

Institution: University of Cambridge
Unit of Assessment: 35 (Music, Drama, Dance and Performing Arts)
<p>a. Overview</p> <p>Part of the School of Arts and Humanities, the Faculty of Music forms the intellectual centre of an extensive network of musical and musicological activity across collegiate Cambridge. The Faculty's academic staff, postdoctoral researchers, and graduate students are complemented by College lecturers and research fellows, representing in total one of the largest concentrations of music-related research in the UK. Within the Faculty two dedicated centres provide a focus for specialist, largely collaborative research: the Centre for Music and Science (CMS), established in 2003 to provide a hub for research linking music with cognitive, speech, and computer sciences as well as neuroscience, and the AHRC Research Centre for Musical Performance as Creative Practice (CMPCP), which was established in 2009 and focuses on live musical performance. The activities of Faculty and collegiate researchers extend across a very broad spectrum of research that includes composition, historical musicology, ethnomusicology, and science and music. A number of common threads link these activities, among them music before 1600, nineteenth-century music, opera studies, popular and media music, cultural musicology, theory and analysis, and performance studies; these, however, represent themes rather than fixed groupings of individuals, and much of our research cuts across them.</p> <p>b. Research strategy</p> <p>The Strategy section of our Research Environment statement in the 2008 RAE stated that 'The Faculty is determined to continue to produce research of international significance in major areas of the discipline'. Outputs disseminated by Faculty researchers during the publication period have included 11 monographs and major scholarly editions, 9 edited books, 87 chapters in edited books, and 85 articles in refereed journals, as well as 50 performances of compositions. These cover all the areas mentioned in the 2008 statement: the cultural practice, notation, and composition of early medieval music; the music book trade in Renaissance Iberia; opera in eighteenth-century Italy and nineteenth-century South America; music in Stalinist Russia; the Jewish contribution to Arab musical experience; the evolution of musical cognition; and composition. However we have also significantly developed our research portfolio since 2008.</p> <p>Two new professorial appointments (Cook and Rink) have brought new areas of research to the Faculty, in particular performance studies: this is part of an academic strategy, extending from the undergraduate curriculum to CMPCP, to capitalise on Cambridge's extraordinarily vibrant performance culture. Staffing changes have also strengthened existing areas ranging from nineteenth-century studies and music theory to popular music and intercultural musicology, but in particular music and science. As well as Cook's and Rink's work in empirical performance analysis and digital musicology, the appointment to the CMS of Hawkins in 2011 has allowed the development of a new strategic focus on human communication that encompasses both music and speech. At the same time established areas of Faculty research, including early music history and opera studies, continue to be vigorously pursued, not least as a consequence of post-doctoral research appointments; composition has benefitted from the appointment of Causton, the opening of the PhD programme to composers, additional support for new music, and the development of the Faculty's engagement with performance more generally.</p> <p>While a majority of Faculty research comprises individual projects, these are frequently linked to the collaborative research that is concentrated in our research centres. CMS's research is inherently cross-disciplinary, as illustrated not only by Hawkins' background as a distinguished phonetician but also by the wide range of collaborations both within and beyond Cambridge: these range from psychology and neuroscience to evolutionary and computer science. At CMPCP, itself a multi-institutional partnership, Rink's recently completed project 'Creative learning and "original" music performance' combines the perspectives of musicology, education, and ethnography, with Cambridge-based postdoctoral research assistants carrying out research in collaboration with the RCM and Guildhall School of Music & Drama (GSMD).</p> <p>Pursuing research synergies across and beyond the Faculty is an essential dimension of our research strategy. Within the Faculty, examples include approaches to improvisation deriving from medieval studies, performance studies, and jazz studies; ethnographic and intercultural research that links ethnomusicology to performance and opera studies; and a project on intelligibility in sung texts funded by a Wellcome Trust Large Arts Award that brings together</p>

speech science, medieval musicology, and choral performance practice. Research links with other disciplines are too numerous to mention, extending from humanities and social sciences to the hard sciences and computing; a Faculty member co-directs the University's Digital Humanities Network, while a postdoctoral project on music and copyright is being undertaken jointly with the Faculty of Law. Faculty research also benefits from the larger Cambridge environment; for example, Causton's work complements that of composers attached to Colleges (e.g. Tarik O'Regan, Eriks Esenvalds, Giles Swayne, Jeremy Thurlow, Eric Whitacre) and Kettle's Yard (e.g. Camberwell Composers' Collective, Stephen Montague). Since 2008 Faculty staff and graduate students have contributed to, and benefitted from, the cross-disciplinary activities of the University's Centre for Research in the Arts, Social Sciences and Humanities (CRASSH), e.g. a fellowship awarded for developing innovative research-led teaching, and both staff- and student-organised conferences. Faculty researchers also regularly collaborate with professional performers (e.g. Barrett with Ben Bagby and *Sequentia*; Rankin with the ensembles Gilles Binchois, Dialogos and Discantus; and Wickham and Hawkins with The Clerks).

The Faculty's long-term strategic plan is initiated by the Head of Department (currently Cook), developed by our Research Committee (which is responsible not only for strategic direction but also the management of our research base), and approved and overseen by Faculty Board. Our plan envisages development of the Faculty's permanent staff establishment to a level comparable to most Ivy League departments, enabling consolidation of existing research strengths and the bolstering of such areas as contemporary and world music; in addition to the development of performance studies (see above), key elements include extending the work of CMPCP to create a Centre for Musical Performance Studies, the establishment of a Centre for Contemporary Music, an endowed Professorship of Musical Composition, and the final stage of the Faculty's building programme. While realisation of this plan will depend on fundraising, we have within the assessment period laid essential foundations for future growth. New Masters programmes (a multi-track M.Phil. in Music Studies, and an M.Mus. in Choral Studies that combines the resources of the Faculty and collegiate choral foundations) have been designed to diversify our areas of graduate research and consolidate doctoral registrations, complementing the opening of our PhD programme to practice-based research and part-time study. Support for funding applications has been strengthened at both Faculty and School levels, with research income increasing by an order of magnitude during the assessment period. We have in particular prioritised support for externally funded postdoctoral applications, so bringing new areas of research into the Faculty.

c. People, including:

i. Staffing strategy and staff development

The Faculty offers a supportive environment for academic and research staff development regardless of gender or seniority. We adhere to the University's Equal Opportunities Policy, and at the census date our male:female gender ratio is 67:33% among teaching staff (as against 75:25% in 2007), with 67% of the females occupying senior positions, while women represent 50% of postdoctoral researchers. The University has in place a number of measures designed to strengthen representation of women at senior levels, including development workshops and mentoring schemes specifically for female researchers. Provision for both maternity and paternity leave exceeds legal requirements; Faculty researchers have taken advantage of both during the assessment period. The University was also the highest ranked HEI on the Stonewall Top 100 Employers 2013 and has active Diversity Networks to support equal opportunities.

All early career appointees have a mentor who oversees skills, research, and career development, linked to the University's training programmes in Academic Practice and Personal and Professional Development; a load tariff system, covering all aspects of Faculty activity, enables us to manage the workloads of recently appointed staff. A biennial appraisal scheme covers all academic staff on permanent contracts. Individuals select from a panel of trained appraisers on which both genders are represented, with confidential discussions covering all aspects of research, publication, and career development. For contract researchers, the Faculty adheres to the University's Employment and Career Management Scheme for Researchers, based on the Concordat to Support the Career Development of Researchers and covering selection and recruitment, pay, conditions of service, induction, and career planning and development. A Director of Post-doctoral Affairs coordinates support across the University, while there is a dedicated careers consultant for humanities and social science researchers.

There are rigorous probationary requirements for confirmation in post, while promotion

advice is available to all confirmed staff from the Head of Department. Research is a key criterion in the University's annual Academic Promotions Exercise, in which a key role is played by external assessment. Since 2008 two Faculty members have been promoted to Senior Lecturer (Barrett, Walton), two to Reader (Davis, Frolova-Walker), and one to Professor (Cross): the seniority profile of the Faculty (which includes six professors, three readers, and three senior lecturers) reflects its standing within the University. All academic staff take advantage of a generous sabbatical entitlement of one term in seven, enabling the production of research outputs that otherwise might have been delayed. A high degree of flexibility in the timing of leave maximises its research value. Major administrative roles in the Faculty attract additional leave, normally one year after three years' service.

A stable permanent establishment is complemented by a changing postdoctoral community that adds to the diversity and vibrancy of our environment. Since 2008 external funders have included the British Academy (Pritchard, Varwig), British Academy/Royal Society Newton International Fellowships (Aubert), Leverhulme Trust (Aguilar), European Research Council (Hill), Mellon Foundation (Ingalls), and Canadian Social Sciences and Humanities Research Council (Nnamani); College-based Junior Research Fellows have included Bacht, Billett, Black, Brittan, Deasy, Fritz, Irving, Kennedy, Kronhaus, Mordey, Ograjensek, Parkes, Quillen, Trippett, Westbrook, Willson, and Woolhouse, with Trocmé-Latter, Williams, and Zadeh appointed to begin between August and October 2013. Research areas range from medieval notation to twentieth-century music theory, from North Indian classical music to contemporary composition in Lagos, and from musical creativity to popular music in worship. We make every effort to integrate postdoctoral researchers, including assistants on funded projects (e.g. James, Wise), into the wider research community, through social events, attendance or presentations at colloquia, involvement in CMPCP and/or CMS, and teaching (Ingalls, Irving, Pritchard, and Trippett—later appointed to a Temporary Lectureship—all offered their own undergraduate courses).

We see the nurturing of early career researchers as one of our key functions, and during the assessment period they have been appointed to positions in major research universities including Bristol (Trippett) and Nottingham (Irving, subsequently appointed to ANU), King's College London (Varwig), Humboldt University Berlin (Bacht), Sorbonne (Franz), Case Western Reserve University (Brittan), Yale (Parkes), and McMaster University (Woolhouse).

ii. Research students

The Faculty is a major provider of advanced education in music for both UK and overseas students over a wide range of fields. The development in our graduate economy during the assessment period is reflected in the three-year rolling average figures for total graduate enrolment, which increased from 42 (2007-9) to 67 (2011-13). Doctoral numbers have risen by 42% over this period (equivalent figures are 31 and 44), while there has been a near doubling of Masters numbers (from 12 to 22): this reflects the introduction of the M.Mus. in Choral Studies in 2010, and in the following year of the new multi-track M.Phil. in Music Studies. Expansion has nevertheless been constrained by a temporary capping of Masters numbers introduced because of limited student accommodation in Cambridge, which we expect to be lifted following completion in 2015 of the University's major capital development in North West Cambridge. While the proportion of overseas graduate students has historically averaged around 35%, we have noted a sharp increase at Masters level during the assessment period.

Though the proportion of graduate students with University of external funding varies considerably from year to year, that for Ph.D. students is consistently higher (average 54%) than for M.Phil. students (27%), while the great majority of M.Mus. students are self-funding. Sources of funding range from University, College, or related schemes (including Gates Cambridge Trust, Cambridge Home and EU Scholarships Scheme, Cambridge International Scholarships Scheme, Cambridge Commonwealth and Overseas Trust) to AHRC (block grant, CMPCP, and project studentships) and other UK- or overseas-based research council and similar schemes. Gender ratios of M.Phil. and Ph.D. students have been relatively balanced during the assessment period (male:female averages respectively 55:45% and 46:54%), in contrast to the more professionally oriented M.Mus., which attracts a higher proportion of males (79:21%).

The M.Phil. is a research Masters programme providing both generic and musically specific research skills in addition to an introduction to contemporary musicological thinking, specialist teaching, and supervised research; the structure allows great flexibility in responding to student needs, including the taking of courses in other faculties. The primary though not exclusive

aim of the M.Phil. is to provide a foundation for doctoral studies, as reflected by the 55% weighting of the dissertation, composition portfolio, recital, or other extended project. Incoming doctoral students who lack the comprehensive grounding provided by our M.Phil. programme attend selected courses from it as well as skills sessions: these comprise an increasingly extensive Graduate Training Programme covering bibliography, discography, online resources, music software, and writing skills. We also mount a Professional Development Day, while complementary School programmes include induction and an employability day.

Beyond the Faculty, students have access to language and IT training, and to a wide-ranging Graduate Development Programme that covers teaching and supervision skills, arts and humanities publication skills, communication skills, personal development, and networking; a University Skills Portal provides integrated access to opportunities across the institution. Our Graduate Handbook lists training opportunities with the Faculty, the University, and nationally (e.g. the IMR and UK GRAD programmes), while we also organise research training in conjunction with partners such as the British Library and Royal Opera House. All doctoral students maintain a skills logbook which is reviewed annually, enabling us to monitor skills training in line with University and Research Council expectations. Career advice from supervisors complements that provided by the University Careers Service. Additional support is available through Colleges and the Graduate School of Arts and Humanities.

At both Masters and doctoral levels, students are assigned a supervisor who has general responsibility for academic progress. At doctoral level there is also an advisor, and where appropriate a supervisory team may be appointed. In addition to a web-based reporting system, there are rigorous procedures to facilitate sustained progress and timely completion. For full-time students, a registration exercise takes place towards the end of the first year: this requires the production of a document of at least 7,500 words, defining the project in terms of context, research questions, methods, and sources, as well as outlining a proposed timescale for completion. This is read by two assessors, one of whom is normally a specialist external to the Faculty, who conduct a viva voce examination: typically lasting an hour, this is valuable preparation for the final examination. Towards the end of the second year a record of work completed, revised timescale for completion, and sample chapter(s) are assessed by two readers additional to the supervisor, and an interview held. In the middle of the third year all students submit a further progress report, chapter outline, and timetable, and give a presentation of their research to other final year-doctoral students. These arrangements, which have become more rigorous since 2008, have resulted in a significantly improved completion rate: in 2008/09 60% of submissions were within four years, while in 2011/12 (the latest year for which figures were available during the assessment period) the corresponding figure was 86%.

We see graduate students, at both Masters and doctoral levels, as key members of our research community. They are formally represented on Faculty Board, and we set great store on their attendance at the student-organised weekly colloquia and other specialist seminar series (in medieval music and in music and science) that take place in the Faculty. The social events that follow colloquia and are also attended by staff, postdoctoral researchers, and visiting scholars play an important role in sustaining the community, while work space and facilities are available to all graduate students within the CMS. Graduate students regularly initiate reading groups (e.g. in popular music and music and media), to which staff sometimes contribute, and in addition organise a research forum at which they present their research to one another. There are also extensive opportunities for doctoral students to contribute to teaching: we provide discipline-specific training in supervision, giving students important career skills and experience in addition to welcome financial support.

Our research students maintain a strong presence at national and international conferences and organise their own (e.g. 'Renew, Reuse, Recycle: From Quotation to Remediation in Art and Popular Music', 'Ludomusicology: Challenges and Innovation', and the Third International Conference of Students of Systematic Musicology). Measures of their achievement while registered include prizes (e.g. Society for French Studies Postgraduate Essay Prize [McMahon] and SEMPRES's Hickman Award [Rabinowitch]); publications in refereed journals (e.g. *American Music* [Cole], *Music Analysis* and *Twentieth-Century Music* [Dickson], *Early Music History* [Varelli], *Music Perception* [Wang], *Music Theory Online* [Walden], *Philosophy and Technology* [Kamp], *Psychology of Music* [Rabinowitch], and *Tempo* [Gotham]); and appointment to positions at major universities. Within the assessment period our former doctoral students have progressed to

teaching or research posts at Royal Holloway (Hyland and Deeming), Royal Northern College of Music (Phillips), University of Oxford (Bradley, Morley, and Taylor), Warwick University (Hambridge), Holy Cross (DiCenso), MIT (Rohrmeier), Notre Dame (Jajour), SUNY Stony Brook (again Bradley), University of Toronto (Billett), Saint-Petersburg State University (Orlov), and Chinese University of Hong Kong (Seinen).

d. Income, infrastructure and facilities

Our Research Committee has prioritised generation of **research income** for the support of individual, collaborative, and interdisciplinary research and to generate the overheads necessary to maintain a world-class infrastructure. Application numbers have grown steadily during the assessment period, resulting in a year-on-year increase of research income from £67K in 2008-09 to £786K in 2011-12: this has been enabled by enhanced local support, including academic and administrative advice, an online funding guide, an applications archive, and an in-house ethical approval scheme that also applies to graduate students. The establishment of CMPCP (phase 2 successor to the AHRC Research Centre for the History and Analysis of Recorded Music [CHARM], directed until 2009 by Cook) involved the creation of a new position for Rink as director, so representing a major development in the Faculty's research portfolio, with a total award as of October 2009 of £1,714,259 plus £118,900 for studentships and institutional contributions of £428,565. We have won major funding from an increasing diversity of sources including the AHRC, British Academy, Leverhulme Trust, ERC, SSHRC, Mellon Foundation, Wellcome Trust, and Wolfson Foundation. Funded projects have ranged from digital musicology (Rink, \$600,000), empirical performance analysis (Cook, £92,351), and the science of listening (Hawkins and Wickham, £59,023) to the historical development of notation (Rankin, £85,392), Stalin Prize (Frolova-Walker, £240,240), and opera in South America (Walton, £92,482).

Overheads from these awards, together with income from the West Road Concert Hall and Faculty Trust Funds, have supported our research infrastructure. Since 2008 the Faculty has supplemented library acquisitions (£23K), enhanced microform study facilities (£25K), and funded staff (£26K) and student (£39K) research. Funding is also available to staff through the University (e.g. Cambridge Humanities Research Grants scheme, which distributes £300k p.a., and Newton Trust Small Grants Scheme), and to both staff and graduate students through Colleges. We have also maintained funding for our resident ensembles (Academy of Ancient Music, Britten Sinfonia, and Endellion Quartet) to provide coaching and masterclasses to graduate performers and workshops for graduate composers. Through this, through supporting the Cambridge University Collegium Musicum and New Music Ensemble, and through strengthening the coordination and direction of performance through the appointments of the composer Dr John Hopkins and the violinist and director Margaret Faultless, the Faculty has created a much stronger environment for practice-based research than was formerly the case.

The Faculty benefits from outstanding physical **infrastructure and facilities**. It is based in a purpose-designed building wrapped around the 500-seat Concert Hall: this was built in the late 1970s and extended in 2002 to add a spacious Recital Room as well as the Centre for Music and Science. The Faculty's high level of equipment ranges from a collection of period and reproduction instruments to a fully equipped recording room linked to the concert hall, supported by SRIF3 and CIF4 funding which during the assessment period totalled £317K; our investment in new technology is supported by a dedicated computer officer. The Pendlebury Library is also housed in the Faculty building, and includes a dedicated microform room (our collection of digitised medieval music sources is among the world's largest), the recently established Edward J. Dent Facsimiles Room, and a collection of 78 rpm records for discographical training. With two specialist music librarians, its management is fully integrated with that of the nearby University Library, one of whose departments (the Anderson Room) is dedicated to music: in addition to a comprehensive range of electronic resources available on and off campus, combined music holdings include ca. 50,000 books and scores, 11,000 sound recordings (including a substantial archive of LPs), a significant collection of rare printed music from before 1800, and special collections relating to such figures as William Alwyn, Arthur Bliss, and Roberto Gerhard. These are complemented by important collections within College libraries—particularly at Caius, Christ's, Corpus Christi, King's, Magdalene, Peterhouse, St John's, and Trinity—and the Founder's Library in the Fitzwilliam Museum.

In addition to supporting staff and graduate research, these collections attract a steady flow of visiting students and scholars to the Faculty, as also to the Colleges; others are drawn by

particular staff members with whom they share interests. Regularly attending the Faculty's colloquia and occasionally contributing to them or providing workshops, these visitors range from musicologists to music scientists and from ethnomusicologists to composers, and add significantly to the intellectual and artistic diversity that characterises the Faculty: during the assessment period the Faculty hosted 40 academic visitors, coming from four continents and ranging from doctoral students to full professors. Also contributing to the vibrancy of intellectual and musical life at Cambridge are frequent visiting lecturers and artists, often of high profile and attracting cross-disciplinary and non-academic audiences: during the assessment period Gary Tomlinson, Ingrid Monson, and David Huron delivered the Wort Lecture Series, Peter Hill and Roy Howat gave the Robin Orr Lectures, and Alfred Brendel and Robert Levin held Humanitas Visiting Professorships. Dissemination of our research has also benefitted from the award during the assessment period of HEIF4/5 funding totalling £311,051 to support outreach.

Additional physical facilities are a priority to enable continued expansion of performance-related, collaborative, and postdoctoral research activities. The University is currently planning a substantial new building adjacent to the Concert Hall which will include additional office, rehearsal, and laboratory spaces in addition to graduate and postdoctoral study areas.

e. Collaboration or contribution to the discipline or research base

We believe that our influence upon the development of the discipline is commensurate with our position as one of the world's leading centres of musical research, and that this is reflected in **evidence of personal recognition**. Among headline indicators, Cook and Rankin are both Fellows of the British Academy and of Academia Europaea, while Fenlon and Rankin are Fellows of the Society of Antiquaries; Hawkins is a Fellow of the Acoustical Society of America; Cook and Fenlon are featured in *Grove Online*, and Causton, Cook, and Fenlon in *Who's Who*. During the assessment period international prizes were won by Cook (Wallace Berry Award, Society for Music Theory), Ingalls (Janet Levy Award), Rink (International Association of Music Libraries C. B. Oldman Prize and Music Library Association Vincent H. Duckles Award), and Trippett (AMS Einstein Award, Donald Tovey Memorial Prize). Cook was also awarded an honorary doctorate by the University of Chicago and a British Academy Wolfson Research Professorship (awarded June 2013), while staff members have held research fellowships funded by the AHRC (Cook), British Academy (Walton), and Leverhulme Trust (Frolova-Walker and Rankin). Significant visiting appointments have included a Fellowship at the Civitella Ranieri Center (Causton), the Lurcy Distinguished Visiting Professorship at the University of Chicago (Cook), Institute of Sacred Music Fellowship at Yale University and Rockefeller Foundation Scholar in Residence, Bellagio Center (Davis), Humboldt Research Fellowship and Fulbright CIES Fellowship (Hill), Edward T. Cone Fellowship at the Institute for Advanced Study, Princeton (Rankin), and visiting professorships at the Yong Siew Toh Conservatory, Singapore, and Shanghai Conservatory (Rink). Causton is a House Composer at English National Opera. Faculty members' publications have been translated into Chinese, Finnish, French, German, Hungarian, Italian, Macedonian, Polish, Portuguese, Russian, and Slovenian.

In most areas of the Faculty's research, invited lectures, conference papers, and similar presentations serve both as key modes of dissemination and as indicators of esteem. **Named lectures** include a British Academy Aspects of Art Lecture and Annual Lecture of the Italian Studies Library Group (both London), Callaway Lecture (Perth), Lowe Lectures (Oxford), CIRMMT Distinguished Lecture in the Science and Technology of Music (McGill), and a Darwin Lecture; public lectures addressed at a broad audience have also included events at Pushkin House (London), British Library, South Bank Centre, and Royal Academy of Arts, while many staff members regularly give pre-concert and similar talks both in the UK and overseas. **Keynote addresses** have been given in Aalborg, Athens, Aveiro, Basel (2), Bologna, Buenos Aires, Boston (2), Cambridge (3), Chicago, Córdoba (Argentina), Dublin, Durham, Exeter, Geneva, Ghent, Graz (2), Hong Kong, Hyderabad, João Pessoa (Brazil), Leeds, London (2), Manchester, Naples, Natal (Brazil), Nicosia, Olomouc, Palermo, Philadelphia, Poznań, Rheisberg, Salford, Philadelphia, Poitiers, Rio de Janeiro, Singapore, St Petersburg, Thessaloniki, Utrecht, Vilnius, Würzburg, and York. **Invited (funded) conference presentations** have been given in Amsterdam, Basel, Beijing (2), Berlin (5), Budapest, Cambridge UK (8), Cambridge MA, Cardiff, Charlottesville, Cologne, Columbus, Cremona, Denver, Dublin, Durham (2), Florence, Frankfurt, Göteborg, Hanover, Helsinki (2), Hong Kong, Jerusalem (2), Leipzig, Léon, Lille (2), Lisbon (2), London (10), Los Angeles, Ljubljana, Malta, Maynooth, Milton Keynes, Montreal (2), Munich, Nanjing (2), New York

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(2), Oslo, Oxford (3), Padua, Paris (3), Petrozavodsk, Pisa, Poitiers, Princeton (3), Rimini, San Francisco, Sapporo, Sarajevo, Seoul, Shanghai (2), Singapore (2), Southampton, St John's (Newfoundland and Labrador), Stanford, Toulouse, Utrecht, Vancouver (3), Venice, Warsaw, and Washington, DC. A session was devoted to Rink's work at the 2011 Society for Music Theory Conference (Minneapolis), while Cross's was the focus of the 2013 Max-Planck-Institut für Bildungsforschung Summer School (Rheisberg). Our records document a further 180 national and international conference papers. **International conferences** organised or co-organised by staff members include, at Cambridge, 'Musical Exodus: Al-Andalus and its Jewish Diasporas', 'Heinrich Glarean and his Intellectual World', '1948 and All That: Soviet Music, Ideology and Power', 'Beethoven and Rossini: Crossing Musical Cultures', two CMPCP Performance Studies Network International Conferences, and three British Psychological Society-sponsored workshops on language and music; and elsewhere, CHARM Symposia 5 (Cultures of Recording) and 6 (Playing with Recordings) at Egham, 'Christian Congregational Music' (Oxford), 'Travelling Virtuoso' (Bristol), 'Integrating Research and Performance' and First Ireland Sacred Harp Convention (Cork), and 'Software to Empower Learning and Research in Speech' (Philadelphia). Membership of conference programme committees is too frequent to list.

In the case of the Faculty's composers, corresponding indicators of dissemination and esteem include **commissions, performers, venues, repeat performances, recordings, and broadcasts**. For example, Causton's *Chamber Symphony* (2010) was commissioned by the Birmingham Contemporary Music Group, with performances at the Royal Festival Hall, RCM, CBSO Centre Birmingham (twice), and Lincoln Center; it has been broadcast twice on BBC Radio 3 and once on Czech Radio, and recorded for release on Causton's forthcoming NMC Debut Disc (NMC D192). Again, Causton's *Twenty-Seven Heavens* for large orchestra (2012) was a London 2012 Cultural Olympiad commission, with performances at the Amsterdam Concertgebouw (by the European Union Youth Orchestra), Edinburgh International Festival, and Darmstadt; broadcast on BBC Radio 3 and abroad, it was released on NMC DL2012-20. Finally, Thurlow's *Ouija* for violin and electronics (2013) was performed at the Cambridge Summer Music Festival (Peter Sheppard Skaerved), Holywell Music Room, Wilton's Music Hall, Royal Academy of Music, and City University London, as well as at the 2013 PSN conference (Cambridge), where Oxford-based CMPCP researchers presented an empirical study of the work in rehearsal and performance.

Faculty staff make many contributions to national and international infrastructures for music research. We have provided **editors or co-editors** for *Beethoven Forum*, *Cambridge Opera Journal*, *Early Music History*, *Music & Letters*, *Musicae Scientiae*, and *Phonetica* and reviews editors of *Cambridge Opera Journal* (2). We are **editorial or advisory board members** of (*), and/or have **refereed articles** for, *18th-Century Music*, **19th-Century Music*, **19th-Century Music Review*, *Ageing and Mental Health*, **AI and Society*, **Analytical Approaches to World Music*, **British Journal of Music Education*, *Cambridge Opera Journal*, *Cerebral Cortex*, **Cinquecento*, **Cognitive Semiotics*, *Computer Science and Language*, *Current Biology*, *Current Directions in Psychological Science*, **Early Music History*, *European Journal of Cognitive Psychology*, **Empirical Musicology Review*, *Ethnomusicology*, *Ethnomusicology Forum*, **Filigrane*, **I Tatti Studies*, **Italian Medieval and Renaissance Studies*, **Jazz Research Journal*, *Journal of the Acoustical Society of America*, **Journal of the American Musicological Society*, *Journal on the Art of Record Production*, *Journal of Child Language*, *Journal of Experimental Psychology*, **Journal of Film Music*, **Journal of Interdisciplinary Musicology*, *Journal of Modern Jewish Studies*, *Journal of Memory and Language*, *Journal of Music History Pedagogy*, *Journal of Interdisciplinary Musicology*, *Journal of Musicological Research*, *Journal of New Music Research*, *Journal of Phonetics*, *Journal of the Royal Musical Association*, *Journal of Urban History*, *Lancet*, *Language*, *Language and Speech*, *Modernism/Modernity*, **Music Analysis*, **Music and Anthropology*, **Music & Letters*, *Music and Politics*, **Music Perception*, *Music Performance Research*, *Music Psychology*, *Music Research Online*, **Musica Humana*, **Musicae Scientiae*, **Musicologica Austriaca*, **Musimédiane*, *Neural Plasticity*, **New Soundtrack*, **Opera Musicologica*, *Perception and Psychophysics*, **Per Musi*, *Phonology*, **Plainsong and Medieval Music*, *PLoS One*, *Pneuma*, **Psychology of Music*, *Psychomusicology*, *Quarterly Journal of Experimental Psychology*, **Radical Musicology*, **Rivista Italiana di Musicologia*, **South African Journal of Musicology*, **Sound Effects*, *Speech Communication*, **Studia Musicologica Norvegica*, *Topics in Cognitive Science*, *Twentieth-Century Music*, and *World of Music*. We have **refereed book manuscripts** for Ashgate, Boydell and Brewer, Cambridge Scholars, Prentice-Hall, Routledge, and Versita, as well as many

university presses (Cambridge, Oxford, California, Chicago, Indiana, and Rochester). **Other editorial roles** have involved *The Complete Chopin: A New Critical Edition*, *Early English Church Music*, *Monumenta Monodica Medii Aevi*, *Monumenta Musica Europea*, *Opera Omnia di Andrea Gabrieli*, and *Works of Gioachino Rossini*.

Staff have been active in providing **assessments for research funding organisations** including the AHRC (Peer Review College and other), British Academy, EPSRC, ERC, ESRC, HEFCE (expert reader for 2008 RAE), Leverhulme Trust, Templeton Foundation, and Wellcome Trust; the national research councils of Australia, Austria, Canada, Czech Republic, Estonia, Germany, Ireland, Netherlands, South Africa, and Switzerland; and the Academy of Finland (Chair, Arts Panel), Center for Complexity Science (Jerusalem University), CNRS (Paris), Cochrane Collaboration, Dumbarton Oaks (Harvard), European Institutes of Advanced Study, Institute for Advanced Studies (Princeton), Max Planck Institute, National Commission for Scientific and Technological Research (Chile), National Institutes of Health (USA), National Science Foundation (USA), Radcliffe Institute (Harvard), Research Grants Council of Hong Kong, and Society for the Promotion of New Music (London). **Contributions to the running of national and international research organisations** include the AHRC (Advisory Board, Digging into Data Challenge Peer Review Panel, Chair of Beyond Text Strategic Programme Steering Committee, Chair of Landscape and Environment Strategic Programme Steering Committee and Impact Fellowship Advisory Group), AHRC/CHEAD Committee on Mapping Infrastructure in Practice-based Research (Chair), AHRC Research Centre for the History and Analysis of Recorded Music (Director, Associate Director), AHRC Research Centre for Musical Performance as Creative Practice (Director, Associate Director), American Musicological Society (Council), British Academy (Chair of History of Art and Music Section, Member of Council), Cambridge Centre for Material Texts (Steering Committee, Advisor), Fondazione Levi, Venice (Scientific Committee), Fondazione Rossini (member of Scientific Committee), Groupe des Recherches Expérimentales sur l'Acte Musical (Steering Committee), Henry Bradshaw Society (Chair), Narodowy Instytut Fryderyka Chopina (Programme Board), Plainsong and Medieval Music Society (Advisory Trustee), RVW Trust (Advisor), and Society for Ethnomusicology (Council, Programme Committee, Charles Seeger Prize and Bruno Nettl Selection Committees, and co-founder of the Sacred and Religious Music Special Interest Group).

We have conducted **research reviews** at institutions ranging from the University of Leeds and National University of Ireland (Maynooth) to Bologna (DAMS), Rome (La Sapienza), and Hong Kong (CUHK). Assessments for **professorial appointments, promotions, and tenure exercises** have been carried out for the Australian Academy of the Humanities, University of Canterbury (New Zealand), Carnegie Mellon University, Case Western Reserve University, City University Hong Kong, Exeter (3), Harvard (3), Holy Cross College, Hong Kong University, Huddersfield, Jerusalem Academy of Music and Dance, Maynooth, Middlesex, Minnesota, National University of Singapore, New College Florida, Oregon, Oxford (5), Penn State, Philadelphia, Princeton, Royal Institute of Technology (both Copenhagen and Stockholm), Sibelius Academy (Finland), Southampton, Trinity College Dublin, UCLA (2), UCSB, and Victoria University (British Columbia). We have provided **doctoral examiners** for HEIs including Bristol, City University London, Goldsmiths (2), Glamorgan, GSMD, Helsinki, Institute of Education (London), KCL (2), Leeds, Leiden, Manchester (2), Nijmegen, Orpheus Institute, Oxford, Padova, Queen's University Belfast (2), Paris (EPHE and Sorbonne), Royal Holloway (2), Southampton, UCD, Université de Montréal, UWE, Utrecht, and York (3). Finally we enjoy a wide range of **research collaborations** both nationally and internationally, including Erasmus-funded staff and/or student exchanges with Utrecht University and the Catholic University of Leuven; individual research relationships (e.g. with the Irish World Academy of Music and Dance at Limerick, University of Eastern Finland, and Sibelius Academy Folk Music Department, Helsinki); networks (such as the Marie Curie Research Training Network 'Sound to Sense'); research initiatives (e.g. 'Cross-Cultural Perspectives on the Creative Development of Choirs and Choral Conductors', a programme with the University of São Paulo supported by British Academy International Partnership and Mobility Scheme funding awarded in July 2013); formally constituted multi-institutional centres such as CMPCP (with GSMD, KCL, Oxford, Royal Holloway, and RCM); and participation in national and international projects (e.g. the AHRC-funded project 'Bass Culture', with Glasgow University, and the SSHRC-funded Partnership Project 'Early Modern Conversions: Religions, Cultures, Cognitive Ecologies', with McGill).