

<p><b>Institution:</b> University of Oxford</p>
<p><b>Unit of Assessment:</b> 35: Music</p>
<p><b>a. Overview</b></p> <p>The Music Faculty at Oxford is a world-leading centre for research in performance, composition, and musicology. The Faculty is a member of the University's Humanities Division (comprising the faculties of Classics, English, History of Art, History, Linguistics, Medieval and Modern Languages, Oriental Studies, Theology and Religion, and the Ruskin School of Art and Drawing). With an institutional structure that enables exchanges between researchers within and across disciplines, outstanding library and research resources, and a wide variety of venues for practice-based research, Oxford Music attracts leading international researchers to its academic staff. Research in the Faculty is undertaken by university post-holders, including 1 statutory professor (the Heather Professor, Clarke); 1 statutory reader (Franklin); 2 senior Research Fellows (Bent and Strohm); and 13 lecturers. The UoA's research culture is strengthened further by the presence of college-only post-holders (e.g. Burden, Maw), who have distinguished research careers and are closely engaged with applying for external funding and supervising research students, and by 6 post-doctoral researchers, who are key members of the research community.</p> <p>Over the assessment period, the UoA has achieved a level of research activity that has generated a range of outputs substantially greater in some significant categories than that returned in RAE2008. Working with both colleges and the Humanities Division, researchers have led a number of externally funded collaborative projects with a consistently successful record of external grant application. Compositions by Oxford composers have been performed around the world to critical acclaim, and Oxford choirs and instrumental ensembles have been regularly nominated for major industry awards, maintaining an international reputation for their broadcasts and recordings. Three Oxford scholars (Bent, Strohm, and Leach) have received prestigious awards from their peers in recognition of their contributions to the discipline. Colleagues have supervised 33 successfully completed doctorates (including those benefiting from interdisciplinary supervision across the collegiate University), many supported by external grants, and a sizeable number of Oxford graduates have entered the profession at high-ranking European and American universities.</p>
<p><b>b. Research strategy</b></p> <p><b>Research Strategy 2008-13</b></p> <p>The Faculty's principal strategic aim during the assessment period has been to enhance its reputation as an internationally acknowledged centre for theoretical, critical, historical, analytical and creative research covering the broadest historical and disciplinary range. This <b>strength in depth</b> has been coupled with the identification of distinct <b>research strands and priorities</b>. The RAE2008 submission highlighted the appointment of key posts with new areas of expertise, notably in Ethnomusicology, Music Psychology, and Music Ethnography; these have proved remarkably productive, with the contributions of Clarke, Stokes (now at KCL), Stanyek, and Born, as well as a community of early career researchers supported by a growing number of competitively won external grants. Other significant areas of expansion, signalled in RAE2008 but now greatly expanded, include the outstanding success of the <b>Digital Image Archive of Medieval Music Project (DIAMM)</b>, led by Bent, Leach, Maw, and Rees, which has become a vibrant hub for research in Early Music; <b>Opera and Music Theatre</b>, which combines Oxford's traditional strengths in 18<sup>th</sup>-century studies (Aspden, Burden, Dreyfus, Mueller, Strohm), with significant new areas of practice-led research (Harry and Saxton), working with local and international partners such as BBC Radio 3 and Garsington Opera; and research in <b>Music post-1900</b> (Cross, Franklin, Grimley, and Attfield). The Faculty's strengths in <b>Music Theory and Analysis</b> (Clarke, Cross, Dreyfus, Grimley, Leach, Taylor, Wollenberg) are signalled by the Oxford-Princeton Partnership, and by the presence of distinguished Visiting Professors (Agawu, Huron), as well as by the growing vigour of the Faculty's research in Music Psychology (Clarke, Herbert, Stanyek, Doffman and Vuoskoski). The arrival of Born's <i>Music, Digitisation, Mediation Project</i> (MusDig) has had a transformative effect upon the research environment, supporting a large number of high-profile meetings and related events and acting as a catalyst for a new <b>Music-Space</b> research strand (Born, Stanyek, Grimley). The net result of this strategic planning has been a markedly increased rate of</p>

production, with a substantially larger number of outputs in some significant benchmarking categories (e.g. monographs) than was achieved in 2008. Category A staff at Oxford produced 13 monographs (5 in 2008), 14 co-edited or jointly authored volumes, 82 peer-review journal articles, 143 book chapters (103 in 2008), 15 commissioned compositions (6 in 2008), and 41 CD recordings, as well as prize-winning editions of music, edited volumes, and journal issues. The Faculty's research now embraces a wide variety of different modes (individual scholarship, practice-based research, research teams, and creative partnerships), including a significant number of collaborative and externally funded research projects listed below, covering a much broader range of subjects, methodologies and approaches than was anticipated in RAE2008.

### Practice-led Research

One of the UoA's key strategic objectives after RAE2008 was to promote its **international reputation** for practice-led research. This objective has been achieved principally through the presence of resident professional ensembles, notably the viol consort Phantasm (Dreyfus), the early-music vocal ensemble Contrapunctus (Rees), and the University's renowned choral foundations at Christ Church, Magdalen and New Colleges (Darlington, Hyde, and Higginbottom); these have combined their record of regular **research-led performance** in a liturgical service context with a growing portfolio of award-winning CDs and radio broadcasts, highlighting the performance of newly commissioned works and innovative realisations of neglected repertory. Phantasm in particular has swiftly established an international record of critically acclaimed research-led performance. Another strategic goal has been to develop **working partnerships** with other external professional ensembles, notably the Orchestra of the Age of Enlightenment (OAE). A highly successful production of Rameau's *Anacréon* in 2012 directed by Jonathan Williams (Director of Music, St Hilda's College), from his edition of the score (completed as part of his Oxford DPhil, published by Bärenreiter) led to the award of an AHRC Cultural Engagement Fellowship to support further collaborative research.

The appointment of a second full-time composer (Harry) alongside Saxton has further strengthened the Faculty's profile in **composition**, leading to several high-profile **commissions** and performances at venues including the Barbican Centre and the South Bank. The Faculty's new music group, *Ensemble Isis*, directed by John Traill, regularly performs works by Oxford researchers and by visiting composers (e.g. Hans Abrahamsen, Harrison Birtwistle and Peter Maxwell Davies). The trickle-down effect of this activity upon student composers in the Faculty has been striking: DPhil student Eugene Birman has received international attention (BBC World Service and the *Wall Street Journal*) for his cantata *Nostra Culpa*; undergraduate composer Mark Simpson has been awarded a contract by leading music publisher Boosey & Hawkes. The presence of Trevor Wishart as a Leverhulme Senior Visiting Research Fellow in 2010–11 had a similar catalyzing influence on **electro-acoustic composition**, leading to the formation of the Faculty's laptop orchestra (OxLork), which played a substantial role in the successful 2013 *Digital is Dead* event held at Ertegun House.

### Externally Funded Research and Research Grants

A central strategic priority identified in RAE2008 was the need to attract a greater number of externally funded **research awards** (the income from which is summarised in Section D). This activity has exceeded expectations. DIAMM, co-founded by Bent in 1998, was initially supported by a \$465k (£244k) grant from the Andrew W. Mellon Foundation, and has since been awarded an AHRC Digital Equipment and Database Enhancement Award (£189k, 2010/11). DIAMM now serves as hub for many of the Faculty's early music research activities (including both historical and practice-led work), and provides a platform for funding bids. Further applications are planned for 2014, to the Mellon Foundation for the Finding Music scheme, and a large-scale Early Modern English Music Sources (EMEMS) application. Collaborative plans in the pipeline include the RENaissance and MEDieval Music Digital Universal Media Platform (REMEDIUM; PIs Leach, Rees, and other international partners). REMEDIUM will create a web-based portal to access several complementary music databases (including DIAMM) and create a single searchable site.

Born's *Music, Digitization and Mediation* Project is supported by a €1.7M Advanced Investigator Grant from the ERC. Clarke's CPCCM is one of four strands within the larger £1.9M AHRC

## Environment template (REF5)

CMPCP project led by Cambridge in partnership with RHUL, KCL, and Oxford. Mark Doffman, currently a postdoctoral RA on this project, will take up a Leverhulme Early Career Fellowship from May 2014 as one of the outcomes of this award. The Leverhulme Trust-funded *Hearing Landscape Critically* Network (£118K, PI Grimley), in partnership with Harvard University and the University of Stellenbosch, follows a widely attended inaugural conference in 2012 and will support two further international meetings and a final meeting in Oxford. Williams' appointment as AHRC Cultural Engagement Fellow is the basis for a large AHRC application, to support a 3-year Rameau Project with the OAE, the Royal Academy of Music, the BBC and other partners.

Colleagues have been no less active in applying for **external funding** to support their research, both collaborative and individual. Born is a co-investigator on a \$4.3M SSHRC (Canada) award entitled 'Improvisation, Community, and Social Practice'. Clarke was awarded a £41K AHRC Research Leave award in 2009 for *Musical Subjectivities*. Cross leads the Oxford-Princeton Music Theory and Analysis Partnership, jointly funded by Oxford (£6k) and Princeton (\$10k). Dreyfus is part of a project (*Transforming Musicology*, £1.6m AHRC award) that is developing musical searches and recognition software for Wagnerian leitmotifs. Grimley completed a monograph during AHRC Matching Leave in 2008-9 (£26.5K) (submitted in the current return).

### Conferences, Seminars and Academic Meetings

One of the Faculty's central strategies during the review period has been to integrate individual activity with a range of academic **networks, meetings, and other research events**. These meetings include the weekly Music Research Colloquia (organised by graduate students); the Seminar in Medieval and Renaissance Music organised at All Souls College by Bent; several graduate reading groups; specialised ethnomusicology seminars inaugurated by Stokes and convened at St John's College by Stanyek; and the Embodiment and Materiality Network co-convened by Clarke. Oxford is host not only to DIAMM and the MusDig projects, but also to the Bach Network UK, founded in Oxford in 2004 (Strohm is Chair of Trustees) which publishes the online journal *Understanding Bach*, and an annual symposium. New College also hosts the annual Oxford Dance Symposium, now in its 14th year, an interdisciplinary meeting that attracts major international dance scholars. Outstanding recent conferences have included *Music, Digitization, Mediation* (July 2013) with invited speakers including Michael Bull (Sussex), Nicholas Cook (Cambridge), Heather Horst (RMIT), Anahid Kassabian (Liverpool), George Lewis (Columbia), Jonathan Sterne (McGill), and Paul Théberge (Carleton); *Performing Medieval Musical Texts* at Merton College (2013); *Making Music*, the one-day British Forum for Ethnomusicology meeting, in collaboration with the Pitt Rivers Museum (2012); *Perspectives on Musical Improvisation* (2012) with invited speakers Thierry Escaich (Paris Conservatoire), Ingrid Monson (Harvard), Garry Hagberg (Bard College), George Lewis and Lydia Goehr (Columbia); the international conference *Hearing Landscape Critically* (2012), with keynote speakers Julian Johnson (RHUL) and David Matless (Nottingham); the annual meeting of the Russian and Eastern European Music Studies Association, 'Music Theory and Criticism' (2011); the Annual Meeting of the British Forum for Ethnomusicology (2010), with 109 individual papers and keynote speaker Steven Feld (New Mexico); the *Music and Representation* conference (2010) organised by Joshua Walden (Merton College) with keynote speaker Richard Taruskin (UC Berkeley), proceedings of which have been published by Cambridge University Press; the RMA conference *Anniversary Reflections: Purcell, Handel, Haydn, and Mendelssohn* held at (New College, 2009), co-organised by Burden.

The Faculty has attracted a distinguished range of international performers, composers, and scholars with invitations to speak in the Music Research Colloquia and contribute to other prominent events, often in conjunction with local partners (e.g. the Holywell Music Room with Oxford May Music and the Oxford Lieder Festival, and at the Jacqueline du Pré Concert Hall in St Hilda's College with Oxford Contemporary Music). Prominent visiting scholars included Kofi Agawu (Princeton) and David Huron (Ohio State), who have held **Astor Visiting Lectureships**. Agawu returned in 2012–13 as **George Eastman Visiting Professor**. Visiting performers include Mitsuko Uchida and Alfred Brendel, in whose honour the Bodleian Library post of Curator of Music is named and endowed, as well as the Berlin Philharmonic and Daniel Barenboim, Lang Lang, Susan Tomes, and Jonathan Biss. New College has hosted Joseph Volpe (former director of the Metropolitan Opera) and Gerard Mortier (former director of the Salzburg Festival, Director of the

Opéra National de Paris) as **Humanitas Visiting Professors** in Opera; pianist Imogen Cooper held an inaugural Humanitas Professorship in Music Education at St John's College in 2013.

### Future Development Strategy and Sustainability

The UoA's **Development Strategy** is overseen by the Faculty Board of Music, which identifies key research objectives and issues of growth and sustainability. Useful feedback and commendation was received from a detailed periodic review led by the University's Education Committee and the Humanities Divisional Board (2012), with input from senior external academics (RHUL and Stanford). The UoA's strategic priorities for the next 5 years include:

- The appointment of **new postholders** following the forthcoming retirements of a number of senior Faculty members (Franklin and Higginbottom), creating significant new opportunities in Early Music, Performance Studies, and late Nineteenth- and Twentieth-Century Music;
- The ongoing recruitment of **Early Career Researchers** in areas of current research strength and new fields (Music Psychology, Music Ethnography, and Digital Humanities);
- Future **large-scale external funding** bids. The UoA recognises that the increasing competitiveness of the research-funding environment is a significant challenge for the discipline, as well as a catalyst for future research. In particular, the Faculty will seek to respond positively to emerging research themes and new initiatives such as the AHRC Creative Commons. Born's ERC grant for the *MusDig* project has had a significant impact on the UoA's research activity and will provide a platform for further funding bids;
- Greater collaboration in emergent areas of **interdisciplinary research activity**, including Digital Humanities (led by DIAMM, *MusDig*, and the *London Stage* project), and the Environmental Humanities (led by Grimley, Born, and the *Hearing Landscape Critically* network). The creation of The Oxford Research Centre for the Humanities (TORCH), in October 2012, provides a hub for interdisciplinary research across the University, and serves as a strong base for ECRs and other research groups;
- Further strategic support for **practice-led research**. There have been significant successes in high-profile projects (Saxton's opera on BBC Radio 3; Harry's extensively toured children's opera; the regular production of recordings by the Choral Foundations, Phantasm and Contrapunctus under the direction of postholders; the Rameau project); it will be important to explore new ways of supporting these kinds of creative projects.
- The ongoing development of new media for **research dissemination**—Leach's musicological blog has been recognised with a University Teaching Award, and demonstrates the added value that such resources can bring to future research activity.

### c. People, including:

#### i. Staffing strategy and staff development

Oxford University has implemented the Concordat to Support the **Career Development** of Researchers via its own **Code of Practice** for the Employment and Career Development of Research Staff. This Code of Practice maps closely to the Concordat, but is tailored to ensure that it meets the needs and requirements of Oxford staff and institutional structure. The University gained the European Commission's HR Excellence in Research award in 2012. The Chairman of the Music Faculty Board, the Director of Research, and the Faculty Administrator report to the Faculty Board and ensure that the Code of Practice is implemented at Faculty level. Key components of our career development provision include:

- University entitlement to **sabbatical leave** of one term in every seven; colleagues are strongly encouraged to apply for research leave as part of external funding applications and larger research projects;
- A **mentoring scheme** which ensures that new arrivals and ECRs are offered support by a Faculty mentor on research matters; colleges also operate their own mentoring schemes which help to integrate colleagues into the wider university research culture;
- An annual **academic appraisal** for all staff, designed to support the development of long-term research planning (including funding applications);

- **Financial support** for research includes individual postholder research allowances (£1000 per annum), funds to support conferences and other research events, and support for performance-led research and other activities. Colleges also provide research funding, and colleagues are further encouraged to apply for both small and larger sums from the University's John Fell Fund, which sponsors new projects and more established research;
- Dedicated **administrative support** from a Divisional Research Facilitator, alongside the Faculty's own **Research Facilitator** (Craig-McFeely) with specialist funding expertise;
- Several postholders have benefitted from the University's **Recognition of Distinction** exercise: Burden, Higginbottom, Leach, Saxton, Stokes, and Wollenberg were all promoted to the title of Professor during the review. ECFs and new members of staff benefit from lighter teaching loads and a formal (but supportive) probationary period;
- The Divisional Research Team provides **training events** for researchers, including sessions on seeking external research funding, and on generic skills and issues relevant to careers in higher education. The Faculty Administrator also helps to implement Divisional guidelines on Equal Opportunities in the recruitment and support of research staff.

### Early Career Researchers (ECRs)

Throughout the review, the UoA has made sustained investment in early career researchers.

Support has been gained via a number of routes including college **Junior Research Fellowships** and **British Academy Postdoctoral Fellowships** (Attfield, Butler, Herbert), for which competition is extremely intense. The Faculty has been successful in obtaining three **Mellon fellowships** in strategic research areas identified by the Research Committee: Ethnomusicology (Stirr, 2009–11); Music Theory (Taylor, 2011–13); and Music Perception (Vuoskoski, 2012–14).

ECRs have made a **substantial contribution** to the UoA's research culture. Walden (JRF, Merton, 2008-11), for example, convened the *Music and Representation* conference; Taylor won the RMA's Jerome Roche Prize in 2011 for a peer-review article in the *Musical Quarterly*; Stirr was co-organiser of the Annual Meeting of the British Forum for Ethnomusicology in 2011; Herbert will co-convene the second *Music and Consciousness* conference in 2015. ECRs have regular meetings with a Faculty-appointed mentor in their research field; are offered research-led teaching opportunities; and are invited to a wide range of Divisional training events in accordance with the University's Code of Practice. The success of Oxford's ECRs can be measured by their record of career development - most have been appointed to prestigious positions at universities in the UK, USA, and beyond: Walden is a Faculty member of the Peabody Institute, Johns Hopkins University; Stirr is Assistant Professor of Asian Studies, University of Hawaii-Manoa; Joanna Bullivant (JRF, Worcester College) is a Leverhulme ECR, University of Nottingham; Ekaterini Levidou (JRF, Christ Church) was Swiss Federal Scholar and is now Associate Scientific Collaborator, University of Lausanne; Bettina Varwig (JRF, Magdalen College) is Lecturer at KCL; Davinia Caddy (Faculty Career Development Fellow) is Senior Lecturer, University of Auckland; Tim Shephard (JRF, Worcester College) is Lecturer at Sheffield University; Catherine Bradley (JRF, The Queen's College) is an Assistant Professor at SUNY Stony Brook; Taylor is a Chancellor's Fellow, University of Edinburgh; Attfield is Lecturer at Brunel University.

#### ii. Research students

The funding environment for graduate students since 2008 has become increasingly demanding, but the Faculty has supported a lively and diverse **PGR community** both through its **AHRC Block Grant** Settlement and by working with the University's competitive **Clarendon Fund** and new initiatives such as the **Ertegun Humanities Graduate Scholarships**, with which the Faculty has already enjoyed conspicuous success. The Faculty is now able to offer between 3 and 6 DPhil studentships per year, in addition to 2 funded Masters' places.

Integrated **support and career development** for PGR students takes several forms, including a dedicated academic supervisor, a college advisor, and a range of College, Faculty, and Divisional training opportunities. A rigorous system of **appraisal and review** enables students to reflect critically on their progress and gain feedback on their work at regular intervals through a two-stage Transfer and Confirmation of Status exercise. This consists of a viva examination with two post-holders in a related research field, based on material drawn from the thesis or composition

portfolio. Professional Development opportunities are provided through a series of training seminars. Topics have included e-Libraries, Tutorial Teaching, Music Criticism, Working in Archives, Historical Recordings as a Musicological Resource, Academic Publishing, Working in the Recording Industry, Techniques of Digital Restoration of Damaged Documents, and MAX/MSP for Composers. Sessions are given by specialist visitors such as Suzanne Ryan (Editor in Chief, Humanities, OUP New York), Eleanor Wilson (NMC records), as well as by Faculty members.

Graduates are integral to the Faculty's **research environment**. Two PGR students convene the **Faculty Research Colloquia**, which run during full term and feature distinguished visiting speakers as well as Faculty postholders, ECRs, and Oxford PGR students close to submission. Graduates are involved as participants and speakers with seminar series on Late Medieval and Renaissance Music, Ethnomusicology, and a series of 'Composer Speaks' events. Graduates play a full part in practical composition workshops led by visiting composers, and participating in performance groups such as *Ensemble Isis* and *Contrapunctus*. There are several research-led Graduate **reading groups** (e.g., currently in French studies, and Adorno), and graduates have contributed actively to the Faculty's impact initiatives, working with large-scale projects such as DIAMM, *MusDig*, CMPCP, the *London Stage*, and the Landscape Network.

The Faculty supports the University's **Learning and Teaching Training** programme, working with the Oxford Learning Institute (OLI) to offer seminars ('Preparation for Learning and Teaching' and 'Developing Learning and Teaching at Oxford') customised for university teaching in music. Individually oriented programmes are also devised in consultation with supervisor, DGS, and the OLI. The Faculty is committed to equal opportunity in the recruitment and support of graduate students, and to supporting graduates with children. Faculty provision is further enhanced by the comprehensive range of courses and support offered by the Humanities Division, which includes a full-time Training Officer and easily accessed specialist advice on Career Development.

#### d. Income, infrastructure and facilities

The Faculty's externally generated research income has increased consistently throughout the census period in accordance with the strategic research goals identified in Section B above, rising from £155,733 in AY 2008/9 to £902,033 in AY 2012/3. The cumulative total for the whole census period is c. £2 million. To support this high level of research activity, the Faculty has maintained a range of dedicated music facilities and resources. These include:

1. An on-site, nationally esteemed music library, recognised in 2012 with an **Excellence Award** from the International Association of Music Libraries for the quality of its staff and its resources, providing electronic and extensive audio-visual materials and facilities, specialist advice and curation, and a rich collection of books, journals and scores;
2. Significantly enhanced **studio facilities**, which have brought considerable teaching benefits and which support the Faculty's ongoing creative and practice-led research (e.g. by Wishart). The studio is developing a growing professional relationship with Sennheiser, who provide high specification equipment, professional training and staff expertise. The Information and Music Technology Officer provides technical and research support.
3. The **Bate Collection** of Musical Instruments - an internationally respected museum of European instruments, which is adjacent and integral to the research and teaching of the Faculty. The Collection Manager organises events, concerts, recitals and gallery talks and coordinates museum activities including conferences (e.g. *Musical Instruments – History, Science and Culture*, with the Galpin Society, 2013), school sessions, evening classes, specialist instrumental workshops and summer schools. He arranges partnership activities with special-interest groups and other organisations such as the Friends of the Bate, the Galpin Society, and the Musical Instrument Collections Subject Specialist Network. He also publicises the collection widely in publications, journals, and other media.
4. A dedicated on-site **administrative team**, which provides support for large-scale research projects, research management, and other logistical assistance;
5. The research collections of the **Bodleian Library**, a copyright deposit library, which holds 500,000 items of printed music and 4,000 music manuscripts; particular strengths of the

collection include medieval liturgical books and treatises on music, MS Canonici misc 213 (a major source of the works of Dufay and others), the Sadler partbooks; a copy of Parthenia (1613); madrigal books and seventeenth-century English consort music and Italian printed sources; the complete court odes of William Boyce; autographs of music by 18th-century composers such as Purcell and Handel (the library also holds Handel's conducting score of *The Messiah*); and extensive 19th- and 20th-century sources including materials related to Parry, Butterworth, Delius, Bax, Elgar, Holst, Vaughan Williams, and Walton, all of whom have provided material for research by UOA members. The library has acquired material from the collections of Alan Tyson and Albi Rosenthal, and owns significant holdings of American popular song and English secular music. Research development of the collection is overseen by the Alfred Brendel Curator in Music, Martin Holmes, based in the Faculty Library: innovations include a digitisation programme focused on its extensive collection of Victorian sheet music.

6. The holdings of **college libraries**, principally Christ Church, which contains an internationally important collection of music source materials in two broad fields: manuscripts of English and Italian music before 1700; and printed music before 1700. Christ Church also has extensive holdings of manuscripts on music-making in Oxford (c.1660-1740); and numerous printed books relating to the practice, theory and history of music before 1750. Unique items from the collection have been edited and recorded by Oxford choirs led by Faculty postholders. John Milsom's online catalogue will form the basis for a forthcoming research bid under the DIAMM project.
7. The close involvement of Oxford's major **choral foundations**: established chapel choirs, the majority directed by postholders, contribute significantly to the UOA's research activities in performance practice, organ studies, and the textual study of historical repertory, as well strengthening our commitment to impact beyond the immediate academic community.
8. Close collaboration with **musical venues** in Oxford, including the Holywell Music Room and the Jacqueline du Pré concert hall (St Hilda's College), which provide a base for performance-led research and composition and the work of groups such as Oxford May Music, Oxford Contemporary Music, the Oxford Lieder Festival, and Oxford Philomusica.

#### e. Collaboration and contribution to the discipline or research base

##### Prizes and Awards

The world-leading quality of the research produced at Oxford has been recognised by a number of prestigious national and international awards. Bent was awarded the **Claude V Palisca prize** for her landmark edition of Bologna MS Q15; Strohm was awarded the £500,000 **Balzan Prize** for scholarly contributions to Musicology; Leach was awarded the **Dent Medal** by the Royal Musical Association in July 2013, and the **Phyllis Goodhart Prize** of the Renaissance Society of America for her 2011 monograph *Machaut: Secretary, Poet, Musician*; Taylor was awarded the **Jerome Roche prize** by the Royal Musical Association for his 2010 *Musical Quarterly* article 'Cyclic Form, Time and Memory in Mendelssohn's A minor Quartet, Op. 13'; and Bradley was awarded the **Westrup Prize** by the *Music & Letters* Trust for her 2012 article 'New Texts for Old Music: Three Early Thirteenth-Century Latin Motets'. Bent was made CBE for services to musicology in 2008, and was elected an Honorary Fellow of the American Philosophical Society in 2013. Clarke was elected a **Fellow of the British Academy** (2010), bringing to five the number of current Faculty members who are Fellows (Dreyfus, Clarke, Bent, Blackburn, and Strohm). Born was Schulich Visiting Professor and Dean's Chair of Music at McGill University in 2012-3.

##### Contributions to the Research Base

UoA members have made sustained **contributions to the wider discipline** in numerous ways, and have engaged in significant new interdisciplinary projects and networks, not least through the meetings and events sponsored by the Faculty's large-scale initiatives (*MusDig*, CMPCP, DIAMM, and HLC). Born is a member of the Advisory panels for *Musica Humana* and *New Media and Society*, serves on the Publications Committee of the Royal Anthropological Institute, and was deputy chair of the SH5 panel for the European Research Council; Burden was President of the British Society for Eighteenth-Century Studies; Cross was a member of the EU-funded *EMPaR*

(Enquiry into Musical Practice as Research) and is a member of the Artistic Board of the Orpheus Institute at Ghent; Leach has served on the AHRC Peer Review College (2010-3); Rees is an invited scholar at the 'Musical exchanges, 1100–1650: the circulation of early music in Europe and overseas in Iberian and Iberian-related sources' project at the Centro de Estudos de Sociologia e Estética Musical, Universidade Nova, Lisbon.

### **Editorial Positions, Society Membership, and other Service**

Colleagues hold, or have held, many **editorial positions** on leading peer-review journals. Cross is Associate Editor and member of the Editorial Board of *Grove Music Online*; during Grimley's service as an editor of *Music & Letters* (2005-2013) he was responsible for the largest reviews section in the discipline; he is also a founding editor of *Carl Nielsen Studies*; Aspden is a co-editor of *Cambridge Opera Journal*. The UoA is strongly represented on a large number of editorial boards including *Cultural Sociology*; *Anthropological Theory*; the collected editions of Stradella and Eccles; *Psychology of Music*; *Music Perception*; *Musicae Scientiae*; *Radical Musicology*; *Tempo*; *Analysis in Context*; *The Journal of Mathematics and Music*; *Music Analysis*; *Early Music*; *Eighteenth-Century Music*; *Danish Yearbook of Musicology*; *Svenska Tidskrift för Musik Online*; *Music Theory Spectrum*; *Musical Quarterly*; and *Plainsong and Medieval Music*.

UoA members are actively involved with over 20 professional **subject associations and learned societies**, including the Royal Musical Association; the American Anthropological Association; the Society for Ethnomusicology; the American Musicological Society; the Musicology Society of Australia; the American Society for Eighteenth-Century Studies; the British Eighteenth-Century Studies Association; the European Society for the Cognitive Sciences of Music; the Society for Education and Music Psychology Research; the Plainsong and Medieval Music Society; the Society for the Study of Medieval Languages; the Society for Music Theory; and the International Musicological Society. Colleagues have acted as external examiners for postgraduate qualifications at leading institutions in the UK and abroad, including the Universities of Cambridge, Cardiff, Durham, London, Manchester, Utrecht and University College Dublin. UoA members are also in considerable demand as external examiners or advisors for undergraduate programmes, including Durham, Cambridge, Cardiff, and the Royal Academy of Music.

### **Outreach and Dissemination**

The Faculty identified **outreach** as one of its strategic research aims during the review period, and colleagues have been invited to give prestigious talks, lectures and seminars nationally and worldwide. Clarke gave the RHUL/British Library Lectures in 2008/9 and was a Faculty member at the Mannes Institute in New York; Franklin was invited to give the Bloch Lectures at the University of California, Berkeley, in 2011 (published by University of California Press); Born has been invited to give these lectures in 2014; Grimley was the first international Scholar-in-Residence at the Bard Festival 'Sibelius and his World' (Bard College, 2011). He edited an accompanying volume for Princeton University Press and the event was covered by the *Wall Street Journal*, the *New York Times*, and on *National Public Radio*; Leach gave the high-profile Darwin lecture on *The Sound of Beauty* (Cambridge, 2011).

Members of the UoA contribute regularly to a variety of **media** outputs that bring their research to the attention of a much wider audience, e.g. appearances on BBC coverage of the Proms (Aspden, Cross, Saxton); contributions to television programmes for BBC4 (Aspden, Cross, Grimley and Saxton); BBC Radio 3 coverage of key musical events (Cross and Grimley introducing operas by Harvey and Vaughan Williams on 'Opera on Three'; Cross presented programmes from the BBC 'Total Immersion' weekends at the Barbican on Chin and Harvey); frequent appearances on the flagship Radio 3 'Music Matters' programme (Cross, Grimley, Leach, and Saxton); services from college chapels directed by postholders (Darlington, Higginbottom, Hyde, Rees), are regularly broadcast live on BBC Radio 3's 'Choral Evensong'. It is by actively maintaining this high public profile that the UOA seeks not only to disseminate research of the highest quality to the broadest range of audiences and beneficiaries, but strives to shape the future direction of music studies understood in their widest and most creative sense.