall (Queensland Conservatorium, Griffith University, Brisbane); North Perth Lesser Town Hall (Perth).
- Paget, J., Lake, C., Fischer, N., (2017). Recreating Guitar Brazilliance. Music Auditorium (WAAPA); Guitarissimo Series/Wayville Concerts (Adelaide); Perth Town Hall (Perth Winter Arts Festival); Dewan Filharmonik Petronas (MPO Happy Hour Chamber Series, Malaysia); Sonata Music (Art Sdn. Bhd., Malaysia).
- Paget, J., Lake, C., Fischer, N., (2017). Playing the Landscape: Australian Minimalism for 3+ Guitars., Guitarissimo Series (Adelaide); Perth Town Hall/Perth Winter Arts Festival; Kuala Lumpur Performing Arts Centre (Malaysia); Sonata Music (Art Sdn. Bhd, Malaysia).
- Paget, J. (2016). Sonata Theory and the Bel Canto Guitar. *Various: Gitarre: A Twilight Concert of Romantic Guitar Music; Playmakers: Home Played Two: Sunset Guitar Classics at the Rocks; Classical Guitar Society Orchestra in Concert with Special Guest Artist Jonathan Paget on 19th Century Guitar*, WA Maritime Museum; The Rocks, Albany (Perth International Arts Festival, Great Southern); Kalamunda Performing Arts Centre.
- Paget, J. (2016). Goes with the Territory: Australian Guitar Music. *Goes with the Territory: An Evening of Music Featuring Renowned Australian Classical Guitarist, Dr Jonathan Paget; Lunchtime Concert with Dr Jonathan Paget*, Various: Kurongkurl Katijin Gallery, Edith Cowan University; Music Department, University of Technology Mara (Malaysia); Residency of the Australian High Commission, Malaysia.
- Paget, J. (2015). Sensationalism and the 'Other' in the Bel Canto Guitar. *La Guitaromanie*, Music Auditorium, WA Academy of Performing Arts; and also Carine Senior High School Performing Arts Centre, WA Academy of Performing Arts; and Classical Guitar Society of WA.
- Paget, J. (2015). Dowland's A Musical Banquet - Director. *Dowland's A Musical Banquet*, Chapel, John Septimus Roe Anglican Community School, Mirrabooka, WA Academy of Performing Arts.
- Paget, J., Smith, S. (2015). Rediscovering Bel Canto Gems for Piano and Guitar. *Grove Classics 2015: A Viennese Bouquet*, The Grove Library Building, Peppermint Grove, Cappuccino Concerts.
- Paget, J. (2014). A Treasury of the Bel Canto Guitar. *Staff Showcase II; A Treasury of the Bel Canto Guitar; WA Classical Guitar Ensemble Festival*, WAAPA Music Auditorium; Performing Arts Centre, Carine High School.
- Paget, J. (2014). A History of English Guitar Song. *Guitar in Song: Student Showcase: Guitar and Voice*, St Pauls Church Menora; WAAPA Music Auditorium.
- Paget, J. (2014). Into the Dreaming: Australian Guitar Music. *Into the Dreaming, Classical Tuesdays and WA Classical Guitar Ensemble Festival*, WAAPA Music Auditorium & Carine Senior High School Performing Arts Centre.
- Paget, J. (2014). A Treasury of the Bel Canto Guitar. *Staff Showcase II; A Treasury of the Bel Canto Guitar; WA Classical Guitar Ensemble Festival*, WAAPA Music Auditorium; Performing Arts Centre, Carine High School.
- Paget, J. (2013). The Lyrical Guitar. *Collection Chamber Music Concerts*, Linton & Kay Galleries, Perth.
- Paget, J. Blades, M. (2013), The Lyrical Guitar. *Collection Chamber Series*, Linton & Kay Galleries, Perth.
- Paget, J. (2013). Romancero de la Guitarra. *Grove Classics 2013 Concert Series*, The Grove Library, Peppermint Grove.

- Paget, J. (2013). A Musical History of the Guitar in Song. *A Musical History of the Guitar in Song*, Kurongkurl Katijin Gallery, ECU.
- Paget, J. (2013). Guitar Horizons Revisited. *Guitar Horizons: New Works for Guitar*, Kurongkurl Katijin Gallery, ECU.
- Paget, J. (2013). In Stillness and Silence. *In Stillness and Silence*, Trinity Uniting Church, Perth.
- Paget, J. (2013). Viva La Guitarra: A Latin Celebration. *Viva La Guitarra: A Latin Celebration*, Music Auditorium, WAAPA.
- Paget, J., Blades, M. (2013). Dream Travels. *Classical Tuesdays*, Music Auditorium, WAAPA.
- Paget, J. (2012). Goliljov "Ayres". *Soft Soft Loud: the Americas*, Perth International Arts Festival; Fremantle Arts Centre.
- Paget, J., Blades, M., Blades, M. (2012). Bel Canto Collaborations. *Kalamunda Music Society's Pearl Jubilee Concert*, Fairbrossen Estate, Carmel (WA).
- Paget, J., Blades, M. (2012). The River Runs Deep. *A Grand Celebration*, Kalamunda Uniting Church.
- Paget, J., Lake, C. (2012). Isaac Albeniz. *Postcards from Abroad*, Music Auditorium, WA Academy of Performing Arts.
- Paget, J., Lake, C. (2012). Tango Suite. *Chamber Jam*, The Ellington Jazz Club, Beaufort St, Northbridge.
- Paget, J., Lake, C. (2012). Latin Soul - An Afternoon of Sublime Music. *An Afternoon of Sublime Music*, Government House Ballroom, Perth; Music Auditorium (WAAPA).
- Paget, J. (2012). Under a Southern Sky. *Under a Southern Sky*, Music Auditorium, Western Australian Academy of Performing Arts.
- Paget, J. (2012). James Penberthy: Guitar Preludes and Pastorale. *James Penberthy Recital....retrospective*, Perth Town Hall.

❖ Arrangements and Compositions

- Queen, "Bohemian Rhapsody" for 3 guitars' (arr. C Lake and J. Paget);
- Warlock, "Capriol Suite" for 5 guitars;
- Villa-Lobos, "A Lendo do Caboclo" for 2 guitars, Villa-Lobos, "A Lendo do Caboclo" for 4 guitars (2010);
- *Aurora*, new composition for guitar ensemble (revised 2006);
- Sculthorpe, *Tropic*, arr for 4 guitars (2007–08); premiered at *GuitarFest* 2008;
- Villa-Lobos, *Bachianas Brasileiras* No.5 ("Cantilena") arr for 3 guitar, cello, and soprano, 2008;
- Beethoven, *Moonlight Sonata* [1st movement], arr for 2 guitars (1998).

❖ Conference Presentations

- "Historical Gendered Constructions and Limitations: The Case of Madame Sidney Pratten, Victorian Guitar 'Virtuosa'," MSA National Conference (2021).
- "Gendered tropes and salon culture in La guitaromanie by Charles de Marescot (1790-1842)," RiDM conference, University of Tasmania, 2019.
- "Early Recordings for Spanish Guitar to 1940: A Preliminary Investigation with Selected Stylistic Analyses," (with Craig Lake) at The Guitar Century, University of Melbourne, 2019.
- "Historical Gendered Constructions and Limitations: The Case of Madame Sidney Pratten, Victorian Guitar 'Virtuosa,'" UWA Gender and Diversity Conference (2019)
- "What the Method Books Reveal: The Quiet Revolution in American Guitar Playing, 1825-1925" at MSA National Conference (2018);
- "Filling the Gap: Interpretive Insights of 'Cultural Exegesis' in Three Early Nineteenth-Century Guitar Works," Accurate but Not Beautiful Conference, Sydney Conservatorium (2018);
- "The 'Maverick' in Luigi Moretti's Gran Sonata for Guitar," New Zealand Musicological Society, Auckland (2017);
- "Structural Listening, Historical Pedagogies, and Recent Sonata Theory," Australia and New Zealand Association for Research in Music Education, Perth (2017);
- "Mr Shand's Recital and the Guitar in Colonial Australia" at Instrument of Change, Melbourne Conservatorium of Music (2016);
- "In Search of Greatness: Untangling the Sonata-Allegro in 19th-century Guitar Music" at the Musicological Society of Australian conference in Sydney (2015);

- “Divertissement, Patriotism, and Elegy: Musical Responses to Tragedy in 19th-century Guitar Music” at the Musicological Society of Australia conference in Melbourne (2014);
- “Interrogating the Political History of the Guitar” at the Musicological Society of Australia conference in Canberra (2012);
- “Little Tastes of Secret Marvels: the Chitarriglia Music of Stefano Pesori” at the Musicological Society of Australia conference in Perth (2011);
- “Bach Interpretation, 1933-1999: A Comparative Study of 14 Recordings of the Violin Sonata BWV1003,” joint paper with Adrian Yeo at the Musicological Society of Australia conference in Perth (2011);
- “Off the Pedestal: An Exploration of Postmodernism and the String Quartet,” joint paper with Kelly Curran at the Musicological Society of Australia conference in Perth (2011);
- “The Minimalist Connection in Australian Guitar Music,” joint paper with Melissa Branson at the Totally Huge New Music Festival Conference in Perth (2011);
- “Keys from the Past: Unlocking the Power of Eighteenth-Century Contrapuntal Pedagogies,” joint paper with Stewart Smith at the Musicological Society of Australia conference in Dunedin, New Zealand (2010);
- “Sculthorpe, Vegemite, and Australian Identity,” recorded lecture for Curtin Gallery (2009) and published online at <http://johncurtingallery.curtin.edu.au/multimedia/>;
- “Art and Music,” a panel discussion with Jonathan Marshall at the 2007 Totally Huge New Music Festival Conference in Perth.

❖ Other Written Publications

- “Midsummer’s Night,” CD sleeve notes “Midsummer’s Night: Music of Barrios, Walton, Sculthorpe, and Bellinati.” Melbourne: Move Records, 2008.
- Numerous reviews for *GuitarWA*: including “Francesca Torelli, Theorbo: A Rare Treat,” *GuitarWA* 1/4 (November 2003); “Milica Rides Wave of Success,” *GuitarWA*, 3/4 (August 2005): 12; “Ensemble Festival Bigger than Ever,” *GuitarWA*, 3/4 (August 2005): 5; “Recollection of the 2005 Darwin Festival,” *GuitarWA*, 3/4 (August 2005): 8-9; “Preparing for the 18th International Classical Guitar Ensemble Festival,” *GuitarWA*, 4/2 (June 2006): 3; “Rare Opportunity to Hear Sculthorpe Concerto,” *GuitarWA*, 4/1 (March 2006): 4; “The 2006 Ensemble Festival,” *GuitarWA*, 4/3 (August 2006): 3.
- *The Guitar Music of Peter Sculthorpe*, (DMA dissertation: Eastman School of Music, 2003).

❖ Research Supervision Completions

- **PhD (as principal): (5)**
 - Pier Francesco Valentini's *Il leuto anatomizzato* (c.1650): A translation and commentary investigating transposition, intabulation, and other aspects of Roman lute practice. PhD diss. 2019.
 - *Vital Performance: Culture, Worldview, and Romanticist Performane Practice with Application in Franz Liszt's Consolations and Anees de Pelerinage Premiere Annee*. PhD diss. 2018.
 - *Bridging the Great Divide: An Exploration of Postmodernism In The Guitar Music Of Nigel Westlake*. PhD diss. 2017.
 - *A Digital Resource for Navigating Extended Techniques on Bass Clarinet*. PhD diss, 2016 [School Research Medal].
 - *Ronald Stevenson, Composer-Pianist: An Exegetical Critique from a Pianistic Perspective*. PhD diss, 2013.
- **PhD (as associate): (2)**
 - *The ‘Marimba-Vibe’ Double Keyboard: An Explorative Investigation of a Nascent Solo Percussion Idiom*. (2022). [University Research Medal]
 - *Beyond the Wall: An Opera for Children in 2 Acts and Towards a More Engaging Operatic Genre for Children: an Exegesis*. PhD diss. (2018).[School Research Medal]
- **MA (as principal): (7)**
 - *A Study on Performing the Hungarian Rhapsodies in the Liszt Tradition*. MA diss., 2020.
 - *The Solo Piano Sonatas of Cipriani Potter (1792-1871): An Analysis, Reappraisal, and Historical Performance*. MA diss., 2020.
 - *Towards a declamatory performance in Schubert lieder*. MA diss., 2019.

- *Performance practice in Hungarian folk music and its relationship to the style Hongrois*. MA diss., 2019.
- *The Viola Works of Benjamin Dale: A Contextual Study*. MA diss., 2017.
- *The Piano Chamber Music of George Frederick Boyle*. MA diss., 2016.
- *A Contextual Study of Boris Asafiev's Musical Form as a Process and an Application of Concepts to his Sonata for Solo Viola*. MA diss., 2015.

▪ **Honours: (20)**

- *Sun, Sea, and Stars: Musical Landscapes for Harp by Three Australian Female Composers*. BMus Hon diss., 2021.
- *The Improvisational Art of Shenzo Gregorio: Exploring his Journey from Classical Violinist to Cross-Genre Improviser*. BMus Hon diss., 2021.
- *Glass ceilings and nylon strings: reflections on Australian women's contribution to classical guitar repertoire*. BMus Hon diss., 2020.
- *John Abraham Nüske (1796-1865) as Guitarist, Composer, and Arranger: A German Musician in early Nineteenth-Century Britain*. BMus Hon diss., 2019.
- *Musical Excellence versus Authentic Worship: Investigating the Priorities of Leaders within Worship Ministry in the Contemporary Australian Pentecostal Church*. BMus Hon diss., 2019.
- *Making the Switch: A Guitarist's Guide to the Renaissance Lute, with an Historiography of Musical Recordings*. BMus Hon diss., 2016. [First class]
- *The Challenges Involved in Mounting a Performance of Melton Feldman's For Philip Guston*. BMus Hon diss., 2014.
- *The Classical Piano Recital: Its Origins, Development, and Future Viability*. BMus Hon diss., 2013.
- *Early Guitar Recordings to 1940: An Annotated Catalogue with Selected Analyses* BMus Hon diss., 2013. [First class]
- *Bach on Marimba: A Case Study Using Violin Sonata II (BWV 1003)*. BMus Hon diss., 2012. [First class]
- *The Improvisation of Structured Keyboard Accompaniments for the Ballet Class* BMus Hon diss., 2011.
- *Minimalism and the Guitar*. BMus Hon diss., 2011. [First class]
- *Bach Interpretation, 1933-1999: A Comparative Study of 14 Recordings of the Violin Sonata BWV1003*. BMus Hon diss., 2010. [First class]
- *H Australian Flute Music of the 1990s: A Comparative Study of Three Works*. BMus Hon diss., 2009.
- *Postmodernism and the Professional String Quartet*. BMus Hon diss., 2008. [First class]
- *A Methodology for the Thorough Text Preparation of German Lieder*. BMus Hon diss., 2007.
- *Preparing the Role of Tytania in Britten's A Midsummer Night's Dream: A Handbook for Singers*. BMus Hon diss., 2007.
- *An Investigation of Music Life and Music Societies in Perth (Western Australia): 1900-1950*. BPA Hon Diss., 2007.
- *Creative Interpretation and Cello Technique: A Pedagogical Handbook in the Tradition of Michael Goldschlager and Bernard Greenhouse*. BPA Hon Diss., 2006.
- *The Classical Guitar in Paris: Composers and Performers ca. 1920-1960*. BPA Hon Diss., 2006. [First class].

LEADERSHIP

Within Western Australian Academy of Performing Arts (WAAPA), Edith Cowan University (2005–present):

❖ **Associate Dean, Research** at WAAPA (December 2016-March 2023)

- Responsibilities:
 - Leadership of the research portfolio within the School;
 - Developing school-led research development initiatives;
 - Contributing to University research policy and governance;
 - Line-management of research-only staff within the School;
 - Management of Higher Degree by Research (HDR) milestones within the School.
- Achievements include
 - Promoting a strong culture of excellence in Creative Arts Research Outputs (CAROs).
 - Establishing a growth trajectory for traditional research outputs (TROs), supported by school research development initiatives including peer mentoring, editorial assistance programs, writing retreats, and conference grants;
 - Implementation of school research initiatives such as writing retreats, seminar series (research salons), small research grants, mentoring programs, and conference travel support.
 - Playing a key role in advancing our Excellence in Research Australia (ERA) rating results from Category 2 (Below World Standard) to Category 3 (At World Standard) in the 2018 review.
 - Helping to enhance WAAPA's research reputation through convening a significant national/international conference with over 200 delegates (the 41st MSA Conference - Through the Looking Glass – held in conjunction with the 17th Symposium on Indigenous Music and Dance and the Australian Computer Music Association).
 - Supporting the development of the Forrest Creative and Performance Leadership Fellowships.
 - A blossoming research culture, established through workshops, seminars, writing support groups, and research week activities;
 - Successful external engagements, including industry engagement PhD scholarships, increased adjunct appointments, and multiple collaboration with external professional bodies and organisations;
 - Robust advocacy for WAAPA's interests in ECU policy initiatives and developments.
 - Clear leadership through a period of dramatic policy adjustment regarding non-traditional research outputs (NTROs), with initiatives including implementation of review processes, external benchmarking, guest speakers, and careful management of staff morale;
 - Increasing international profile for WAAPA, through: hosting symposia, international conferences, and visiting international experts;
 - Effective lobbying for policy change: including a new category of "Assistant Supervisor," revised PhD examination guidelines and report templates, creative arts ethics policy, and much more;
 - Rigorous management of HDR approval processes, to uphold the quality and integrity of research within the School.

❖ **Acting Associate Dean, Teaching and Learning** (November 2016-January 2017) at the Western Australian Ac

- Achievements include:
 - Effective management during crisis in the VET (Vocational Education and Training) sector of the school;
 - Contribution to simplified pathways for staff VET accreditation, and revised assessment templates;
 - Achieving an overhaul of university systems in managing VET marks reporting.

❖ **Honours and Postgraduate Music Coordinator** (2010-2016)

- Achievements include:
 - Co-authoring new Honours and Postgraduate courses in music;
 - Achieving transformative growth in student numbers and quality (from 6 Honours student in 2008 to 32

in 2016; and from 0 to 30 HDR students over the same period);

- Implementation of strategies to build research culture, including the creation of a seminar series, research week activities, symposia, research poster showcases, and encouraging student publication;
- Mentoring staff in supervision, and conducting training for compliance with ECU research policies;
- Advising staff on the construction and reporting of creative activity as research;
- Outstanding retention and completion outcomes, achieved through scaffolded assessments, and pro-active management of supervisors and students;
- Effective management of research development across multiple music disciplines/department within the School (Classical, Jazz, Contemporary, and Composition).

❖ **Coordinator of Classical Music** (part 2012, part 2013, 2016), and close strategic confidant of the Head of Classical Music (2005-2012) and the Program Director for Music (subsequently the Associate Dean Music).

▪ Achievements include:

- Setting a clear policy direction, creating a cohesive team, and implementing administrative efficiencies;
- A conceptual leader in the implementation of curriculum reform, writing new courses, advocating for increased course flexibility, and devising/coordinating elective units;
- Demonstrated leadership in the use of learning technologies;
- More effective distribution of unit coordination responsibilities;
- Establishing new protocols, guidelines, and templates for performance exams, and for managing deferrals;
- Devising a detailed and accurate workload model, currently used for all of WAAPA;
- Advocacy for greater engagement and integration with University processes (such as central examinations);
- Establishing a system of delegated responsibilities for student teaching, care, and support through the concept of 'area coordination' in music performance and ensembles;
- Managing competitive processes for endowed music student prizes;
- Establishing initiatives to increase community engagement and recruiting, such as school visits;
- Revitalizing ensembles through alterations to staffing, scope, programing, and organization.

❖ **Coordinator of Vocational and Educational Training in Classical Music**, (2006–2010)

▪ Achievements include:

- Transformative cultural change in staff compliance with Australian Quality Framework audit standards, achieved through effective staff education, and improved process efficiency;
- Implementing a School-hosed database for VET marks management (2006);
- Authoring assessment documents for classical music VET courses;
- Effective managing a CERT IV program with external partner Mt Lawley Senior High School;
- Finding cost-efficiencies through removal of duplication (where academically viable).

❖ **School Committees**

- Chairing: Classical Staff Meetings (as chair, 2012, 2013, 2016), ERA and NTRO Peer Review Committees, School Learning and Teaching Committee (chaired in 2016, member since 2017), the School Research and Research Training Committee (as chair, since 2017), Research staff meetings (2017);
- Active member: WAAPA Executive (2017-present), Music Course Review Panel (2008), Music Postgraduate Committee (2008–2011), WAAPA Workloads Model Working Party (2009), Selection Panel, Wind/Brass position (2008), Strings Position (2013), WAAPA Board of Examiners (2005-present), MLSHS Cert IV Steering Panel (2006–2009),

❖ **University Committees**

- Active member: University Promotions Committee (2021-), Athena Swan Charter Committee (2020-present), Ethics Sub-Committee (2011-present), Graduate Research Committee (2017-present), Research and Higher Degrees Committee (2017-present), Research Administration Systems Reference Group (2017-present), ECU Researcher Professional Development Advisory Group (2019--present), Rethinking the PhD Working Party (2017), Academic Board (2018), Faculty of Education and Arts Promotions Advisory Committee (2011-2013), CPAI/RAI Advisory Panel (2009, 2014, 2015), ERA Review Process (2010, 2018).

❖ **Leadership within Professional and Community Organisations**

- President of the Classical Guitar Society of Western Australia, Inc., 2005–present
 - Artistic director of the largest guitar ensemble festival in the southern hemisphere;
 - Hosting concerts and masterclasses by visiting international artists; including compliance with visa and tax obligations, and sound financial management of complex events;
 - Coordinating with multiple partner organisations;
 - Creating professional development opportunities for local teachers;
 - Sustainable financial management.
- WA Chapter of the Musicological Society of Australia (MSA)
 - President (2014-2019), Committee member (2020-present)
 - Convenor of the largest national conference in over a decade (2018);
 - Organizing WA Chapter Symposia;
 - Publication of a conference proceedings;
 - Fostering a spirit of healthy cross-institutional cooperation; forging partnerships with professional bodies.
- WA Chapter, Australian Fulbright Alumni Association
 - President (2014-2019), Committee member (2007-2014, 2020-present)
 - Organising banquets and receptions with visiting keynote speakers;
 - Hosting events to celebrate the achievements of WA Fulbright scholarship recipients;
 - Liaising with the Fulbright Commission (Canberra) in the promotion of scholarship programs;
 - Managing a database of alumni.
- Chief Examiner, Music TEE (WACE) Exam, Curriculum Council of Western Australia (2007-2009)
 - Coordinating a team of 3-5 examiners in co-authoring the exam paper for the state-wide tertiary entrance music examination, include musical multi-media, written, and practical components.

❖ **External committee membership and representation (shown above under National and International Engagement and Recognition)**