

a. Overview

The RNCM has approximately 800 students specialising in Western art music, jazz and popular music. Its Strategic Plan (2010-15) commits the institution to 'enhance the College's status as a significant centre for music research, optimising the wider beneficial impact of its work within the musical world and in society at large'. Research, theoretical and applied, informs and underpins teaching and professional practice across the RNCM and encompasses a wide variety of disciplines, including musicology, composition, performance, music psychology and music pedagogy, all focussed on *investigating the creation and performance of music*. As we develop our research over the next six years, we plan ever-closer integration with the vibrant music performance culture that rightly stands at the heart of the College's identity.

b. i. Research strategy 2008–2013

The primary aim during the evaluation period 2008–13 has been to bring research culture further in from the periphery to stand alongside learning, teaching, and the RNCM's flagship artistic programme. One of its most significant developments is the Research Degrees Programme (RDP) launched in 2009, which has grown from 1 to 18 registered students in just four years, including 3 with AHRC studentships. Staff engagement in research has likewise developed significantly, especially among part-time professional music staff, many new to research. This includes 7 staff research degree completions, and 5 more registered since 2009, which promises sustained development of the RNCM's research base in the coming years. Although 8 of the most senior researchers submitted to RAE2008 subsequently retired or left the RNCM, our success in recruiting new staff with strong research records and ongoing work has sustained both the quality and diversity of published outputs, helped embed research at all levels of learning and teaching, and provided a pool of able doctoral supervisors.

A key outcome of this realignment with the College's other principal activities has been the dissemination of the fruits of research to a far wider range of beneficiaries than hitherto, exemplified most visibly perhaps in the programming of its public Arts Centre. For example, the *Ludwig Van Festival* (2012–13), was a practice-as-research project on a grand scale. Designed in close collaboration with RNCM Beethoven expert Martin Harlow, it included over 100 performances, not only of much of Beethoven's *oeuvre*, but also of arrangements and re-workings of the symphonies, from the 19th century to new transformations by staff and student composers, plus 10 public lectures by RNCM and other international scholars; the Festival was enjoyed by c. 13,000 people over the course of 9 months. In 2008, two very different, but complementary international conferences were integrated with the College's annual 3-day Chamber Music Festival dedicated to the works of Mozart, one music-historical ('Mozart's chamber music with piano'), the other in music-psychology ('Behavioural research in chamber music: psychological approaches to preparation and performance'). Another example is the recent AHRC-funded 'Interactive performance for musicians with a hearing impairment', a collaboration between RNCM (CI: Jane Ginsborg) and the University of Liverpool's Acoustics Research Unit, with the charity 'Music and the Deaf', shortlisted for the Times Higher Education 'Research Project of the Year 2013'. This complements Ginsborg's other extensive work on expert musicians' practices and well-being.

RNCM's flourishing research base in the creation and performance of new music is reflected in the many successes of its composers in securing commissions for new works from major artists and organisations around the world and in a very wide variety of genres (see REF2). Gary Carpenter's commissioners include the BBC Philharmonic Orchestra for the *Listening Project Symphony*, broadcast live on BBC Radio 4 in December 2012, shortlisted for a Prix Europa radio prize, 2013; and 10/10 Ensemble (*100 Tiny Operas*, 2010); his Piano Trio (2011) was shortlisted for an Royal Philharmonic Society prize. Tim Garland's commissions include: London Symphony Orchestra (LSO) (*Double concerto for percussion and saxophone*, 2011), City of Birmingham Symphony Orchestra (*Concerto for Cello, Saxophone and Orchestra*, 2009), Royal Philharmonic/Münster SO (*Frontier*, 2009), Royal Northern Sinfonia (*Songs to the North Sky* for orchestra and jazz trio, shortlisted for a British Composers' Award 2013); and *Via*, for his own jazz trio, Storms/Nocturnes (2010). His performing, arranging and composition work with Chick Corea includes the double CD *The New Crystal Silence* with Gary Burton and the Sydney SO (2009), which won a Grammy award in 2009. Adam Gorb won a British Composers' Award in 2008 for *Adrenaline City*, commissioned by 7 US military bands, and another in 2009 for *Farewell*, commissioned by the

National Youth Wind Orchestra of Wales. His opera, *Anyas*, won the Human Trafficking Foundation Media Award (2012: see REF3b). Larry Goves' commissions include Opera North (*Virtual Airports*, 2010); the London Sinfonietta: (*Springtime*, 2008) and *Things that are blue, things that are white and things that are black* (2010); a major Britten centenary ballet project for Aldeburgh Music/Royal Ballet Flanders (*Britten Dances/Dream Weaver*, 2013); and collaborations with the singer/DJ, Mira Calix. He won a Paul Hamlyn Foundation Composer Award and was shortlisted for a RPS Chamber-scale Composition Prize (both 2011). David Horne's commissions include *Daedalus in Flight* for the BBCPO/Radio 3. Emily Howard won the Paul Hamlyn Composer Award (2008) and the Making Music British Composer Award (2012). Her commissions include the LSO (*Solar*, 2010); Wien Modern (*Calculus of the Nervous System*, 2011); the opera, *Zátopek!* for the Cultural Olympiad (2012); and BBCPO/Radio 3 (*Axon*, 2013). Linda Merrick, commissioned a new clarinet quintet from John McCabe (2011) and subsequently recorded it and other previously unrecorded works by the composer with the Kreuzer Quartet (Naxos, 2012), documenting the entire process for future written research outputs. Melinda Maxwell similarly worked closely with Harrison Birtwistle to prepare the world-première complete recording (2009) of his *26 Orpheus Elegies* for solo oboe.

RNCM musicologists' work is closely aligned with our key objective of 'investigating the creation and performance of music'. Lois Fitch's monograph on Brian Ferneyhough (2013) was supported by an AHRC EC Fellowship (see below). Harlow edited and contributed two essays to a major collection by leading international scholars on Mozart's chamber music with keyboard (CUP, 2012), developed from the conference he co-organised in 2008. David Vickers published *Haydn: His Life & Music*, (Naxos Books, 2008) and edited *The Cambridge Handel Encyclopaedia*; Fabrice Fitch combined his dual identities as musicologist and composer in a unique collaboration with Ensemble Leones, as both researcher and production advisor for their CD (2013) of instrumental music by Alexander Agricola, and as composer of a number of works from his cycle *agricologies* which were included on the disc. He has also been a collaborator in the EU-funded project, 'Restoring Lacunary Polyphony', based at the Centre des Études Supérieures de la Renaissance in Tours. Richard Wistreich's interdisciplinary research on vocal culture includes numerous articles and book chapters on sixteenth- and seventeenth-century singing, designed to make new scholarly work directly useful to practising musicians and historians of the early modern period. These significant advances in the role and reach of research in the institution have provided the basis for our ambitious planning for the next phase.

b. ii. Research strategy 2014–2019

The RNCM Strategic Plan 2014–2020 sets a series of goals for the sustainable development of research, including:

- **Increasing the number of staff engaging in research that leads to excellent outputs, and which achieves maximum impact in the wider community.** A particular focus will be on developing practice-led research that builds on the expertise of our pool of very high-level professional musicians, with their ability to develop collaborations with partners and audiences beyond academia, and also to integrate research with the wider institutional agenda of driving artistic innovation. We will continue to support those new to research and in the early stages of becoming productive researchers, and where appropriate, undertaking research degrees.
- **Developing a number of collaborative research projects relevant to the institution's profile, targeted to have the best chances of attracting external research funding.** One such project already under way is the joint Conservatoires UK 'Musical Impact' (see below); another is Jane Ginsborg's Leverhulme Trust International Academic Fellowship, 2014 (£8.3k) for the development of new research partnerships in Australia; Wistreich's role as CI in the AHRC Network 'Voices and Books: 1500–1800' (c.45K) is another. These offer encouraging signs of the institution's ability to succeed in achieving our goal, even in a difficult environment.
- **Prioritising strategies for maximising impact upon non-academic beneficiaries.** Approval for most new research projects will be predicated on credible impact plans, developed with potential beneficiaries (see REF3a). The performance and outreach programmes of the RNCM's fully public Arts Centre constitute a major asset in this context, helping us very directly to extend the reach of the impact of our research in creative practice and applied musicology, and broaden the diversity of its beneficiaries. Collaborative projects with organisations outside academia will also be designed for positive impact, for example, upon musicians' lives, as in

'Musical Impact', which runs in three parallel phases with staggered starts between 2013 and 2017. Funded by the AHRC (£955k), it is the largest ever study of musicians' health and well-being. Ginsborg is PI for the third phase, 'Better Practice', based at the RNCM, and CI for the other two phases; a large cohort of RNCM staff and students will participate.

- **Continuing the growth of the research degrees programme.** The RNCM was awarded 2 AHRC doctoral and 6 Masters studentships in the 2011 BGP Capacity Building round (more music awards than any other HEI in BGP-CB). We are partners in the successful bid with the six major universities in the region to form the AHRC North West Consortium Doctoral Training Partnership (NWC DTP), strengthening our ability to attract further high-quality PGR applicants, benefit from pooled research training, and to succeed in our aspiration to be ready to apply for RDAP by 2020, or soon after. We plan particular growth in numbers of performance-based PhD researchers, drawing on our deep pool of potential supervisors.

c. i Staffing strategy and staff development

The Research Strategy 2011–2016 commits the College to 'employing academic staff who in addition to having excellent teaching skills are, or have the potential to be, active and productive researchers, able to execute worthwhile and well-designed projects that lead to clearly articulated and assessable scholarly research outcomes'. Appointments since RAE2008 reflect the strategic aim of building a culture that overcomes traditional demarcations between 'academic' and 'practice-based' research, reflecting the diverse routes of musicians into HE – several of the new staff are both scholars and also creative practitioners. Fabrice Fitch (composer), Richard Wistreich (singer) and Anthony Spiri (pianist) are also respected musicologists who exemplify this approach. Likewise, 'practitioner' staff members including Roger Hamilton (harpsichordist and conductor), Larry Goves (composer), and Harvey Davies (pianist) also teach musicology and provide PG research training and supervision. Other key appointments since 2008 include Lois Fitch, who works on interdisciplinary aesthetics and New Complexity; Michelle Phillips, an ECR who spans the fields of music psychology and music analysis; Handel expert David Vickers; the outstandingly successful young composer, Emily Howard; and the renowned jazz musician and composer, Tim Garland, who was appointed to a new Research Fellowship in New Music in 2010.

The RNCM employs 24 FT and c. 270 part-time, hourly-paid academic staff, of whom only a small fraction – mostly performance tutors – fulfil the criterion for eligibility for submission to the REF of holding a contract for 0.2FTE or above. FT academic staff are normally employed on teaching and research contracts, part-time staff on hourly contracts stipulating that they may be asked to undertake research as part of their duties. The RNCM's staff development policy follows the 7 key principles of the *Vitae Concordat to Support the Career Development of Researchers*. FT staff members maintain a Personal Research Plan; self-evaluation of progress is monitored through the annual Performance Development Review (PDR) process. ECRs and other FT staff new to HE are given a light workload during their probation period in order to complete PhDs where necessary, establish new research objectives, design and deliver new research outputs, and present their work within and beyond the institution; all are mentored by the Dean of Research and Enterprise.

Staff are supported to enhance their research skills and to develop new areas of research at all stages of their careers. FT staff are allocated 5 weeks per year for research and other scholarly activity, extendable up to an additional one day per week in term-time, by negotiation through PDR. An Extended Research Leave Policy (approved March 2013) covers all full- and part-time staff, providing for the planning of extended periods of relief from teaching and administration duties of any duration from five weeks to a full academic year for the preparation or completion of major projects, normally conditional on securing funding to cover the cost of temporary replacement. Career progression for FT staff follows HERA pay scales that can be enhanced through the College's Reward and Recognition mechanism; key part-time, research-active staff can be awarded dedicated additional research hours as part of their contracts of employment.

Recruitment of academic staff follows RNCM Equality and Diversity protocols. Many professional musicians teaching at the College do not have research qualifications, but nevertheless have the potential to make significant contributions to the discipline. Where appropriate, staff are encouraged to register for a research degree at RNCM, for which tuition fees are waived, or reduced pro rata for part-time staff, and workload reductions can be negotiated, for example,

during writing-up. Training and mentoring, themed annual staff-student research symposia and an annual research supervisors' training day are all offered, while 'Research champions' have recently been appointed in each of the RNCM's five Principal Study Schools to provide peer support and a first point of contact for prospective researchers. The Research Committee subsidises the development of projects likely to attract external funding in future. Generous financial support is available for any staff member to present their research nationally and internationally, to underwrite the costs of dissemination of outputs (including recording), and to support initiatives to ensure the impact of their research in the wider community and associated follow-through activities.

c. ii Research students

A doctoral degrees programme, validated by, and run collaboratively with Manchester Metropolitan University (MMU), was inaugurated in 2008–9. Of the 18 students registered so far, there have been two completions (late 2013), five allowed to progress directly to PhD on registration by the validating university on the strength of their proposals, and no drop-outs. PGRs are undertaking research across performance, historical musicology, ethnomusicology, composition, music psychology and music education. Two current PGRs hold AHRC studentships allocated through BGP-CB and another was funded as part of the AHRC 'Interactive performance' project (see above); a further AHRC studentship will be awarded in 2014–17 as part of 'Musical Impact'. In addition, the College created three AHRC-equivalent full- and three fees-only RNCM Research Studentships in 2010. As a member of the new NWC DTP, RNCM will be eligible to enter students into its joint AHRC studentship competitions in 2014–19. Enquiries and applications both from UK/EU and overseas students are robust: between 2009 and 2013 there were 53 full applications and 22 offers made. Of the current cohort, 11 are from the UK (including three staff members), two EU and four from overseas. Students are attracted by the exceptional opportunities for creative collaboration, public engagement, dynamic performance environment, and supervision by professional musicians who are also scholars. About one fifth of applications come through the taught Masters programme at the RNCM, and this number will increase as the PGR programme becomes further established within the institution.

Research students have undertaken a number of collaborative public engagement projects, supported with extra subventions from the Research Fund. For example, in 2012 a three-day performance and dance installation by 'Collectives and Curiosities' at Blankspace Gallery in Manchester was curated by PGR composers, Jacob Thompson-Bell and Emma-Ruth Richards, who were subsequently invited to be London Symphony Orchestra Soundhub members, with a residency at LSO St Luke's. Robert Fulford (PhD student in the AHRC 'Interactive performance' project), has given invited lectures at the Music of Our Time Festival (2012); The Musical Brain conference: 'The Beethoven Question: Can Art Make Life Worth Living?' (2012); and at the UCL Ear Institute (2013). Students have an impressive record of research publication in peer-reviewed journals, conference proceedings and as book chapters, including Fulford (5); Cheryll Duncan (5); Karin Greenhead (2); Daniele Parziani (1). Commissions for compositions include David Curington, who won an RPS Young Composers' Award and a commission for musicians of the Philharmonia Orchestra (2011); Gillian Menichino, commissioned by the London Sinfonietta for the St. Magnus Festival (2011) and the BBC Singers (2011, 2013); and Lucy Pankhurst, who had a PRS Foundation grant to write a work for brass band, singer and electronics for the 140th anniversary of Wingate's Band (2013). Naomi Norton, who is researching health education in instrumental/vocal lessons, initiated the Student Advocate Scheme of the British Association for Performing Arts Medicine; Kerry Baldwin is Northwest representative of the British Trombone Society.

Students showcase their own work in public events, and benefit from presentations, workshops and lectures given by the dozens of world-class musicians who visit the RNCM to teach and perform. Composer festivals and the RNCM's biennial New Music North West Festival, featuring leading composers-in-residence, include public performances of commissions by student composers, as well as staff. Other opportunities for career development are offered through the College's Professional Engagements, Community Outreach, and Orchestral/Opera Company professional experience schemes. The latter ('The Platform') provides up to 200 professional opportunities per year with eight world-class orchestras, two leading brass bands and three European opera studios. The College has a Graduate Teaching Assistant Framework regulating teaching opportunities for PGRs who have successfully passed MMU's 'New to Teaching' course.

Research students are allocated a primary and a secondary supervisor, and the relationship with their supervisory team is the pivotal point of support and mentoring; great care is taken to foster this relationship. There are regular training sessions for supervisors, and those new to supervision are mentored by experienced colleagues. In addition, a Director of Studies based at MMU advises on general matters of academic process and the full team meets with the student at least once a year. Most supervisors are RNCM staff members, but where special expertise is needed, secondary supervisors are recruited externally. Students have access to all facilities at both RNCM and MMU, including libraries, practice rooms, IT, and counselling services. Research skills needs of new PGRs are evaluated prior to registration and reviewed annually using the *Vitae Researcher Development Framework*. MMU provides generic and specific skills training (entrepreneurial, business, foreign languages, writing, and public engagement). Students' progress and also their own views of their experience and needs are closely checked via supervisions, recorded in a Personal Development Portfolio, monitored at Annual Review.

Students join and contribute to maintaining and developing a thriving research community, a pillar of which is the weekly Research Forum series. This nurtures networks of interests and offers frequent opportunities to meet informally together and with other researchers. Every student presents a 20-minute paper at the RNCM's own annual Research Students' Conference, while peer-reviewed research presentation opportunities are provided at the annual Royal Musical Association (RMA) Students' Conference and at the new annual Conservatoires UK Research Students' Conference, convened in 2013 at the RNCM. PGR students have a dedicated workroom equipped with computers, printer, photocopier, etc., and facilities for empirical music psychology experiments are provided. PGRs are allocated £250 p.a. (pro rata for p-t) for approved expenses, including presenting at conferences and training events. A block student subscription to the RMA is bought on behalf of all PGRs.

d. i. Income

In RAE2008 the RNCM declared a mere £6k of external research income. Since the establishment of a new Research Management infrastructure in 2009-10, the institution has focused attention on making applications for external income to support its research activities. A number of large-scale bids, both individual and collaborative, yielded two successful returns: L. Fitch's AHRC Early Career Fellowship 2012-13 (£62.4K) and 'Musical Impact' (see above), of which the RNCM's portion, including a PhD studentship, is c. £144K between 2013 and 2017. Further grants already awarded for future projects (see above) will provide an important basis for sustainability in the next evaluation period, as will our commitment in the new Strategic Plan to continuing to invest substantial resources (currently £40k p.a.) in internal research project seed-funding. Although not returnable under REF 4b, over the course of the 2008–13 evaluation period RNCM composers were awarded a total of c. £175K in commission fees from funders, including Arts Council England, PRS Foundation, Vaughan Williams Trust, and numerous ensembles and promoters.

d. ii. Infrastructure

A dedicated research office was established following RAE2008. It is led by the Dean of Research and Enterprise with an Associate Dean, a Research and Knowledge Exchange Manager and an Administrator. Research Committee (which includes student representation) is chaired by the Dean, and monitors progress of the Research Strategy, manages the RNCM Research Fund and supports staff making applications to external funders; it also oversees the operation of the Research Degrees Programme. Dedicated internal web-pages provide information for staff and PGRs about funding opportunities, calls for papers, etc. A 12-page Research Bulletin containing reports of research projects, recent outputs, and news about forthcoming conferences and funding calls is published online three times a year: <http://rncm.ac.uk/research/bulletin/>. The thriving weekly Research Forum featuring guest presenters from around the world, as well as RNCM staff, is open to the public; between October 2011 and November 2013, 47 events were attended by a total of 1,600 people. Research culture is further strengthened by having video-recordings of every Research Forum available on open access on the web <http://tinyurl.com/kedalsq> (11,698 viewings October 2011–November 2013).

d. iii. Facilities

There are excellent facilities for undertaking research in the creation and performance of music. These include a fully public Arts Centre (seventh busiest in the UK: PRS survey 2012) consisting of four venues: a 460-seat Concert Hall (currently being increased to 730); a 600-seat Opera Theatre; a 120-seat Recital Room, which also includes a state of the art control room immediately adjacent to the main space equipped with both Pyramix 6 and Pro-tools HD3 systems; and a 150-seat flexible Studio Theatre. Numerous 'in-house' student performance ensembles of all sizes and varieties regularly workshop, and give public performances of new compositions and editions of music by staff and PGRs. Professional recording, IT and theatre production teams provide support for researchers to realise and document their work. The new RNCM website (launched November 2012) incorporates the latest html5 structure, a sophisticated platform for the future dissemination and sustenance of the impact of research activities and outputs.

The RNCM's Arts Centre is also the UK's most active venue for new music performance outside London (see REF3a). Its twice yearly Composer Festivals and annual Brass Band Festivals (which both include BBC Radio 3 broadcasts of selected events), and the biennial, week-long New Music North West Festivals, held in 2008, 2010, 2012 and 2013 – which combine back-to-back concerts and research presentations – provide invaluable showcases for RNCM composers and performers. Integral to keeping RNCM artistic research at the cutting edge is the facilitation of frequent opportunities for intensive encounters with major international figures: composers-in-residence have included Poul Rouders and Kalevi Aho (2008); Detlev Glanert, James MacMillan and Peter Maxwell Davies (2009); Friedrich Cerha, Brian Ferneyhough and Kurt Schwertsik (2010); Judith Weir, Alexander Goehr, Howard Skempton (2011); Judith Bingham, Simon Bainbridge and Colin Matthews (2012); and Heiner Goebbels and Edwin Roxburgh (2013). In 2008 the College mounted a major Stockhausen retrospective, including lectures and performances by staff and students.

The RNCM Library services most specialist research needs of its staff and PGRs. Its archives contain the papers of individuals with significant RNCM connections including Adolph Brodsky, Carl Fuchs, John Ogdon, Philip Jones and Elizabeth Harwood; correspondence from Grieg, Elgar, Hallé, Holst and Joachim; and substantial collections of manuscript music by Alan Rawsthorne, John Golland, Arnold Cooke, Delius and others. Staff and students have access to the John Rylands University Library with its rare books collections, early printed scores, and numerous manuscripts, and to the city's magnificent Henry Watson Music Library. The RNCM Collection of Historical Musical Instruments (an Accredited Museum) comprises some 300 instruments, including violins by Stradivarius and Guarnerius and pianos by Broadwood. A complete catalogue of the Collection by its former curator William Waterhouse was published by the College in 2010 (shortlisted for the C. B. Oldham prize in 2012). Waterhouse's collection of 60 historical bassoons, probably the most significant in the world, was acquired for the College in 2013, forming the basis of a new study centre. A specialist Archivist curates these collections and advises researchers.

e. Collaboration and contribution to the discipline

The current evaluation period has seen strong growth in contributions by RNCM staff to the music research base, spanning all interests fostered by the institution. Almost all our research involves close collaborations with other scholars and/or music practitioners, within the RNCM, across the UK, and internationally. Composers, performers and musicologists collaborate with curators and animateurs, broadcasters, recording companies, publishers, professional and amateur ensembles, and opera and dance companies, in fulfilling commissions, in research-led realisation of existing music, and in investigating musical practice in numerous contexts, from health and pedagogy to source-based and cultural history. Staff are also very active in sharing their work with the scholarly community at conferences, seminars, and specialist courses in HE institutions around the world.

The College hosts, and provides an editorial assistant for, the international online peer-reviewed journal, *Music Performance Research* (www.mpr-online.net), of which Ginsborg is managing editor: disseminating theoretical and empirical research on the performance of music, the journal is completely open-access, epitomizing the College's commitment to the exploration of musical practice from a broad range of scholarly perspectives and making it freely available to all.

Visiting fellowships and service to learned societies include Carpenter, composer-in-residence at Visby International Centre for Composers (August, 2013); L. Fitch, Visiting Professor at the Katholieke Universiteit, Leuven (2009-2010); Wistreich, Guest Director, National Endowment for

the Humanities Summer Seminar for US University Faculty, Newberry Library, Chicago (2009); Visiting Professor of Historical Performance at the Musikhochschule, Würzburg (2012–13); council member of the Society for Renaissance Studies. Ginsborg is President of the European Society for the Cognitive Sciences of Music (2012–15); David Vickers is on the Council of the Handel Society.

Journal editors, editorial boards, Festschriften. RNCM academics serve on the editorial boards of various scholarly journals including *Early Music*; *Journal of the Alamire Foundation*; *Journal of the Royal Musical Society*; *Renaissance Studies* and *Radical musicology*. Ginsborg is Managing Editor of *Music Performance Research* and Associate Editor of the *Journal of Interdisciplinary Music Studies*, *Psychology of Music* and *Musicae Scientiae*. F. Fitch guest-edited a special issue of *Early Music* (2009) and two issues of the *Journal of the Alamire Foundation* (I / 2010, I / 2011) dedicated to Obrecht. He also co-edited the Festschrift for David Fallows (Boydell and Brewer, 2011) and contributed to the one for Bonnie Blackburn (2009). Wistreich edited a special issue of *Renaissance Studies* on 'Musical Materials and Cultural Spaces' (2012) and he and F. Fitch were invited contributors to *Early Music*'s 40th anniversary edition (2013). Emeritus Professor Douglas Jarman was the subject of a 65th birthday special issue of *The Journal of Musicology* (2008), honouring his contributions to Alban Berg scholarship.

Refereeing, consultancy and external examining. Staff served as referees and examiners for numerous higher degrees, promotions, awards, book publishers and, journals, including: *Journal of the American Musicological Society*; *Twentieth-Century Music*; *Music and Letters*; Canadian Social Sciences and Humanities Research Council; Queensland Office of Teaching and Learning; HEA/Palatine Development Awards; Swiss National Science Foundation; EU Programme for Arts-based Research (PEEK); the Austrian Science Fund; *British Journal of Music Education*; *Journal of New Music Research*; *Journal of Educational Psychology*; *Journal of Interdisciplinary Music Studies*; *Empirical Musicology Review*; *Research Studies in Music Education*; *Psychomusicology*. Jarman was a member of the AHRC Peer-review College 2008–13; Wistreich was a reviewer for the Leverhulme Trust (2011); AHRC (2008–11); Guggenheim Memorial Foundation Fellowships; and advisor on professorial appointments at the Universities of York (2012), Bloomington, IN (2012) and the Royal College of Music (2011). RNCM Staff acted as external examiners for research degrees on more than 30 occasions at the Universities of Adelaide; Bristol; Canterbury, NZ; Connecticut; Ghent; Glasgow; Goldsmiths; Huddersfield; Institute of Education; King's College, London; Leeds; Oxford; Sheffield; Southampton; and York; and at the Royal College of Music; Guildhall School of Music and Drama; Trinity-Laban; Royal Academy of Music; Sibelius Academy, Helsinki; and Queensland Conservatorium. Staff peer-reviewed manuscripts for University of California Press; Boydell and Brewer; Cambridge University Press and Oxford University Press.

Invited lectures, papers and key-notes. RNCM staff presented invited and key-note papers at more than 50 conferences and institutions worldwide. Selected examples include: F. Fitch – Symposium, 'Josquin and the Sublime', Roosevelt Academy, Middleburg, NL (2011); Medieval and Renaissance Conference (2008–2013); L. Fitch – Society for Music Analysis (2009); Brian Ferneyhough Symposium, Institute for Music Research (2011) (also F. Fitch); Ginsborg – British Voice Association, Institute of Education (2008); IRCAM, Paris (2009); University of Music and Performing Arts, Graz; Royal Institution (2009); University of Ottawa (2010); Symposium on Instrumental and Vocal Pedagogy, Sibelius Academy, Helsinki; Max Planck Institute for Cognition and Neuroscience, Leipzig (2011). Karin Greenhead: Europäische Rhythmikkongresse, Vienna (2009); 30th ISME World Conference on Music Education, Thessaloniki (2012); Harlow – AMS San Francisco (2011); Jarman – key-note speaker at Bard (USA) Summer Music Berg Festival (2010) and the Royal Irish Academy of Music (2012). Phillips – Students of Systematic Musicology, University of Ghent (2009); Cambridge Interdisciplinary Graduate Conference (2010); Time and the Conscious Brain Symposium, Hanse-Wissenschaftskolleg (2011); Wistreich – key-notes at Renaissance Society Biennial Conference, Trinity College, Dublin (2008) and the 'Reading and Health' Conference, Newcastle University (2013); invited speaker at the Renaissance Society of America, Chicago and AMS, Nashville (2008); the International Council on Traditional Music: Ireland, University of Limerick; Gesellschaft für Musikforschung, Deutsches Historisches Institut, Rome; Sixteenth/Seventeenth Century Music Network, Oxford University; Katholische Akademie, Schwerte; and Schola Cantorum, Basel (2010); TroJa Renaissancemusikforschung Tagung, University of Münster (2011); University of Bologna (2009, 2013).