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| <p>Institution: Keele University</p> |
| <p>Unit of Assessment: Music</p> |
| <p>a. Overview</p> <p>Music is a strong research and teaching area situated within the School of Humanities at Keele University. Keele's concentrated campus location creates a productive environment for inter-disciplinary and multi-disciplinary initiatives and collaborations. This is reinforced in Music and in the Faculty of Humanities and Social Sciences where research is promoted and managed through two inter-disciplinary Research Institutes for Humanities and Social Sciences, which have a single Director. Research Institutes are responsible for generating and supporting research, enterprise and knowledge transfer activities, and for the training, supervision and support of postgraduate students. The University Research Committee has overall responsibility for research matters while central Research and Enterprise Services provide specific expertise on legal and financial arrangements for research, business engagement, European funding, governance and ethics. Music is thus well supported and resourced within this structure, which enables colleagues to undertake archival trips, attend conferences, symposia and performances of their works, and benefit from periods of research leave to complete projects. Music's postgraduate students receive training, facilities, and support, and benefit from a vibrant and sustainable academic community.</p> |
| <p>b. Research strategy</p> <p>Research in Music focuses on the theoretical, aesthetic, historical and creative aspects of twentieth- and twenty-first-century music, following a long-term strategy that favours the development of focused and complementary strengths. A very stable staff base provides continuity, consistency and a solid foundation on which to build the strategy. This has resulted in the formation of two interlinked groups in practice-led research in composition and technology, and text-based research in musicology. The focus of the whole unit is on twentieth-century and contemporary music, which is informed by critical and historical perspectives, and shares common interests in analysis, aesthetics, and music and image.</p> <p>Music has continued to consolidate and strengthen as a research area since its achievements in the RAE 2008. This has been helped by stability, research support, mentoring and promotion. Music continues to build on its strategy of concentrating its research in the fields of twentieth-century and contemporary music in both practice-based research in composition and music technology, and in musicology. In 2008, we identified research on music and image as an area of strategic growth. This has been realised in digital compositions combining music and visuals and in scholarly work on visual music, film and screen music. After a period of steady growth, creative music technology has consolidated as a team of practitioners with world-wide reputations. While all composers are active in music technology, the balance of output between sound-based and acoustic composition varies between staff members. This caters for diversity in Music's practice-led approaches, providing a complementary pattern of activity which ranges from orchestral composition through to acousmatic music, audiovisual output and digital interfaces for musical expression. The group has continued to develop new forms of live processing, composition for multi-channel environments, digital interfaces for musical expression, integration of inter-cultural materials and exploration of mimetic electroacoustic narratives. This forms part of a longer-term strategy to develop research towards time-based multimedia, extended-reality environments and immersive technologies.</p> <p>The musicology group continues to strengthen its focus on the twentieth century and its precursors, with shared preoccupations on aesthetics, analysis and cultural history of twentieth-century music. It has fulfilled the strategy articulated in the RAE 2008 by publishing monographs on Polish film music, French music between the wars, and contemporary music in Germany, so as to consolidate the authority and leading reputation of the research team on music in modern European nations. The group aims to develop further shared common themes of modernity, tradition, identity, narrative, and interpretation, bringing its distinctive methodological approaches to</p> |

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research on tradition, embodiment and consensus to international academic and non-academic audiences. The group has extended its research on tradition in its recent work on commemoration and legacy (Debussy, Lutoslawski and Poulenc) and is collaborating on grant applications and conferences to build capacity around the theme of World War I, culture and the Home Front.

With internationalisation in mind, the whole unit has built on the success of the 'Music Since 1900' conference in 2008 to engage in establishing international collaborations, including in Brazil, USA and Canada (University of São Paulo; University of Campinas; Temple University; University of Ottawa; and University of Austin), international networks, and interdisciplinary work. The aim is to procure major funding from UK and EU bodies for interdisciplinary research and to build capacity with post-doctoral and early-career researchers. The unit plans further grant applications to build on recent successes with the AHRC and British Academy. It is planning a major interdisciplinary conference on Embodiment, an issue of interest to both practice-led and musicology researchers. Building on existing strengths, it aims to set the international agenda in this emerging area. The unit is also active in increasing its profile locally with collaboration and partnerships with community arts groups, local archives, museums, schools and festivals, thus responding to University priorities of community engagement and the creative arts.

The Faculty has a strategic aim to increase postgraduate numbers by over 20%, offering highly competitive funded postgraduate studentships and Graduate Teaching Assistantships, developing funding through collaboration with outside bodies, and sponsoring Leverhulme early career fellowship applications. In Music, both the PhD and MRes programmes are part of its strategy to build capacity, supported by on-going AHRC and Keele funding. (See section C.)

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

Music has benefitted from a period of stability and consolidation as a unit and as individuals. Internationally recognised excellence in research is a key criterion in academic promotions. During the REF cycle several colleagues were promoted to Senior Lecturer (Spasov, Reyland), Readership (Uduman), and Professor (Kelly) in recognition of their research and either teaching or leadership. These promotions reflect the growing reputation and stature of Music at Keele during the REF cycle, with colleagues increasingly being recognised as leaders in their fields in both research groups. Both Vaughan and Kelly have taken on senior leadership roles in the School and Faculty, with Vaughan serving as Head of School (2008-9 and 2011-12) and Kelly currently Head of Centre for Humanities Research (since 2011). We have also been able to make temporary appointments because of grant successes. The experience gained by these early career colleagues has led to their career progression with appointments at other HEAs (Kenneth Smith, Liverpool; Kelcey Swain, Bristol; and Jon Weinel, Glyndwr). All three presented their work at research seminars or took part in research performances, strengthened their research profile, publication and performance record, and in the cases of Swain and Weinel, collaborated with permanent members of staff whilst at Keele. Smith has secured a permanent lectureship and plays an active role on the committee of *Music Analysis*.

Keele's strategic plan aims to provide a research environment that is attractive to new researchers, supports and nurtures researchers at all stages of their careers, creates leaders for the future, and provides strong and effective mentorship. Research excellence and specific research expertise are key criteria in the recruitment of academic staff as well as academic promotions; and the Research Institute Director is represented on all appointing committees. Early career staff are allocated additional research time under the University's workload allocation model; they have a mentor who provides advice on research; and the Faculty Research Office, in conjunction with the University's Learning and Professional Development Centre, offers an induction programme that includes research planning, funding possibilities, and ethical and governance issues. All members of staff are required to undergo training before supervising research students, and to take a course in Managing a Research Award if they have a major grant that involves responsibility for finance and for staff supervision. Music colleagues have benefitted from RI support in forging interdisciplinary

collaborations and joint grant applications, often in response to funding council calls.

Keele is committed to providing regular periodic research leave for all active researchers who meet a threshold of expectations for excellent research performance. Staff are eligible to apply for a semester's research leave on a one semester in eight basis, which is managed in consultation with the Head of School to ensure the smooth running of the programmes. All leave is subject to the approval of the Faculty Research Committee, which scrutinises the specific programme of activity proposed for the semester. Research activity in Music and throughout the Faculty is monitored through an annual report on research activity, outputs and plans, which is reviewed by the Head of Research Centre and approved by the Research Institute Director. It informs the research element in a formal annual appraisal process and in the allocation of additional research time, advice and mentoring as appropriate for staff at all levels. All staff in the Music unit meet these research expectations and have benefitted from this system of leave, enabling them to sustain their research, complete major projects, and apply for externally-funded leave and grants.

All policies relating to research management at Keele are subject to equality impact assessment (this was done with recent changes in the research leave policy); all members of appointing committees and any staff who carry out appraisals have been trained in equality and diversity issues, with periodic updates on alterations to the law. The University abides by the Vitae Concordat to support the Career Development of Researchers. The University has recently achieved the 'HR Excellence in Research Award'.

ii. Research students

Music's Postgraduate Director works closely with the Humanities Postgraduate Director for all matters concerning the recruitment, supervision, training and examination of research students. They abide by the University's Code of Practice on Postgraduate Research Degrees. Music is represented at the Humanities Postgraduate Committee, which establishes policies for training and support, approves supervisory and examination arrangements, monitors progress, and administers funds for training and research. The Humanities PGR Director chairs the Humanities PGR committee and sits on the University's Postgraduate Research Committee. All Music progression and examination matters are approved by the University Research Degrees Committee, while an institution-wide Research Student Liaison committee, chaired by the Pro Vice-Chancellor for Research and Enterprise, considers the needs of postgraduate students, including library and IT issues.

All Music students have a main and second supervisor; academic staff have to undergo supervisor training and can only act as main supervisors once they have seen a student through to completion. Training needs are identified at an early stage and kept under regular review through the development of a Personal Development and Learning Plan (PDLP). While underpinned by the RCUK/Vitae Researcher Development Framework, the learning plan is informed by the student's existing capabilities and an initial needs audit, based on student self-assessment and the advice of the supervisory team. A credit based system has recently been replaced by one that reflects needs-based principles; training and general progress are reviewed formally by the Humanities PGR Committee at six-monthly intervals, with a rigorous formal independent written and oral doctoral progression process after ten to twelve months (for full time students) to confirm that the student has met the criteria necessary for successful completion of a doctorate. The progression panel provides a useful opportunity to review Music postgraduates' progress and supervision, and to identify problems at a relatively early stage. Training is also delivered through specific Master's level modules such as Generic Research Skills (including project management, ethics and research governance) and Reflective Practice (Humanities). The RI, in collaboration with the University's Learning and Professional Development Centre, offers shorter courses and workshops on specific methods, career-development sessions, e.g. on public engagement and impact, conference presentation, publication strategies, and an introduction to teaching for postgraduates. Postgraduates in Music have benefitted from the recent Crossing the Bar AHRC-funded archival workshops at Keele and Liverpool universities.

Postgraduate Music students benefit from generous funding for participation at conferences, study

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days, and attendance at training events. A dedicated research training fund facilitates individual student attendance at specialist training events (e.g. Institute of Musical Research and Arts@Manchester), and supports training events for cohorts of students at Keele, many of which are student-initiated and run. Examples of supported training initiatives include the annual Humanities Postgraduate Symposium, the regular Work in Progress seminars in Humanities in which Becky Thumpston and Peter Dear are regular participants; Thumpston worked with Reyland in hosting the Society for Music Analysis Theory and Analysis Graduate Symposium (2013); Robert Ratcliffe organised the Royal Music Association (RMA) Postgraduate Study Day on Electronica (2008); Thumpston, Dear and MRes students organised 'Studying the Tonal Avant-Garde' on research methodologies (2013) with Kelly; Thumpston is actively involved in the periodic *Music Analysis* writing workshops; Tom Shave organised an Advanced Max/MSP seminar by Sebastian Lexer, Goldsmiths College, and a concert including works by Lexer and Keele PG students, Shave, Weinel and Willy (2010); Sarah Watts organised the SABRe (Sensor Augmented Bass Clarinet Research) Symposium (2012), in which Matthias Muller (Institute of Computer Music and Sound Technology, Switzerland) presented SABRe for the first time in the UK, bringing fifty bass clarinetists to Keele to engage with her research. Postgraduates also took an active role in planning and running the international conferences held at Keele. For instance, postgraduates at all stages and specialisms were involved in the 'Music Since 1900' conference (2009) (Milne, Hodgson, Bennett, Shave, Horwood, Rodgers, Bird, Willy); and the 'Rethinking Poulenc' conference (2013) relied on the essential input of a postgraduate team (Thumpston, Dear, Wood, Beck, Winter) and former students. Not only do these events provide vital training for all our postgraduate students (MRes and PhD), they enable them to participate actively in the research life of the Research Institute and of the discipline on a national and international level. Indeed, a number of MRes students who helped in the 'Music Since 1900' conference went on to do a PhD at Keele or elsewhere. The PG fund has supported a variety of other student research activities. For instance, it generously co-funded Sarah Watts' concert tour to Brazil (2012), which enabled her to demonstrate her research findings. It is particularly essential for supporting otherwise unfunded students: Thumpston is a case of someone who has benefitted from postgraduate support to give papers in Belgium, Bangor, Southampton, Hull, and Liverpool; institutional support also helped her buy unpublished scores early in her PhD. The fund also pays for group student membership of the Royal Musical Association, enabling students (both composers and musicologists) to participate in the Association's training events and conferences. These supported activities demonstrate the vitality and sustainability of postgraduate provision in Music and the Humanities at Keele.

The postgraduate community in Humanities has been stimulated by the AHRC-funded capacity-building partnership with the University of Salford. This has helped to increase postgraduate numbers at Master's and PhD level in Humanities, including Music. Since 2011, it has supported four PhD studentships in Music, and funded five postgraduates in Music on Research Preparation and Professional Preparation Master's programmes. Music has also benefitted from Keele Research Institute studentships (Willy). This has helped to generate a spirit of healthy competition. Building on this stimulus, Humanities (including Music), Law and Philosophy, have contributed to the AHRC North West Consortium bid, which has just been successful in gaining AHRC support under the new Doctoral Training Partnership scheme and will provide new opportunities for supervision and training for our students. Fischman and Kelly have been external first supervisor for students at two of the consortium partners, Manchester Metropolitan University and the Royal Northern College of Music. Kelly, who was involved in the bid at institutional level, will act as the Keele lead for this Consortium. Finally, current students are drawn from diverse backgrounds and age groups and some of these are professional musicians, librarians and teachers.

The number of Doctoral awards has doubled since the last RAE census: Watt (2008) Hollingsworth (2008), Young (2009), Bird (2011), Weinel (2012), Ratcliffe (2012), and Shave (2013) have all completed in the period, while Willy has just successfully completed his minor corrections. Many of these PhD graduates have taken up teaching fellowship or lectureships in the UK e.g. Watt (Essex College), Ratcliffe (MMU), Weinel (Keele; Glyndwr University), or undertaken teaching or research assistant roles at Keele (Bird, Hollingsworth, Ratcliffe, Shave, Weinel, and Willy). In this way Music has been able to nurture the careers of career-young staff.

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Postgraduates have a designated room in Music (The Clockhouse) with computers. They also have access to specialist facilities, including a specially designed Postgraduate Studio (Section d). The University upgrades the software and hardware on an on-going basis, ensuring that facilities are appropriate for research and teaching needs. In addition, HEFCE research capital funding has enabled the installation of exceptional office and ICT facilities for PGR students in the Humanities, above Research Council expectations. Shared office space and hot-desking facilities are allocated following a systematic survey of individual student needs (Section d).

d. Income, infrastructure and facilities

Music postgraduates and staff have benefitted from the dedicated support the Research Institute provides for researchers at all stages. The £3.5 million Claus Moser Research Centre for Humanities and Social Sciences, completed in 2008, was built with HEFCE research capital funding and its facilities are updated with HEFCE Research Capital and University funding. As the central intellectual and social hub for the Faculty's research, it houses the Faculty Research Office, offices for visiting scholars and postgraduate students, meeting and conference rooms, and serves to facilitate a flourishing inter-disciplinary research environment. The Faculty Research Office (FRO) provides the essential infrastructure for our research and postgraduate activities. It helps with funding opportunities and applications for both postgraduates and staff. It also provides financial and administrative support for research trips and the management of projects, and for organising seminars, workshops and conferences (including those organised by postgraduates). Fischman, Williams and Kelly worked closely with colleagues in the FRO on their successful AHRC Fellowship applications; Reyland, Garro and Kelly received administrative support for their international conferences and Study Days and used the facilities as the hub of their events. Music colleagues have benefitted from generous internal funding for individual research expenses such as travel and conference attendance, for small-scale research costs, and for collaborative disciplinary or inter-disciplinary events, regular seminars, and one-off conferences and workshops. Applications are discussed and approved by a Faculty Working Group (Heads of Centre, chaired by the RI Director). This support has enabled colleagues to participate in major international conferences (Kelly, Reyland, Williams) and performances of their works (Garro, Fischman, Spasov, Uduman, Vaughan), research tours (Spasov) and visits to archives (Kelly). It has also provided financial support for a diverse programme of visiting international scholars, composers and performers, as well as one-off seminars, concerts and conferences. Some Music colleagues received targeted support in the form of time and resources to complete particularly extensive outputs (e.g. the *Embodiments* CD, and studio recording of Fischman's *Ets HaDa'at*)

There has been an increase in research income in Humanities and in Music during the census period, with Williams, Kelly and Fischman being awarded AHRC Fellowships. Williams, Kelly, and Reyland (with Lamont, Psychology) were also awarded British Academy Small Grants. Fischman and Kelly have been involved in collaborative bids to UK funding councils. In addition to income outlined in REF 4b, colleagues have received external grant income for their research activities. Kelly was awarded \$30,000 by the Social Sciences and Humanities Research Council of Canada and the University of Ottawa in collaboration with Christopher Moore (University of Ottawa) for a workshop project, 'Music Criticism in France in the Interwar Period (1918-1939)'. She received c. £5,000 in funding from the Royal Musical Association, Keele Key Fund, the Society for Music Analysis, the Association des amis de Francis Poulenc, and Boydell and Brewer for her conference and concerts, 'Rethinking Poulenc: 50 Years On' (2013). Reyland and Garro received £6,000 for the ICMSN conference (2008) from Music + Letters Trust, Institute for Musical Research, Cambridge University Press, and Keele Key Fund. Spasov was awarded \$8,000 from the Canadian Council for the Arts for Individual Musicians. He gained commissions from the Kreutzer Quartet (£3,000), New London Chamber Choir (£6,000), and SOKOM (association of Macedonian composers) (£2,000) for premières. Williams received funding from the Music Analysis Development Fund for his book *Music in Germany since 1968*. (£500). Fischman received funding from the French Regional Cooperation for Andean Countries, Peruvian North American Cultural Institute, and the Goethe Institute (\$800), and a £400 commission from the Mexican Center for Music and Sonic Arts.

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In the REF period, the University has provided state of the art studio and recording spaces and equipment to enable staff, postgraduates and guest researchers to undertake creative research projects. Recently converted from a PC laboratory area, the newly located Postgraduate Studio is designed to cater for the research demands of students and staff engaged in creative and software/hardware design work, including audiovisual composition, sound design, computer-aided composition, and interactive real-time composition. The facilities, amounting to £16,000 of investment, comprise an 8-channel multi-speaker and surround-sound monitoring, USB MIDI controllers, MOTU and RME computer audio interfaces, and a 40-inch LG LCD monitor. Software on a Mac Pro Quad Core desktop includes Peak, Ableton Live, Komplete 8, Logic Pro, Protools, IRCAM forum software, Melodyne, Nuendo and Max-Msp. It also offers a 'Plug and Play' solution for PGR students and researchers coming to the studio with their own portable computers, interfaces, and peripherals. Music will also benefit from a £250,000 investment in new multi-use cinema, studio, theatre and drama studio space, which will support film study and creative work involving image and sound.

e. Collaboration or contribution to the discipline or research base

Colleagues are involved in a variety of collaborations. For instance, Reyland and Kelly have formed research collaborations with colleagues in the UK and overseas (Kelly-Moore (Ottawa), Reyland-Klein (Temple)); Fischman/Spasov and the University of São Paulo and the University of Campinas. Kelly and Reyland's collaborations have led to prominent publications and successful grant proposals. In addition, Williams collaborated with the Royal College of Music and the Goethe-Institut, London on Rihm's sixtieth birthday celebrations. Spasov has formed partnerships with the Kreutzer Quartet, the New London Chamber Choir, and the Association of Macedonian Composers, resulting in premières.

Colleagues work in a variety of international research and creative networks. For instance, Kelly is on the UK committee of the AHRC-funded Francophone Music Criticism Network, led by Mark Everist and Katharine Ellis. She is also a 'collaborator' with the Observatoire interdisciplinaire de création et de recherche en musique, Université de Montréal and has been involved in joint grant applications, conferences and research. All composers are members of the Performing Rights Society, and colleagues are members of subject associations such as the American Musicological Society (Kelly), the Society for Music Analysis (Williams, Reyland), the Canadian Music Centre (Spasov) and the Canadian Electroacoustic Community CEC (Spasov). Fischman is a member of the Latin American Sonic Arts Network (RedASLA), the Peruvian Composers' Circle, and the Composers' Desktop Project.

The vitality and sustainability of Music's research is further evinced by its participation in interdisciplinary groupings at Keele. Reyland collaborates with Lamont (Psychology) on children and music on TV, which has led to a publication and grant success (BA Small Grant); Kelly and Fischman participated in a Connected Communities bid; and Kelly worked with Karen Hunt (History) on a bid to the AHRC for a project on World War I. Music Technology colleagues are discussing collaboration with Keele's School of Pharmacy to work on the 3D virtual reality KAVE (Keele Active Virtual Environment). Beyond Keele, Uduman collaborated with a visual artist on his project for harpsichord and live electronics with live drawing; Fischman collaborates with saxophonist Iñigo Ibaibarriaga and dancer Olatz De Andrés (Bilbao); while all the composers work closely with professional performers e.g. Vaughan's work with accordion player Parovel. Kelly and Williams are members of the AHRC Peer Review College (since 2011). Kelly also reviews grant applications for the Social Sciences and Humanities Research Council of Canada and the Fonds de recherche sur la société de la culture, Québec, while Williams has reviewed European Research Council applications. In addition, most colleagues are asked to review research for major publishers and journals, such as Oxford University Press, Cambridge University Press, Yale University Press, *Music and Letters*, *Journal of the American Musicological Society*, *Music Analysis*, *Twentieth-Century Music*, *Journal of Musicology*, *Organised Sound*, *Computer Music Journal*, and *Leonardo*. Fischman was invited to act as a member of composition juries in Israel and Unicef. Most colleagues serve on selection panels of international conferences, e.g. Spasov and Fischman, International Computer Music Conference; Williams, Musical Avant-Gardes since

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1950 (Greece); and Kelly, Poulenc Conference (CNSMD, Paris).

Colleagues hold editorial and advisory board positions on prominent journals such as *Music Analysis* (Reyland and Williams), *Twentieth-Century Music* (Reyland and Kelly), *Journal of the Royal Musical Association* (Kelly), *Organised Sound* (Fischman), *Revue de musicologie* (Kelly), *Transpositions: Musique et sciences sociales* (Kelly), and the *International Journal for Music Theory and Compositional Research* (Spasov). Fischman has been guest editor for two volumes of the journal *Sonic Ideas – Ideas Sónicas* (2011). Colleagues frequently examine PhD theses at prominent UK institutions such as Brunel, Edinburgh, University of London, Oxford, Salford, Sheffield, York and abroad (Kelly: France, Canada, Australia, Malta) and higher doctorates (Kelly: Sorbonne). Williams and Kelly regularly assess promotion cases in the UK and USA.

Keele has hosted a number of international conferences and Study Days, notably the 'Music Since 1900' conference (Reyland and Garro), the 'Rethinking Poulenc' conference (Kelly), the Society for Music Analysis Theory and Analysis Graduate Symposium (Reyland and Thumpston), and the Royal Music Association Study Day on Methodologies (Kelly, Thumpston and Beck). In addition, colleagues have jointly organised conferences and events elsewhere, e.g. at Université catholique de l'ouest (Kelly with Pascal Terrien, 2008) and a funded invitation-only workshop, 'Music Criticism in France in the Interwar Period' at the University of Ottawa (Kelly with Christopher Moore, 2011).

Colleagues receive many invitations to give research papers or performances of their works. Notable examples of international keynotes and plenary invitations including Reyland (Institute of Musical Research; Liverpool), Williams (Göttingen), Kelly (Université de Montréal), Spasov (Karlsruhe, Germany), Fischman (Morelia, Mexico; Buenos Aires, Argentina). Highlights of invited papers include Reyland (Warsaw Chopin Institute; Cornell University); Fischman (Stanford; Bilbao, Spain; Peruvian North American Cultural Institute; Goethe Institute; Mexican Center for Music and Sonic Arts); Kelly (Centre National de la Recherche Scientifique, Paris; Ottawa; Conservatoire National Supérieur de musique, Paris; Institute of Musical Research, London); Uduman (Royal Academy of Music); Garro (Edinburgh). Garro, Uduman and Fischman have won composition prizes: Garro won first prize from the Group for Experimental Music and Audiovisual Composition 2012 with audiovisual work *Visitation Adagio*, and artist in residence at the Künstlerhäuser Worpswede, Bremen, Germany; Uduman was awarded the Prix Annelie de Man (Annelie de Man Foundation) for *Breath Across Autumnal Ground* (2012); Fischman's *Ets HaDa'at* was Winner of the International Music Prize for Excellence in Composition 2011. Kelly contributed to two prize-winning volumes: *Pelléas et Mélisande cents ans après: études et documents* was awarded the Prix des Muses (2013) and *Regards sur Debussy* won the Paul Marmottan prize of the Académie des Beaux-Arts (2013).

The unit has also benefitted from the input of visiting fellows, professors, performers and composers, including Philippe Cathé (Sorbonne), Clarence Barlow (UC Santa Barbara), Roy Howat (Royal Academy of Music), Giles Gobeil (Canadian Music Centre), Steven Mithen (Reading), Fred Maus (University of Virginia), David Fanning (Manchester), Ari Ben-Shabetai (Jerusalem Academy of Music and Dance), Peter Dickinson (Professor Emeritus, Keele), David Berezan (Manchester) and Adrian Thomas (Cardiff). In addition, Keele has attracted leading figures in the discipline as key speakers or performers at Keele conferences, including Philip Tagg (U. of Montréal), Laurence Kramer (Fordham University), Jann Pasler (UC San Diego), Trevor Wishart (Durham), Simon Emmerson (De Montfort), Hervé Lacombe (Université Rennes 2), and Marc Coppey (Conservatoire national supérieur de musique et de danse de Paris).