

<b>Institution:</b> University of Southampton
<b>Unit of Assessment:</b> 35 Music
<p><b>a. Overview</b></p> <p>Music at Southampton is a large and vigorous department with an established track record of research achievement. We aim for both range and depth in our three main areas of focus: <b>musicology and ethnomusicology; composition and music technology; and performance.</b> Our work in musicology and ethnomusicology encompasses Western art music traditions from the middle ages onward, and music in contemporary and popular culture. We have particular strengths in gender and sexuality; musical institutions; music, ethnicity and nation; disability studies; reception; music analysis and history of theory; early music; popular music; film; and opera. Our composers write both contemporary concert works and music for theatre, television and film; we also work on community composition, including for non-traditional communities such as the hearing impaired. Our composers deploy traditional performing resources as well as new media, and engage with styles from the experimental, to mainstream classical, jazz and pop. Our work in performance features both practice-led research by professional performers, and musicological study of performance and performance history. Particular strengths include early music and 20th/21st century performance, including work with composers on new works and premieres.</p>
<p><b>b. Research strategy</b></p> <p>Since 2008, Music's research strategy has aimed (1) to support staff to produce high-quality research and research outputs appropriate to their specialisms and career stage, and (2) to foster development in three main areas:</p> <ul style="list-style-type: none"> <li>• Staffing - maintenance of existing research strengths and strategic expansion; diversity in areas such as seniority and gender; balance of permanent staff and project-led researchers</li> <li>• Postgraduate school - increasing the quality and quantity of postgraduate students; diversifying and augmenting postgraduate funding; developing generic and subject-specific postgraduate training programmes</li> <li>• Research funding - increasing grant capture and diversifying sources</li> </ul> <p>Evidence of meeting our aims in supporting staff research includes major successes such as substantial musicological monographs (Brooks, Donnelly, Everist, Izzo, Mirka), large-scale compositions (Finnissy, Oliver, Shlomowitz) and highly acclaimed recordings (Chandler, Chapman, Kenny, Knoop, Rice), and we have made significant achievements against our development goals. Our success in RAE 2008 led to University and Faculty support for expansion (from 17.5 FTE declared in 2008 to 23.5 in 2013) including an increase in permanent staff, improving sustainability as well as enlarging the department. New appointments in musicology have reinforced already strong research areas of opera and early music (De Lucca), 20th-century music (Scheding), and music analysis (Bretherton) while adding new strands in 17th-century studies, migration studies and digital humanities. Malcolmson's appointment is strategically aimed at extending our methodological base into sociology and expanding pop music research. In composition, rapid replacement of Gordon by Shlomowitz and new permanent posts for Oliver and Seltz have significantly broadened our range of stylistic idioms and engagement with new media; while work in performance has been enhanced by a new post for Rice, who also contributes to the early music strand of musicology.</p> <p>We have actively sought to bring fresh voices into our research culture by hosting large numbers of project-led research fellowships. During the census period we supported five 3-year AHRC Fellows in the Creative and Performing Arts; one (Crouch) is still running. These posts are crucial to maintaining Southampton's leadership in practice-led performance research in the university sector; thus when the AHRC discontinued the scheme, Music secured central University funding for a rolling series of fixed-term research-led appointments modelled on the AHRC programme. These Turner Sims Fellowships have allowed us to re-appoint former AHRC fellow Chandler, to appoint our principal harpsichord tutor Chapman to a research post, to support former AHRC fellow Headley in impact activities arising from her fellowship, and to make new appointments for Knoop, Stapleton and Brough. Further externally funded fellowships include De Lucca (British Academy, 2009-2012) and Thormählen (Wellcome Trust 2010-11, AHRC Early Career 2011-12) as well as international fellowship winners Skowronek (Swedish Academy of Sciences, 2009-11), White</p>

(Fonds de Recherche du Québec, 2013-15) and Obert (Swiss National Research Council, 2011); we will host a US Fulbright scholar (Montgomery) in 2014.

RAE 2008 identified a smaller graduate school than was appropriate for a department of our distinction, and we have devoted intense effort to its enhancement. We have increased postgraduate numbers by 200% during the assessment period (17 in 2008 to current 53) and substantially strengthened our systems for support (c.ii). We have an excellent completion rate and wide supervisory spread: all research-active staff who have completed probation are now involved in supervising PGR research. We recognise that adequate funding is as important as our research reputation in attracting qualified students, and since 2008 we have expanded and diversified our resource base. We benefit from traditional funding such as AHRC awards (BGP 1), but new sources have been key to our overall increase in size and improvement in the qualifications and diversity of the student body. We have been particularly successful in obtaining Collaborative Doctoral Awards (Musica Rara, the National Trust, London Sinfonietta); project studentships (Schenker Documents Online, *Cantum pulcriorem invenire*); and international funding (Kuwaiti Ministry of Education, DAAD) which account for 19 fully funded studentships during the period. We have secured substantial internal funding through university-wide schemes such as the Vice Chancellor's Studentships (9 awards since it began in 2010), and further funding from the Faculty of Humanities and strategic use of overheads from Music's funded research projects has provided more than £150K in PGR studentships since 2008.

Our research activity has been enhanced by continued success in obtaining grants, building on a strong record of achievement in the previous assessment period. We have one of the highest rates of grant capture for music departments in the UK, with well over £2 million from UK research councils as well as substantial sums from other sources (see d). Music's grant success has released staff time for research, supported travel to archives and collections, and enhanced the graduate school. Grants have enabled appointment of postdoctoral researchers, who provide a substantial boost to departmental research culture: Oliver was attached to the Composition for Cochlear Implantees project before becoming lecturer in composition; Bretherton was the principal RA for Schenker Documents Online (SDO); and three further postdoctoral RAs are currently employed on SDO and the *Cantum pulcriorem invenire* project. Research funding has also materially supported the production of research outputs by providing subventions for monographs (Donnelly, Everist, Brooks) and CDs (Everist, Kenny).

Our research strategy is developed by the departmental Research Committee, under the leadership of Music's Head of Research. Research Committee reviews our formal research strategy each year, taking account of the university's published research strategy, subject-specific goals, and the need to support staff in their individual career paths. Our 2014-19 strategy will be devised through this process to nurture staff research and address three interlocking aims:

- Development of research strengths around new appointments: to be achieved by building on the expansion of the composition staff to foster a thriving new music community, increasing activity in ethnomusicology/sociology, and attracting PGRs into research areas of new staff using internal and external grant schemes. We have begun this process through an enhanced series of composition workshops; targeted studentship awards to PGR entrants in 2013; and applications for ECR-specific research funding for new staff.
- Maintenance and development of research partnerships: including cross-Faculty collaborations, pursuit of the university's internationalisation agenda with overseas research partners, and work with external organisations in culture and heritage. Progress towards this aim includes continued activity on the Composition for Cochlear Implants project (rehabilitation software launch in 2014); composition and performance for the Chi Mei foundation, Taiwan (2013 and 2014); and funded projects with the National Trust ('The Making of the Modern Harpsichord' 2013-2016) and London Sinfonietta ('Hands-on Sound' 2013-16), and further partnership projects are in earlier stages.
- Further development of PGR provision to adapt to shifting funding patterns, career paths and training needs. Recent confirmation of our success in BGP 2 as part of the South West and Wales Consortium will ensure continuation of one funding stream, and we have further AHRC CDA and project applications planned for 2014. The Faculty of Humanities Graduate School will support our continued efforts on PGR development and training (c.ii).

### c. People

**i. Staffing strategy and staff development** Music's support for research staff at all stages of their careers builds on clear University and Faculty policies and procedures, implemented at the local level through a robust system of research planning and mentoring. We employ a mix of established leaders and early career researchers in each of our main research areas: musicology (Brooks, Drabkin, Everist, Mirka, Irvine, Izzo, Pinnock, Scheduling, Stras, Thormählen); composition (Finnissy, Brough, Oliver, Scott, Seltz, Shlomowitz, Stapleton); and performance (Chapman, Headley, Kenny, Knoop, Norris, Rice) and several staff members are active across two domains, for example Stapleton (performance/composition) and Rice (musicology/ performance). Our submission also includes Van Besouw (Institute of Sound and Vibration Research), whose work focusses on music (composition for cochlear implantees, in collaboration with Music staff) and Donnelly (Film), whose research on film music is managed in Music.

Staff benefit from the Faculty of Humanities' generous research leave entitlement of 1 semester in 6 (more than the University-wide policy of 1 in 8), which aims to meet the most essential requirement of time for research. Staff workloads are further balanced to provide one day a week during term for research, in addition to university vacations. The group's academic tariff system governs workload, the schedule for sabbatical and funded study leave, and arrangements for early career researchers. Researchers in Music automatically receive £200 each per year in research funding, and may apply for up to a further £700 under the Faculty's small awards scheme; all bids during the assessment period have been successful. Early career staff may apply for the University's Adventures in Research scheme, in which Music staff have enjoyed considerable success (Piekut, £17K, 2010-11; De Lucca, £17K, 2012-13). A portion of overheads from external grants is allocated for the research expenses of PIs, providing an incentive for grant applications and ensuring that other funds can be deployed to support remaining staff. ECRs are prioritised to ensure they are able to establish a research profile and construct projects that may attract external funding in later stages.

The Head of Research conducts annual individual research planning meetings with all staff, to discuss progress against goals and plan future activity. For early career scholars in particular, meetings also include advice on publication and dissemination, and identification of appropriate funding sources. Further informal planning meetings are scheduled during the year as needed. Junior staff success in placing articles in refereed journals (e.g. *Popular Music*, *Journal of Musicology*, *Music & Letters*) confirms this works well. The Head of Research has successfully advised on the research component of promotion applications; promotions during the period (Brooks, Pinnock, Scott to Professor; Kenny, Mirka to Reader; Polfreman, Irvine, Izzo to SL) have also improved diversity by increasing the number of senior women. Our staff and PGR student body is international and diverse in ethnicity, religion, and sexuality, with Music staff taking leading roles in the university's LGBT equality group.. Equal opportunity is fostered through the University's Equality Plan 2010-13, which establishes the equality and diversity requirement for the Fair Access Agreement, REF and Public Sector duties across the institution. Training programmes have been implemented to improve staff awareness of equality/diversity issues; all staff involved in selection of research staff and outputs for REF 2014 have undergone training.

Early career researchers are assigned a senior colleague, whose role is partly to act as research mentor. New staff members receive lighter teaching loads, and are not expected to undertake large administrative roles. Research fellows and postdocs have a staff mentor on the same basis as early-career staff, and may also request research planning meetings with the HoR to discuss personal research plans in addition to work with the PI on the project that employs them. Postdocs collaborate on conference planning, help to run PGR training events, and receive the same opportunities for dry runs of conference presentations and other research support afforded to PGRs. Postdocs may benefit from targeted teaching deployment to develop research-led teaching skills (as for example under the terms of De Lucca's BA Fellowship, which required her to offer teaching in her research area), but are not used for routine teaching, marking or administration.

### ii. Research students

Support for postgraduate students is aimed at providing a robust intellectual framework for development of a research topic; answering needs for material support of the research; and ensuring successful and timely completion. Each student is assigned a supervisor and advisor, and

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where appropriate we encourage co-supervision with colleagues within and outside Music (History, English, Engineering). Faculty policy is that full-time students meet with supervisors once a month, although in practice meetings often occur more frequently, especially at the beginning of candidature; annual reporting procedures ensure that meetings occur regularly and that problems are identified at an early stage. Students are initially registered for the MPhil, and milestones include a year 1 presentation outlining the scope of the thesis, and a rigorous upgrade procedure including a presentation, substantial dossier of draft work, and a viva. Music's Director of Graduate Studies implements Faculty policy on supervision and progression. We have substantially increased PGR studentships during the period (see **b**) and virtually all our students now receive a form of full or substantial part funding. PGRs may request further funding for research expenses (e.g. visits to archives or conference attendance) from the Faculty's PGR Research Awards scheme; students on AHRC, Vice-Chancellor's studentships and funded research projects have research costs covered within the funding. All PGRs receive free university laptops during candidature as well as free scanning and photocopying facilities.

An extensive Faculty programme of research training is aimed both at successful completion of the PhD and preparation for future careers within and outside the academy. The first supervisor meeting each year is used to assess training needs, and workshop attendance is prescribed on that basis. Themes include how to focus a thesis topic, using bibliographical software, what to expect from the viva, and other sessions appropriate to the different stages of the degree. Music offers further subject-specific research training to complement Faculty provision. Where training assessment identifies gaps, Music PGRs are prescribed individual programmes: recent candidates have been asked to complete selected MMus modules (Critical Practice in Musicology, Research Skills) or specialist language training (German, medieval Latin). We maintain a PGR Writing Club, directed by staff, which meets bimonthly to provide group feedback on students' completed thesis chapters. We organise yearly workshops on skills such as abstract writing and conference presentations, and dry-run days for students' presentations in advance of events such as the RMA research students' conference. Composition students benefit from regular workshops (4-6 per year) with professional performers. Where several PGRs, staff members and postdocs are working in a related area we hold regular project seminars and make collective research trips (Music in Country Houses, CPI, FICTOS, Schenker Documents Online). We promote external training provision, using our PGR distribution list to encourage participation in British Library introduction days, RMA publication and CV workshops, and Institute for Musical Research training events, which all get heavy take-up from our students; and we maintain a dedicated Blackboard site for our PG students with training and other information.

PGR integration into our research culture is further fostered by weekly research seminars by international and UK external speakers, followed by reception for all staff, PGRs and MMus students. Student feedback indicates that this social contact is particularly valued as it facilitates networking and aids cohesion. We mount twice-annual PGR research days devoted to year 1 and upgrade presentations, and the size of our PGR cohort allows us to run these as mini-conferences that provide valuable practice for external events. PGRs are active participants in staff-led projects, playing key roles in all conferences hosted since 2008; running our new music festival in 2010, and in some cases co-authoring articles (Brooks/Carrasco) or contributing to publications edited by staff (Gale/Kenny). Our significant portfolio of impact activities includes many contributions from PGRs and facilitates their interaction with non-HE partners (National Trust, National Centre for Early Music) Our strong international links facilitate exchanges and joint supervision: PGRs Landgren (Melbourne), Maschke (Hamburg) and several students from National Taiwan University to Southampton; Southampton PGRs Holloway to NTU and Glatthorn to Mainz.

**d. Income, infrastructure and facilities**

**External research income** Since 2008 we have more than doubled our external research income (already among the highest in the sector), with UK research council income of over £2 million and substantial sums not included in HESA statistics. Our grant capture is well spread throughout the department, with both early career and senior researchers obtaining good results in funding schemes appropriate to their career stage. Significant achievements include the AHRC-funded projects *Cantum pulcriorem invenire* (Everist, £600K) and Schenker Documents Online (Drabkin, £675K). Collaborative project funding has included the EPSRC/AHRC-funded MusicSpace project

in partnership with Electronics and Computer Science (Polfreman, Everist, Brooks; £380K) and Composition for Cochlear Implantees (van Besouw, Nicholls, Oliver - £109K, plus £100K in Follow-On funding) with ISVR (Engineering). AHRC early career and research leave fellowships for Gordon, Piekut and Thormählen, and the five AHRC Creative and Performing Arts Fellowships falling wholly or in part during the census period generated more than £500K further funds. Headley (twice) and Rice obtained further AHRC practice-led funding of £20-40K per project during their fellowships, and we received many smaller amounts from the AHRC and British Academy, including BA Small Grants (Izzo, De Lucca) and Overseas Conference grants (Brooks, Bretherton). Sources not included in HESA statistics include fellowships from the Wellcome Trust (Thormählen, 2010), DAAD (Mirka, 2011; Irvine, 2013), I Tatti (Headley, 2012); University of Chicago (MacArthur grant, Izzo, 2009), University of Melbourne (MacGeorge bequest, Brooks and Everist, 2009), and Metropolitan Museum of Art (De Lucca, 2012-13). Other income includes smaller sums from scholarly societies such as the AMS (Brooks, Donnelly), Society for Music Analysis (Bretherton), and the *Music & Letters* Trust (Bretherton). Further applications (to AHRC, Leverhulme, and other bodies) have been submitted and are pending results, or are in advanced development.

**Infrastructure** Music sits within the Faculty of Humanities with 5 other UoAs, sharing a well-developed structure for research support. Faculty Research and Finance officers help identify grant schemes, prepare applications and administer awards. The Faculty research office also organises internal peer review, using senior academic staff as panellists, for all major bids before submission; this system has substantially increased success rates. The University's Research and Innovation Services, the European Office and Legal Services provide specialist support for collaborations with external partners, advising on research bids, IP, ethics and contracts.

Music staff and PGRs are active in Faculty and University research groups and centres: the Centre for Medieval and Renaissance Culture (Stras, Rice, Kenny, Brooks) and Southampton Centre for Eighteenth-Century Studies (Irvine, Brooks, Thormählen) help to promote interdisciplinary collaboration, particularly with colleagues in English and History. Music staff work with the University's Digital Economy Research Group (Bretherton, Polfreman, Brooks), and collaborate closely with colleagues in the Hartley Library and in Electronics and Computer Science to acquire and develop research resources. The Faculty of Humanities has funded c.5K of acquisitions in early sheet music for Hartley Special Collections; these and other music resources (the Austen family music books, collections of 19th c British sacred music) have been scanned in the library's state of the art digitisation unit and mounted online for teaching and research. Colleagues in ECS have supported design and implementation of research databases (*Cantum pulcriorem invenire*, Francophone Music Criticism) and regularly advise on the technical requirements of grant applications.

**Facilities** Our largest specialised resource is the Turner Sims Concert Hall, a 420-seat recital space where staff rehearse, perform and record in professional-quality surroundings. Other specialist facilities include the Keyboard Room, which houses modern concert instruments and a Blanchet harpsichord by Misina (Oxford 1988), Pleyel grand (Paris, 1886), Collard & Collard square (c.1835), and Stodart grand (1828); during the assessment period the Faculty purchased a 1796 Broadwood grand specifically to support research on music c.1800. We also have a dedicated Early Music Room with a substantial collection of instruments, including a £3K English theorbo specially commissioned for Kenny's research. Our electronic studios comprise two control rooms, a shared live room and a separate editing booth; a £135K upgrade was completed in Dec-Jan 2013-14.

All staff members have a fully equipped office, provided with a desktop or laptop computer of their choice and other more specialised equipment as required (large monitors, Midi keyboard). Computer hardware is replaced on a triennial cycle. The university provides generic and more specialised software (signal-processing, notation) and offers extensive hardware and software support. Staff have pianos and playback equipment in offices on request, and we supply a transcription suite, with facilities for the transfer of information from one medium to another, as well as a wide range of portable equipment for external audio-visual capture/presentation. All PGRs are supplied with a free university laptop as well as generic and music-specific software as required. Music's 20-desk PG study room (open 7/7, including evenings) is equipped with desktop computers, music software, MIDI keyboards, photocopying/scanning, and electronic keyboards.

### e. Collaboration or contribution to the discipline or research base

Southampton staff members, individually and collectively, make substantial **contributions to the international research base** in all three main areas of our activity.

**(1) Musicology/ethnomusicology** Southampton's musicologists play decisive roles in the national and international research infrastructure. For the Royal Musical Association, Brooks served as Vice-President (2004-2009) and Everist edited the Research Monographs series (1995-2011) chaired Publications Committee (2010-11), and became President in 2011 (elected to a second term in 2013, to 2017). Mirka was Vice-President of the Society for Music Analysis (2009-10); Drabkin became editor of the Society's journal *Music Analysis* in 2011, and Bretherton has served as Information Officer (2010-11) and Treasurer/Administrator (since 2011). Roles for the American Musicological Society since 2008 have included the Bartlet Prize Committee (Brooks), Chair of Travel Awards (Brooks), Palisca Prize Committee (Everist, Izzo), Annual Meeting Program Committee (Everist), Committee on the Status of Women (Stras). Other influential roles include Associate Director, then Co-Director, of the American Institute for Verdi Studies (Izzo, 2003-present); Secretary of the Purcell Society (Pinnock) Music representative to the Renaissance Society of America (Brooks, 2009-12); and board of the British Forum for Ethnomusicology (Malcolmson, 2013-15).

Southampton scholars are active as research assessors worldwide, serving on national assessment panels in the UK (Brooks, RAE 2008 and REF 2014) and Romania (Brooks, 2011), reviewing grant proposals for the AHRC Peer Review College (Brooks, Everist, Drabkin, Polfreman) and for national science foundations in France, Belgium (Brooks, Everist), Romania (Brooks), Czech Republic (Everist), Austria (Everist) and Italy (Everist) as well as the European Science Foundation. Institutional research reviews during the period include the universities of Cork (Brooks) and Brisbane (Everist). We have examined research degrees in the UK at Oxford, Durham, Exeter, Glasgow, Leeds and UEA (Brooks, Donnelly, Drabkin, Pinnock) and abroad at Poitiers, Paris IV-Sorbonne, Montpellier, Melbourne, and Stockholm (Brooks, Donnelly, Everist).

Southampton staff serve on editorial/advisory boards for major publications including the Rossini Critical Edition, Lyrebird Press, *Musica disciplina*, *GroveOnline*, *Oxford Bibliographies Online*, *Twentieth-Century Music*, *Music Theory Spectrum*, *Journal for Music Theory*, *Eighteenth-Century Music*, *The New Grove Dictionary of American Music*, *Contemporary Music Review*, and the *Journal of the Society of American Music*, and on the Music Advisory Board of Oxford University Press. While senior staff do most of this work, our early career scholars have also been recruited as peer reviewers for journals, including *Journal of the Royal Musical Association* and *Journal for Seventeenth-Century Music*, and for monograph proposals for Ashgate; Malcolmson is co-editor for the *Bloomsbury Encyclopedia of Popular Music of the World*. Senior staff members have acted as peer reviewers for over 20 major journals and for academic publishers including Palgrave, Routledge, Illinois, Oxford, Cambridge, California, Chicago and Wesleyan.

**(2) Composition** Finnissy is among the UK's most distinctive creative voices in new music: his work is the subject of doctoral theses, scholarly articles and an academic essay collection; RILM search yields over 30 pieces of published academic research on his music, and JSTOR includes more than 600 citations from journals including *Tempo*, *The Musical Times*, *The Musical Quarterly*, *Notes*, *Journal of the Royal Musical Association* and *Perspectives of New Music*. He is published by Oxford University Press, Universal Edition and United Music Publishers, and regularly performed and broadcast worldwide. As Head of Music at the National Theatre, Scott has overseen over 100 productions since 2008, commissioning work from others as well as composing. Scott also regularly receives commissions from other theatres (Minerva Theatre and Festival Theatre for the Chichester Festival; *Horrible Histories* for the Garrick). Brough is an outstanding figure in community music composition, with commissions from Vox Holloway and Sing Up (Youth Music) as well as his community opera *Beached* for Opera North during the period.

Other composition staff are making a mark at earlier stages of their careers. Shlomowitz's commissions include BBC Radio 3 for Quatuor Diotima (2009); Centre Henri Pousseur (Belgium, 2010); Nieuw Ensemble (Netherlands, 2011); and the Britten-Pears Foundation (2012). Important performances include Wigmore Hall, the Concertgebouw (both 2012), and three successive editions of the Huddersfield Contemporary Music Festival (2009-11, including a portrait concert).

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Shlomowitz's music has featured at the Sydney Festival (2010) and the Darmstadt Summer Course (2012), has been broadcast on BBC Radio 3, Netherlands Radio 4 and ABC Classic FM (Australia) and in 2013 Deutschland Radio Kultur devoted a one-hour programme to his works. Oliver (PhD 2010) has already received important commissions (Slade School of Fine Art/ BBC World Service; London Jazz Festival; Britten Pears Young Artist Programme), and was selected for Sound and Music's Embedded programme (2012, residency/commission for the BBC Symphony Orchestra). Oliver's music featured at the Spitalfields (2010) and Aldeburgh Festivals (2012), and has been performed by the London Sinfonietta (2012), Aarhus Sinfonietta (2012, recorded for Radio 3). Seltz's (PhD 2012) String Quartet was played at Kings Place (Edinburgh Quartet, 2009, broadcast on R3 'Hear and Now') and his 'Mandarin' was premiered by Peng Yueqiang (Shenzhen Huaxia Orchestra) and the Scottish Chamber Orchestra's contemporary ensemble. Southampton composers contribute to the new music infrastructure as performers: Finnissy is a noted solo and ensemble pianist, and Oliver (Workers Union) and Shlomowitz (Plus Minus) direct active contemporary music groups. In music technology, Polfreman regularly contributes live electronics for contemporary music performance (e.g. London Sinfonietta at Royal Festival Hall, 2010), and provides consultancy for performance, composition and software design (e.g. 'Virtual Choir' for Sound Intermedia, for client Deloitte).

**(3) Performance** Since 2008, Southampton has maintained its reputation for practice-led performance research in a distinctive university research context. As co-director for the York Early Music festival (2010-13) and artistic director for the Orchestra of the Age of Enlightenment, Kenny has an influential role in international early music; large scale touring and recording projects such as the *Masque of Moments* (2008), *Dido and Aeneas* (2009) and *Venus and Adonis* (2011) with OAE and Theatre of the Ayre have enabled Kenny's research on theatrical accompaniment to achieve decisive influence on performance practice. Kenny is also a publishing scholar, guest editing two special issues of *Early Music* since 2008. Norris is a sought-after pianist for chamber music projects; since 2008 he has collaborated on premiere recordings of works by Hold, Herbert, Sherwood and others, with major artists including Philip Langridge and James Gilchrist. He co-directs his own chamber music ensemble, The Works, which explores previously unknown repertoires of the 19th and early 20th centuries. He regularly performs recitals and keynote lecture-performances at academic conferences and events, including for example the Elgar Society (2008), Royal Society (2010), and Royal Musical Association (2011). As founder-directors of La Serenissima, The Brabant Ensemble and Atalante respectively, Chandler, Rice and Headley have brought substantial new repertoires (including newly discovered music by Vivaldi, previously unrecorded music by Mouton, and unknown music for the *lirone*) to the historically informed performance world. Chapman's work as the UK's leading advocate for the contemporary harpsichord has resulted in more than 20 new commissions and premieres since 2008; as a pianist specialising in contemporary music, Knoop has been responsible for premiering new works by both established figures (Finnissy, Lumsdaine) and new voices (Shlomowitz, de la Cour). Kenny is also active in new music, performing theorbo parts especially composed for her by Heine Goebbels and James Macmillan in premieres and subsequent performances. Stapleton is not only an outstanding jazz performer/composer but takes a leading role, as founder-director of the Edition Records jazz label, in promoting new jazz composition and performance worldwide; his work has been acknowledged by profiles and reviews in mainstream UK media (*Guardian*, *Independent*) as well as the specialist jazz press.

**Conferences** Music at Southampton has hosted large international conferences, including those in regular series that function as an important element of scholarly infrastructure. These included the 2010 Biennial Conference on Nineteenth-Century Music (Izzo, Everist), the 2012 Biennial Conference on Baroque Music (De Lucca, Pinnock); and two postgraduate events, the TAGS conference (Bretherton, Drabkin, 2012) and RMA Research Students' Conference (Scheding, 2013). In collaboration with Princeton University, we organised a pair of conferences on medieval music, hosting the second at Southampton (Everist, 2013). Our staff have been principal organisers for international conferences held elsewhere (De Lucca's *Fashioning Opera and Musical Theatre* at the Fondazione Cini, 2012; Izzo's *Verdi's Third Century* with the American Institute for Verdi Studies, 2013). Everist acted on programme committees for *François-Auguste Gevaert* (Université Libre, Brussels, 2008) and AMS (Pittsburgh, 2013); Donnelly was a principal organiser for *Music and the Moving Image* (NYU, 2011); Brooks served on committees for *Clément*

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*Janequin, un musicien parmi les poètes* (2009) and *1570* (2012, both Bibliothèque Nationale de France) and organised all music panels for three annual meetings of the Renaissance Society of America (Venice, Montreal, Washington 2009-11). Bretherton organised study days on digital musicology (Institute of Musical Research, 2010; JISC 2011). Southampton research students and postdocs participated in committees for the TAGS and RMA conferences, and in 2010, PGR Gale co-organised *Music, Literature, Illustration* with funding from the AHRC, RMA, Royal Historical Society, *Music & Letters* Trust, and Society for Renaissance Studies as well as Southampton.

**Collaborations** Southampton staff members are key players in international research networks and collaborations. As co-founder/director of the AHRC-funded network 'Francophone Music Criticism, 1789-1914', Everist leads a team of c140 contributors, maintaining an open-access online database and conducting work-in-progress conferences 2-3 times annually. Brooks represented musicology on the interdisciplinary AHRC networks 'Obscenity in Renaissance France' (2009-11), 'Gossip and Nonsense' (2012-14), and the French science foundation-funded 'Cas, disputes, querelles' (2011-14); she was a seminar leader for the National Endowment for the Humanities Institute, 'Music and Travel 1500-1800' at the Newberry Library (2013).

Visiting fellowships, many awarded on a competitive basis, have further promoted cooperation with partners abroad: Southampton staff held fellowships at Columbia (Malcomson, 2012), Melbourne (Brooks and Everist, 2009), Chicago (Izzo, 2009), NYU (Izzo, 2013), Freiburg (Mirka, 2011), Lund (Donnelly, 2011 and 2012) and Indiana (Mirka, 2013).

Internal cross-Faculty collaborations bring our work into new interdisciplinary territory: significant projects include musicSpace and SALAMI (semantic web projects involving music) with Electronics and Computer Science (Brooks, Everist, Polfreman, Bretherton); Composition for Cochlear Implantees with ISVR/Engineering (van Besouw, Oliver); PianoHawk with the School of Health Sciences (Norris, Irvine) and we participate in ground-breaking imaging research on historical instruments with Engineering (Pinnock). We maintain a large network of research-based partnerships with non-HE organisations, including performing ensembles, festivals, recording companies, national and local museums and heritage bodies (see REF 3a).

**Awards** The significance of Southampton research has been recognised by major awards. Prizes for research-led performance include multiple *Gramophone* nominations: Chandler was nominated for best Baroque instrumental recording 4 times in 5 years for his AHRC fellowship work, and won the award for *Vivaldi - The French Connection* in 2010; Rice and the Brabant Ensemble were nominated for a *Gramophone* award in 2009. The Classical Opera Company's 2010 recording of Arne's *Ataxerxes*, in which Crouch applies new chord-based cello continuo research, was selected as a Recording of the Year by 'Audiophile Audition' and by BBC Radio 3's CD Review, and as Disc of the Month by *Opera* magazine. Kenny was one of 3 shortlisted candidates for the Royal Philharmonic Society award for solo performance (2010) and her recording of Dowland's ayres was picked as the best song disc in the composer anniversary edition of CD Review (2013). The *Times*'s 2009 list of the top 100 CDs included both Kenny's *Dido* and Ensemble Exposé's recording of Finnis's *Greatest Hits of All Time*. Gordon won the British Composer Awards choral category in 2008 for work done here; in both 2010 and 2011, Oliver won the International Composer Pyramid competition. PGR Goves was nominated for the RPS new composition prize in 2010, and won a Hamlin prize in 2011, the year of his PhD completion.

Our musicological prizes include some of the most prestigious awards in the discipline: the Society for Music Theory's Wallace Berry Award for best book (Mirka, 2011); the American Musicological Society's Ruth A. Solie award for the best collection of essays (Everist, 2010) and H. Colin Slim award for the outstanding article (Everist, 2011). Pinnock received the 2008 CUDASSH prize for the best interdisciplinary article of 2007, and in 2013 Drabkin received a Society for Music Theory Citation of Special Merit - awarded to publications of extraordinary value to the discipline - for Schenker Documents Online. Our early career scholars have also won prizes: Piekut was awarded the Outstanding Article Award from the Association for Theatre in Higher Education (2011, while at Southampton), and Scheduling's co-edited volume was named a Choice Outstanding Academic Book (2010). In 2008, Stras won awards in two different fields, gaining the Society for Early Modern Women's award for best media project for her recording of Grandi motets, and the ASCAP-Deems Taylor award for her article on the Boswell sisters.