

<p>Institution: University of Manchester</p>
<p>Unit of Assessment: 35 (Music)</p>
<p>a. Overview</p> <p>Music consists of core research areas in composition, musicology and performance, with integrated undergraduate pathways, taught Masters programmes and PhD research, together with numerous concerts, seminars and outreach work that underpin our main areas of research. Within musicology, eight staff (Bithell, Cooper, Fanning, Garratt, Herissone, Rutherford, Schmidt and Tunbridge) cover a wide range of historical periods. In the field of composition, six staff (Berezan, Climent, Grange, Malone, Reeves and Whalley) cover areas of instrumental and electroacoustic composition. The Quatuor Danel (string quartet) are a main focus of our research into performance, alongside the department's contemporary ensemble-in-residence Psappa, new music ensemble Vaganza and MANTIS (Manchester Theatre in Sound). Music is situated as one of 17 departments in the School of Arts, Languages and Cultures (SALC, formed in 2012, with a Division of Art History, Drama and Music that will allow for new opportunities for interdisciplinary and cross-School research activity). In RAE 2008 50% of Music's outputs were rated as 4*, the joint second highest 4* ranking of all Music departments in the UK. In this REF period we have maintained, and further enhanced, a strong profile of research activity and outputs. Most notably, we have:</p> <ul style="list-style-type: none"> • increased by 25% our total external research income from £267,362 in RAE 2008 to £333,394 in the REF2014 period, from the AHRC, Leverhulme Trust and British Academy • produced 9 monographs, 7 edited books, 8 major critical editions of music, 27 articles in peer-reviewed journals and more than 40 book contributions in leading discipline presses, as well as more than 50 compositions and installations (all performed multiple times, frequently internationally, and several awarded major prizes) and 8 solo-composer CDs • hosted 6 major conferences, numerous festivals and more than 240 concerts in the Martin Harris Centre for Music and Drama • nearly doubled the number of PhDs successfully supervised to completion (37) compared to the previous assessment period (19), with 6 going on to academic posts and 8 receiving major composition awards (some multiple times)
<p>b. Research strategy</p> <p>Our RAE 2008 submission presented a strategy 'for each staff member to continue publishing international-quality research in their own field, so that a wide range of musicological areas and compositional styles is encompassed, supported by advanced research-led activity in performance, thus reinforcing our position as a leading centre for research in these fields'. Since 2008, we have consolidated our expertise and activity within all 3 areas, and additionally have maximized our impact and knowledge transfer through such projects as Fanning's Weinberg research and concerts series with the Quatuor Danel, Cooper's continued Beethoven reconstructions and editions, numerous broadcasts with the BBC, and a sustained performance and concerts programme both at the University and beyond. The Quatuor Danel brings a forward-looking, experimental approach to performance, performing and recording new and recently composed music, with frequent premieres, including works by staff and research students. Additional appointments have been made to enhance further the breadth and strength of our research: Schmidt (music and musical sources of the 15th and 16th centuries and German music of the late 18th and 19th centuries) and Rutherford (19th-century Italian opera, music theatre, film music). Our Distinguished Visiting Scholars programme further underpins our profile, enabling us to foster long-term research collaborations with additional leaders in fields cognate with our principal areas of specialism, including Prof. Gerald Bennett, Prof. Douglas Jarman, John Turner, Dr Michael Kennedy and Dr Colin Matthews OBE.</p> <p>In addition to our staff research maintaining a strong international profile, we have also emerged as a key 'research hub' in recent years. The NOVARS Research Centre acts as major centre for electroacoustic music in the world, attracting postgraduate students and visiting researchers from around the globe and supporting MANTIS, which regularly produces internationally profiled electroacoustic events. The AHRC-funded projects on late Medieval and early Renaissance music sources and on Restoration musical creativity have brought international students and leading</p>

scholars to Manchester to collaborate with Music staff. In addition, the hosting of major events such as the Adapting Byron Conference, Beethoven Conference, Concepts of Creativity in Seventeenth-Century England, Carl Nielsen: Texts and Contexts, and numerous composer festivals have further strengthened our environment.

Our weekly research fora foster a stimulating research environment for staff and students. They comprise a Composers' Forum alternating with a Musicology Forum (including ethnomusicology and interdisciplinary research), weekly research afternoons that forge links between the research activities of our composers, musicologists and performers (**Quatuor Danel** often discuss aspects of repertoire and performance), and NOVARS research matinees (focusing on electroacoustic issues). These seminars are led by visiting academics (including, since 2008, Michael Finnissy, Denis Smalley, Sir Peter Maxwell Davies, John Baily, Keith Howard, Fiona Magowan, Jonathan Dove, Matthias Hermann, Peter Swinnen, Arnold Whittall, Donald Burrows, Douglas Jarman), staff and research students. In addition, Manchester Centre for Music in Culture, hosted by the department but involving academics from across the northwest, meets twice a year to support cross-disciplinary and collaborative research involving music. Music area and NOVARS research centre blogs (musicatmanchester.blogspot.co.uk and researchnovars.blogspot.co.uk) report on research events, opportunities and the activities and successes of staff and research students. Throughout this period the University has shown energetic commitment to research in Music through its support of staff research, seminars, ensembles, concerts and specialist infrastructure (Martin Harris Centre for Music and Drama, electroacoustic studios and new Steinway pianos).

In the period 2014–19 the subject area's research strategy will be guided by *Manchester 2020*, the ambitious strategic plan of the University (published in 2011), and the University's research strategy (<http://www.manchester.ac.uk/aboutus/vision/>). Music will continue to place a high priority on enabling staff to produce and publish internationally leading research in musicology, composition and performance, facilitated by the University's policy on sabbatical leave arrangements, and by the support provided by the School and subject area for the development of large-scale research projects. Particular emphasis will be placed on developing further the intra- and inter-institutional research communities that have grown out of Music's existing projects and in fostering further international collaborations through our well-established 'hub' activities in our core research areas. Performance events and academic symposia, as well as research fora, will continue to be enabled by the School's strong research infrastructure, and our developing strengths in academic outreach – which are being supported by the University's widening participation network and development office – will facilitate a growing emphasis in future research projects on knowledge transfer and impact. The need to ensure sustainability in staffing is being addressed strategically through an application from the subject area to the University for additional permanent junior staff, specialising in contemporary musicology in order to foster collaborative research activities across the subject area's core research areas.

c. People, including:

i. Staffing strategy and staff development

Staffing in Music has changed since 2008 with the retirement of John Casken and David Fallows and the appointments of **Schmidt** and **Rutherford**. The appointments balance the unit well in terms of specialism (8 musicologists, 6 composers), age (the overall unit average is 49 years) and rank (5 Professors, 8 Senior Lecturers, 1 Lecturer). Promotions since 2008 include **Berezan** to Professor and **Climent, Garratt, Tunbridge** and **Reeves** to Senior Lecturer. The **Quatuor Danel** remains as Category C staff. The non-UK nationality of 4 members of staff (US, Canada, Spain, Germany), plus the Danels (Belgium), creates a strong international presence in the subject area.

Annual staff PDRs (professional development reviews) allow each member of staff to meet with a senior colleague to assess past, current and future research aims and outcomes as well as career progression (the Faculty annually publishes procedures and schedules for promotion applications). The University's Research Preparation Exercise, in operation since 2009, provides additional indicators of staff research performance and allows the subject area to identify how the research development of individual staff members can be enhanced through additional support.

The University of Manchester has developed a Concordat Implementation Plan to ensure full support for the Concordat and has received the HR Excellence in Research Award from the European Commission in recognition of this work. The University is committed to the advancement of equality in employment and career development for its staff. Equality data monitoring and action planning is therefore embedded into its annual performance reviews. This includes monitoring and identifying actions in relation to recruitment, staff profile and promotion.

Research in SALC is managed through a school research committee that implements a school strategic plan for research that includes specified targets for research income generation, research output quality and academic impact. The committee administers an array of funding schemes to support staff research: a Personal Research Allowance of £600 per annum, a Research Support Fund (RSF) of £30K per annum, to which individuals can apply for help of up to £3K in carrying out pilot projects leading to grant applications, a Research Networking Fund of £20K per annum, to which groups can apply for support of up to £5K in establishing research networks (in Music, for example, **Climent** received £3000 in 2012 for his project *Locative Audio Manchester*), and annual seminar funds of £1600 for Music. In addition, individuals in SALC are entitled to apply to the Faculty's Strategic Investment Reserve Fund for up to £30K support for the preparation of large and collaborative research grant applications and, for early career researchers, support for first grant applications. **Malone** received £11,750 and **Grange** was awarded £4940 from the University's Investing in Success scheme (2012) to complete and disseminate research outcomes.

Individual researchers in SALC benefit from a sabbaticals scheme that entitles them to apply for one semester's research leave after six semesters of regular service. All eligible staff in Music were granted leave in the period starting 2008. Staff are also encouraged and supported to apply for additional research leave through the AHRC, Leverhulme Research Fellowships and smaller schemes (since 2008 **Herissone**, **Tunbridge**, **Bithell**, and **Fanning** have been successful).

Early-career researchers are allocated reduced teaching and administration loads (normally 60%) in their first three years of service, during which they are each mentored by a senior staff member. They are given priority in applications to the School's RSF. In order to further build capacity in early-career research, the School supports the Leverhulme Postdoctoral Fellowship scheme, providing the required 50% of match funding of salary costs. Post-doc researchers in Music during the period 2008–13 comprise: Alan Howard, AHRC Research Associate, 2006–9; Ian Rumbold, AHRC 'Proms' Project, Oct 2012–Feb 2014; Daniel Barreiro (funded by the CNPq National Council for Scientific and Technological Development, Brazil), May 2013–May 2014.

ii. Research students

Between 2008 - 2013, 37 doctoral research students were awarded PhDs across areas of musicology, composition and electroacoustic composition, a significant increase from the 19 awarded in the RAE 2008 assessment period.

As an approach to recruitment, approx. £800K has been spent annually, on average, by the School on PhD studentships and bursaries. This includes the President's Doctoral Scholar Awards (launched in 2011, 1 awarded in Music in 2012/13), covering home and overseas fees and a £1K above the AHRC's maintenance allocation; Graduate Scholarships (home fees and partial maintenance); and fee-bursaries, all open to students from all disciplines and nationalities; as well as Music-specific awards (on average £10,000 p.a.), funded through endowments. All of these are open to home/EU and overseas students, in accordance with the university's equal opportunities policy (in part compensating for the exclusion of some students from RCUK funding competitions). In Music, since 2008, 1 AHRC and 5 AHRC BGP 1 awards were awarded to PhD students (plus two AHRC project studentships), as well as funding from Dewar (Scotland), Irish Arts Council, FCT (Portugal), Solti Foundation, Harold Hyam Wingate Foundation and DAAD. In 2013, the University of Manchester-led North West Consortium (NWC) was awarded an AHRC Doctoral Training Partnership (200 studentships in 7 institutions over a 5-year period).

Each research student is supervised by two supervisors and is assigned an academic advisor who participates in research panels and provides pastoral care. The supervisors meet with students on a regular basis (usually fortnightly). Bi-annual research panels, which assess students' work and overall progress, make recommendations regarding progression and help prepare for the oral examination. The University's online monitoring system, eProg, provides clear milestones for student progression and training (including that provided by the SALC Graduate School's artsmethods@manchester programme).

Music provides further support through offering:

- i. assistance in writing research proposals to grant-awarding bodies;
- ii. financial assistance provided at School level to participate in national and international conferences and other research activities outside the University, including up to £250 for general travel, and up to £2000 (£3000 in exceptional cases) for fieldwork;
- iii. encouragement of postgraduates to present their work at research seminars here (NOVARS Matinees, Composer and Musicology fora) and at conferences and events elsewhere, by fostering an inclusive research environment;
- iv. composers' workshops and concerts where drafts of students' compositions can be trialled;
- v. subject-area training on research skills (for example, ethnomusicological field methods and MANTIS for audio production).

The effectiveness of our support and training is evident from the number of research students gaining lecturing appointments in major universities after receiving their PhD, e.g. Blackburn (Liverpool Hope), Scott (RNCM), Salazar (Kingston), Kim (Seoul), Babington (Aberdeen), Medic (Kragujevac). PhD students in musicology (including Buurman, Noorduyn and Medic) have a strong record of publication in refereed journals and have presented at major international conferences, while numerous PhD students in composition have won major awards: Salem (First Prize, 2010 Music Viva Competition), Sarsfield (First Prize Ex-aequo 2011 Concours international Musique Bruitiste Luigi Russolo), Blackburn (Third Prize, 2008 RTE Lyric FM Diffusion), Salazar (First Prize, 2009 Foundation Destellos Competition), Carman (Second Prize, 2008 Pierre Schaefer International Competition), Hirayama (First Prize, 2011 Pauline Oliveros), Chiu-yu (2011 ISCM young composers award), Onac (2012 RPS award).

d. Income, infrastructure and facilities

In the period 2008–13, Music secured £333,394 in research income from the AHRC, Leverhulme Trust and British Academy. This is a significant increase from the £267,362 total income reported in RAE 2008. Key funded projects with main outputs arising are:

Herissone: 2008 AHRC Research Project Award (£65,990) and 2009 AHRC Research Leave (£29,053) led to *Musical Creativity in Restoration England* (Cambridge: Cambridge University Press, 2013. 472 pages), 5 additional articles, musical editions, a hosted conference and numerous conference papers.

Fanning: 2009 Leverhulme Research Fellowship (£32,961) led to *Mieczysław Weinberg: In Search of Freedom*, Hofheim, Wolke Verlag, 2010 (220 pp.). Also published in German.

Bithell: 2008 and 09 British Academy Small Research Grants (£2250 and £5580) and 2012 Leverhulme Research Fellowship (£19,227) led to 'Georgian Polyphony and its Journeys from National Revival to Global Heritage' (12,000-word chapter in *The Oxford Handbook of Music Revival*, ed. Caroline Bithell and Juniper Hill, OUP, forthcoming), 2 articles, numerous conference papers and *A Different Voice, A Different Song: Reclaiming Community through the Natural Voice and World Song* (150,000-word monograph, forthcoming with OUP, 2014).

Tunbridge: 2011 AHRC Early Career Fellowship (£66,724) and 2010 Leverhulme Trust Study Abroad Research Fellowship (£20,442) led to 'Frieda Hempel and the Historical Imagination' (*Journal of the American Musicological Society* 66:2 (2013)), 'Singing Translations: the Politics of Listening between the World Wars' (*Representations* 123 (2013)), 'Listening to Gerhardt through the Ages' (in *Autorschaft-Genie-Geschlecht*, ed. Kordula Knaus and Susanne Kogler, Vienna:

Boehlau, 2013, 179–94), as well as conference papers, a keynote address and a forthcoming monograph with University of California Press, 2014.

Schmidt: 2012 AHRC grant for *The Production and Reading of Musical Sources, 1480-1530* (£80,048). Outputs so far include a panel session at the Medieval and Renaissance Music Conference in Nottingham (2012), a performance workshop with Capella Pratensis in Leuven/Belgium (2012), and a major international conference in London in June 2013; a major online resource, a volume of essays and case studies and a themed double issue of the *Journal of the Alamire Foundation* which will appear in 2014 and 2015.

Scholarly infrastructure supporting research:

The work of all staff and research students is greatly enhanced by the proximity of three libraries with extensive music collections: the University of Manchester Library, the Royal Northern College of Music (RNCM) Library, and the Henry Watson Library in Manchester Public Library. The University of Manchester Library is one of the great research libraries, with its large collection of books and scores supplemented by many thousands of recordings housed in the Lenagan Library (in the music building), and the greatest range of e-resources of any academic library in Europe, including much that is music-specific or includes musical material alongside non-musical. The University's Special Collections include many rare music scores and music-related items that have been increasingly exploited with the aid of **Cooper's** 1998 catalogue of the music manuscripts. The University's newly (2013) established John Rylands Research Institute, led by the School, improves researcher access to the Special Collections. The RNCM Library contains important collected editions, music journals and source material, while the Henry Watson Library includes source material and a microfilm collection that was central to **Herissone's** AHRC project.

In the field of composition, new works by staff and research students have been particularly promoted through the **Quatuor Danel** and Psappha. The department's own New Music Ensemble (Vaganza), run by **Whalley**, and MANTIS (featuring a bespoke 56-loudspeaker sound diffusion system), directed by **Berezan** and **Climent**, give performances and workshops of new works, including those of research students. The outstanding calibre of many music student performers, and the proximity of many more at the RNCM, enables these ensembles (and others such as the University Symphony Orchestra, who have also publicly performed works by our research students) to reach very high standards in their performances, greatly benefiting our composers.

NOVARS Research Centre (directed by **Climent** and **Berezan**) clusters staff specialisms in areas of Electroacoustic Composition, Performance and Sound-Art. Staff and postgraduate student research areas range from acousmatic composition to machine musicianship, sound diffusion, sound and space, performance practice, live interactive systems and cross-disciplinary projects. Since 2011 NOVARS has also led an international research network, [Locativeaudio\(.org\)](http://Locativeaudio.org), which uses geolocative technologies to connect urban soundwalks with the concert-hall experience.

Operational infrastructure supporting research:

The 350-seat Cosmo Rodewald Concert Hall in the Martin Harris Centre is very heavily used for research purposes. Inbuilt recording facilities enable concerts and workshops to be easily recorded, which is of particular benefit to staff and research students in composition as well as the **Quatuor Danel**, Psappha, Vaganza, MANTIS and other ensembles. A permanent, full-time technician supports all the technical aspects of the music department, and the electroacoustic studios in particular, so that the academic staff can maximize the time they devote to research rather than technical matters. The Electroacoustic Music Studios (opened in 2007, costing £2.2 million, and featuring 32, 5.1 and 8-channel monitoring for sound diffusion performance research and multi-channel composition, directed by **Berezan**) incorporate 3 large staff and postgraduate research studios, a fourth multi-function studio, a large 16-workstation studio cluster, and supporting technical spaces and offices. Maintenance, support and renewal of the studios is a top priority for the subject area and School - a fundraiser has been employed specifically towards this aim (support from the Zochonis Trust and Alliance Foundation was secured for 2010 and 2011). The School also schedules an ongoing maintenance budget for resource renewal and upgrading.

e. Collaboration or contribution to the discipline or research base

Staff have received numerous invitations for distinguished residency and visiting positions.

Berezan has undertaken composer residencies in Visby, Stockholm, Morelia, Calgary and Montreal and has featured as guest composer at Aimaako (Chile) and Daegu (Korea) Festivals.

Climent has featured as International Guest Artist in the Push Festival (Sweden) and participated in the cities@manchester project. **Grange** has been featured composer at the Universidad de Monterrey, Mexico New Music Festival and Greenwood Music Summer Camp, Massachusetts, USA, as well as resident composer with the National Youth Wind Ensemble of Great Britain.

Whalley has been in residence at the ARAM-POITOU Summer School, Poitiers, France. **Schmidt** has been a Visiting Fellow at All Souls College, Oxford. **Tunbridge** has been Visiting Scholar at Emmy Noether Research Group on Music and Listening (Max Planck Institute for the History of Science, Berlin), and in Music at Columbia University, New York.

Garratt, Herissone, Cooper and **Schmidt** are members of the AHRC Peer Review College. Staff membership on review boards and HEI consultancies includes the Swiss National Science Foundation, International Advisory Board of Centre for Gender Studies, Universität für Musik und darstellende Kunst (Graz, Austria), research review board for Music at Kingston University, external assessor for Bangor University revalidation, and RNCM Governor and Fellow.

Staff are elected or appointed members of professional subject associations and learned societies: **Schmidt** as member of the Academia Europaea, chair of NAMHE, secretary of the Plainsong and Medieval Music Society and advisory board member of the Mendelssohn Gesellschaft; **Tunbridge** and **Garratt** as members of the RMA council; **Bithell** as member of the NAMHE committee and the Society for Ethnomusicology, and chair of the British Forum for Ethnomusicology.

Staff hold or have held positions on editorial boards for the following journals or series: *Sonic Ideas*, *Slavonica*, *Carl Nielsen Studies*, *Musica Britannica*, *Purcell Society*, *Grove Dictionary*, *Early Music* and *Journal of the Alamire Foundation*. **Herissone** is co-editor of *Music & Letters*, and **Tunbridge** is (from 2013) editor of *the Journal of the Royal Musical Association*.

Since 2008 staff have organised numerous conferences and scholarly encounters, hosted in Manchester, including: 12 MANTIS Festivals of electroacoustic music; 3 Locativeaudio events; International Conference on Nineteenth-Century Music (biennial); Carl Nielsen: Texts and Contexts conference; Concepts of Creativity in Seventeenth-Century England Interdisciplinary Symposium; Adapting Byron Conference; 'Singing Actor/Acting Singer: Performance, Representation and Presence on the Operatic Stage, 1600-2007'; International Beethoven Conference; ongoing Beethoven Research Symposia; RMA Student Research Conference; RMA Postgraduate Study Day; the New Music North West Festival (RNCM, BBC, Salford University and Manchester University); and Vaganza contemporary music festivals. They have also organised externally-hosted events, including: British Forum for Ethnomusicology conferences; 1 NAMHE annual conference; a co-organised event by the Grotowski Institute (Poland) and Centre for Performance Research (UK); 8 study days entitled 'Beethoven Unwrapped' at Kings Place, London; 'Production and Reading of Music Sources' conference (British Library and Warburg Institute); Schumann at 200; and the North West North Wales Music Postgraduate Exchange.

Staff have undertaken numerous reviews of academic publication submissions or research proposals for more than 40 bodies, including funding agencies (e.g. AHRC, Leverhulme Trust and British Academy), publishers (e.g. OUP, CUP, *Music & Letters*) and conferences (e.g. ICMC).

Works by staff composers have received major international awards since 2008. *Buoy* (**Berezan**) was winner of the 2012 Music Viva Competition (Portugal). *Cloud Atlas* (**Grange**) won the 2010 British Association of Song Writers, Composers and Authors Award in the Wind Band/Brass Band category; *First Known When Lost* (**Grange**) – released on the NMC Songbook, and won the 2009 Gramophone/Classic FM Award for best contemporary music release; *Five Preludes for piano solo* (**Whalley**) was winner of the International Music Prize for Excellence in Composition 2009.

Environment template (REF5)

Since 2008 staff have given more than 50 invited lectures at universities, conservatoires, research institutes, performing arts venues and public fora. Half of these were outside of the UK. Keynote addresses were given by **Bithell** (Giving Voice Festival, Wroclaw, Poland, 2009), **Fanning** (REEM Conference, Oxford, 2011), **Rutherford** (Desiring Divas, Cambridge University, 2011) and **Tunbridge** (Performing the Metropolis, King's College London, 2013). **Berezan's** works have been performed professionally about twelve times a year, including 4 full solo-composer concerts. **Climent's** work has been featured in around 70 performances and several longterm installations; **Grange's** works have received 42 performances (including 2 BBC broadcasts); **Malone's** music has been performed in 34 concerts; music by **Reeves** has been performed in 50 concerts; **Whalley's** music has been performed in nearly 40 concerts.

In the assessment period staff composers received commissions from 19 sources: Auditorio Nacional de Musica de Madrid and Miso Music, Portugal (**Climent**); National Youth Wind Ensemble of Great Britain (for Cheltenham Festival), Ida Carroll Trust, Britten-Pears Foundation, Greenwood Orchestra (USA), Lionel Handy (cellist), Psappa, NMC, and Park Lane Group (**Grange**); Arts Council of England, Burgess Foundation, Apollo Saxophone Quartet, Trio Aporia and Nottingham Philharmonic (**Malone**); Lawson Trio (**Reeves**); Yve Poprawski Dance School, Ensemble 10/10 and Classical Revolution Manchester (**Whalley**).

Staff musicologists have received commissions for contributions to a number of prestigious series, editions and publications. Highlights include *The Oxford Handbook of Music and World Christianities* (OUP) (**Bithell**); introductions to the Beethoven Urtext editions by Bärenreiter (**Cooper**); the *Leipziger Ausgabe der Werke von Felix Mendelssohn Bartholdy* and the *Cambridge History of Fifteenth-Century Music* (**Schmidt**); *Osteuropa* (**Fanning**); the *Cambridge History of Music Criticism* (CUP) and the *Purcell Society Edition* (**Herissone**); *Nineteenth-Century Choral Music* (Routledge) (**Garratt**); the *Cambridge Companion to Opera Studies* (CUP) (**Rutherford**); the Cambridge Introductions to Music series (**Tunbridge** and **Schmidt**); and the Oxford Bibliographies Online (**Tunbridge**).

Since 2008 staff have collaborated with external organisations including Urbis (Best of Manchester Awards), the Canadian Electroacoustic Community YESA competition, Sotheby's and Bauman Rare Books (Philadelphia), International Composers Pyramid Competition, British Composers Awards and Ars Musica Festival (Belgium). Staff are also involved in numerous collaborative and joint research projects:

Bithell: AHRC-ESRC Religion and Society project 'The Experience of Worship in Late Medieval Cathedral and Parish Church' and the AHRC-funded Community Music Research Network.

Climent: Locativeaudio (10 international partners); Tornado Project (5 international institutions); music4media (7 institutions); ERC's NESS, Edinburgh; S.LOW Projekt (37 partners).

Garratt: joint project 'Erinnerung-Wahrnehmung-Bedeutung. Musikwissenschaft als Geisteswissenschaft' with universities in Göttingen, Oldenburg and Osnabrück.

Grange: joint composer workshops with the RNCM and the Institute for Musical Research

Rutherford: 'Singing Actor/Acting Singer: Performance, Representation and Presence on the Operatic Stage, 1600-2007', with Universidade Nova de Lisboa, Portugal and Institut für Theaterwissenschaft, Freie Universität Berlin, Germany.

Tunbridge: AHRC-funded Research Network *Late-Life Creativity and the New Old Age: Arts and Humanities and Gerontology in Critical Dialogue*

Malone: 'Eagles, Angels and Fireflies', with Imperial War Museum North and Wait Chapel (USA).

Schmidt: Co-Director, Digital Image Archive of Medieval Music based at University of Oxford; collaboration with Warburg Institute, Bangor University, British Library, the Department of Digital Humanities (KCL) and Capella Pragensis as part of AHRC 'PRoMS' project.