

<p>Institution: SOAS</p>
<p>Unit of Assessment: 35 Music, Drama, Dance and Performing Arts</p>
<p>a. Overview</p> <p>The Department of Music contains the largest concentration of ethnomusicologists in Europe. Located within the Faculty of Arts and Humanities, it has now joined forces with History of Art and Archaeology and with Media Studies to form the School of Arts. While retaining its status as an autonomous Department, it will benefit within this new structure from increased possibilities of collaboration in interdisciplinary research, teaching and knowledge transfer. The first fruits of this initiative are the establishment of a new post in Global Creative and Cultural Industries and the creation of a School-wide MA allowing disciplinary cross-fertilization.</p> <p>Under the broad rubric of ethnomusicology, the research pursued by members of the Department is distinguished by its diversity and comprehensiveness. All staff are research active, forming a unique constellation of scholarship that makes the Department a world leader for width of disciplinary coverage and geographical range. Their work is enriched by the location of the Department within an institution exclusively devoted to the study of Africa, Asia and the Middle East, so that they are in constant contact with colleagues specializing in related languages and cultures as well as in anthropology, history and the social sciences. Fruitful academic dialogue is maintained with fellow ethnomusicologists and musicologists in the University of London (King's, Goldsmiths, Royal Holloway) and with the Institute of Education, thus further strengthening the role of the Department as a major research hub. The Department has long maintained a strand of historical musicology, but its focus is primarily upon the contemporary, and most research outputs draw upon personal fieldwork data. Staff are also able to profit from London's position as a centre for musicians and communities from Asia and Africa, and as a global hub for creative industries, offering unrivalled opportunities for research in diasporic identities, media technologies and the music business.</p>
<p>b. Research strategy</p> <p>Since the RAE in 2008, the Department has striven to maintain its position as an international leader. As a core activity, this has involved fieldwork-based research into the complexities of a variety of contemporary Asian and African musical traditions, research informed by, and contributing to the formation of, current theoretical paradigms. An important strategic aim has been to continue to encourage and facilitate research across a wide regional and disciplinary spectrum, ranging from Cuba to Bali and from South Africa to Siberia, from historical musicology to the analysis of contemporary developments in world music, and from performance and composition as research to applied ethnomusicology in relation to development.</p> <p>At the same time the Department has fostered an ethos of cooperation, with particular emphasis on interdisciplinary and international projects across institutions. This includes a recently completed 'Growing into music' project, led from the Department and involving scholars at the Institute of Education, Royal Holloway and in Azerbaijan. A strong feature of other recent grant-funded projects has been interdisciplinary cooperation with linguists and anthropologists. Further interdisciplinary projects, listed below, are in progress or are scheduled to begin.</p> <p>The same broad objectives will remain at the centre of the Department's future research strategy. It will encourage concentration upon particular thematic areas of interest to a number of colleagues, with the expectation that some of them, duly refined and further developed through presentations and discussion in research seminars, will lead to the submission of significant grant applications. Our aim is to increase levels of external funding further by expecting staff to be even more ambitious in developing individual and collaborative applications for research projects, and especially those the impact of which will reach beyond academia.</p> <p>The following thematic areas are under development by current staff: Music and Religion (involving Harris, Howard, Webster-Kogen, Widdess, Wood), Performance analysis (Gray, Harris, Howard, Widdess), Historical evolution, transmission and creation of traditions (all members), Gender (Durán, Howard, Impey, Harris), Diasporic identities (Durán,</p>

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Harris, Impey, Wood), Technology and music (Harris, Howard, Impey, Webster-Kogen, Wood), Other lines of research likely to be developed further include: childhood music learning in oral traditions (Durán), composition and multi-media creativity (Gray), development and environment (Impey), historical texts (Wright), oral histories (Howard), orality and music cognition (Widdess), performance-based research (Howard), soundscapes (Harris, Wood), world music in education (Howard).

In terms of staffing since the RAE, the retirement of Hughes was compensated for by the appointment of Gray, who has developed practice-based research in composition and the practice-based research in performance already initiated and successfully prosecuted by Howard. A second recent appointment, Impey, has developed her regional interest in the Horn of Africa through a cross-disciplinary, cross-institutional research project, and her creation of a unique MA programme in Music in Development has led to a number of PhD projects in this new area of the discipline. A further area of cross-disciplinary research that we expect to become increasingly important is that of global popular music and the creative and cultural industries. Melville has been appointed to lead the new MA programme in Global Creative and Cultural Industries, and it is expected that music will continue to be significant in his future research.

In addition to being a major point of reference for our research students, the Departmental Research Seminar attracts scholars who have been offered academic hospitality and other, eminent visiting scholars as well as colleagues in the University of London. The Department is one of the founding institutions of the Institute for Musical Research in the School of Advanced Studies within the University of London, and will continue to contribute actively to wider musicological discourses. Its members are also active in national (BFE) and international (SEM, ICTM) organizations, maintaining research links worldwide.

Research activity, and vitality, within the Department has been further enriched by the contributions and outputs of its research associates. Among them, Dr Stephen Jones has produced two major books and two films on ritual music in northern China during this period. Another research associate, Trevor Wiggins, edits the journal *Ethnomusicology Forum*. In addition, the Department has hosted three post-doctoral researchers to the unit, one still in mid-project, one just beginning: Dr Nicolas Magriel. Researcher on Durán's project "Growing into music", original fieldwork in India and Azerbaijan, film editing, article writing; Dr Catherine Ingram. Newton International Fellowship, on "Kam Song: Towards an Indigenous Musical Theory"; and Dr William Tallotte. Marie Curie Intra-European Fellowship (IEF), on "Toward a Situated Analysis of Musical Improvisation: A Case Study of South Indian Ritual Music".

For external funding the Department relies primarily on successful grant applications. These have been numerous, among the major items being:

Growing into music (Durán), Mali-Cuba: Music Across Generations (Durán), Sounding Islamic identities in rural Xinjiang (Harris), Kam song (Howard), Metre and Melody in Dinka Speech and Song (Impey), Devotional singing (dapha) in the Kathmandu Valley (Widdess), Sound, place and identity in Jerusalem's Old City (Wood), Towards a situated analysis of musical improvisation (Widdess). Their total value amounts to over £900,000.

For future research the following have been awarded:

Sounding Islam in China (Harris), Songs for the Great Leaders (Howard), Sustainable Futures for Music Traditions (Howard), Future pasts in an apocalyptic moment (Impey) Their total value amounts to over £540,000.

c. People, including:**i. Staffing strategy and staff development**

The Department has supported the development of research initiatives through the sabbatical system and through teaching relief for funded projects. Staff have access to central School funds to supplement a personal research allowance of £750 pa. The Faculty Research Panel also provides additional support for conference attendance, workshops and seed corn funding for grant applications. Staff are actively encouraged to develop research projects for which they can apply to appropriate external bodies, being supported in this by a Research Office. In subsequent career development, SOAS expects a balance between research, teaching and administration. Within the Department, both the Postgraduate Research Seminar and staff seminars provide opportunities for

the results of research to be honed, and disseminated, through pre-publication presentation, thereby encouraging mutual awareness within a collective research culture.

We have had one early career researcher on a two-year contract, Ilana Webster-Kogen. She has been fully integrated into the Department, gaining experience in teaching techniques and course planning, participating in research training, and has been encouraged to develop her research interests and present conference papers, thereby helping her to gain a post at NYU. The resulting output consists of two substantial articles in press, and she is also in the process of revising her doctoral thesis for publication.

Early-career staff are helped by more generous research time, support for fieldwork, reduced administrative and teaching loads, the advice of an academic mentor, and centrally organized induction programmes providing, inter alia, training in supervision. Early career researchers who have successfully completed three years of probation are provided with leave that covers the two main teaching terms in the subsequent year.

SOAS paid research leave policy for full-time staff allows one term of research leave after every four years, and this is often complemented by project-funded leave. Further periods of leave are allowed to those who have taken on heavy administrative roles, such as a year after a term as HOD or Dean. The School treats terms of maternity leave as if they were terms of teaching for the purposes of calculating leave.

A yearly promotion round requires all HODs to review all members of academic staff and discuss the case for promotion. A Faculty Promotions Committee considers and puts forward the case for those who are deemed to meet the necessary criteria. A central School Promotions Committee meets each year to assess all nominations against stated criteria, with external monitoring and published processes and criteria. Demonstrating achievement in research is central to all successful applications. Feedback and review is provided to unsuccessful candidates in order to enhance the chances of success in later application.

There is at present a good gender balance in the Department, and it is to be expected that promotions during the next few years, coupled with retirements, will result in a significant reduction in the current gender imbalance with regard to seniority.

ii. Research students

All research students register for the MPhil/PhD programme. This allows them to progress along different pathways: ethnomusicology and performance as research are well established; education (supported by a Bloomsbury Scholarship held jointly with the Institute of Education) has recently been added; and in future we will expect to see students also concentrating on composition and development. All are or will be expected to form part of a single community of researchers including also the staff of the Department and its research fellows, and consequently to attend the Departmental postgraduate research seminar, which is an important mechanism for the integration of research students, associates and fellows into the Department. Further integration is ensured by occasional opportunities to teach and by participation in performance.

In addition, the wealth of human resources in a multi-faculty School provides support for interdisciplinary and collaborative research. Members of the Department, including research students, regularly participate in, and derive benefit from, symposia and other forms of cooperative research involving colleagues in such fields of study as anthropology, art, history, literature, religion and area studies, and themselves contribute papers to seminars organized by regional and Faculty centres. Beyond SOAS, students and staff participate in both national and international seminars, conferences and workshops, and support is available for students giving papers at conferences elsewhere or participating in workshops.

Each research student in Music is assigned a Supervisory Committee of three persons: a lead supervisor, a second supervisor (who may function as a co-supervisor if appropriate), and the Research Tutor. In their first year, research students follow a training course in the Department. They are also required to attend the Departmental Research Seminar, and where appropriate a relevant MMus course such as Ethnomusicology in Practice (a methodology course for students without previous training in ethnomusicology) and/or a language course, for which there is Faculty funding.

Students are encouraged to attend further training modules within the Faculty of Arts and

Humanities and the generic skills courses offered by the Academic Development Directorate. In addition, the Department has cooperated with other Music departments of the University of London in developing Research Training in Music programme, initially funded by the AHRC and now run by the Institute of Musical Research. The individual programmes and progress of research students are monitored by the Postgraduate Research Tutor, and in order to be upgraded from MPhil to PhD registration they need to satisfy their supervisory committee by both presentation and written submission. Much of the second research year is normally taken up by fieldwork, and at the beginning of the following writing-up year students are expected to write a report, and later to present aspects of their research findings at a seminar. Each member of staff is the lead supervisor of three to four research students on average and, as a member of supervisory committees, will have occasional contact with several others. At any given time there are normally some 20 FTE research students active in the Department.

Of the students who have been awarded doctorates during the REF period 2008-13 (16.5 FTE PhDs in total), some have gone into organisations beyond academia where their skills have been particularly valued, while a significant proportion have gone on into academic careers (Burns, Daukeyeva, Gillan, Kallimopoulou, Morcom, Spinetti, Sun, Tan). These and several others have presented papers at symposia and conferences both in the United Kingdom and abroad. A recognition of the quality of their work may be seen in the fact that the externally refereed SOAS/Ashgate Musicology Series has included several theses and book chapters by them, e.g. Burns, *Female voices from an Ewe dance-drumming community in Ghana* (2009). Kallimopoulou, *Paradosiaká: music, meaning and identity in modern Greece* (2009). Tan, *Beyond 'Innocence': Amis aboriginal song in Taiwan as an ecosystem* (2012). Gillan, *Songs from the edge of Japan: music-making in Yaeyama and Okinawa* (2012).

Howard, K. (ed.), *Music as intangible cultural heritage* (2012), includes chapters by four PhD graduates of the department (Arisawa, Alaszewska, Gillan, Maliankay). Tan co-edited *Gender in Chinese Music* (2013) with Harris. In addition, Day, Rakcheyeva and Sun all have a book under consideration by Ashgate, and Nicoletta Demetriou (2009) has a book under consideration by OUP. Other achievements of note include those of Joseph Browning, awarded BFE prize for best student paper 2012, and Cassandre Balasso-Bardin (still registered for PhD) who organised an international bagpipe conference in 2012 and will organise another in 2014.

The Department has enjoyed a steady flow of research applications, with eight new students being registered for MPhil/PhD in 2013. The School assists research students financially on a competitive basis, and students of the department have held AHRC Research Scholarships and Additional Fieldwork Awards. It also offers funding for fieldwork, research assistance, and attendance at national and international conferences. It supports a reciprocal agreement with the Thai royal family through a studentship for Thai palace musicians who, in turn, provide performance teaching to department students.

Facilities for multi-media origination, CD recording, video copying and a digital video editing suite are available centrally in SOAS. Music students have access to a multi-media laboratory and to specialist computing facilities for media studies and can be trained in, and make use of, a dedicated recording studio, while training in broadcasting management and practice and podcast production is also available in SOAS Radio. The Department works closely with the British Library Sound Archive as a resource for depositing and conserving field recordings and as a source of material and technical support for research students and staff.

The Department holds an extensive collection of musical instruments relating to the areas of our research, including Javanese and Balinese gamelans and a Thai classical ensemble. Performance is regarded as a central method and subject of research.

d. Income, infrastructure and facilities

SOAS is a unique institution in its exclusive focus upon the Humanities and Social Sciences with reference to Asia, Africa and the Middle East. At its heart lies one of the five National Research Libraries (along with Oxford, Cambridge, Manchester and the LSE) with an unparalleled and steadily growing collection of materials (at present amounting to more than 1.2 million volumes) in a wide range of languages, and a growing body of electronic resources tailored to the needs of SOAS scholarship. For music, the Library acquires Western-language material relating to Asia,

Africa and the Middle East as well as ethnomusicological publications in general, and also seeks to acquire a wide range of materials in the languages of the cultures concerned. In addition, the British Library and Sound Archive and the libraries of e.g. Senate House and the Warburg Institute provide valuable further resources for ethnomusicological research and historical musicology.

The establishment of a Doctoral School in 2012 has reinforced the coordination of research training across the institution and provided good dedicated workspace in a new Hub in Gordon Square. Skills training of a generic kind is coordinated at the institutional level, while a wider range of courses and training is provided through the Bloomsbury Skills Network, a cross-college collaboration, and through the ESRC Doctoral Training Centre that is centred in Bloomsbury and of which SOAS is a member.

The learning of a relevant language is a requirement for many research students. They can study either as part of a SOAS degree course or in the Language Centre's extensive programme of offerings. Funds are also available to enable students to attend courses in languages not offered at SOAS, such as French and German.

e. Collaboration and contribution to the discipline or research base

Much staff research has taken place, and is planned to take place, in the context of collaborative projects, some attracting considerable research grants, as indicated above. Further collaborative research projects involve RHUL (Durán), Xinjiang University and Shanghai Conservatory (Harris), University of Sydney, Griffith University, Brisbane (Howard), Nordoff Robbins (Impey) and Harvard and MIT (Widdess). In most cases such projects are interdisciplinary, and staff of the Department themselves work across disciplinary boundaries, possessing appropriate expertise in e.g. anthropology, psychology and development studies.

Members of the Department have been appointed to Research Councils (Howard: Australian Research Council College of Experts, 2011-2012; Korea Foundation (Scholarships Committee), 2008-2015; Widdess: Member of AHRC Research Grant Creative and Performing Arts Panel, 2010; Member of AHRC Peer Review College, 2008-10) or similar national and international committees (Impey: Society for Ethnomusicology, 2008-2010, British Forum for Ethnomusicology, 2010-2011). They are invited to be members of research advisory panels, or research strategy or review boards (Harris, Howard, Impey, Widdess), and occupy leading positions in professional subject associations and learned societies (Durán: board of directors, Asian Music Circuit, until 2011, Aga Khan Music Initiative in Mali; Harris: BFE, CHIME (Chinese Music in Europe), Howard: BFE, ICTM). Nearly all have served on the editorial boards of leading and international journals, e.g. Harris: *Ethnomusicology Forum*, *Da Yin* (China).

Within the university sector, Department staff have examined theses at Durham, Goldsmiths, KwaZulu Natal, Leeds, Oxford, Paris Sorbonne, Sydney, Melbourne, Sheffield and Stirling and have been involved in organizing conferences (Harris: Musical Geographies of Central Asia, Impey: British Forum for Ethnomusicology, Widdess: Laurence Picken Centenary Symposium, Graduate Students' Panel, Indian Musicological Society Annual Conference, Mumbai, India, 2009–13, BFE and Analytical Approaches to World Music, 2014, Wood: Sensory City, a two-day workshop, SOAS, 2010, Art Musics of Israel, SOAS, 2011) and research seminar series (Gray: SOAS, Howard: Sydney Conservatorium of Music, Impey SOAS, Widdess: Institute of Musicological Research South Asia Music and Dance Forum).

Staff are active in refereeing academic publications for leading journals (*Acta Koreana*, *Agenda* (Feminist Media), *American Anthropologist*, *American Ethnologist*, *Asian Music*, *Azania: Archaeological Research in Africa*, *China Quarterly*, *Ethnomusicology*, *Ethnomusicology Forum*, *Galpin Society Journal*, *Journal of African Cultural Studies*, *Journal of Asian Studies*, *Journal of Musical Arts in Africa* (Cape Town), *Journal of Popular Music Studies*, *Journal of the Royal Asiatic Society*, *Journal of the Royal Musical Association*, *Music and Letters*, *Musicology Australia*, *NEMO*, *Nostalgia*, *Popular Music*, *Twentieth Century Music*) and for publishers (Ashgate, Oxford University Press, Melbourne University Press, Indiana University Press).

They have assessed research proposals for major research bodies (Research Grants Council of Hong Kong, AHRC, Australian Research Council, Korea Foundation, South African National Research Council (NRF), Social Sciences and Humanities Research Council of Canada (SSHRC) and undertaken HEI consultancies (University of Wellington, Australian National

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University, Ohio State University, Makerere University, Taiwan National University, University of Cambridge, Queen's University, Kingston, Ontario, University of California, Santa Cruz, Trinity College, Dublin)

Keynote addresses include: Durán: Jazz and World meeting, Amsterdam, 2012, Howard: Alfred Hook lecture, Sydney 2010; British Association for Korean Studies, 2011; Nordic Asian Studies Conference (NAJAKS; 2013); World Association of Hallyu Studies, 2013, Impey: Nordoff-Robbins Annual Seminar, 2011, Widdess: British Forum for Ethnomusicology and Horniman Museum, London: 1-day conference 2008; European Seminar in Ethnomusicology John Blacking Memorial Lecture, September 2009; and staff have given lectures at some thirty universities and learned societies.