

Institution:	Goldsmiths, University of London
Unit of Assessment:	35 - <u>Music</u>, Drama, Dance and Performing Arts
a. Context	

Many of the staff and students in this Unit are high-profile artists or broadcasters committed to benefiting diverse communities which include musical practitioners; commercial and public institutions; scholars, teachers and students in schools and higher education; public audiences interested in performance and/or critical debate about repertoires. We have identified and actively work within three specific impact contexts:

- *Composition* - empowering composers and performers to challenge and educate audiences
- *Performance, live and recorded* - interrogating how music helps to forge identities among practitioners and audiences
- *Written research* – catalysing public debate; opening up new perspectives for composers, practitioners and audiences

b. Approach to impact

We seek to **change concert repertoires**; to **change how music is composed**; to **shape musical memory** and how it works; and to **exploit technology to make research accessible**.

Changing repertoires: We strive to give European and Asian audiences access to newly-discovered or newly-composed music. Thus for example our Centre for Russian Music is an ambassador for repertoires unfamiliar to audiences outside Russia. It brings to worldwide concert stages music ranging from traditional song to Prokofiev's early works and the output of Alfred Schnittke, and it facilitates artistic exchanges between Russian and British musicians. Our reconstructions of, and sources on, Prokofiev's lesser-known works were featured in the 2012 Prokofiev Festival led by the London Philharmonic Orchestra at the Southbank Centre. The sale of 10,564 tickets (figure provided by Southbank Centre box office) and widespread media coverage attest to the reach of this activity. In Paris, the ballet *Yellow Sound* (June 2013, Théâtre Châtelet), choreographed by Marek Halter, was inspired by Ivashkin's reconstruction of Schnittke's Piano Preludes. At the Great Hall of the St Petersburg Philharmonia, Ivashkin premiered his reconstruction of Prokofiev's Concertino for cello and also a cello concerto written for him by Prokofiev's grandson, the award-winning composer Gabriel Prokofiev.

Our musicological research on early music has impacted commercially: based on Joncus's article 'Handel at Drury Lane' (*J Royal Musical Association*, 2006), Zak Ozmo created the highly-acclaimed CD *Handel in the Playhouse* (2009), distributed by Harmonia Mundi. This was the first recording of playhouse adaptations through which the majority of Londoners knew Handel's music before 1737. Joncus wrote the sleeve notes and worked with Ozmo to implement performance practices radically different from standard 'informed' interpretations. The Oppella Nova Records website acknowledges how Joncus's article inspired this recording.

Our research also connects concerts with dance and art. Supported by the Daiwa Foundation, our staff worked with colleagues in our Art Dept and the Seian University of Art and Design to create the series SHIZENGAKU, mounted jointly in the UK and Japan. This contrasted Eastern with Western representations of nature through music, dance and painting. Opening in August 2012 at the National Museum of Modern Art in Shiga, it entailed exhibitions at Goldsmiths and London's Menier Gallery, three international symposia in Japan and Goldsmiths, and a second concert featuring Biwa Performance and Buddhist chant. It culminated in a collaborative event at Goldsmiths (Feb/March 2013) in which contemporary dance was set to a work Drever wrote as a homage to SHIZENGAKU's featured painter, Okada. It attracted complimentary Japanese media coverage, the National *San Kei News* describing the exhibition in Shiga as: '*The most remarkable and noteworthy exhibition since the earthquake catastrophe*' and '*the best exhibition in Japan in 2012*' (22/12/12).

Changing Music Composition: Redgate's research highlights the impact and limits of notation, re-conceptualising the relation between fixed musical texts and improvisation. This has entailed him working with leading artists - including the Arditti and Kreutzer String Quartets, the Elision Ensemble

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(Australia), Ensemble Exposé, pianist Nicholas Hodges, Matthew Wright (in music for turntables), performance painter Mark Rowan Hull and dancer Susanna Rechia - to show in real time how notation can be an imaginative springboard for the composer and other artists.

The Sound Practice Research Unit also influences how music is conceptualised. For example:

- Drever's soundscapes and compositions investigate relationships between music and noise. As described in an impact case study, he has drawn on this work to contribute to public debates and to influence both policy agendas, by providing evidence to organisations such as the Noise Abatement Society and Brighton and Hove City Council, and product design - advising Mitsubishi, for instance, in their design of hand dyers.
- Busby and Harries interweave compositions, performances and installation: in recognition of their groundbreaking work Philip Selway of the band Radiohead commissioned them to create cover art collages for his solo album *Familial*.
- Composer Gardiner's work has achieved wide public reach. Equally at home collaborating with Portishead or Goldfrapp and the Liverpool Philharmonia, his 2012 nomination for British Composer of the Year – an award he won in 2005 – acknowledges his influence in the field.

Shaping musical memory: Our ethnomusicologists have both 'rescued' traditional music from Afghanistan and Vietnam and disseminated it internationally. As elaborated in a case study, Baily has preserved and created electronic access to Afghanistan repertoires deemed by UNESCO to be under threat. Through his efforts, the Afghan diaspora has been able to use music to redefine itself after being driven by the Taliban from its homeland. Likewise, in his role as 'Expert Examiner', Norton's report '*Ca Tru Singing of the Viet People*' led UNESCO in Oct 2009 to add 'ca tru' to their 'List of Intangible Cultural Heritage in Need of Urgent Safeguarding'. Through his award-winning ethnographic film *Hanoi Eclipse*, audiences have witnessed how recollection of traditional music inspires Vietnam's leading experimental musicians. Screened at prestigious festivals in UK, Europe, USA and Asia, with total audience figures running into several thousands, in 2011 it was awarded a commendation by the 12th Royal Anthropological Institute International Festival of Ethnographic Film.

Exploiting technology: Committed to increasing public access, our research seeks to transform teaching methods and music pupils through technology. Partnering with the Lewisham Music Hub, the dept is currently piloting PRAISE, an EU-funded software system that delivers real-time musical tuition on a social network-based platform, in low-participation South London schools. Doctoral research by Maria Krivenski, who trains Goldsmiths music students to use PRAISE in their teaching in such schools, is the chief engine of this initiative. Joncus has created Ballad Operas Online (BOPO; www.odl.ox.ac.uk/balladoperas/), an open access online resource combining images, audio samples and archival research, illustrating how popular music assumed a recognizably modern, commercial form in eighteenth-century London.

Several of our scholars bring their research into the public sphere through broadcasts which correct and broaden the historical understanding of music. McVeigh's contribution to 'Haydn', one of the BBC's major 4-part series on 'The Birth of British Music' (2009) shed a completely new light on Haydn's relationship with the London public. Perchard's four broadcasts on BBC Radio 3's Jazz Library (listenership 140,000) revealed the neglected contributions of European and US jazz artists. Joncus's regular BBC Radio 3 programmes since 2008 – most recently on Kitty Clive, the subject of her forthcoming monograph, in the *Early Music Show* (Dec 2012) – have challenged conventional notions of repertoires and practices. Her work on the Baroque tenor repertory led her to become EMI's consultant for Bostridge's CD 'The Three Baroque Tenors', for which she interviewed Bostridge and steered publicity. As part of a pan-Asian British Council project (2009) about urban change in Asia, Norton appeared on Vietnamese state television to explain in '*Urban Beats (Dap Nhip Do Thi)*' how Phu Quang and Kim Ngoc have re-invented traditional forms.

c. Strategy

The Unit's impact strategy is central to and integrated with the Music Department's overall goals. It seeks to build on and consolidate our influence on musicians, institutions, and learners, and to further our contribution to public debate. Funding and infrastructure are pillars of this investment.

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Sustainability: The dept deploys funding to support impact, assessing projects and proposals against a range of benefits, from garnering prestige internationally to influencing the local community. During this REF period, Goldsmiths' central Research and Enterprise Committee highlighted the department's impact by selecting Drever's and Norton's work to showcase in its *Goldsmiths: Making a Difference* event (February 2013) which attracted a diverse audience of over 200 people from a wide range of public and private organisations. We have sought to erode the perceived division between "art" and "popular" music – their repertoires, methodologies, practices and users – to realise our shared vision for public access to its research.

Institutional facilities: Strong physical infrastructure and networks, in and outside Goldsmiths, will be utilised and developed to ensure growth in the Unit's impact. Thus the Electronic Music Studio, supported by highly trained technicians, engages the public with our research through its *Interlace* concert series (since 2002) which fostered practices of free improvisation and interactive composition. The department puts on numerous public lectures, seminars, concerts, and conferences in Goldsmiths' performance spaces, including the Great Hall which is a listed building currently being renovated. Through agreements with leading London venues including the Barbican Centre, Southbank Centre, Wigmore Hall, Blackheath Concert Halls and Southwark Cathedral our scholars are enabled to perform and air their work regularly for London audiences. The department works closely with the Albany Theatre in Deptford and Matthew Herbert's Accidental Records (via our joint venture, the NX Records label) to showcase the work of students whose critical and creative practices, like those of Mercury Award Winner James Blake, have been shaped or influenced by staff research. In October 2013 the department will open a stand-alone recording studio, providing researchers and commercial clients with recording spaces kitted out with state-of-the-art equipment supplied partly by sponsors who include Yamaha and the Orange Music Electronic Company. This will bring Goldsmiths' music research into the commercial sphere, with our researchers contributing their technical expertise and post-grads helping to produce the recordings.

The Unit also makes a significant contribution to professional practice by its approach of integrating conservatoire-style teaching and academic research. Both undergraduates and postgraduates acquire distinctive research-led repertoires and practices taught only at Goldsmiths. The Centre for Russian Music runs performance competitions deploying, uniquely in the UK, a range of teaching practices – from Russia, China and Venezuela – to train young performers, enhancing their technical and interpretative skills. The department plans to introduce these didactic approaches to other British conservatoires through conferences and study days.

d. Relationship to case studies

Our two impact case studies [ICSs] exemplify our approach of facilitating sustainable change through transforming repertoires, establishing mutual dialogic relationships with the users of our research and deploying technology to benefit diverse public engagement. Each links to one of our Centres or Units, and the longevity of the impact they demonstrate is indicative of the Music Department's long history of influence outside the university sector. In summary:

- the Afghanistan Music Unit has contributed fundamentally to the preservation and renewal of Afghan's traditional music; its director, Baily, has founded schools, created broadcasts, and led or contributed to concerts involving Afghan diaspora communities world-wide.
- the Sound Practice Research Unit has entwined acoustic engineering with composition to analyse and improve sonic environments, evidencing the adverse 'aural assault' of high-speed hand dryers on vulnerable groups and contributing to the development of social policy and improved design.

In different ways, both ICSs illustrate the Unit's use of resources and structures to support impact and evidence our strong links to key users – musicians, creative practitioners, commercial and state organisations, non-governmental institutions and audiences – whose knowledge and practices are informed and influenced by our research and creative practice. They also reflect, and have contributed to, the development of an impact strategy that is at once interventionist, responsive, dialogic, inclusive and diverse.