

<p>Institution: University of York</p> <hr/> <p>Unit of Assessment: 35A, , Music, Drama, Dance and Performing Arts: Music</p> <hr/> <p>a. Context Music, by its very nature, has impact. The University of York Music Department prides itself on its strengths in practice-led research (composition and performance), and the main beneficiaries of the research are the listening public who experience our compositions and performances through concerts, broadcasts and recordings. Some of our practice-based research is directed towards the better understanding of creative processes. With appropriate dissemination (see below), this impacts upon other practitioners (and subsequently their audiences) and influences artistic practice more broadly. Additionally, much of our other theoretical research is focussed on practical issues (including editing, issues in performance studies, music pedagogy, and relations between analysis and performance/composition) and this is complemented by expertise in other areas of musicology where the impact beyond academia is more disparate but which nevertheless has impact in the public sphere. Examples are outlined in the approach to impact.</p> <hr/> <p>b. Approach to impact Our approach to impact has been to develop our strengths in practice-led research in the fields indicated above, and to develop links between musicological research and artistic practice. The compositions and performances produced as outcomes of practice-led research at York are always presented in public fora: in performances, published scores and/or recordings. Our approach, though, is to encourage and support a wide range of collaborative relationships, both institutionally-led and external, to ensure extensive reach. Additionally, researchers in both practice-led and musicological fields seek out those for whom their work will be significant and whose consequent practice will impact upon additional audiences: e.g. ensembles, producers, community music practitioners, and educators. We have done this by:</p> <ol style="list-style-type: none"> 1. Ensuring a strong presence of research-derived activities in institutionally-supported cultural activities. This includes the Department-run professional concert series (http://www.york.ac.uk/concerts) that provides a distinctive well-attended series of around 45 concerts a year, with a programme that significantly adds to the cultural calendar of the city. Over 40 years the series has developed a substantial and diverse audience for its wide-ranging programme. The series, along with the York Early Music Festival and Spring Festival of New Music, often provides a public outlet for the Department's research projects (e.g. the performances of new compositions, demonstrations of specific performance practice research, programmes related to historical/cultural research). This has immediate impact on the local community as the only substantial and sustained programme of classical music in the immediate area. 58,817 people attended concerts in the series between 1 January 2008 and 31 December 2012. The Music Department also contributes performances and talks to the annual York Festival of Ideas, developed by the University in collaboration with York Theatre Royal, the National Centre for Early Music, York St John University and York Museums Trust. In order to widen the impact of research activities, we sponsor conferences of practitioners and present at public events that draw international audiences to experience practice-led research in music (through performances, installations and related talks): examples include the gamelan events and the annual Orpheus Institute International Research Festival described below. 2. Supporting staff performance activities that derive from or manifest research. A number of staff direct and/or perform in internationally-known ensembles, with their research feeding directly into the practice (Hollingworth: <i>I Fagiolini</i>; Seymour: <i>Yorkshire Bach Choir</i>, <i>Yorkshire Baroque Soloists</i>; Marsh and Laws: <i>Black Hair</i>; Laws: [rout]. The research of other individual performers is also manifested through their performance practice: Losseff and Laws with practice-based research as pianists, and two recently-retired colleagues (Potter and Taylor) are renowned performers in the fields of early/contemporary vocal music and jazz piano. As a result, we interface with the public and commercial world via concert promoters, publishers, and recording and broadcasting companies, and the focus of the Department's work necessitates strong relationships with a range of collaborators and partners, within and beyond the academy: arts organisations and other cultural institutions, as well the expected relationships with relevant libraries, archives and partner institutions.
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3. Collaborating with external producers of performance work. For example: i) the Department has a close relationship with the National Centre for Early Music and is therefore at the forefront of the development of Early Music performance and education in the UK. **Seymour** is a frequent performer at, and artistic adviser to, the internationally acclaimed York Early Music Festival (the country's largest Festival of its kind); and ii) the Department's long-term collaboration with the National Centre for Early Music. The centre has hosted one-day explorations of musical topics, with public participation, with Department researchers as the primary presenters, workshop leaders and performers. It also includes performances linked to practice-based research in its diverse performance programme (early music performances by **Seymour's** ensembles, **Marsh** and **Laws** with the ensemble Black Hair, **Laws's** solo piano work).
4. Supporting collaborations between staff composers and ensembles. Long-term associations, with more than one commission, include those between **Simaku** and the Kreutzer and Diotima Quartets; **Marsh** with the Hilliard Ensemble and De Erepijs; **Field** with John Potter; **Brooks**, **Simaku** and **Stringer** with Joseph Houston. These associations lead to repeated performances of the composers' works, internationally, and often to the inclusion of the works in CD recordings and/or broadcasts.
5. Collaborations between musicological researchers and practitioners. These include: i) **Losseff** and **Wainwright** prepared editions for CDs and concerts by Trio Medieval and the Hilliard Ensemble respectively; and ii) the Department is a pioneer of gamelan playing in the UK and is especially known for creating new composition for gamelan and thereby generating new ways of thinking that influence creative practice. Examples of such activities include the Gathering of the Gamelans Symposium and All-night Wayang in April 2012 that led to a follow-up concert in the Department involving a collaboration with two of the London-based professionals who performed in the Wayang. Other gamelan research was a commissioned accompaniment at Opera North to Lotte Reiniger's 1926 silent animation *The Adventures of Prince Achmed*. This involved innovative approaches to improvisation and collaborative composition.
6. Recording: **Eato** has a record company based on his South African interviewing project and associated research (<http://ev2.co.uk/jisa/records/content.html>). The label's first recording, a solo piano recording by Tete Mbambisa, has received critical acclaim and has had considerable influence in South African Jazz circles, not least because, due to the label's funding, all sales income goes directly to the performer Tete Mbambisa.
7. Collaborations with broadcasters: traditional musicological research in the Department may also have offshoots that influence knowledge in the public sphere. For example, **Howell's** work on Finnish music (his book *After Sibelius: Studies in Finnish Music*, Ashgate, 2006 and edited collection *Kaija Saariaho: Visions, Narratives, Dialogues*, Ashgate, 2011) formed the underpinning research for a BBC Radio 3 series 'Composer of the Week: Finnish Composers' which was broadcast in October 2011 and remains available as a download, via podcast; the 10 broadcasts had an audience reach of some 2.5 million listeners.

c. Strategy and plans

Our strategy is oriented towards: a) enhancing the profile of York as a leading centre for practice-led research in music (performance and composition); b) further extending the dissemination, influence and impact of our research; and c) extending the role of the Music Research Centre as a key resource, developing its international reputation as centre for research in musical practices.

We are working towards this in the following ways:

1. The Department of Music's Research Strategy identifies impact as a key concern. Staff explore the potential impacts of their work and build this into internal and external funding applications. We are working to expand and improve the understanding of the manifold ways in which our practice-led and musicological research impacts upon a range of constituencies, especially arts audiences, creative practitioners, other researchers and the music industry. This is supported through mentoring within the Department, through research funding and leaves, and through shared practice across the University's Humanities Research Centre and by the University Research Committee.
2. Impact is now an explicit factor in the recruitment of staff. Recent appointments have been significant in this respect. **Laws** (2010–) has a strategic role in the Steering Committee of the Orpheus Research Centre in Music (Ghent) and produces performance-led outcomes showcased through this network and beyond. ORCiM is a prestigious European hub for developments in

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practice-led research in music and York is the UK partner. ORCiM supports innovative, practice-led research and its impact upon creative artists and audiences (via performances, publications, research festivals, and recordings). Attendance at ORCiM's annual research festivals is international, with participants from most European countries as well as the USA, Canada, Australia, Hong Kong and Singapore. **Laws** and **Brooks** have both presented work at these festivals, and the annual York-ORCiM seminar is hosted by York's Music Research Centre. Strategically, we are expanding this relationship and involving more staff. Laws and Brooks are now to lead new clusters of research, on performance identity and new approaches to scoring, respectively, with collaborations between York-based and European composers, performers and musicologists: impacts upon creative practice and audiences have been identified in these proposals. **Suckling** (2011–) has, in addition to his prestigious international commissions, gained a publishing contract as a 'House Composer' with Faber Music, alongside the likes of Britten, Vaughan Williams, Ades, Benjamin, Maw, Anderson, Sculthorpe and Knussen. Faber will promote his music and generate major commissions and recordings of his music. Suckling regularly presents talks and workshops about his approaches to composition, expanding understanding of its research base. The appointment of **Hollingworth** (2012–) is extending York's on-going focus on innovation in the performance of early vocal music, including interdisciplinary modes of presentation that reach new audiences (theatre, film and installation) alongside international tours of live performance. In this respect, he provides continuity with the work of Potter. His vocal ensemble *I Fagiolini* provides an international touring outlet for his research, and Hollingworth's employment facilitates the regular involvement of *I Fagiolini* in Department performance activities, including practice-led research projects.

3. York's composers will continue to seek commissions from around the world, and to work with publishers and recording companies to ensure maximum dissemination and increased impact. The collaborative approaches taken by many York composers and performers have specific potential for impact, often facilitating greater understanding and transformation of creative practices. This potential, and the nature of the resultant impacts, will be explored in current and future projects.

4. York musicologists will continue to produce specialized work that will include some impacts beyond academia and which influences knowledge in the public sphere. This will comprise editions, collaborations with practitioners, pedagogically-oriented seminars, and new media dissemination of ideas and materials. For example, **Wainwright** is using his underpinning research on 17th-century music manuscripts to produce an Online Catalogue of the Bodleian Library's Music School Collection. This collection is of immense importance and the catalogue will provide a permanent, accessible reference tool, which is expected to be in great demand by students, scholars and general readers alike, producing lasting impact and facilitating new discoveries.

5. The nature of our research necessitates numerous partnerships beyond HE, especially with performance groups, arts organisations, arts funders, festivals, other cultural institutions, publishers, broadcasters and recording companies. We currently showcase performance and composition research locally, in our in-house concert series, at York's National Centre for Early Music, and at York's Festival of Ideas, York Early Music Festival and York Late Music. Currently this is primarily focused upon showcasing artistic outputs; this should continue, but we plan to extend these relationships further. Relationships with Huddersfield Contemporary Music Festival, Arts Council England, Sound and Music, and the recording companies ECM and NMC are particularly important and on going.

d. Relationship to case studies

Both the Dowland Project and The Morning Line case studies exemplify our approaches to impact through practice-based research: ideas are realised in sound and have audience impact. Both demonstrate the collaborative aspects of impact on audiences and performers on an international scale: The Morning Line research outcomes were employed by Thyssen-Bornemisza Art Contemporary and over thirty international professional composers have been commissioned to create new multispatial works of sound art. The influence of the Dowland Project has been far-reaching and both audiences and performers have benefitted from Potter's emphasis on 'freeing the music of its historical context'.