

Institution:	Goldsmiths, University of London
Unit of Assessment:	35: <u>Music</u>, Drama, Dance and Performing Arts
a. Overview	

Music at Goldsmiths is distinctive for its diversity and interdisciplinarity. This manifests in, and is achieved through, five research centres/units which give focus, impetus, and profile to its activities, and which collectively address three intersecting themes: **(i) integrating creative practice with academic research; (ii) advancing musical research through technology and vice versa; (iii) understanding and changing communities through music.** The areas of specific focus articulated through the centres and units span Russian music, sound practice, contemporary, popular and Afghan music; the resulting theoretical and practice-based outputs are correspondingly rich in range and content, spanning Monteverdi editions to interactive electronic compositions. Our research brings together staff with complementary and contrasting expertise from within and outside the Music Department. It capitalises on the Goldsmiths context, building interdisciplinary collaborations between colleagues in departments outside Music - Art, Computing, Anthropology, Psychology, Cultural Studies - to generate new perspectives and approaches. Our balanced mix of internationally distinguished scholars and practitioners has attracted one of the UK's largest PGR cohorts, and funding from a diverse range of public and private sources within and outside the UK. We maintain a vigorous public presence, working with international hosts and partners, through a rich array of publications, gigs, recordings, film scores, ethnographic films and online resources.

b. Research Strategy

The Unit has remained committed to the three main strategic themes articulated in our 2008 RAE submission: (1) *integrating creative practice with academic research*; (2) *advancing music through technology and vice versa*; and (3) *understanding and changing communities through music*. In this context we have sought to extend the department's networks nationally and internationally; to expand and diversify our funding sources; and to erode boundaries both within music scholarship, and between music and other disciplines. The above themes, reflected in our cross-cutting strategic aims of reshaping music's repertoires, practices and communities and of expanding musical and technological knowledge, have been given focus and energy through the activities of several specialist Centres and Units based in or led from the department. Thus for instance, our musicological focus on social and cultural projects from the 17th century to the present day benefits from a strong engagement with new methodologies enabled by technology.

The sections below describe some of the major recent, current, and developing activities linked to each our three intersecting themes; they also show how the Centres/Units enable and give profile to such activities. For descriptive purposes in this narrative each is linked specifically to one or another of the themes; in practice, however, work carried out under the auspices of a particular Centre/Unit is often relevant to more than one of the themes.

Theme 1: Integrating Creative Practice with Academic Research

Much of the Music Department's strategic work relating to this theme has been undertaken under the aegis of three specialist Centres and Units:

- The **Centre for Russian Music** [CRM], led by Ivashkin, intertwines performance with research to explore Russian music, particularly by Prokofiev and Schnittke. Ivashkin's concerts, for instance at Southbank Festivals for Schnittke (2009) and Prokofiev (2011), and CRM events at Goldsmiths, have reached audiences locally and internationally. CRM's success is exemplified by the festival/symposium '*(M)Other Russia: Revolution or Evolution?*' it co-organised in 2012 with the BBC Symphony Orchestra, the Institute of Musical Research, and Pushkin House; this provocatively interrogated the musical legacy of Soviet repression through papers presented at Goldsmiths and the symposium's link to the 'full immersion' day at the Barbican of Arvo Pärt's *oeuvre*.

It has since 2008 received funding from the Russian Agency for Culture & Mass Communications, and oversees the Goldsmiths-hosted Prokofiev and Schnittke archives. It has knowledge exchange agreements with the Rakhmaninov Institute (Tambov), Moscow's State Institute of the Arts, and the Alfred Schnittke Academy (Hamburg); and is currently formalising a partnership with the Moscow Conservatory. In 2014 it will lead '*The Prokofievs: Three Generations Festival*' in St Petersburg, with Ivashkin premiering a concerto by Prokofiev's grandson, Gabriel Prokofiev, and the festival/symposium '*Russia-UK: Stages of Understanding*', supported by the Russkiy Mir Foundation.

- The **Contemporary Music Research Unit** [CMRU] focuses on European art music, building on the legacy of New Complexity of which Redgate, its director, is a leading exponent. Events enable scholars and post-grad/professional musicians to advance techniques for composition and performance, in part by recognising how jazz, popular and traditional musics, together with studio technologies, have penetrated post-1950s 'serious music'. Within Goldsmiths, CMRU facilitates exchange between the department's many post-grad composers and performers via regular seminar-concerts, and it hosts talks by luminaries such as Mark-Anthony Turnage. It also bridges the divide between contemporary music and today's audiences by organising conferences/symposia where performance is yoked to scholarly presentations. For example in the *Xenakis International Symposium* at the Southbank (April 2011), concerts by the London Sinfonietta and the *Ensemble Exposé* led by Redgate were complemented by presentations by speakers from eight countries who illuminated relations between Xenakis's music, philosophical writings and architectural training.
- The **Popular Music Research Unit** [PMRU]: Rooted as popular music is in shared practice rather than the academy, research has to embrace music-making, historical-sociological understanding, industry links and performance-oriented scholarship. The PMRU accordingly brings together industry professionals with performers and academics so that popular music is not just an object of, but also an agent for, scholarship. At its public launch event, *Digital Pop and the Death of the Musical Artefact*, its aims were articulated by a panel comprising executives from Sony Music and the Musicians Union, Nicola Dibben (collaborator on Björk's *Biophilia*), 2012 British Composer Award nominee Matthew Herbert, and critic Eamonn Forde. Advisory Group members relocate PMRU's activities outside Goldsmiths: in June 2013 Perchard began collaborating with Tate Modern, Peckham Space, UCL, and artist Barby Asante to create the South London Black Music Archive, which will capture the legacy of community musicians such as Peckham's Rezzent 107.3FM. A nexus for Mercury Award winners, the department has developed the MMus in Popular Music, beginning Sept 2014, to encourage young artists to challenge commercial music, informed by our research; the PMRU will host seminars for this programme.

The activities going on through the above specialist units and centres are complemented by other projects linking creative practice with academic research. Recently, we formed a partnership with Seian University (Japan) to undertake a collaborative project, SHIZENGAKU, with sponsorship of £27K from Seian and a £13K Daiwa Foundation Award. Our universities will co-host two conferences and facilitate three exhibitions (in Japan and the UK), a website, papers, and a monograph (publisher: Nakanishiya, Kyoto). Here, the project began in March 2013 with a symposium and dance/sonic installation: Pryer, an expert on music aesthetics, set the parameters and metanarrative for papers which explored the expression of nature's relation to art in Japan and the UK. Paintings by Okada (from Seian) inspired the dance's choreography and Drever's site-specific composition; Okada's paintings went on to be exhibited at the Menier Gallery, London. Future events will include an ethnographic-based symposium led by Norton, the department's specialist in Asian music.

The recent appointment of concert pianist and Gramophone Award nominee Driver opens up new research into how performance structures musical forms. An expert in late 19th-century British pianism, he has prepared editions and recorded for Hyperion the compositions of, among others, York Bowen; he is contracted to continue this series, and his high-profile concertizing – at the Barbican, BBC Proms and venues from USA to Asia – will attract post-graduates seeking to learn how to discover, and prepare performances of, unknown masterpieces.

Theme 2: Technology and Music

Our scholar-practitioners embrace technology to broaden creativity, and through creativity advance technology. This has been our ethos since our Electronic Music Studio opened in 1967; now, interactive programming and live algorithms inform this commitment. For example, Young not only fulfils commissions for interactive works (e.g. *Satrosphere and Sensation*, National Museum of Scotland Sept-Dec 2010; Scottish Funding Council), but has co-developed, with colleagues from Computing and other Goldsmiths' departments, two new interdisciplinary MSc programmes on gaming/entertainment and music cognition. Abtan, like Young, develops bespoke software; a multi-media artist, she experiments with visual, gestural and audio data. From Sept 2013 she will be collaborating with Grierson (Computing) in a Canadian-funded project, *First Contact*. On the acousmatic side, Alessandrini weds her compositions for acoustic instruments to live electronics and interactive video; forthcoming commissions/residencies such as at the *Internationale Ferienkurse für*

Neue Musik in Darmstadt will make tools forged here accessible to composers internationally.

Musicological projects from the 17th century to the present day both benefit from new methodologies enabled by technology and reflect on its impact. For example, Negus is co-leading a project on *'Digitisation and the Politics of Copying in Popular Music Culture'* funded through the £5m Centre for Creativity, Regulation, Enterprise and Technology (CREATe), a major AHRC/EPSRC/ESRC investment in which Goldsmiths is one of the partners.

The **Unit for Sound Practice Research** [USPR], led by Drever, fuses creative practice with music computing, audio technologies and unorthodox field studies to explore interactions between the body, ambisonics and wave field synthesis. Its mission to interrogate the social impact of sonic environments is exemplified in an impact case study. Arts Council and EPSRC commissions enabled Drever to integrate knowledge derived through USPR's activities into his own compositions. A hub for staff, guests, visiting fellows and over 20 PhD studio practitioners, USPR brings artists and industry leaders to Goldsmiths. In 2009, for example, it co-organised the *'Large Scale Immersive Audio Experiment'* event with the Sony-owned label *Illustrious*, the loudspeaker manufacturer *Duran Audio*, and Goldsmiths' Screen School. This exhibited emerging 3D sound technologies via works by (among others) Martyn Ware, producer and founding member of 'The Human League'. Another collaboration between USPR and our Media & Comms department brought composer Fred Frith together with film director Sally Potter to expose the interactive nature of image and sound in a masterclass open to all departments (Dec 2009). The USPR event *Sho-Zyg* in Sept 2012 highlighted how diversity can propel music research: honouring Hugh Davies, the pioneering composer and founder of Goldsmiths' Electronic Music Studio, *Sho-Zyg* showcased 50+ Goldsmiths artists and researchers working with sound in a week-long public exhibition and event series.

Theme 3: Communities and Music

Music has the power to express and transform communities, as evidenced by the work of many of our staff. Norton's film *"Hanoi Eclipse"*, funded by the Getty Foundation, revealed for Western audiences how the experimental musician Dai Lam Linh, has, by re-inventing traditional music, challenged Vietnam's nationalist readings of its history; it won the Intangible Culture Film Prize at the 12th Royal Anthropological Institute International Festival of Ethnographic Film (2011). His expertise informs an interdisciplinary MA in Ethnography run with visual anthropologists at Goldsmiths. In 2013 he and Matsumoto (one of our associate tutors) were awarded £20k by the Japan Society for the Promotion of Science to undertake a project, *'Safeguarding the Intangible: Cross-Cultural Perspectives on Music and Heritage'*, involving five leading Japanese scholars.

Cross-cultural music-making is embedded in the practices of our composers. Gardiner collaborated with Diabaté and Al-Kawas to fuse sub-Saharan Africa music and Western post-minimalism; Silkstone, AHRC Fellow in the Creative & Performing Arts (2007-12), with Indian musicians, film directors and sociologists to create the multi-media post-colonial war requiem *'Noises of the Past'*, staged at Coventry Cathedral (2008) and Southbank (2010). Commissioned work such as Gardiner's recording of Yasuko Tanaka for Sony seeks to break down cultural barriers through music.

The **Afghanistan Music Unit** [AMU] has helped communities shattered by the 2009 invasion reconstruct their cultural identity through research that preserves otherwise lost repertoires and supports Afghan music education. Funded by a Leverhulme Emeritus Fellowship, its director, Baily, has reached out to Afghan diasporas in Australia and the UK. As described in an impact case study, the AMU has assembled and put its holdings online to create interactive educational resources that enable Afghan populations at home and abroad to sustain their musical traditions.

Looking forward

Our staff attract not only research income but a steady flow of PG students. We are collectively embarking on a range of projects relating to our strategic themes that will, over the coming years, build on the above achievements and draw distinctiveness from interdisciplinary collaboration with other Goldsmiths departments. For example the combined expertise of our Music and Computing departments has fostered computational resources for musicology; thus Joncus procured backing from the Serge Prokofiev Foundation to work with Crawford and Lewis (Computing) and create *Prokofiev Catalogue and Digital Archive*. This allows for data mining within symbolic/score or digital audio domains, and will support the editorship of Bärenreiter's new Prokofiev collected edition, led by Prof Morrison at Princeton, to which Goldsmiths PhD student Gima will contribute one volume.

A major project relating to and building on our expertise in music and technology is about to start. Computational musicologist Crawford, who created the JISC EPSRC-funded Purcell Project, has just been awarded £2M by the AHRC to lead a collaborative project, *‘Transforming Musicology,’* in which researchers at Goldsmiths, QMUL, Oxford and Lancaster will adapt industry Music Information Retrieval capabilities for scholars, through design that meshes with the semantic web.

c. People

I. Staffing strategy and staff development: The unit achieves sustainable growth of its research through targeted hiring and bespoke staff development, especially for early career scholars.

Targeted hiring: Most of our recruitment is undertaken with an eye to broadening and deepening our existing research foci; thus where possible we have sought to appoint applicants whose background and expertise will extend our knowledge boundaries. For instance:

- Abtan brings computational and programming knowledge cultivated at Brown University, incorporating new kinds of interactivity into the USPR’s studio and soundscape composition.
- Alessandrini’s training in computational music analysis at Princeton will contribute to Crawford’s music information retrieval project; her experience at IRCAM and her training with Harvey and Ferneyhough also slot in neatly with Redgate’s activities, and his post-2013 plans for CMRU.
- Busby, an AHRC-funded Early Career Scholar, has a proven ability to turn theory (on femininity, performativity) into practice, and her art installation-based performances have broadened PMRU’s research horizon. Her expertise has also enabled us to create the MMus degree in Popular Music and offer PG modules jointly with colleagues in Theatre and Performance.

We actively develop the careers of our PGRs by creating fixed-term or permanent lectureships for which we support them to apply. Thus we recently appointed PhD graduate Graham to a fixed-term post; this will not only give him excellent teaching experience but will enable him to prepare, with Perchard, the first monograph that integrates research on contemporary art and popular music.

Staff development: Staff demonstrating research productivity are supported by a term’s sabbatical every 3 years to enable the completion of clearly specified research activity which requires intensive effort; Negus’s journal articles on narrativity are an example. Our Department Research Committee [DRC] awards funding for specialised research-linked training, on a competitive basis. This has proven popular and effective: Drever gained a Diploma in Acoustics and Noise Control from the Institute of Acoustic; Norton a diploma from the National Film and Television School; and Peyton-Jones diplomas in collaborative music-making from the universities of Huddersfield and Surrey.

Other forms of support are directed specifically at the needs of newly-hired staff, nearly all of whom since 2008 have been early career. Workloads are calibrated to make the burden of administration fall to senior staff. The DRC tilts funding towards promising early career scholars, and senior colleagues mentor such staff whether they are on permanent or both fixed-term appointments: this includes monitoring the allocation of their time to ensure they are able to develop in both research and teaching; vetting grant applications; alerting them to development opportunities; and undertaking annual personal development reviews. Perchard’s career progression illustrates the effectiveness of our approach: after taking all degrees at Goldsmiths, he returned from his first post at Westminster to a lectureship here in 2008, and was promoted to SL in 2011. With ongoing departmental support, in 2011-12 he won an AHRC award to complete his book on jazz. Similarly, Joncus, hired Sept 2008, progressed to SL in 2011 and in 2012 became our first female Head.

The department’s commitment to equal opportunities is evidenced in the improved gender balance of its established staff, which in 2008 included no women and now has three, as well as in the ethnic diversity of both its academic staff and PGR community (details below).

II. Research students: Since 2008 the Music MPhil/PhD community has grown from 55 to 75, making it among the UK’s largest. Over this period four students have been fully funded by the AHRC, and three by overseas studentships. Over the next few years the number of fully funded students will grow further, through our participation in the newly awarded £17m AHRC Block Grant Partnership [CHASE: Consortium for Humanities and the Arts South-East England] along with Sussex (lead), UEA, Essex, Kent, Courtauld, and the OU. Of the total 370 studentships, about 65 will be at Goldsmiths and will be allocated by a competitive process open to all arts and humanities depts; two or three of these per annum are likely to be in Music.

Our PG community greatly enriches the department's research culture through the diversity both of students' nationalities (approximately 10 at present) and of their research specialisms. Our investment in postgraduate research is substantial: between Sept 2008 and Aug 2013 we have provided financial assistance of one kind or another to 48 students, and senior academics advise and support them with development of research proposals and funding bids. Other steps we take to equip and empower them as researchers include:

Embedding them in our culture: We integrate students' activities into those of our centres and units, ensuring that they benefit from staff expertise and networks, and raising the profile of their research. Thus PGRs routinely lead symposia, whether by performing, presenting papers, devising/ leading workshops, or staging compositions; and help develop collaborative grant proposals on topics related to their knowledge and skills. Amongst many examples:

- the PMRU provided structured feedback and advice to Hornabrook on research papers that she then presented in Belfast, Indianapolis, and Hildesheim in Germany.
- with support from Joncus, Newland procured membership of the Vanhal publishing board.
- Witts was enabled to access information on BBC radio music policy, leading to subsequent conference presentations and broadcasts, including one from the Royal Festival Hall (2011).

Providing rigorous research training via a two-tier system of skills development and progression monitoring. In **Tier 1**, the Graduate School inducts and trains new students in musicological skills. First year students are required to complete the University of London's Institute of Musical Research training courses, and after one year, give a presentation to a Graduate School seminar. In **Tier 2**, their supervisors train them in specialist aspects of research; should developmental training be needed, they take MA/MMus courses that hone their academic prose, knowledge of critical theory, or specific research skills. Each supervision session is logged, to ensure adherence to planned progression schedules; upgrade exams provide feedback and recommendations which inform subsequent work. Annual progress reports to the Grad School summarise achievements and identify potential problems so that they are addressed appropriately at an early stage. Periods of closely monitored probation are instigated where delays or problems are developing.

Providing opportunities for professional development: We encourage and support PGs aspiring to academic careers to undertake Goldsmiths' PG Certificate in HEI teaching, and routinely offer them lecturing opportunities/part-time appointments with mentoring from established staff.

Connecting them with leaders outside the academy: We provide financial support to our Graduate Forum (a hub for all our PGs), enabling them to organise and pay for leading practitioners and scholars to share their expertise via workshops and performances. Composers have included Turnage, Finnissy, Ferneyhough, and Niblock; performers, Trivonov and the Allegri String Quartet; scholars have ranged from ethnomusicologist Tina Ramnarine to Russian expert David Fanning.

The talents of our postgraduates regularly attract attention and support from leaders outside the university sector, and we facilitate these connections through our research centres and units. For instance, the Contemporary Music Unit has helped Barden have his compositions performed at the Darmstädter Ferienkurse für Neue Musik, and win commissions for the Donaueschingen Festival, Wittener Musiktag and Ensemble Intercontemporain, Paris.

d. Income, infrastructure and facilities

Income: As RCUK funding models have changed, we have developed a successful strategy of participating in consortia and diversifying our funding sources to include international (esp. European, Russian, and North American) public bodies, foundations, and private sector investors. We have enabled our practitioners to respond nimbly to opportunities to bring their research into the public domain via commissions, concerts and events, developing networks in and outside the UK which are advantageous for them and the department. Many staff have individually attracted funding from UK public funding bodies: Norton and Perchard, AHRC grants of £61k and £65k respectively; Peyton Jones and Busby, small awards from the Arts Council for their performance-based research; Norton and Young, small grants from the British Academy and Scottish Funding Council.

Consortia and collaborative awards: Crawford's recent £2M AHRC Digital Transformations award from the AHRC reflected the strategic development of a consortium reflecting synergies between project partners at Oxford, Lancaster, and QMUL. Other success emanating from our commitment to cross-disciplinary research has included EPSRC funding of £135k for *'Identity Dynamics of Music'*

with Computing colleagues at Goldsmiths and QMUL. We contributed actively to the CHASE consortium recently awarded an AHRC postgraduate Block Grant Partnership (see c.II), the development of which was strengthened by an AHRC award to one of our PhD students, Zaldua, for a Collaborative Skills Development project 'Digital Scores' with colleagues at Sussex.

Foundations: Multiple awards from private sources have included: \$68K from the Getty Foundation to Norton for *Hanoi Eclipse*; a £13K Daiwa Foundation award to support the Goldsmiths-Seaian *Shizengaku* series; £7.5K from the Serge Prokofiev Foundation for an online catalogue. Smaller awards of up to £5K have facilitated concerts and archival research. Thus for example Ivashkin, Peyton Jones, and Potter have been supported by the Performing Rights Foundation, the Ralph Vaughan Williams Trust, and the Paul Sacher Stiftung (Basel, Switzerland).

Other funding sources: The renown and resourcefulness of our composers and performers has been reflected in numerous commissions of up to £10K which have not only supported their activities but raised the profiles of the corresponding centres and units. They have included:

- *Redgate*: commissions from the European Commission, Britten-Pears Foundation, the BBC, the International Double Reed Society, the Engineering and Ensemble Cattrall (Switzerland)
- *Drever*: commissions from the Mondriaan Fund and WDR Studio Akustische Kunst
- *Ivashkin*: concert funding from global businesses including VTB Capital Bank, J & A Beare, Fine Violins, and Pro Helvetia [Swiss Arts Council].

Likewise Gardiner's growing reputation, and his 2012 nomination for British Composer Award (Chamber Music), have led to and benefited from commissions of up to £5K from an interesting range of well-known institutions and businesses including the Barbican Centre, the Royal Liverpool Philharmonic Society, Al Farabi Concerto, and Love Productions.

Operational infrastructure: As our research is rooted in practice and technology, physical infrastructure is crucial to our strategy. Business cases for additional infrastructure required by specific research projects are scrutinised by our Research Committee and considered by the HoD and his/her Advisory Group. Where additional funding to that in existing budgets is required, a case is made to Goldsmiths' Senior Management Team [SMT]. Since 2008 this approach, along with growth in student numbers, has led to sharply increased investment.

A new state-of-the-art stand-alone acoustic recording studio, which opened in October and cost c. £1m (including salaries for new technical staff), is game-changing, making possible our recent launch of a new label, NX Records, in partnership with Accidental Records; it will enable our practitioners to prepare and distribute professional-level, research-based recordings. Our existing Electronic Music Studio will continue to provide the means for studio composition, live electronics, interactive performance, sound-art and experimental popular music. We buy and enhance systems providing sufficient flexibility to accommodate experiments and re-programming by academic staff; currently, for example, we provide a ProTools HD2 system linked with a Yamaha Disklavier piano; studios with 8-speaker Multichannel Studio and diverse software (Max/MSP, Jitter, IRCAM AudioSculpt, GRM Tools, MetaSynth, Ableton Live, Waves & Pluggo plug-ins); and Intel iMacs with ProTools.

As the department has expanded its concertizing, it has advised and worked with Goldsmiths' SMT to improve university venues. In particular, the refurbishment of our listed Great Hall (seating c. 650) and its organ, which began in June 2013, will enhance opportunities for knowledge exchange activities with professionals who rent rehearsal space at Goldsmiths – these include the Orchestra of the Age of Enlightenment and the National Youth Orchestra. In 2011 we acquired a new Steinway D, one of few in London, initiating a new era of scholarship relating to piano repertoires and practices; this will now be advanced by the recent appointment of Driver. Complementing our investments in on-site facilities, we have negotiated with leading London venues (Barbican, Southbank, Wigmore Hall, Blackheath Concert Halls, Southwark Cathedral) and with our partner, the Foundling Museum, to use their space gratis or at reduced rates.

Goldsmiths' music archives and special collections attract scholars internationally, increasing the vibrancy and sustainability of our research culture. Covering all source types, including manuscripts, letters, rare prints, transcriptions, and AV materials, our diverse collections include:

- Russian and Central European materials: the Serge Prokofiev Archive; the Schnittke Archive; the Allan Bush Eastern European Collection)

- holdings on folk and ethnographic music: the A.L. Lloyd [folk music] Collection and Archive; the Ewan MacColl and Peggy Seeger Collection; the Afghan Music collection
- sources relating to Monteverdi: the Denis Stevens Collection
- powerful contributions from women: the Daphne Oram Archive; the Elizabeth Barnard Archive; Women's Revolutions Per Minute.

Each year the department invests £7k responsively in its well-stocked music library, inviting requests from our researchers who can additionally access the University of London libraries.

e. Collaboration and contribution to the discipline or research base

Our staff actively intervene and shape agendas in their respective fields of scholarship and practice. Space allows us to cite only a fraction of our collective activities, but those identified below exemplify how our staff exert wide-reaching influence in their fields.

Research Panels: McVeigh's renown has led to his appointment to the UK's most important funding and assessment panels, including the AHRC Knowledge Transfer Panel, RAE2008 sub-panel 67, and the AHRC Strategic Reviewers Group. He has been appointed Deputy Chair of the REF Music, Drama, Dance and Performing Arts sub-panel. Similarly, Drever's membership of the AHRC Peer Review College brings our cross-disciplinary perspectives to the grant review process.

Editorships: Gardiner is Founder and Chief Editor of the journal *Music, Sound and Moving Image* which uniquely bridges the disciplines of cinema and music, long recognized as twinned in practice but woefully segregated in the academy. As editor, he not only shapes scholarship in this area, but sparks dialogues between scholars of music, technology and moving image.

Other staff sit on editorial boards of leading journals: Joncus and McVeigh on *Eighteenth-Century Music*; Negus on *Popular Music and Rock Music Studies*; Perchard on *Jazz Research Journal*. Pryer is Trustee of the *Accademia Monteverdiana*, whose editorial policies he helps to formulate.

Conference Committees/Convening: Staff have shaped research through membership of Scientific Committees, selecting panel topics and highest-quality presentations for international conferences. Examples include Norton, Society for Ethnomusicology Conference Committee (Pennsylvania 2011); Busby, International Association for the Study of Popular Music (Salford, 2012); Joncus, 14th Biennial International Conference on Baroque Music (Belfast, 2011).

In 2008 Joncus co-convened (with Barlow) the first interdisciplinary conference on the London Stage, *John Rich and the 18th-century London Stage*, co-ordinating support from three learned societies and four London museums, as well as from Oxford University. Selecting submissions by scholars from N America and Europe, she brought to print in 2011 a co-edited book based on the conference (*The Stage's Glory: John Rich (1692–1761)*; University of Delaware Press).

Our focus on British musical life is exemplified by McVeigh's series at the Institute of Historical Research 'Music in Britain: A Social History Seminar', as well as the partnership Joncus has established with the Foundling Museum for scholarly collaboration and historical performance.

Artistic Collaborations (additional to those listed previously):

- Gardiner composes for and with leading classical and popular musicians including the BBC Concert Orchestra, BBC National Orchestra of Wales, Nieuw Ensemble, Manchester Camerata, Will Gregory of Goldfrapp, and Adrian Utley of Portishead. His works have been performed/broadcast in London (Wigmore Hall, Barbican, BBC Proms), Bristol, Liverpool (for the Royal Liverpool Philharmonic Society) and at the Glastonbury Festival.
- Abtan's interactive composition in popular-experimental music has received extensive coverage through her work with Stapleton of *Nurse with Wound* and from premieres at more than 25 festivals – in Edinburgh, New York, San Francisco, Munich, Berlin, Venice, Helsinki – where experts and audiences gather to witness ground-breaking works such as hers.

Invited Lectures and academic appointments: Ambassadors for their research, our staff are regularly invited world-wide to deliver keynotes – for example, McVeigh, at the 2011 Royal Musical Association Annual Conference, 'Horizons'; Ivashkin at the International Festival, Bolzano, Italy; and Pryer at the Institute of Art and Culture, Seian University, Japan.