

<p>Institution: City University London</p> <p>Unit of Assessment: 35 Music, Drama, Dance and Performing Arts</p> <p>a. Overview</p> <p>The Department of Music at City University London is an internationally renowned, research-driven environment for musical study and practice. Located within the School of Arts & Social Sciences, it is overseen by a Head of Department (Professor Stephen Cottrell) supported by a Deputy Head (Dr Miguel Mera); research leadership is further distributed through the Senior Tutor Research (Dr Laudan Nooshin). There has been significant staff turnover since RAE 2008, with seven of the eleven permanent staff submitted for that exercise having retired or moved elsewhere. This has allowed for refreshment and refocusing of the research base and the appointment of replacement academic and research staff to further enhance the research strengths identified in (b). All newly appointed staff are research active, but at different stages of their careers. These include Dr Newton Armstrong, Cottrell, Mera, Dr Shay Loya and Ian Pace. Dr Christopher Wiley left the Department in August 2013; his activities during the REF period are included here although he is not otherwise listed in the City submission. Dr Kyle Devine, Dr Graham Griffiths and Dr Diana Salazar all joined the Department in September 2013 and will contribute to our strategic intentions.</p> <p>b. Research strategy</p> <p>Our research is sustained by outstanding facilities, a research environment described as being world-leading in previous RAEs and a large and vibrant postgraduate research community. Our submission to RAE 2008 noted the cosmopolitan and international nature of music research at City and these two attributes continue to characterise our approach. It also identified a focus on global studies, multimedia and popular music and this has continued to drive our research strategy and our staff appointments. One example of our international influence arising from this strategy is the recognition of Emeritus Professor Denis Smalley's contribution to the discipline through an edited volume devoted to his work (Évelyne Gayou, ed. <i>Denis Smalley: Polychrome Portraits</i>, Paris, 2010) and a special journal issue (<i>Organised Sound</i>, 16/1, 2011). Smalley retired in 2009.</p> <p>We lead disciplinary change and renewal through a clearly defined research identity based around three overlapping areas: ethnomusicology, particularly of the urban environment, manifested especially in the work of Cottrell and Nooshin; the interface between music and technology, notably in relation to music and other media, as evidenced in practical and theoretical work by Armstrong, Mera and Salazar and academic work by Cottrell, Devine, Nooshin and Wiley; and various relationships between musical scholarship and performance manifested in the work of Armstrong, Griffiths, Lingas, Loya, Nooshin and Pace. Other individual interests occasionally extend these research synergies, such as Cottrell's research on the saxophone or Wiley's interests in musical biography. This overarching research profile is evidenced not only through individual and collective staff activities but also in the nature and scope of various PhD research projects and has been further vertically integrated within the Department through the creation of aligned MA pathways, from which several of our PhD students have progressed.</p> <p>We have invested significantly and strategically in our research facilities over the REF period, especially in relation to supporting performance and composition, as detailed in (d) below. We externalise our research through our weekly concert series and a summer festival and regularly include creative research outputs completed by both staff and students. We run weekly research colloquia, involving invited speakers, staff and research students; the more high-profile speakers (such as Kofi Agawu (2013), Dario Marianelli (2012) or Trevor Wishart (2011)) attract many outside visitors.</p> <p>The Department's research sustainability is further ensured through the designation of staff time for research, particularly through regular sabbaticals and through the ongoing financial support of individual research at Department, School and University levels. The University continues to make pump-priming funds available for researchers, with particular encouragement given to early career researchers. We have been particularly successful in using HEIF funding over the REF period to disseminate a variety of research outputs and this will continue for the next period (further details below). This Departmental strategy has been reinforced by the University effecting one of the largest academic recruitment exercises in the UK, as a major component of its Strategic Plan 2012-2016. The £35M recruitment initiative has resulted in 141 new academic staff in post as of 31st October 2013. The University has made a substantial financial investment of</p>
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£165M to support the expansion of infrastructure, estate and research, which has enhanced the School's capacity for research activity. This includes £1.5M recently invested in library collections including e-journals.

National and international research collaborations are central to our strategy and we support such collaborations logistically and financially. Examples include the **Institute for Music Research (IMR)** (co-organisation of several conferences); the **Guildhall School of Music and Drama** (joint delivery of a doctoral programme (DMA) that combines musicology and performance); and the **British Library** (research project collaboration, co-supervision of doctoral students, knowledge exchange activities). We have participated in several concert exchanges with international partners, disseminating our latest research in contemporary creative practice. Examples include the **Institute of Digital Arts** (Sweden) and **Fylkingen Contemporary Music Society** (Sweden) in October 2011 and the **Centre Henri Pousseur** (Belgium) in December 2011. Research partnerships have been demonstrated in other ways, such as Mera's collaboration with Dr Ben Winters on a scoping study funded by the Music Libraries Trust, which led to a publication on 'Film and Television Music Sources in the UK and Ireland' (*Brio*, 46/2). Lingas's expertise in Byzantine music has led to collaborative work with the Department of Art History and the Center for Computer Research in Music at Stanford University, USA (2011–) on the project 'Icons of Sound'. Cottrell is a member of the steering committee for the AHRC-funded Centre for Musical Performance as Creative Practice, as well as a contributor to its conferences and forthcoming publications. He has also recently collaborated with Professor Nicholas Cook and Dr Julie Brown on a British Academy-funded conference researching *Desert Island Discs*.

Over the coming period our research strategy will continue to coalesce around the three broad areas outlined above, as follows:

- Our world-class reputation in electroacoustic music is being enhanced by the development of innovative research on the **inter-relationships of music, technology and creativity with other media** such as the moving image, live and interactive performance and installation and site-specific work. Sustainability for this research will be provided through: continuing investment in our technical facilities; the appointment of outstanding composer/scholars such as Armstrong, Mera and Salazar; and further development of our international networks.
- We are recognised internationally for our research in **ethnomusicology** (especially the music of the Middle East) and are focused on developing this particularly in relation to urban ethnomusicology, building on our central London location. This is evidenced by several completed PhDs (e.g., Landau's work on Moroccan music in London) and two HEIF-funded knowledge exchange projects with London's Somali community. While remaining open to a range of ethnomusicological research activities we will particularly develop our focus on the urban environment through targeted research projects and conferences (e.g., hosting the British Forum for Ethnomusicology (BFE) 2014 autumn conference provisionally titled 'Ethnomusicology and the City').
- We have performer/scholars with significant international reputations and performance schedules (detailed below in (e)), especially Lingas and Pace. Their research demonstrates **dynamic interactions between music studies and musical performance** and is nurtured within an environment in which performances and related research seminars are frequently mounted. Commercial recordings arising from their research are regularly financed by the Department and sometimes produced in our excellent facilities. We intend to further develop our local, national and international audiences (including online) for our cutting-edge research in performance and composition and in other creative practice that elides these neat distinctions.
- In all areas research development will be enhanced through: the ongoing recruitment of exceptional PhD students and post-doctoral scholars whose work aligns with our interests; significant logistical and financial support for performance opportunities and other outlets for creative multimedia practice; applications for external funding for projects that specifically support these areas; and the appointment of further internationally-excellent academic researchers as opportunities arise.

The Department is also fully committed to supporting open access to our research (while recognising the Intellectual Property challenges to this in relation to creative practice) and will ensure that as much of our work as possible is made publically available via the University's digital

repository, City Research Online.

c. People, including:

i. Staffing strategy and staff development

The Department has 9.2 FTE research-active academic staff, with one professor, three senior lecturers and five lecturers. The overarching criterion for the appointment of new staff is an active and successful research profile, or in the case of early-career staff, the capacity to achieve significant international research success demonstrated by previous achievements. The appointment of staff at different levels during the period evidences our commitment to engaging and developing staff at all stages of their careers.

The Department implements a workload model in which 35% of all staff time is identified as being set aside for research; staff generating external funding are given additional leave in full when these funds are intended to support this. The workload model further supports staff by doubling the amount of preparation time allocated for first delivery of new modules, thus particularly protecting research time for new staff in the early stages of their career. Staff are entitled to apply for sabbatical leave for a period of time up to a maximum of one-seventh of service at the University, regardless of seniority; Lingas, Nooshin, Mera and Wiley all benefited from such research leave during the REF period. Targets are agreed in advance for sabbaticals and these are followed up via written reports at School level and during Departmental appraisals.

All new staff are appointed a mentor from within the Department and provided with funds to attend conferences and develop research activities. The School makes further funds available subject to approval by the School Research Committee. The University Pump-Priming scheme for early career researchers provides up to £5,000 per applicant to support development of a research project which will strengthen a future funding application or lead to high quality publications. The University also has an annual research competition to support one outstanding research project each year (£50,000).

Over the REF period the Department of Music has gained two University post-doctoral research fellowships (both 2009-11), one in composition (Armstrong) and one in music aesthetics (Dr Naomi Waltham Smith). These were awarded after significant external and internal competition. Two previous fellows (Dr Carlo Bosi, Dr Ben Winters) concluded their fellowships during the period. All fellows were given their own offices for the duration, mentored by permanent staff, supported with the provision of equipment and funds to deliver conference papers or attend performances of creative work (including international performances) and given small amounts of teaching in their specialist areas to aid career development. It is noteworthy that three of these four fellows now hold permanent academic posts: at the Open University (Winters, completed 2008), University of Pennsylvania (Waltham Smith, completed 2011) and City University London (Armstrong, completed 2011). Their success attests to the career development opportunities provided while at City and the contribution the Department has made to developing new academic talent in the discipline. City is fully committed to the Concordat to Support the Career Development of Researchers and the University received the European Commission HR Excellence in Research Award in May 2012 on the basis of its Concordat implementation plan.

The activities of many members of staff (notably Armstrong, Salazar, Lingas, Mera, Pace) are embedded within professional networks outside academia and the interactions between these two areas are actively supported. Lingas's work with the professional vocal group *Capella Romana* has been supported directly, both financially and through ensuring timetable flexibility to allow touring and performance activities. Both Pace and Armstrong have benefited from the residency of the professional group *Plus-Minus* and this has led to collaborations between them and subsequent external performances; the group has also worked with doctoral composers and performers. Film composers such as Dario Marianelli and Will Goodchild have contributed to the research culture of the Department through engagement with doctoral students and staff and Mera's work with BAFTA and similar organisations demonstrates knowledge exchange expertise travelling in the other direction. We also have a number of Professors Emeriti (Rhian Samuel, Smalley) who continue to contribute to our research environment through performances of new works and the ongoing support of doctoral students.

ii. Research students

We have a strong postgraduate research (PGR) community which is large relative to our staff base. PGR activity in the Department is overseen by the Senior Tutor (PGR), presently Nooshin. All PGR students are allocated a principal supervisor and a reserve supervisor; students

on the DMA programme, delivered jointly with the Guildhall School, are also allocated a performance supervisor. There are presently 29.5 FTE students registered, with 28 students having completed their doctorates during the REF period. Nooshin oversees the Departmental PGR Committee, which monitors student progress annually and ensures timely completion of upgrades and examination. Research and Progress software has also recently been introduced to assist in monitoring supervision and progress.

We have been particularly successful in gaining doctoral studentships, with five awarded under the AHRC BGP scheme and one of these converted in 2011 to two partial awards and made up with University funding. A further award was made to Cottrell under the Collaborative Doctoral Award scheme. In total we have received fourteen studentships, of which seven have been funded by the University; the latter were awarded after a highly competitive University-wide process. Students undertake small amounts of teaching in their second and third years as part of the funded studentship arrangements. While this is carefully monitored to avoid overload, it provides a valuable opportunity for career development. Students not in receipt of a studentship are also given teaching experience whenever possible.

New research students must attend the induction programme run by the University's Graduate School which covers generic research methods training as well as inductions to familiarise students with the facilities available within the institution. This provision is augmented by two Researcher Development Days each year; an annual Researchers' Symposium for doctoral students to present their work through posters and papers; and the Impact and Commercialisation PhD skills programme run by the Enterprise Office.

The Department also organises specific research training sessions for Music PGR students, which deal with self-management issues, submissions, post-educational planning, preparing papers and/or proposals for consideration and how to approach publishers (both academic and music publishers). PGR students are also advised to sit in on MA classes where appropriate and many take this opportunity, especially in the early months of their research. All PGR students are allocated funds to enable them to attend conferences and present papers, including £1,000 over three years to those holding University or AHRC studentships. All students must present at least one paper every year as part of the Department's seminar series and they receive feedback on their presentation from their supervisor and other staff and students present.

We have also contributed to the national training of PGR students by hosting, in association with the Royal Musical Association (RMA), a one-day conference on 'Performing Musicology' (June 2011), organised by our PhD student Clare Hammond. This attracted contributions from a range of other UK PGR students. Also in June 2011 we hosted, in association with Palatine, an event on 'Starting Out in Assessing Performance', aimed at those new to the academic assessment of performance.

Achievements by our PhD students are wide-ranging and significant. Examples include: **Carolyn Landau (2010)** was awarded a Leverhulme-funded post-doctoral position at King's College London. She has already published in *Ethnomusicology Forum* as well as co-editing a volume on *Christian Congregational Music* (Ashgate 2013); the latter also includes a chapter by current PhD student Mark Porter; **Laura Seddon's (2011) thesis** on *British Women Composers and Instrumental Chamber Music in the Early Twentieth Century* was published as a monograph by Ashgate (2013); and **Kostis Hassiotis's DMA dissertation (2010)** on Ferling's oboe studies was published as a critical edition by Lambert Academic Publishing. Performance and composition achievements by PhD students are particularly notable: **Adam Stansbie** was awarded First Prize in the Third International Competition of Electroacoustic Composition and Visual Music, Destellos Foundation, Argentina (2010); **Ben Schoeman's research** into the South African composer Stefans Grové in part underpins his performance activities, which have been recognised through the award of the gold medal in the Royal Over-Seas League Music Competition, London (2009), as well as performances at venues such as the Wigmore, Barbican and Carnegie Halls. Several graduates hold full-time academic appointments, demonstrating our contribution to disciplinary renewal and the quality of our training: Aki Pasoulas (2011, University of Kent); Guy Harries (2012, University of East London); Adam Stansbie (2013, University of Sheffield). We have also supported our PhD students logistically and financially in the organisation of their own conferences, such as the 2010 'Topologies of Authority, Technology and Production in Contemporary Middle Eastern Music Practices' conference organised by Seth Bhunno and Holly Ingleton's 2012 symposium 'Her Noise: Feminism and the Sonic', organised in conjunction with the Tate Gallery.

d. Income, infrastructure and facilities

Staff have benefited from a range of awards totalling over £125,000. Lingas has received major awards from the British Academy and the Stavros S. Niarchos Foundation; he and Cottrell have received Small Research Grants from the British Academy, while Melania Bucciarelli received funds for research on music and theatre in the eighteenth century. Our work helping doctoral students externalise their research has been recognised by awards to Cottrell and Lingas totalling more than £33,000 from the AHRC's Cultural Engagement Fund and Cottrell has been awarded a further £10,000 from the AHRC-funded *CreativeWorks* KE hub. Several staff have received fees and commissions from external agencies: Mera has received a total of [text removed for publication] for commissions for film and documentary music scores; Armstrong has similarly received [text removed for publication].

The Department has excellent facilities to support research activity. Both staff and research students benefit from exceptionally well-equipped performance and studio/technology spaces as a result of ~£12M University capital investment in the Department between 2007 and 2009. All staff and research fellows have individual offices and there are hot-desk facilities for visiting researchers and PhD students. Further funds are allocated annually at Departmental, School and University levels for continuing investment in and maintenance of music facilities; beyond the capital investment approximately £262,000 has been allocated specifically for additional hardware and software over the period.

The music estate includes a dedicated concert hall, also appropriate for lecture recitals, and rooms given over entirely to our three gamelans (Javanese, Balinese and Sudanese) which underpin postgraduate research being undertaken in this field, both in this country and in Java. We also maintain a wide range of Indian, African and Middle Eastern instruments, which assist the work of other doctoral scholars. Our well-equipped and soundproofed suite of 10 practice rooms support the research of staff and student performers, as does our acoustically excellent concert hall whose adjacency to our recording studio has enabled a range of performance projects to be recorded and released. The studio facilities are substantial and well regarded and attract a large range of composers pursuing different forms of compositional research. We have seven recording and composition studios. The recording studio has three live rooms and a 36 channel inline desk with Protools HD. The acoustically treated composition studios have 5.1 and 8.1 Genelec surround systems with AVID MC Mix and MC Control. Software in most studios includes Protools, Logic, VSL, Native Instruments Komplete and Ableton Live. As well as studio facilities the Department also has three Mac labs with a total of 35 iMacs running a full range of industry-standard software, including MaxMSP, Supercollider, Final Cut Pro and Sibelius.

A full-time Technical Director oversees the activities of the electronic music studios and a 0.5 music technician provides further support. These posts are crucial for our staff and student research activities in composition and performance. A range of visiting staff provide specialist support, particularly from the Guildhall School in relation to doctoral performance research.

The University subscribes to a wide range of online resources to support research, including *Proquest Dissertations*, *JSTOR* and *SAGE Research Methods Online*. Investment in discipline-specific e-resources such as *RILM*, *RIPM*, *Naxos Online*, the *Grove* and *Garland* dictionaries, etc. has increased by more than 40% since 2008.

Staff in the Department benefit from specific research support at School and University levels. The School has a dedicated research administrator who assists with the preparation of grant applications, the disbursement of research funds and other research matters; the University Research Office provides strategic leadership as well as practical support. Training is available on issues such as applying for external research funding and getting work published, which is particularly beneficial to early career researchers.

Staff development is supported and monitored through annual appraisals and through the University Annual Research Quality Monitoring process which reviews the quality of research publications. All members of staff are appraised annually by the Head of Department, with specific research targets set at each appraisal and measured at the one following. Staff development in relation to research is facilitated by financial support for national and international conference presentations, the opportunity to present papers as part of the Department's seminar series and support for specialist training where appropriate. School and Departmental funds have been made available to support specific research outputs, such as the production of CDs, the costs of reproducing scores and parts, book production costs, interview transcription costs, etc. (see also

REF3). The continued enhancement of researcher development is another key element of the Concordat implementation plan. The RCUK “Roberts” funding was used to establish a University-wide Research and Enterprise Development Programme. Since 2010/11 this has been enhanced to provide an annual budget of up to £100,000 as an integral part of the support provided for researchers. The programme supports researchers at all levels from PhD to professorial and includes individual tailoring for academic staff wishing to become research active or at an early stage in their research career. Training covers areas including the supervision of research students, enterprise and commercialisation skills, workshops on applying for funding, writing proposals, writing for publication, impact of research and use of social media.

e. Collaboration and contribution to the discipline or research base

The Department makes wide-ranging contributions to music studies nationally and internationally. Staff have held important positions supporting scholarly organisations such as the British Forum for Ethnomusicology (Cottrell, Nooshin), the Society for Music Analysis (Loya), NAMHE (Mera, Nooshin) and the International Society for Orthodox Music (Lingas). Nooshin served as co-editor of *Ethnomusicology Forum* (2007-11); articles edited by her were twice awarded the Jaap Kunst Prize for the ‘Most Significant Article Published in the Field of Ethnomusicology’, in 2009 and 2010. Both Cottrell and Mera have guest-edited issues of the same journal (19/1 and 18/1 respectively).

Editorial board memberships are extensive and include *Sound, Music and the Moving Image*, *Music and the Moving Image*, *The Journal of Film Music* and *The Soundtrack* (Mera), *Twentieth-century Music* (Cottrell, Nooshin), *Plainsong and Medieval Music* and the *Journal of the International Society for Orthodox Church Music* (Lingas) and *Ethnomusicology Forum*, *JRMA* and the *Middle East Journal of Culture and Communication* (Nooshin). Staff have reviewed articles for numerous journals and publishers, just some of which include: *Acta Musicologica*, *American Music*, *Asian Music*, *Early Music*, *Ethnomusicology*, *Ethnomusicology Forum*, *The Journal of Film Music*, *The Journal of Musicological Research*, *JRMA*, *Leonardo Music Journal*, *Music and the Moving Image*, *Organised Sound* and *Twentieth-century Music*. Staff have also reviewed submissions and proposals for a range of other organisations, including Ashgate Publishing (Mera, Nooshin, Wiley); CUP and OUP (Cottrell, Mera); Routledge (Armstrong, Cottrell Nooshin); the AHRC (Cottrell, Mera, Nooshin); the Leverhulme Trust (Nooshin); and the British Academy (Mera, Nooshin). Cottrell is a standing member of the Hong Kong Humanities Research Review Board.

All but the most recently-appointed staff have served as external examiners for PhD theses over the period for the following institutions: University of Adelaide, Australia; Orpheus Institute, Belgium; New University of Lisbon, Portugal; Royal Holloway (4); University of Sheffield (2); Cardiff University; Institute of Education; Durham University; SOAS (3); Goldsmiths; and the Universities of Cambridge, Leeds (3); Surrey; Bristol; Sussex; Nottingham and York.

Professional recognition has been demonstrated through contributions to Grove Dictionaries on *American Music*, *Musical Instruments* (both Cottrell) and *Music* (Nooshin, Pace), as well as the *Encyclopedia of Ancient History* and *The Oxford Handbook of Byzantine Studies* (both Lingas). Book reviews have been requested by *Ethnomusicology Forum*, *Speculum*, *Journal of Ecclesiastical History*, *St Vladimir's Theological Quarterly* and *Early Music* (all Lingas) and the *Journal for Eighteenth-Century Studies* (Wiley). Lingas was also honoured with the award in 2010 of the St Romanos the Melodist Medallion from the National Forum for Greek Orthodox Church Musicians (the highest award for music of the Greek Orthodox Archdiocese of America). Nooshin was invited to be on the SEM 2013 Merriam Prize committee.

Several staff have been invited to give keynote presentations: Mera at the Audio-visual Research Study Day at University of Helsinki, Finland (2010) and the 5th Symposium on Music and the Moving Image at University of Salamanca, Spain (2010); Nooshin at the *100 Years of Musicological Scholarship in Finland* Symposium, University of Helsinki (2011); Pace at the symposium on *The Art of Artistic Research*, Norwegian Academy (2011); and Wiley at the 2008 ‘(Auto)Biography as a Musicological Discourse’ conference, at University of Arts, Serbia.

Similarly, many staff members have been invited to give both national and international presentations of different kinds: Cottrell at the Shanghai Theatre Academy (2011), as well as at Cardiff (2009) and Bath Spa (2012) universities; Lingas at Yale Institute of Sacred Music (2011), Stanford University (2009), Brown University, Royal Academy of Arts, Dumbarton Oaks (2011 & 2013), King’s College London, University of Oxford, Holy Cross Greek Orthodox School of Theology and the Society for Promotion of Byzantine Studies Spring Symposium (2011); Mera at

Royal Holloway (2012), the British Library (2011) and the Universities of Manchester and Bristol (2009); Nooshin at the CMPCP/IMR series and the Universities of Oxford, Cambridge and Radboud, Holland (2012); Pace at the Orpheus Institute (2009), *impuls*, Graz (2011), the Hochschule für Musik Hanns Eisler, Germany, (2012) and at the CHARM conference at Royal Holloway (2008); Wiley at the Universities of Kingston (2010) and Middlesex (2012).

Staff have been involved in the organisation of several international conferences. Armstrong was on the organising committee of the SuperCollider Symposium (2012). Cottrell was the convenor of the BFE one-day conference on 'The Impact of Ethnomusicology' (2010) in association with the IMR, co-convenor of a British Academy-funded conference on 'Desert Island Discs and the Discographic Self' (2013) and on the programme committee for 'The Symphony Orchestra as a Cultural Phenomenon' conference (IMR 2010). Nooshin was similarly on the programme committee for 'Negotiating 'the West' Music(ologic)ally' at Utrecht University, The Netherlands (2011). Nooshin continues to convene the twice-yearly Middle East and Central Asia Music Forum at the IMR, which she founded in 2007 and which has become an important meeting point for researchers working on the musics of this region.

Presentations at other conferences are also extensive and include: SEM, Philadelphia (2011), RMA Dent Medal conference, London (2011), Galpin Society Conference, Edinburgh (2009); BFE annual conference (2008-13); MAMI, New York University, USA (2010/12); Sixth International Conference on Music since 1900, University of Keele (2009); 'Musicological Film Studies: Sources, Bibliography and Editions' International Conference, University of Southern California, USA (2009); 'Adorno's Theory of Musical Reproduction', conference at the RNCM (2008); 'The Symphony Orchestra', IMR (2010); Red Strains Conference, British Academy (2011); Orthodox Theological Society of America (2009); Society for Oriental Liturgy (2008); Radical Music History Symposium, Sibelius Academy, Finland (2011); Joint Annual Conference of the SMI and the RMA, Ireland (2009); RMA Conference, Oxford (2009).

Creative practice remains fundamental to the research environment of the Department, whether manifested in performance, composition or other work that elides these distinctions; such work remains integral to the research of Armstrong, Lingas, Mera, Pace and Salazar and in all cases is symbiotically connected with the textual outputs listed above.

Armstrong's practice includes commissions from the Merce Cunningham Dance Company (2008) and the journal *Perspectives of New Music* for the work *Too Slow, for Milton* (2011) released as part of compilation CD *Milton Babbitt: A Composer's Memorial* to accompany a special issue. Other works have been premiered in New York, Oslo, Berlin, Brussels, Liège and Sydney. He has also performed realisations of works by Stockhausen, Ferneyhough, Wolff and others, at venues such as Kings Place, the ICA, Bowerbird (Philadelphia), the Fondation Suisse (Paris), Unerhörte Musik (Berlin), the Borealis Festival (Bergen) and the Transit Festival (Leuven).

Lingas's expertise in Byzantine music is reflected in his work as Artistic Director of the vocal group Cappella Romana (detailed in REF3); this has resulted over the period in eight CDs released and two others forthcoming; annual concert series in both Portland (OR) and Seattle (WA); significant performances at the Metropolitan Museum of Art, Dumbarton Oaks, Stanford University, Music Before 1800 series (New York, NY), Musicfest (Vancouver BC) and similar; and a range of broadcasts on national and regional radio in the UK, USA and Greece.

Mera's creative work centres around composing for moving images and includes the score for Paul Morrison's *Little Ashes* (2009), awarded the Schermi d'Amore Rose (the Audience Prize for Best Film) at the Verona Film Festival. Other work includes scores to three films by Cassius Mathias (2008-10) and music for a number of television documentaries, including *Children of 9/11* (2011), broadcast on both Channel 4 and NBC and *The Satanic Verses Affair* (2009), broadcast on BBC 2 and internationally.

Pace's work as a pianist includes performances with the Dortmund Philharmonic Orchestra of Dusapin's *À Quia* and Ravel's Piano Concerto for the Left Hand (2008), with a further performance of the Dusapin work at the Musikgebouw, Amsterdam (2010); a performance of works by Xenakis with the Arditti Quartet at the Huddersfield Contemporary Music Festival (2011); the world premiere in Coimbra (Portugal) of Patricia Sucena Almeida's *in occulto* (2009), subsequently performed in Leuven and London (recording forthcoming); and an international touring schedule, with a focus on contemporary music, that has included performances in Leuven, Stuttgart, Bergen, Santiago, Buenos Aires, London, Brussels, Cologne, Berlin, Graz and Oslo. Recordings released include Boulez *Structures 1 & 2* and Cage's *Music for Piano*, (2009), as well as Radulescu's Piano

Sonata No. 6 (2008).