

<p>Institution: King's College London</p> <hr/> <p>Unit of Assessment: 35a (Music)</p> <hr/> <p>a. Overview Since RAE2008, the Music Department at King's has undergone substantial expansion and, while also building on its previous strengths, has seen a critical change of direction (<i>in nuce</i>, the substantial addition to our provision in ethnomusicology and early music). This has provided both an opportunity and a stimulus: it has served to consolidate our commitment to representing something near the full range of sub-disciplines in our field, and had led us to reconsider our individual subject profiles with an emphasis on strength in key disciplinary areas, in particular: Western music of several periods; music and science; ethnomusicology; jazz and popular music; composition.</p> <p>b. Research strategy The key to our research strategy is the articulation of the Department's activities in discrete but also creatively interlocking areas of activity:</p> <p><i>Music before 1700</i> (Dillon, Leech-Wilkinson, Varwig, Trendell, Fend, Schofield). We offer broad coverage of Western music before 1700, with staff researching in Medieval music (Dillon, Leech-Wilkinson), Renaissance music (Trendell, Fend), 17th-century music (Varwig) and Indian music (Schofield). This work draws on a wide range of critical approaches: palaeography, sound studies, history of theory, musical analysis, cultural history, pre-colonial history and reception studies. The department is also involved in a proposed Centre for Early Modern Studies at King's, which will foster collaboration with other humanities disciplines. Dillon is also a prominent member of CLAMS (Centre for Late Antique and Medieval Studies).</p> <p><i>18th-century music</i> (Eisen, Head, Fend, Varwig, Schofield). King's is especially strong in 18th-century studies. Staff researching this area cover the whole of the century: Bach and his contemporaries (Varwig); C.P.E. Bach and Mozart (Head); French music (Fend); Mozart (Eisen); Schofield (music in India). There are also a wide variety of critical perspectives: traditional source work and analysis, reception, aesthetics, gender theory, Orientalism, cultural analysis and material culture. Several of these scholars work closely with the 18th-century Masters at King's, are involved in establishing a new 18th-century Centre and collaborate nationally and internationally with other universities and with cultural institutions such as the Royal Opera, BBC and Stiftung Mozarteum.</p> <p><i>19th-century and 20th-century music</i> (Fend, Parker, Wiebe, Milstein, Keeley, Leech-Wilkinson). 19th-century music has historically been one of the strongest areas in King's. The impact of recent appointments and retirements means that it has inevitably become less dominant. However, Fend and Parker continue to publish and teach in this area, most of Leech-Wilkinson's work over the last five years has involved 19th-century repertoire, and many of their and Parker's graduate students concentrate on that century. What is more, Parker's ERC Advanced Grant (€2m; 2013-18) is devoted to Music in London, 1800-1851: the three post-docs (Jonathan Hicks, Oskar Cox Jensen and James Grande) employed by that project and the numerous visiting scholars are already having a major impact on the musical activity of the department. In 20th-century music, our composers continue to add a vital element to the curriculum. Heather Wiebe's work in late 20th-century English music has points of contact with Parker's ERC project, as it does with Fend's work on Debussy, Max Weber and tonality.</p> <p><i>Performance studies with music psychology</i> (Leech-Wilkinson and associates). Leech-Wilkinson's research team on the cognition of performing and listening, supporting and supported by first CHARM and then CMPCP, has included research assistants Renee Timmers (now Lecturer at Sheffield), Helen Prior and Dan Tidhar. The Department (with the School of Arts and Humanities) funds a music and science PhD student, Mats Küssner. The team is completed by a US-funded research student, Eugene Feygelson, working on the psychology of music improvisation, and performance PhD students supervised by Leech-Wilkinson from GSMD and the docArtes programme based in Ghent. Other staff have included: visiting research associates/fellows Nicholas Morgan (2009-10), Timothy Day (2006-11) and Martha Ulhoa (2011-12). Performance as research is represented by Leech-Wilkinson's collaboration with Baroque trio Aporia and Mine Doğantan Dack (Middlesex University). The interaction of these groups emphasises the special focus at King's on the interdependence of early recorded performance,</p>

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music cognition and performance creativity.

Ethnomusicology (Stokes, Schofield, Moehn, Fry). The four major specialist areas are: colonialism and post-colonialism, with emphasis on India and the Malay world; the Mediterranean and Middle East; the Lusophone Black Atlantic, Brazil and Portugal; new theoretical confluences of cultural history, ethnography and critical theory (viz. the recently constituted 'Ethnomusicology, History and Critical Theory Workshop'); research from the 17th century to the present day, with particular reference to empire, kingship, court cultures, Sufism and religious revival; popular musical culture (including jazz) in global and historical perspective (Americas, Europe, the Middle East and South Asia). Schofield currently holds the only European Research Council Starter Grant so far awarded in the field of ethnomusicology, 'Musical Transitions to European Colonialism in the Eastern Indian Ocean' (MT; €1.18M, 2011-14). So far this project has hosted two international workshops and several visits from distinguished international historians and ethnomusicologists; a major conference is scheduled for October 2014. Ethnomusicology postdocs include: Carolyn Landau (Leverhulme Early Career Fellow, ongoing); Thomas Hodgson (British Academy; ongoing); David Irving (MT; ended Sep 2012 with a permanent post at Australian National University); David Lunn (MT; ongoing); Jim Sykes (MT; ended May 2013 with a tenure-track post at University of Pennsylvania); Julia Byl (MT; ongoing); Elina Hytonen (University of Eastern Finland; ended June 2013).

Jazz, popular music and film (Fry, Stokes, Moehn, Parker, Wiebe, Eisen). Since REF 2008, King's has considerably expanded its research and teaching in jazz, popular music and film. With the help of recent appointments we support research across a wide geographical range: Fry (jazz in US and Europe); Stokes (popular music in Middle East); Moehn (Brazil and jazz in US); Schofield (India); Eisen (American musical; British pop). We also collaborate with the King's Global Institutes, especially those of Brazil, China and India, the Institute of North American Studies, and the Centre for Middle East and Mediterranean Studies; in some cases we share PhD supervision with the Institutes. Staff are involved in a proposed Centre for the Study of Popular Culture at King's. Several staff embrace film in their broader research, notably Wiebe (mid-century British film), Parker (opera on film, film theory) and Fry (jazz on film).

Composition (Benjamin, Milstein, Keeley). King's is internationally renowned for leading developments in instrumental and vocal composition, with a strong focus on works for chamber groups, large instrumental ensembles and orchestra, as well as operatic compositions. The main areas include: the rethinking and extensions of traditional musical models; new modes of musical discourse inspired by ancient mystical traditions; and development of the modernist musical achievements of the past century. King's composers work on high profile projects with cultural institutions such as the BBC, South Bank Centre, Barbican, Cultural Olympiad, Birmingham Contemporary Music Group, London Sinfonietta, Ensemble Intercontemporain, Concertgebouw Orchestra, New York Philharmonic, San Francisco Symphony, Cleveland Orchestra, Royal Opera House, Festival d'Aix en Provence, Opéra Comique, Lincoln Center, the Lucerne and Salzburg summer festivals.

The period of assessment has seen the achievement of the strategic aims set out in RAE2008 (RA5a), and significant development beyond. Music aimed in the RAE2008 to foster and strengthen long-term, high-quality research in specific areas of expertise, either by individual staff or as collaborative ventures; to undertake and foster collaborative and inter-disciplinary work; and to continue developing the UoA as a centre of postgraduate studies through international research links, methodology seminars, taught MA provision and other mechanisms for enhancing doctoral supervision. The Music Department has, since then, continued to be nationally and internationally distinctive in the high-quality research of its staff and in the vitality of its graduate programme.

Our primary strategic aims for the period 2014-19 are: to maintain our commitment to Music in something near to its full chronological and disciplinary range; to maintain our international distinction and reputation as a leading centre for postgraduate research in the UK; to maintain the vitality of departmental research culture through seminars, support of national and international conference participation, and continued applications for research funding; to further our interdisciplinary and international links. We also intend to increase the connections between the various sub-disciplines outlined above. Already there are significant overlaps in personnel. More recently, we have instituted a programme of team-teaching across sub-disciplines with a view to fostering joint research projects. Several of the projects below (for example, Dillon) bear witness to

this desire to integrate our activities while preserving the benefits of sub-disciplines.

Major outputs planned in 2014-18 and ambitious and wide-ranging. **Benjamin**: a large-scale new opera (commissioned by Royal Opera House for 2018). **Dillon**: essays on exploring values and effects of medieval song, 1100-1350; a co-authored monograph (with Tim Rommen) on the collaborative perspective of historical musicology and ethnomusicology. **Eisen**: *Late 18th-Century Music & Visual Culture* (Brepols, ed. with Alan Davison); *Mozart and the 18th-Century Child Prodigy* (OUP); *The Mozart Family Letters* (5 vols., CUP); *Mozart. A Biography* (Yale). **Fend**: *Cherubini. Opera and the French Revolution* (CUP 2014). **Leech-Wilkinson**: *Music & Shape* (OUP 2014, co-ed. with Helen Prior); three special issues (ed., with Mats Küssner) of *Empirical Musicology Review* on 'Music and Shape' (2013); *Radical Performance*, a research-as-performance project with Mine Dogantan-Dack (piano) and others. **Milstein**: a substantial work for symphony orchestra; a work for two pianos for Fiammetta Tarli and Ivo Varbanov; a CD (LORELT). **Moehn**: *Brazil's Northern Wave: Fifty Years of Bossa Nova in the United States* (OUP, co-ed. with Jason Stanyek). **Parker**: critical editions of *Lucia di Lammermoor* and *Don Pasquale*; a book on Music in London in the 1830s; various book-length outputs from the ERC grant. **Stokes**: *Bloch Lectures*, Berkeley (UC Press); *Theory and Ethnomusicology*, with Martin Clayton, OUP, 2015); *Popular Music in Global Perspective*, with Fred Moehn (Grove/OUP, edited volume, 40 contributors). **Schofield**: *Tellings and Texts* (Open Book, co-ed. with Francesca Orsini); *Khanum Jan* (Routledge, 2015); two book-length outputs from the ERC grant; **Varwig**: monograph on *Bach in the 21st Century*; a volume in the Neue Schütz Ausgabe. **Wiebe**: *Spectral Voices: Opera and Affect in the Late Twentieth Century*.

c. People, including:

i. Staffing strategy and staff development

Staff development is a major part of the Music Department's mission. Some examples of the activities undertaken by the Department are: the Postgraduate and Research Committee meets six times a year to review staff research plans and monitor research student progress; the Head of Department arranges an annual meeting with every staff member for discussion of research activities; a full system of sabbatical leave; encouragement for members of staff to attend international conferences with an annual conference allowance of £750 per individual; regular research seminars where academic staff and MA and PhD students present their work-in-progress; a well-established programme of public lectures and seminars where UK-based and foreign scholars present their work (see <<http://www.kcl.ac.uk/music/colloquia>>). Staff and students of the Department are also supported in making applications for research and conference funding to the AHRC, the British Academy, the ERC and the Leverhulme Trust, and to the College's Small Grants and Bursaries schemes, and to many other European organizations. The Department follows College procedures on induction, probation, appraisal and promotion. These may be consulted on the College website. Research is an important component at all stages of progression. Induction of new staff is also a priority. In their first year, all new staff have an academic mentor, who provides advice on research planning and management, training and funding opportunities. Probationary staff maintain their mentors until confirmation of post, usually three years after appointment. Probation cases are considered by a School panel, for which research achievement is one of three areas of consideration.

The Graduate School provides workshops in leading research projects. The Researcher Development Unit (RDU) in the Graduate School has responsibility for the provision of central training and development for post-doctoral research staff, postgraduate research students and PhD supervisors; it also provides a lead for the College on policy and strategy on personal, professional and career development for researchers. The RDU is leading the College on implementing the Concordat for the Career Development of Research Staff and obtaining the HR Excellence in Research badging from the European Commission (<http://www.kcl.ac.uk/study/pg/school/training/other-info/Concordat.aspx>). Training for new PhD supervisors is compulsory and provided by the RDU as a half-day session run several times per year.

The department implements College policy on equal opportunities and diversity, following approved procedures in the recruitment and management of staff. Of the last five appointments (Schofield, Varwig, Wiebe, Dillon, Stokes), four have been women, notably increasing the percentage of female staff.

Individual Department members are linked to research networks that regularly organise international conferences. For example: **Stokes**: Chair of International Committee, Music Censorship Network, Copenhagen (3 conferences this year, publications planned); Conference on Cultural Icons in the Middle East, Copenhagen, April 2013 (possible journal special issue). **Leech-Wilkinson**: 2009 KCL, 'Shaping Music in Performance: Thinking Around Shape'; 2010 KCL, 'Shaping Music in Performance: Methods'; 2011 KCL, 'Shaping Music in Performance: Visualisation'; 2012 KCL, 'Shaping Music in Performance: Liveness 1'; 2012 KCL, 'Shaping Music in Performance: Liveness 2'; 2012 KCL, 'Shaping Music in Performance: Liveness 3'; 2012 KCL, 'Music & Shape Conference'; **Parker/Fend**: ESF conference 'Music in 19th-Century Cities', KCL 2010; **Parker**: 'Music and Science in Early 19C London' (KCL 2013, possible book).

ii. Research students

We have maintained and developed a thriving graduate programme, and our distinctive commitment to research across the range of music studies is also evident. The period of assessment has seen the completion and award of 26 PhDs, and the recruitment of a healthy number of PGR students primarily or jointly supervised in the Department. The vitality of our graduate programme is witnessed by our two/three AHRC postgraduate studentships per year over the period of assessment, and by the success of our applicants for PhD studentships within the College. Music at King's has also made a decisive contribution through the appointment of a number of our former research students to permanent posts in UK institutions; many of their outputs, some of which originated as PhDs supervised at King's, will be submitted in the current REF by those institutions. Present graduates and former graduates in posts, and others who have distinguished themselves professionally, include a number of young scholars. Some of the musicologists are: **Emma Adlard** (article in *Musical Quarterly*); **Amy Blier-Carruthers** (Royal College of Music); **Harriet Boyd** (JRF, Christ Church, Oxford; articles in *Cambridge Opera Journal*, *Opera Quarterly*); Carlo **Cenciarelli** (BA postdoc, Royal Holloway; articles in *JRMA*, *Cambridge Opera Journal*, *Music & Letters*, etc.); **Abigail Dolan** (University of Surrey); **Kate Guthrie** (review article in *Music & Letters* and article in *JRMA*); **Dominic McHugh** (Lecturer, Sheffield; *Loverly: The Life & Times of My Fair Lady*, OUP, 2012); **Flora Willson** (JRF, King's College, Cambridge; article in *Cambridge Opera Journal*); **Francesca Vella** (article and a review article in *Cambridge Opera Journal*). Some of the composers are: **Kim Ashton** (works for the Gulbenkian Orchestra, Lisbon, and Ensemble Intercontemporain, IRCM); **YuanPu Chiao** (Tunghai University, Taiwan); **Tom Coult** (works for the BBC SO and the Philharmonia, both in 2013); **Christian Mason** (an orchestral piece for, and residence at, the 2013 Lucerne Festival); **Edward Nesbitt** (a work for London SO at the Barbican); **Steven Potter** (London Sinfonietta); **Roberto Rusconi** (work for ISCM festival, Vienna, 2013); **Blai Soler** (large work for Barcelona SO and Radio France). In addition, five of Milstein's doctoral students have had compositions for large ensemble issued by the LORELT label (*London New Voices*, conducted by Odaline de la Martinez, LNT137).

Recent graduates (last four years only) of the King's M Mus going elsewhere for PhD work include: Gavin Williams (Harvard; now JRF, Jesus College, Cambridge); Marina Romani (Berkeley); Tom Fogg (Columbia); Aya Saiki (Cornell); Delia Casadei (Penn); Melanie Gudesblatt (Berkeley); Ralph Whyte (Columbia); Hayley Burton (Harvard); John Lawrence (Yale).

Postgraduate organisation of conferences includes: Music and Philosophy Conferences at KCL, organized by graduate student Tom Mcauley, 2010, 2011, 2012, 2013 (this annual event has turned into an enormous success with more than a hundred delegates from all over the world attending each year); RMA Research Students' Conference January 2009; joint conferences with University of North Carolina (Chapel Hill), with whom KCL has a strategic partnership, in 2011 and 2013. Doctoral training will in future come via the proposed AHRC consortium with UCL and IAS. At present the bulk of the generic skills training is offered at the IAS, which has a long-established hub of research training projects and activities already in place.

d. Income, infrastructure and facilities

Since 2008, the level and magnitude of the department's grant income has risen sharply. In terms of monetary value (ca.£1.1m during the period of assessment, with conspicuous amounts—Parker's and Schofield's continuing ERC grants—to come in the immediate future): **Eisen (2009)**: Culture 2007-13 grant (Mozart in Italy, £12k); **Leech-Wilkinson (2008)**: JISC (Musicians of Britain and Ireland, 1900-1950, £100k of £200k budget); **(2009)** AHRC (CMCP, £396k of £1.7m budget);

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(2011) Lead author (not named applicant) on Leverhulme Trust, Foyle Special Collections Library application for Artist in Residence (£15k); **(2011)** CI on QMUL application to AHRC (Digital Transformations (£24k of £30k budget); **(2012)** King's College London Creative Futures fund (£15k of £50k budget); **(2012)** John S Cohen Foundation (King's Sound Archive Catalogue, £18k of £126k budget); **Parker and Fend (2010)**: ESF Network grant (Music in 19th-century European Capitals, €15k); **Parker (2013-18)**: ERC Advanced Grant (Music in London, €2m); **Schofield (2011-2015)**: ERC Starter Grant (Musical Transitions, €1.18m); **Varwig (2010)**: Music and Letters Research Grant; **(2011)**: AMS, Publication Subvention. Pending grants include: **Stokes (2013-5/6)**: Network grant (applications currently in progress to AHRC and Leverhulme) for Middle East, South and Central Asia Music Research Network, for events and seminars at IMR, and network involving colleagues at King's, City, RHUL and SOAS.

In terms of infrastructure, the libraries, archives and museum collections of London are second to none; Department research is enriched by close proximity to the British Library, University of London Library, the Museum of London and others too numerous to mention. Further scholarly infrastructure is provided by the world-leading Department of Digital Humanities and the Centre for E-Research.

The College has made a major investment in new Music Department staff during this period. In addition, the School provides 1k per FTE for support of research and reroutes 20% of research overheads to the Department. This has enabled the Department to sustain individual research allowances (of £700 per year per staff member), and to support via the Research Seed Fund a range of projects at their initial stage. Since 2012, collaborations with cultural organizations have been supported by King's Cultural Institute (KCI), which provides infrastructural support for links with external institutions, and the cultural and creative industries.

Collaborative research is further maintained and developed by cross-departmental and external joint initiatives. Alongside ongoing participation by staff and postgraduates in interdisciplinary fora within the School of Arts and Humanities, significant ventures include the AHRC Musicians of Britain and Ireland with DDH (Leech-Wilkinson). Funded collaborative research in the assessment period include: AHRC Research Centre with Cambridge, Oxford, RHUL; joint project on theory in ethnomusicology with Martin Clayton, Durham University; University of Sussex (Department of Psychology); Queen Mary, University of London (Department of Electronic Engineering). Staff are active in international conferences and workshops (see individual staff profiles below). The Department hosts two AHRC- and JISC-funded digitisation studios providing professional-quality transfers as source documents for research in performance history.

e. Collaboration or contribution to the discipline or research base

George Benjamin Composer in residence: Lucerne Festival 2008; San Francisco, Ojai Festival, Aldeburgh Festival 2010; Frankfurt Alte Oper 2011; South Bank London (Cultural Olympiad), Aix en Provence Festival 2012. Full score (Faber), CD recording (Nimbus) and DVD (Royal Opera House) of *Written on Skin* 2013. Several articles in the *Guardian*: on Messiaen 2008; Ligeti 2008; Writing for the Piano 2010; Elliott Carter 2012. Books about GB include: Roche, Lucerne interview and articles, 2008; Frankfurt conference and interviews 2012; *Written on Skin* articles and analysis, Paris 2013. Many interviews in newspapers or on radio/television in Switzerland, Germany, France, Netherlands, Spain, UK, USA. Seminars/lectures beyond King's in: San Francisco Conservatory; Tanglewood Summer School USA; Beijing Central Conservatory; Paris Conservatoire, Royal Holloway, Guildhall School, Universities of Oxford and Cambridge. Prizes: Honorary Fellow of the Guildhall School of Music and Drama; Honorary Member of the Royal Philharmonic Society; CBE.

Emma Dillon Papers at: RMA, London, Exeter, Tennessee, Cambridge, Illinois, Penn, Bristol, UCLA, MIT, Boston, Yale, Cambridge, CUNY, Glasgow. Distinguished Visiting Professor, UCLA, Center for Medieval and Renaissance Studies (2012). Keynote speaker at: Fordham; Moravian. Publication subvention award, AMS, for *The Sense of Sound* (2011). Visitor, Institute for Advanced Study, Princeton (2010). AMS, Chair, Program Committee (2011-12); AMS, Council (2010-12); AMS, Committee on Graduate Affairs (2008-10).

Cliff Eisen Papers at: Loughborough, Harvard, Royal Opera, Hong Kong, Auckland, King's Place, Moscow (IAML), Augsburg, Padova, Cornell, Da Ponte Institut, Vienna, Courtauld, Oxford, Royal Northern College, Auckland, Oaxaca Mexico. Steering committee, Akademie für Mozartforschung,

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Salzburg. 2008 Advisory Board of the EU-sponsored Mozart Ways Committee; Documentary film consulting: *In Search of Beethoven*, dir. Phil Grabsky. Brighton: Seventh Art Productions, 2009. Numerous BBC broadcasts, including 'A History of Mozart in a Dozen Objects', 12 broadcasts, R3, 2011 (also available as podcasts).

Michael Fend Papers at: Leipzig, Milan Conservatory, Florence Kunsthistorisches Institut, Saarbrücken, Stanford, Nürnberg, Rome, Strasbourg, Paris, Cardiff, Berlin. Keynote speaker at: Basel. Peer reviewer: ESF, ERC, Deutsche Forschungs Gemeinschaft, JAMS, Yale University Press, Il Saggiatore, OUP, CUP. External Examiner: Oxford (MMus), Bangor (BMus), Utrecht (PhD). Privat-Dozent University Bayreuth. Steering Committee: Palazzetto Bru Zane Centre de musique romantique française. Research Committee: Balzan Musicology Programme.

Andy Fry Papers at: City, Glasgow, Hull, Nottingham, Queen's, Belfast, Cambridge, AMS San Francisco, IASPM Grahamstown, SA, SEM Los Angeles, AMS Philadelphia, RMA/SMI Dublin, BFE Liverpool, Salford. Peer reviewer: *JAMS; Cultural Critique; Popular Music; twentieth-century music*; Cambridge University Press; Open University Press. External examiner: RHUL (PhD X3, BMus); Cambridge (MPhil).

Matthew Head Papers at: Berkeley, UC Davis, Stanford, Istanbul, Cambridge, Penn, Zurich, Graz, Hull, Bangor, Vienna, Heidelberg, Cornell, Basel, Oxford. Editorial boards: *Music Analysis; Journal of Theatre, Music, and Art*. Peer reviewer: UC Press; *JAMS, COJ, Women & Music*.

Rob Keeley Paper at Surrey (Lecture Recital). External examiner: Surrey, Cardiff (u/g) and RHUL (MMus).

Daniel Leech-Wilkinson Papers at: Cambridge, Estonian Academy of Music, Christchurch Canterbury, Liszt Academy, IMR, Göttingen, Queen Mary, Stanford, British Academy, Guildhall SMD, Oslo, City, Sheffield, Crucible Theatre, Ghent, Wesleyan, Royal Holloway, Middlesex, Huddersfield, Sheffield, Dublin, Royal Irish Academy, Berlin, Austrian Musicological Society, Salzburg, Royal College of Physicians, Oxford, Aberystwyth. Academic Advisor: 'OMRAS2' (EPSRC, 2007-2010), Queen Mary and Goldsmiths; 'Purcell Plus' (AHRC/EPSRC/JISC, 2007-11); 'SoundSoftware.ac.uk' (EPSRC, 2012-). Trustee, The Saga Trust (The British Library), 2006-; IMR, Music and Science Group, inaugural Chair, 2007-09; Franz Liszt Academy of Music, Budapest: 12 hours of invited classes with Performance PhD students, 2012. BBC Radio 3 2008, 2009.

Silvina Milstein Paper at Oxford. A CD of her chamber music (LNT129), 2009. Oliver Knussen instigated the commissioning and conducted the premiere of *surrounded by distance* (London Sinfonietta, 2008) and of *gold and shadows* (Birmingham Contemporary Music Group, 2011).

Frederick Moehn Papers at: Florida, Center for Afroamerican and African Studies (CAAS), Michigan, Amherst, UC Riverside, Universidade Lisboa, National Jazz Museum, NYU, International Council for Traditional Music (ICTM), Newfoundland, AMS Annual Meeting, Sociedad Ibérica de Etnomusicologia, Lisbon, Toronto, SEM Annual Congress, Mexico City, Stony Brook, Brazilian Studies Association, New Orleans. Book review editor for *Ethnomusicology* (three years); Jaap Kunst Prize, 2008; Klaus P. Wachsmann Prize, *Ethnomusicology*, 2009.

Roger Parker Papers at: Richmond, VA (Neumann Lecturer), Southampton, Toronto, Vadstena-Akademi, UNC, Duke, Cambridge, Milan, Oxford, Bristol, Dublin, Rovereto, Berkeley, Princeton, Bergamo, AMS New Orleans. Opera Rara programme consultant (2011-); Gresham College Professor (2007-10); Guest editor of *COJ* (2 issues, 2012); Guest editor of *Opera Quarterly* (1 issue, 2008); General Editor, Donizetti Critical Edition (4 volumes in period of assessment). Edition of *Le Duc D'Albe*, Vlaamse Opera, 2012); Editorial boards of *SAMUS, COJ, Opera*. Honorary Fellow RAM; Corresponding member AMS; Fellow of BA (2008-); Chair of BA Section (2013-). Programme Committee AMS (2010); Comitato, Istituto nazionale di studi verdiani (Parma, 2008-). Many *Opera* magazine reviews; much BBC work; some 30 programme books for opera houses around the world; talks at ROH, ENO, Glyndebourne, etc. Leverhulme Trust (Advisory Panel, 2003-); Radcliffe Fellowship (Reader, 2004-); Commonwealth Scholarships (Advisory Panel, 2005-11); ERC (Assessor, 2009-). Peer review for CUP, OUP, many other presses; numerous journal peer reviews.

Katherine Schofield Papers at: SOAS, Berlin; Delhi, CSSS Kolkata, Kalakshetra Chennai, Jerusalem, Penn State, Monash Asia Institute (Melbourne), Dallas, San Diego, Newcastle, IMR, Cambridge, Oxford, Goldsmiths, British Library. Organizer of BFE One-Day Conference 'Taking Pleasure Seriously', KCL 2009; IMR South Asia Music and Dance Forum, co-organiser 2009-present; Oriental Miscellany Symposium with Jane Chapman, KCL, Leverhulme/ERC, 2012;

'Before Nautch Girl was a Racehorse', IMR, ERC, 2012. External Examining at Sheffield 2009-present; 3 PhD theses (SOAS, Leeds). Advisory Committees: Council Member, Royal Asiatic Society; Committee Member, BFE; Jaap Kunst Prize Committee, SEM; Programme Committee, RMA; Board Member, South Asian Arts UK; Council Member, SEM. Peer Review: Book manuscripts for Palgrave MacMillan and Indiana UP; grant proposals for AHRC and Austrian Science Fund; articles for all major ethnomusicology journals.

Martin Stokes Papers at: City University, Oxford, Cardiff, Oxford (with Gökhan Yücel), Malta/Valetta, Cambridge, Utrecht, LSE, Bilkent Ankara, Aveiro Portugal, Copenhagen, Cork, Amsterdam, Royal Holloway, Liverpool, Newcastle, Bristol, 25 November 2011; Istanbul, SOAS, British Forum for Ethnomusicology Annual Conference, Cardiff, 11 April 2008; Masterclass, Copenhagen, Cremona, Berlin Thessaly, Liverpool, Toronto, Belgrade, Tufts, Sibelius Institute, Kallio Kuninkala, Karadeniz Teknik. Series Editorships: *Europea* (with Philip Bohlman) (Scarecrow, 6 volumes since 2008, four in progress); *Oxford Theory in Ethnomusicology* (with Martin Clayton, OUP) (three in progress); *Grove Music in Global Perspective* (Grove/OUP, with Phil Bohlman) (two in progress). 2010 Conference Organizer, British Forum for Ethnomusicology Annual Conference (Oxford/St. John's College); 2012 Music and Cultural Texture, International Programme Committee, Karadeniz Teknik Universitesi, Trabzon, Turkey. Editorial boards: Editorial Board/Advisory Board Editor: *Chicago Studies in Ethnomusicology*; *Popular Music*; *Folk Music Journal*; *Journal of the Society for Musicology in Ireland*; *Ethnomusicology Forum*; *Continuum Encyclopedia of Popular Music of the World*; *Twentieth Century Music*; *Performing Islam*; *Journal of Popular Romance Studies*. 2012-17 Honorary Professor, Copenhagen; 2010 Dent Medal, Royal Musicological Association; 2012 Merriam Prize, Society for Ethnomusicology; Fellow of BA (2012). Performance workshops: Oxford, Paris, Nihavent, Cambridge, City. Numerous peer-reviews for all the major presses (California, CUP, OUP) and journals in ethnomusicology. External examining: MMus programme, Cork, 2007-11; BMus programme, Manchester, 2012-16; UCD departmental review (music)

David Trendell Papers at: Oregon, Royal Holloway, Utrecht. Many international concerts given with Chapel Choir.

Bettina Varwig Papers at: Graz, RMA Aberdeen, Berkeley, Stanford, Glasgow, Belfast, AMS Indianapolis, Hannover, Royal Holloway, Birmingham, IMS Rome, Warsaw, Venice. *Music and Letters* Westrup Prize, 2009; Advisory Council, Bach Network UK; Editorial Board, *18th-Century Music*; Peer Reviewer for Alexander von Humboldt Stiftung, Cambridge University Press, *18th-Century Music*, *Music & Letters*. External examining: Cambridge (M Phil); Glasgow (PhD).

Heather Wiebe Papers at: Nottingham, Princeton, Berlin, Harvard, Princeton, AMS San Francisco, UCLA, Tufts University, Yale, Stony Brook, AMS Philadelphia, Copenhagen, Nashville. Member of the Council, AMS, 2012-15; Conference Organizer, Opera and Austerity: Virginia; Guest editor, 'Opera and Obsolescence' issue of *The Opera Quarterly* 25/1-2 (Winter-Spring 2009); Editorial Board, *The Opera Quarterly*, 2008-; Peer Reviewer, *JAMS*, *Theatre Studies*, *COJ*.