

Institution: University of Bristol

Unit of Assessment: 35b - Music

a. Overview

Bristol's Department of Music is part of the School of Arts, one of three Schools within the Faculty of Arts. Sharing streamlined administrative structures between Music, Drama, Philosophy and Archaeology & Anthropology, and promoting an interdisciplinary environment, each department retains a Subject Lead with responsibility for providing strategic leadership.

With nine FT research-active staff, Music has increased significantly in size and in subject-range since RAE 2008. Two expansion appointments during the period reflect the Department's growing stature within the University; the same goes for the immediate re-filling of three posts following retirements (with two posts already in place and a third starting in February 2014). Within a framework that partners Composition (3 FTE) with Historical Musicology (6 FTE), these new appointments from strong international fields have refreshed the Department's profile via expertise in popular music, intercultural composition and nineteenth-century studies. Practice-based research extends beyond Composition to Historical Musicology, while some 70% of staff are involved in interdisciplinary research at all levels of the University and through the global network of scholarly and performance-based collaborations outlined below. An emergent Departmental grouping of Music, Film and Theatre (MFT) will help consolidate such work in the future. Evidence of the Department's steep upward trajectory and transformed research environment, is demonstrated by a sixteen-fold rise in external research grant capture, from £86K during RAE2008 to securing over £1.39m during the REF2014 review period. That funding has in turn generated two new postdoctoral positions, signalling our deepening commitment to Early Career scholars.

b. Research strategy

The Department sustains and develops its research environment through a fourfold strategy that supports:

- the production of outstanding research outputs in musicology and composition
- success in securing external research funding
- interdisciplinary collaboration
- an increasingly visible and tangible contribution to the discipline at national and international levels

Since RAE2008, these strategic aims have become increasingly focussed, and three research clusters have developed to facilitate their realisation: 1. Composition; 2. Music and Society; 3. Intermediality. The clusters are neither restrictive in their constituency nor mutually exclusive, but provide a) a clear profile that accurately reflects the size and shape of the Department; b) a supportive network for the evolving research interests of existing staff; c) a valuable strategic context for new research-based appointments. We believe the research clusters offer a realistic and sustainable model for future investment and for the development of research. The recent appointment of the new Chair of Music and two additional lecturers were successfully made with due regard to these groupings. Subsequent hires will shape the identity of the research clusters further, as described in section c. (below).

Composition remains a cornerstone of the Department's work, boosted by a distinguished international appointment (Ellison) in 2009. Enhanced exposure, particularly on disc (four single-composer CDs of Pickard's work and the CD release of Ellison's chamber opera *Say I am You* – all on labels with international profiles), strength in electro-acoustic and acousmatic work, prestigious collaborative commissions, such as the BBC Symphony Orchestra and the Hezarfen Ensemble of Istanbul (Ellison), and work with amateurs and young musicians combine to produce an unusually rich stylistic range. See also below re. 'Intermediality'.

A well-established interest in vernacular musics (Heldt and, formerly, Banfield) has been greatly strengthened through appointments that straddle both musicology (Williams) and composition (Ellison), while Ellis's appointment to the Badock Chair of Music consolidates the **Music and Society** cluster. The cluster provides a strategic context for Fairclough and Heldt's work on music and politics, Ellis's work on the cultural history of French music, Trippett's on nineteenth century

Environment template (REF5)

Germanophone culture, Hornby's on medieval chant. It embraces a vigorous British music strand, spearheaded, until his retirement, by the work of Banfield and now variously addressed by Pickard, Heldt, Williams, Scheduling (from 2014) and the Centre for the History of Music in Britain, the Empire and the Commonwealth (CHOMBEC). It also capitalises on the recent research grant successes of Fairclough and Hornby.

The most recently-developed cluster concerns **Intermediality**: Heldt, Hornby, Trippett and Williams all explore the place of music in multi-medial cultural artefacts and practices. Ellison and Farwell add compositional practice to the portfolio; Ellison through the integration of live theatre and video in his operatic work, Farwell through synthesis of live performance with electronic media. The cluster will offer a research context for the emerging Departmental grouping of Music, Film and Theatre (MFT). Existing interdisciplinary links within MFT (Heldt) have been significantly enhanced through the most recent appointments: Trippett (September 2013) and Scheduling (February 2014). Existing interdisciplinary links cross-Faculty (Hornby with Medieval Studies; Fairclough with Russian; Ellis with French) are now complemented by a growing number of collaborations beyond the Faculty of Arts (Williams with Social Science; Trippett with Science; Farwell with Medicine).

As described below, our systems encourage colleagues, both collaboratively and as individuals, to be highly productive contributors to their research areas: in addition to the 36 items selected for assessment, a further 68 research publications have come out during the assessment period, with a further 11 in press. In addition, a commitment to facilitating the work of others has resulted in two-thirds of the Musicology staff editing collected volumes and/or international journals during the same period (Ellis, Fairclough, Heldt, Hornby). Enhancing the leadership and field-defining potential of such work, alongside our activity in composition, in traditional individual research and in collaborative ventures, has become a new strategic goal for the Department, especially in light of a recent step-change in research funding capture for collaborative and individual projects alike. The foundations for new and higher-profile collaborations are also newly in place at a regional level via the GW4 cluster of universities (Bath, Bristol, Cardiff, Exeter), and at an international level via the University's membership of the 19-member World Universities Network.

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

The fundamental tenet of our staffing strategy is excellence. Our approach to staff recruitment is to cast the net as wide as possible and to appoint the most outstanding candidates. Appointments are naturally made with an eye to overall research strategy, but this is part of a holistic approach that also considers quality of outputs, teaching ability and focus, collegiality and – importantly – the views of the student body (particularly research students). We believe the results speak for themselves in terms of staff retention: of the seven appointments made since 2003, not one has left Bristol. With the University's support, since 2008 we have taken every opportunity to expand the research base of the Department: one retiring teaching-pathway colleague was replaced with a full teaching-and-research post; two further teaching-and-research posts are brand new, one of them created in recognition of the Department's cultural service to the wider university community and the City. At the same time, we have sought to liberate staff research time through targeted teaching remission, in order to sustain the current rate of research growth and the concomitant increase in impact-related activity. Hence our appointment during 2011-13 of a two-year full-time Teaching Fellow (subsequently extended to 2018 as a result of Hornby's European Research Council Starting Grant), along with successful applications to the School of Arts for part-time hourly-paid teaching.

In accordance with the *Concordat to Support the Career Development of Researchers* and the *Concordat to Support Research Integrity*, staff are fully supported by the University, Faculty and School at all stages of their careers. This is achieved through the induction and probation processes of the Faculty, but the support is especially strong at subject level. All new staff, including postdoctoral researchers, are assigned a Department mentor, in an exercise designed to be quite independent of formal line-management in terms of remit and personnel. New teaching-and-research staff benefit from lighter teaching loads during their first year. Staff awaiting progression to Senior Lecturer are further supported by a Faculty Workload Model that assigns additional credits to research. All teaching-and-research staff normally devote over one third of

Environment template (REF5)

their time to research. Cyclic research leave entitlement is available to all, regardless of career-stage, based on the generous Faculty model of one year's leave in every five. In a policy that encourages external funding success while not penalising failure, staff are expected to apply for external funding towards such leave and also to apply for a University Research Fellowship, but are normally awarded research leave whatever the outcome.

Career progression, from Lecturer b to c; c to d (Senior Lecturer), is based on assessment of performance within established Role Profiles, with accelerated progression to Senior Lecturer available in cases of exceptional performance. Readership and Professorship are achieved by promotion and may also be accelerated (e.g. Senior Lecturer to Professor) in exceptional cases. The success of the process is attested by the fact that, despite being a young department (average age: c. 42) during the review period, there were two accelerated promotions (from Senior Lecturer Reader and from Senior Lecturer to Professor), five progressions to Senior Lecturer (three by the accelerated route) and one progression from Lecturer b to c. All staff who joined the department prior to 2012 have therefore now been progressed or promoted, while two colleagues, both Early Career researchers at the beginning of the REF2014 assessment period, achieved accelerated progression to Senior Lecturer by 2011. The Faculty's support for younger researchers is further evinced through the 'Rising Star' researcher award in School of Arts (awarded to Ellison in 2012).

From postdoctoral fellow to senior professor, all academic staff are supported by an Annual Research Review, conducted as part of the annual Staff Review and Development exercise. Operated at School level, as part of the University's commitment to equality in career progression, this appraisal system has recently been made mandatory. It offers a forum for the setting of yearly objectives and, if appropriate, for identifying training needs, and feeds back into a Department-level process by which the Head of Subject is able to offer strategic support to individual colleagues in light of the needs of the Department collectively. Essential support for career development on an administrative level comes from the Staff Development office (which offers intensive courses in research leadership and the management of research groups), and the Research, Enterprise and Development office, (RED), a team of Research Managers, Finance Managers and a Digital Support Officer based at University level. RED supports Faculty of Arts academic staff in making research grant applications, managing awarded projects, organising networking events and running training workshops for all levels of staff.

ii. Research students

Following an intensive round of new (mainly early-career) appointments (2003-6), many of those staff have developed a research-base of students who are only now completing doctoral degrees. Nevertheless, 17.5 PhDs and 7 research Masters degrees reached successful completion during the review period: double the number of doctorates awarded per annum, compared with RAE2008. Three of our former PhD supervisees during REF2014 have gone on to permanent academic posts, at the University of Limerick, Anadolu University and Beijing Central Conservatory of Music.

The current research student base (of 41) is a diverse one, with 44% studying part-time. The gender division is approximately 4:6 (F:M); 20% are from outside the EU and 22% are aged 50+. Our support and provision are therefore tailored to a community in which career progression within academia is important to some, while for others a research degree is more a matter of personal development. A significant number of students have been fully funded during the review period: four had full AHRC funding under the Block-Grant Partnership, one holds a University Centenary Scholarship, one is a fully-funded Composition PhD through the generosity of Bristol alumni and the support of the Campaigns and Alumni Office, two hold fully funded doctorates attached to Hornby's ERC Old Hispanic Chant project (one in composition, one in musicology). A three-year fees-only doctoral bursary has also been provided by ElgarWorks. Six overseas students have also received full funding from their own governments (Bahrain, Chile, China, Japan, Malaysia x 2).

All research students are initially registered for MPhil or MLitt (Musicology) or MMus (Composition). Upgrading from any of these levels to PhD (or from MPhil to MLitt) is subject to a formal viva voce interview with two assessors (normally members of internal staff, except where lack of topical expertise determines the use of an external assessor). Clear guidelines are published on the quantity and quality of work expected for the upgrade (including requirements for a bibliography

Environment template (REF5)

and a work-plan for the final thesis). All research students have a named co-advisor, and the Department has led the way within the School of Arts in devising a system of record-keeping for individual advisory sessions (featuring an agreed summary of each session, together with objectives for the next one). Annual reports for each individual student, jointly compiled by advisor and student, are scrutinised at Faculty level. Research student representatives sit on the postgraduate Staff-Student Liaison Committee, whose outcomes are reported within the postgraduate research Annual Programme Review. Advice on publication strategy and conference attendance by research students is provided within the regular supervisory relationship, while financial support for research trips and conference attendance is available from funds held both at Faculty and Departmental levels.

The Graduate School of Arts and Humanities, created in 2009, provides a focal point for all Faculty of Arts graduate students, who benefit from its facilities and interdisciplinary structure (see d. below). Training for all postgraduate students is provided by the GSAH through methodological units covering research skills, language training and professional development. At departmental level, support is provided for composers through frequent visits from professional ensembles, enabling them to rehearse and record their works with professional artists. These latter include Gemini, Kokoro, Goldberg Ensemble and Bristol Ensemble. The Brodowski Quartet (whose 2011-14 residency is 100% funded by benefactors) plays a particularly important role in supporting composition, providing three workshops per year in which both postgraduate students and staff are able to develop new work. In addition, active student participation in research seminars provides a regular platform for identifying communication skills that may then be further developed through the teaching opportunities available to research students in a range of undergraduate settings (tutoring, seminars, lectures). Teaching opportunities are advertised in an annual call, followed by a formal application process, workshop-based training within the Faculty and individual mentoring.

Research students are encouraged to organise conferences and study days, and to present their work at conferences. Colleagues routinely offer trial-run feedback to those preparing and delivering presentations at such events. Bristol hosted the annual Royal Musical Association Research Students' Conference in 2009 and will do so again in 2015; a burgeoning Study Group on 'Ludomusicology' is led by a recent Bristol PhD graduate (Summers). As part of their professional development, research students are also regularly recruited to paid employment on staff research projects as sub-editors, music-setters, proofreaders (Elgar Complete Edition), administrators, research assistants (Dictionary of Hymnology, OHC Project, CHOMBEC) and bibliography and catalogue compilers (Havergal Brian Archive). We regard the transferable skills acquired in these workplace settings as essential for those of our students who are beginning their career path.

The vitality of our research environment finds ample expression in the successes of our research students. These range from presenting papers at international conferences (two – Hobson and Redwood - in Australia), via significant awards (Nourse's World Universities Network award to work in Australia in 2010, including the presentation of conference papers), to publication in peer-reviewed journals, such as *ACT: Zeitschrift für Musik & Performance* (2011); *Music, Sound and the Moving Image* (2013) (both Summers); *The Soundtrack* (2012) (Godsall and Summers). Composers had success on the opera stage (Efthymiou and Keegan-Bole's operas produced at the 2012 Tête-a-tête Festival; two of Pearson's operas at the Edinburgh Fringe in 2011 and 2012), while Yau won the Aberdeen Music Prize (with a commission for the BBC Scottish SO), Linker won the 2013 Spaziomusica Festival Composition Competition (Cagliari), Bednall had four single-composer CDs issued commercially, Dubois's critical edition of *Starlight Express* was published as Elgar Complete Edition Vol. 19 (2010) and subsequently recorded in this edition by Sir Andrew Davis for Chandos, and Davoren was shortlisted for a British Composer Award in 2011.

d. Income, infrastructure and facilities

During the review period we secured some £1.4 million in external research income, compared to the £86K achieved during RAE2008 (data in REF4 indicates the sums actually spent by the UoA during the review period). This 16-fold increase is largely attributable to Hornby's ERC Starting Grant (running from 2013 to 2018), but successful bids to the AHRC Early Career Fellowship scheme, (Fairclough - £65K), British Academy Mid-Career Grant (Fairclough - £45K) and

Environment template (REF5)

AHRC/ESRC "Religion and Society Programme" (Hornby - £95K) together with Hornby's Philip Leverhulme Prize (£70K) and smaller sums from the British Academy Small Grant scheme (two grants totalling £12K), the American Musicological Society, the Music and Letters Trust and Hymns Ancient and Modern, have greatly enhanced our success in grant capture. The effect on our research culture has been immediate and transformative. Not only has success bred further success (as witness the follow-on funding achieved by Fairclough and Hornby), but the ERC Grant has secured a major research project, with two post-doctoral research fellows (one based in the Theology department) and two funded PhDs, drawing together the disciplines of musicology, theology, performance and composition in an innovative way. Individual staff have also achieved direct funding for their research projects: Pickard was awarded £26K from benefactors towards the recording of his CDs, while Ellison's chamber opera *Say I am You* attracted grants for its production in 2012 from the Dutch-Turkish relations committee (Turkish Ministry of Culture), Dutch Consulate Istanbul, SICA, IKSU, Rotterdam Operadagen, and VocaalLAB, totalling €104K.

Research support at Faculty level ensures that internal funding balances generosity with encouragement and expectation to bid externally. For individual research, an annual maximum of £1800 is available from the Faculty Research Fund to each member of staff for small research projects and for conference attendance. In addition, the Department has a budget of c. £4500 p.a., used to run the weekly research seminar series and to defray smaller conference and research expenses incurred by staff and research students alike. Elsewhere within the University, the Bristol Institute for Research in the Humanities and Arts (BIRTHA) facilitates research initiatives across the Faculty of Arts. BIRTHA's flexible funding schemes, which support emerging and established research areas as well as promoting interdisciplinary approaches in the humanities, have supported numerous conferences/colloquia, a collaborative new-music concert series with Bristol Ensemble and Colston Hall, and seed-funding of digitisation projects for archival catalogues (the Shostakovich and Havergal Brian Archives). The Institute of Advanced Studies (IAS) granted University Research Fellowships to fund the cyclic leave of Fairclough, Farwell, Ellison and Banfield. Through its Benjamin Meaker Visiting Professorship scheme, the IAS also facilitated short residencies by distinguished researchers and practitioners (including composers Kjartan Olafsson and John McCabe), as well as more substantial funds for international researcher mobility, including Nathaniel Lew's (St Michael's, Vermont) 3-month visit in 2012. Research networking is also supported via our WUN membership.

At subject level, a regular focus of the research infrastructure is a weekly research seminar series running throughout the academic year, offering research students the opportunity to present their work in a supportive critical forum and to interrogate the research of current staff and visiting speakers. The seminars, organised by staff, in close consultation with the research student body, facilitate intellectual exchange and provide networking opportunities through informal student-led events scheduled before and after each seminar. Seminar attendance is open to all university staff and students as well as to the general public, regularly attracting audiences of up to 100. Content of the series is carefully balanced between musicology (theoretical, historical and practical) and composition. Thanks to a happy combination of intellectual stimulus and collegiality, the seminars are also notably well-attended by taught Masters students, and even a healthy number of undergraduates, indicating the openness of our research culture and its successful dissemination at every level of the university community. Two monthly postgraduate reading groups (in musicology and composition), with readings and topics all chosen by PGR students, attract both staff and students, while an active composers' society complements a lively PG student-run *Contemporary Music Venture* concert series, which receives financial support from the department.

Support for practice-based research involves the entire Department community. Workshops by visiting performers (see c. above) are a complement to sustained activity with Departmental ensembles led by Ellison, Farwell and Pickard, who develop their composition outputs as choral and instrumental directors (Pickard conducting his work with the Symphony Orchestra and Choral Society; Ellison and Farwell with New Music Ensemble). Hornby's Schola Cantorum (a female vocal ensemble) performs medieval and contemporary music, informed by, and informing, her research. The public dissemination of electro-acoustic music is supported through the Bristol University Loudspeaker Orchestra, directed by Farwell, a diffusion system projecting electro-acoustic and acousmatic music in concert spaces. The Department has been highly successful in

Environment template (REF5)

attracting benefactors (mainly alumni) to develop its practice-based infrastructure. Investment in musical instruments (including Turkish instruments supporting Ellison's research) and other facilities has been achieved through individual gifts totalling c. £200K during the review period.

The intellectual infrastructure includes CHOMBEC, which provides a focal point for research in the history of music in the British Empire, in Britain, and within the West Country, founded by Banfield in 2006 and currently directed by Pickard. Since 2008 CHOMBEC has developed its international profile by formalising a network of Corresponding Members in the UK and abroad, extending to Canada (British Columbia) and Australia (Monash University, University of Melbourne). The Centre is active in hosting conferences and colloquia, including the 7th Conference on Music in 19th-Century Britain (2009); *Worlds to Conquer: the travelling virtuoso in the long 19th century* (2010); study Days on Vaughan Williams, Rubbra and Elgar (including concert performances by University ensembles) and a recent IMR/RMA collaboration on *Britishness in Music* (2013). The Centre employs a part-time Administrator, supports public lectures by distinguished visiting experts and produces a twice-yearly newsletter. It hosts the Elgar Complete Edition (General Editor: Pickard) – projected in 43 volumes, 25 so far issued, eight of them during the current review period – and, among numerous additional projects, embraces research in Anglo-Soviet musical relations; the Ivor Gurney Edition; Music in Bristol, Bath and the west country and British film music resources.

CHOMBEC's status as a force for the study of British music is reflected in its capacity to attract donations of archival material. The Special Collections of the University Library hold a number of CHOMBEC-related deposits, including the Tippett Collection and the Bristol Madrigal Society Archive. During the period of assessment CHOMBEC also received the Havergal Brian Archive (curated by Pickard). Among other such resources, the Department also holds three major Shostakovich archives supporting Fairclough's research; and the University of Bristol Theatre Collection, containing a wealth of music-related material (including the Ivor Novello Collection), is the largest such collection outwith the Victoria & Albert Museum. The Music Department itself is housed in the imposing Victoria Rooms. Built in 1840 and adapted to the subject's needs in the mid 1990s, the building offers teaching, studio and rehearsal spaces, plus two concert halls (563 and 180 seat; both refurbished in 2013). Beyond the specialist collections mentioned above, and in line with the interdisciplinary nature of much of the Department's work, research-level library facilities are centralised within the Arts and Social Science Library, with subject-specific oversight coming from a representative within the Department.

e. Collaboration or contribution to the discipline or research base

Our contribution to and influence upon the discipline can be demonstrated at all levels of our activity and among all colleagues.

Leadership: Ellis's Founder Directorship of the Institute of Musical Research (until 2009) and Irving's secondment to the same role (2009-11) played key roles in shaping the discipline at national and international levels through the development of new initiatives in areas as diverse as Asian dance, medieval song, music and science, archeomusicology, and historical performance practice. Residencies secured by all our composers during the period show a thoroughly international profile including Iceland Academy of the Arts (Pickard, 2010) and the Atlantic Centre for the Arts, Florida (Farwell, 2008). Field leadership within musicology runs right across the Department: Ellis is a Series Editor for Boydell & Brewer's new 'Music in Society and Culture' monographs, and co-directs a 160-strong network 'Francophone Music Criticism' (FMC); Pickard is General Editor of the Elgar Complete Edition; Fairclough is co-convenor of the International Musicological Society's Shostakovich study group and a Directorium member of the Russian and East European Study Group (affiliated to the British Association of Slavonic and East European Studies); Heldt co-edited the journal *Plurale. Zeitschrift für Denkversionen* and is a founder-member of the *Kieler Gesellschaft für Filmmusikforschung* and co-editor of its journal; Williams co-directs the Severn Pop Network.

The cutting-edge nature of the Department's research translates into keynotes and invited lectures, including Ellis (keynotes in Brussels, Maynooth, Montreal, 2010; Amsterdam, Berlin, 2012; Maynooth / SMI, 2013), Ellison (Bilkent, Ankara, 2011; Glasgow 2012); Fairclough (Helsinki, 2009; Moscow Institute for Arts History, 2010); Heldt (Freie Universität Berlin, 2010); Hornby (León, York Early Music Festival 2013); Williams (Minnesota, British Columbia, Wuppertal, all 2009).

Environment template (REF5)

Finally, prizes and honours underscore our leadership depth: Ellis's election to the Academy of Europe in 2010 and Fellowship of the British Academy in 2013; Hornby's Philip Leverhulme Prize, 2009; Pickard's shortlisting in the Orchestral category of the British Composer Awards, December 2013; Trippett's AMS Alfred Einstein Award, 2009, Donald Tovey Memorial Prize, 2012, ASCAP Deems Taylor Award 2013 and Bruno Nettl Prize of the Society for Ethnomusicology, 2013.

Collaboration: The range of collaborations between composers and performers/organisations may usefully be indicated in terms of geographical spread. At a local (Bristol) level we enjoy close links with the Bristol Ensemble, St. George's concert hall and the Elektrostatic contemporary concerts at the Colston Hall. Nationally, significant collaborations have taken place with the BBC Proms, BBC National Orchestra of Wales, BBC Symphony Orchestra, the Presteigne Festival, Ludlow English Song Weekend. Internationally, the Cincinnati and Norrköping Symphony Orchestras, Rotterdam Operadagen, Yurodny Ensemble, Essen 2010 Cultural Capital and Istanbul Music Festival.

An alternative sample of composer/performer collaborations may be taken in terms of cultural diversity, from work with young people (Finchley Children's Music Group, National Youth Band of Great Britain), to folk ensembles (Kardes Turkuler); from amateur ensembles (Eikanger-Bjørsvik Band [Norway], Huddersfield Choral Society) to specialist contemporary music performers and organisations (VocaalLAB Nederland, BEAST and the pianist Philip Mead). Performance collaborations were in some cases significantly underpinned through composer residencies.

Musicological project collaborations are extensive and substantive: Hornby's long-standing research relationship with Rebecca Maloy (Colorado) has resulted in several jointly-authored publications; Ellis's co-directorship of the Francophone Music Criticism Network (<http://music.sas.ac.uk/fmc>), in collaboration with Mark Everist (Southampton) resulted in a contract for a co-authored book (OUP, 2013) built around the network's core activity, and the group's growing website of over 1500 historical press articles (3m words) is maintained in collaboration with both Southampton and the IMR/School of Advanced Study. Williams is PI on the AHRC-funded Connected Communities project 'Know your Bristol on the Move', in partnership with Bristol City Council and a number of community groups. Collaborative activity is further evidenced through conference organisation. Heldt, Fairclough, Hornby, Williams and Pickard all convened conferences and colloquia at Bristol, while collaborative conference organisation elsewhere included: Ellis (annual FMC Network meetings in Paris and elsewhere); Heldt (Kiel, 2008, 2009, 2010); Fairclough (Oxford, 2008; Cambridge, 2009; Minsk 2009; Petrozavodsk 2011; Durham, 2011; Hanover 2013, Vilnius, 2013) Williams (Nottingham, 2009; Cambridge, 2010).

Other forms of contribution:

In addition to doctoral examining at some 17 UK and overseas institutions, colleagues undertake a variety of (often voluntary) executive and oversight roles without which the UK and international research base would suffer. Heldt serves on the Editorial Board of *The Soundtrack* (Intellect Books) and the Advisory Board of *twentieth-century music* (CUP), while Fairclough is an Associate Editor for the latter, Hornby is Chair of the Plainsong and Medieval Music Society and Ellis an Advisory Board member of *Nineteenth-Century Music Review*. Co-editorships are also held by Fairclough and Hornby, working with colleagues at Manchester (Fanning), Oxford (Maw) and Durham (Watson). Ellis recently guest-edited an issue of the French Studies journal *Dix-Neuf* (2013) in interdisciplinary collaboration with Sheffield University, and chairs the Proceedings Committee of the Royal Musical Association, exercising oversight of its entire events portfolio.

We also routinely act as referees and international assessors/judges, for (among others) the AMS 50 Awards; AMS Lewis Lockwood Prize; AHRC; Leverhulme Trust; British Academy; Deutsche Forschungsgemeinschaft; Swiss National Science Foundation; Agence Nationale de la Recherche; Austrian Science Fund; European Research Council; Guggenheim Foundation; Social Sciences and Humanities Research Council Canada; Czech Republic Research Council) Leverhulme Trust *Cambridge Opera Journal*, *Journal of the Royal Musical Association*; *twentieth-century music*; *The Soundtrack*; *Music, Sound and the Moving Image*; *Russian Review*; *Slavonica*; *Music & Letters*; *Music Analysis*; *Notes*; *Musicologia* (Serbia); *Acta Musicologica*; *Plainsong and Medieval Music*; Ashgate; Bloomsbury/Continuum; CUP; OUP; Routledge; University of California Press.