

# Research Bulletin

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RNCM  
ROYAL NORTHERN  
COLLEGE of MUSIC

## Ludwig van Festival: a review



With over 100 events, spanning eight months (November 2012 – July 2013), *Ludwig van* has been one of the largest and most ambitious Beethoven festivals the UK has seen. Framed by the performance of the composer's nine finished symphonies, the festival included the complete cycle of his piano sonatas, the complete string quartets and piano trios, much of the composer's chamber music and much more. Beethoven's influence on art, literature, dance, jazz, comedy and film, and contemporary composers' responses to the man and his music have been explored.

The festival has been far more than a mere celebration of Beethoven's music, affording many fruitful layers of research investigation, derived from and driven by some essential research questions. How has Beethoven's music fashioned its way into the public consciousness, both in the days before the radio and gramophone and in the modern era? How have the symphonies been arranged and paraphrased, extended, truncated and represented in different media, and in different guises? And how do we respond today to the close juxtapositions of 'original' and 'arranged', in assessing the relations between parent version and its child?

On the days devoted to the performance of the symphonies by College orchestras, 'transformed' versions of the symphonies were also performed by students, both on acoustic and electronic media. Visiting scholars from the UK and around the world offered differing perspectives: on the changing editions of the scores (Jonathan del Mar, London); on Beethoven's musical response to his changing orchestral personnel (Theodore Albrecht, Ohio); on nineteenth century 'derangements' for piano (Kenneth Hamilton, Cardiff); on the appropriation of Beethoven in art, literature and politics (David B. Dennis, Chicago); on Beethoven symphonic peers (David Wyn Jones, Cardiff); and Beethoven and the vocal (Amanda Glauert, Royal College of Music). Other contributors were Manchester scholars: Barry Cooper (University of Manchester), Martin Harlow and Kris Worsley (RNCM). Throughout the year the College has offered lecture courses, seminars and symposia to students and the public on many facets of Beethoven's music and influence.

In the insights offered into the process of the creation, recreation and reconfiguration of Beethoven's symphonic music; the complex range of social and cultural phenomena that continue to have an impact on the reception of the composer's music; and in the new artistic products that have been born through networks of Beethovenian influence, *Ludwig van* is best regarded as a practice-as-research project, on a truly grand scale. It is a research project that has been undertaken and embraced by the entire community of the Royal Northern College of Music and it has had regional, national and international reach.

**Dr Martin Harlow**, Director of Studies

Welcome to the July 2013 edition of the RNCM Research Bulletin.

This edition includes reviews of the *Ludvig van* festival, a recent conference disseminating the findings of AHRC-funded research on interactive performance for musicians with hearing impairments and news of a major £1M AHRC-funded CUK project *Musical Impact*, an exchange visit with Sydney Conservatorium, and a wide range of recent research projects and public performances undertaken by and publications and studio recordings produced by RNCM research staff.

If you have information for inclusion in future issues of the Bulletin or would like to comment on this one, please email [Christina.Brand@rncm.ac.uk](mailto:Christina.Brand@rncm.ac.uk)

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*Christina Brand, Research & Knowledge Exchange Manager*



@rncmresearch for news & links to research in music

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## Musical Impact

A new £1 million project will see the UK's nine top music conservatoires leading the world's largest ever study into the health and wellbeing of performing musicians.

[Musical Impact](#) is a new four-year research project funded by the AHRC, starting in September 2013. It promises to generate new knowledge of the physical and mental demands of music making, to contribute new insight into chronic and acute health problems and their impact over time, and to examine effective strategies for health promotion. While musicians typically have a long history of self-sufficiency in managing the challenges of performing, *Musical Impact* aims to complement musicians' own ingenuity by providing comprehensive, evidence-led resources to help maximise educational and professional opportunities.

The project will be led by Conservatoires UK (CUK) – the organisation which represents nine major UK conservatoires – and will also involve researchers from Cardiff University and Cardiff Metropolitan University. Crucially, these centres of learning will be working with employers and employees – the Association of British Orchestras (ABO) and the Musicians' Union – as well as medical practitioners: the British Association for Performing Arts Medicine (BAPAM) and the International Health Humanities Network. The project is underpinned by a major £800,000 grant from the Arts and Humanities Research Council (AHRC), with the remaining £200,000 coming from the participating institutions. The project has three core strands of research:

- A longitudinal study of musicians' physical and mental fitness for performance

This strand will investigate the incidence and extent of injuries and ill-health among musicians working in Britain, as well as the physical, psychological, environmental and musical factors that determine musicians' health and wellbeing. *Led by Aaron Williamon (Royal College of Music), with Rosie Perkins (Royal College of Music), Helen Reid (Guildhall School of Music and Drama) and David Wasley (Cardiff Metropolitan University).*

- The physical and mental demands of practice and performance

This strand will study the physical and mental demands of music making and training using cutting edge physiological monitoring equipment. *Led by Emma Redding (Trinity Laban), with Alan Watson (Cardiff University).*

- Health promotion in music education and the profession

This strand will examine current approaches to promoting health, adapting, applying and evaluating them across music educational and professional contexts. *Led by **Jane Ginsborg (RNCM)**, with Stephen Broad (Royal Conservatoire of Scotland).*

Professor Jane Ginsborg, Associate Dean of Research and Enterprise at the RNCM, commented: *“Health and wellbeing are fundamental to music-making at all levels. I am looking forward enormously to collaborating with conservatoire-, university- and industry-based colleagues on a project that has such potential for effecting change.”*

Professor Colin Lawson, Chair of the CUK Research Forum and Director of the Royal College of Music, commented: *“Nothing is more important to the members of CUK than the health and wellbeing of our students. We are delighted to be working together on a project that promises to make such a positive difference to their lives”.*

Aaron Williamon, Professor of Performance Science at the Royal College of Music, commented: *“I’m thrilled about Musical Impact, which offers an exciting opportunity to make a tangible difference to the lives and health of musicians, from those at the earliest stages of their training to musicians with established careers.”*

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## Interactive performance for musicians with a hearing impairment

On 30 May RNCM hosted a conference representing the culmination of a three-year project, funded by the Arts and Humanities Research Council, and undertaken by a team of researchers at RNCM and the University of Liverpool led by Prof. Jane Ginsborg (Co-Investigator) and Dr Carl Hopkins (Principal Investigator) respectively, in partnership with Music and the Deaf. The project has already received the accolade of being included in the RCUK report [Big Ideas for the Future](#) (2011).

There was an enthusiastic audience at the conference, which celebrated the end of the project and disseminated the findings. Around 45 delegates, many of them deaf or with hearing impairments themselves, came to find out about the project, test the vibrotactile technology developed by the Liverpool researchers to enhance the enjoyment and performance of music through vibration, listen to music performed by hearing-impaired professional musicians (the opera singer and RNCM alumna Janine Roebuck, and the flautist Ruth Montgomery) and be inspired by their stories.



The programme included a talk on Beethoven’s deafness by Dr Martin Harlow, a panel discussion of the strategies for interactive performance that are used by and available to musicians with hearing impairments, reports of the findings of the research on interactive performance (RNCM PhD student Robbie Fulford) and potential technological aids (Liverpool PhD student Saúl Maté-Cid), and question-and-answer sessions in which the audience participated eagerly, with the help of two sign language interpreters and two lip-speakers.



*Left: Sarah Gardner (BSL signer), Emmanuel Vass (pianist), Danny Lane (Music and the Deaf), Ruth Montgomery (flautist), Alabama Jackson (music student).*

*Right: Dr Alinka Greasley and Dr Gary Seiffert test and discuss the vibrotactile technology.*

Prof. Jane Ginsborg said: “One of the best things about the day was the willingness with which delegates – particularly those with hearing impairments and those who work with them – shared their experiences of making, and experiencing music. They’ve given us so many ideas about how we may take this research forward, not only in terms of the vibrotactile technology developed by our colleagues but also for improving hearing aid technology specifically for music and musicians. Among many highlights was the video made by Dr Gary Seiffert and his colleagues to demonstrate that vibrotactile technology can really work – [you can see and hear this yourself](#).



*Dr Gary Seiffert, Dr Carl Hopkins, Prof. Jane Ginsborg, Robbie Fulford, Saúl Maté-Cid*

# Creative Arts and Creative Industries: Collaboration in Practice

On 21 and 22 June RNCM, Kingston University and Manchester Metropolitan University co-hosted a symposium, Creative Arts and Creative Industries: Collaboration in Practice, which was held in the new Art and Design Building at Manchester Metropolitan University. Keynote lectures were given by Mine Doğantan Dack (Middlesex University) and the former Head of Postgraduate Studies and Research at RNCM, Anthony Gritten (Royal Academy of Music), the latter chaired by Jane Ginsborg. Richard Wistreich and Amanda Ravetz conducted the wrap-up session at the end of the first day, and RNCM PhD student Gillian Menichino gave a presentation entitled 'Collaborative Performance involving Music, Dance and Poetry'.



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## Broadcasts, Performances, Publications & Recordings

**Cheryll Duncan** (Tutor in Academic Studies) has been commissioned by Grove Music Online to write a new entry on Giuseppe Manfredini. Her essay 'Geminiani v. Mrs. Frederica: legal battles with an opera singer' was recently published in the book, *Geminiani Studies*, edited by Christopher Hogwood (Ut Orpheus, 2013).

Professor **Jane Ginsborg** has co-authored a chapter in a new book entitled *Music and Familiarity: Listening, Musicology and Performance*, edited by Elaine King and Helen M. Prior (Ashgate, 2013). Co-authored with Dr Clemens Wöllner (Bremen) and Professor Aaron Williamon (RCM), the chapter is entitled 'Familiarity and Reflexivity in the Research Process.'

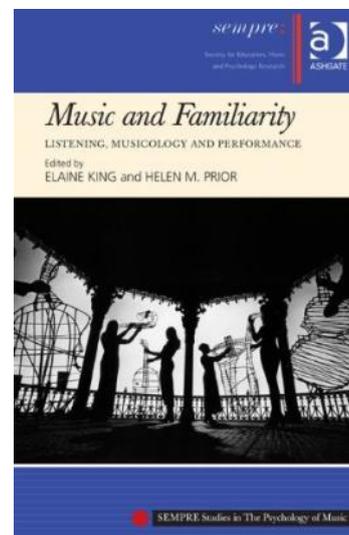
It investigates the following questions:

- How are music researchers' careers similar to and different from those in other fields?
- When and why did music researchers first choose to work in their particular fields?
- To what extent do music researchers still engage in making music?
- What kinds of music do music researchers listen to, and how do they listen to it?

Clemens Wöllner was a CETL Research Fellow at RNCM from 2008 to 2010, working with Jane in the Centre for Music Performance Research. He is now a Researcher-Lecturer in Systematic Musicology at the University of Bremen; his research interests focus on the execution, perception and learning of skilled movements in music performance.

Jane's most recent publication, in *Musicae Scientiae* (July 2012), is an article co-authored with Elaine King (University of Hull) entitled [Rehearsal talk: Familiarity and expertise in singer-pianist duos.](#)

In April Jane gave a presentation at the Performance Studies Network conference hosted by the AHRC Centre for Music Performance as Creative Practice: [First encounters of the musical kind: Strategies for](#)



[teaching and learning music. Her co-authors were](#) Helen Prior, King's College, London and CMPCP, and Helena Gaunt, Guildhall School of Music and Drama.

The award-winning opera [Anya17](#) composed by Professor **Adam Gorb** with a libretto written by Ben Kaye and directed by Caroline Clegg is to be performed in Germany, Romania and the USA. Arts Council England have awarded funding for a performance of the opera at Timisoara Opera House, with artists from the UK and Romania. Romania is the recognised starting point for hundreds of victims trafficked into the UK. In light of this, the UK registered charity, The Friendship Foundation (UK - Romania), and the Romanian charity, Pro Prietenia Arad, consider it of paramount importance that this opera be staged in Romania. It will take place at the time of the charity's third International Symposium on Human Trafficking in Arad in October 2013.

Anya 17 will then be performed amidst the stunning landscape of Thuringia at Kammerspiele des Meininger Theater with a cast from Theater Meiningen. The run will start on 28 November 2013 and finishes on 8 February 2014. It will receive its USA première next year when it is to be performed by Opera Parallèle in San Francisco throughout June and July 2014.

**Larry Goves** (RNCM Tutor in Composition and Academic Studies). Recent performances of Larry's work include a concert performed by Meriel Price (saxophone) and her ensemble at the Joseph-Joachim-Konzertsaal at the UDK in Berlin on 27 May. This is an interim event for *Stimuli*, a sequence of new works starting with Larry's *Skein*. This consisted of *Skein* for saxophone and piano; *Skein (2)* for saxophone and electronic sounds; *Filakr* for cello and electronic sounds; *deaf John's dark house* for saxophone, cello and electronic sounds; Each artist, writer or composer involved in the project responds to the preceding work. Larry is writing a new piece for the last work in the cycle for performance in Berlin and elsewhere later in the year.

In May and June Larry's new work *Nocturnal and Diversions* received 12 performances in Belgium and the UK as [Dream Weaver](#), a new work for dance choreographed by Cameron McMillan. The piece was a collaborative project with Cameron and also a joint commission between Aldeburgh Music and The Royal Ballet Flanders. The brief was to respond to and incorporate music by Benjamin Britten. The piece takes most of Britten *Nocturnal* and intersperses movements from this solo guitar work with new music for guitar and strings. The performances formed part of the [Aldeburgh Music Britten Centenary](#) celebrations. Ben Pope conductor, Tom McKinney guitar, Chambre Orchestra Vlaanderen (Belgium) and Britten Sinfonia (UK).



Larry is currently working on a new 20-minute piece for the National Youth Orchestra called *The Rules*. This is due to be performed at the Leeds Town Hall and the Barbican in London on 4 and 5 January 2014.

NMC have confirmed that they are going to release a new CD of Larry's music in mid-2014 as part of their Debut Discs series. The disc will include two works written for the London Sinfonietta (*Trends in personal relationships* and *Things that are blue things that are white and things that are black* (the latter featuring pianist Sarah Nicolls) and a solo cello work written for Oliver Coates (*The Terminus Wreck*).



**Benedict Holland** (violinist and violin tutor, RNCM) has played in numerous UK and world premieres with Psappha this year. Psappha specialise in the performance of music by living composers and that of the 20th and 21st centuries. Recent premieres include Klas Torstensson's Pocket Size Violin Concerto which was recorded in Manchester for

broadcast on BBC Radio 3; Goodbye again, Cambridge by Cheung Tsz Ting; Plan of the City with music by Judd Greenstein and film by Joshua Frankel; Emma Wilde's Janus; and David Wishart's Soft Rain (...eyes shut). Ben was also with Psappha playing at the Hong Kong Academy of Performing Arts from 1 to 14 June. Many performances can be viewed online at <http://www.psappha.com/>.

**Matthew Sergeant** (Composer, RNCM School of Academic Studies / Junior RNCM) presented papers at two conferences: MuSA 2013, Fourth International Symposium on Music/Sonic Arts: Practices and Theories, Karlsruhe, Germany. His paper 'Invoking the interface of the fantastic: Todorov, music and composition' explores mappings of Todorov's model into a musical terrain. Using a diverse array of music and composers, from Chick Corea to Richard Barrett, Claude Debussy to eldritch Priest, the interface(s) of the fantastic are proposed and discussed. And, perhaps most vitally, how might this model be activated as a compositional strategy in new musical work, and what kind of work might that be?

Matthew's paper at the Athens Institute for Education and Research (ATINER) 4<sup>th</sup> Annual Symposium on Visual and Performing Arts was titled 'Introducing "re-coupling": the compositional appropriation of instrumental physicality to disrupt pattern-based musical materials.' Both papers were extremely well received, especially the paper on Todorov and the fantastic, which 'is currently being considered for extension into a book chapter.

Professor **Richard Wistreich's** recent publications include: 'Who Sings the Cantus Part? Children as Performers of Sixteenth-Century Secular Music' in Nicole Schwindt (ed.) *Knaben: Troja Trossingen Jahrbuch für Renaissancemusik* (Kassel: Bärenreiter, 2013).

'Sopranos, Castratos and the Performance of Late-Renaissance Secular Music', in Corrina Herr, Arnold Jacobshagen and Kai Wessel (eds.), *Der Countertenor: Die männliche Falsettstimme vom Mittelalter bis ins 21. Jahrhundert* (Mainz: Schott, 2013)

With John Potter, 'Singing Early Music: A Conversation', *Early Music* 41 (40th Anniversary issue, 2013), pp.22–6.

*Illustration from a recent piece on Child singers in the Renaissance*



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## Research on music and the brain

**Michelle Phillips** (Lecturer in Music) undertook consultancy work in the spring for Event Communication, who are undertaking research on music and the brain for a redevelopment project for the Russian Polytechnic Science Museum in Moscow.

Michelle's advice took the form of telephone calls, e-mails, and review of documents regarding the latest research into music and the brain. Event Communication prepared the research findings document, and she commented on and made recommendations regarding this, before a second document was prepared for final submission to the museum. Michelle acted in a very similar capacity for the Science Museum in London a few years ago, so was able to bring both her knowledge and experience in museum gallery design to this kind of project. Michelle says "I find this growth of science museums' interest in and acknowledgement of music and science very exciting. The field is growing fast, and there is much for a museum to showcase, and for visitors to find stimulating."

The Polytechnic Museum is the leading Russian museum of science and technology. The museum was founded in the 1870s and is located in a prominent historic building in the centre of Moscow.

# Research Forum

The RNCM Postgraduate Research students gave glimpses of their current work on Wednesday 24 April and Wednesday 1 May. The titles of their presentations were as follows:

**Ros Cole:** Wagnerian singing beyond Bayreuth: An exploration of some of the earliest recordings.

**David Curington:** Modular Developmental Operators - a compositional technique which echoes the modularity inherent in the music of James Saunders and early Stockhausen.

**Karin Greenhead:** Plunging In - Dalcroze Eurhythmics.

**Rachel Johnson:** Reading between the lines: Sir George Smart's annotated programmes for the 1836 Manchester Musical Festival.

**Naomi Norton:** Instrumental and Vocal Teachers as Health Promotion Advocates.

**Lucy Pankhurst:** Th'Howfen Raconteurs - A new commission for the Wingates brass band.

**Emma-Ruth Richards** on collaborative, multidisciplinary work with dance for LSO soundhub ~ focusing on Laban-inspired improvisation

**Geoff Thomason:** Past his best days: the curious afterlife of Carl Fuchs

**Jacob Thompson-Bell:** WRITING music – HEARING music – reVIEWING music. Reflections on discussing practice.

The 2013-14 Research Forum series will commence on Wednesday 2 October at 5.15 in the RNCM Lecture Theatre. Dates and speaker details will be on the [research events](#) section of the RNCM website.



*Karin Greenhead plunges into Dalcroze Eurhythmics.*

# Researching at the Sydney Conservatorium of Music

Anna Zabuska

Last autumn I was asked if I would like to go on an exchange to Sydney, Australia and collect data “down under”. Since my research project looks at cross-cultural differences in engagement in music among students, I had no doubts that collecting data in Australia would be an interesting addition to the study.

In April 2013 I arrived in Sydney. I fell in love with the city at first sight, with its soft hills coming down to sparkling water and the majestic Harbour Bridge that you can see from nearly every spot in the city. People at the Sydney Conservatorium of Music have been very friendly and open-minded: the debates and discussions on research topics I have had with other students and staff members have inspired me in various ways. I really have enjoyed being a part of such a vibrant research community. The Conservatorium is located in a halfway historical building and is partially hidden in the bush of the stunning Royal Botanic Gardens that are one of my favorite venues in Sydney. It is always full of students wearing flip-flops which gives you the flavour of eternal holidays. It is definitely a great place to both work hard and to relax.



*Anna with Jennifer Rowley, her supervisor in Australia*

As soon as I had received ethical approval for my study, I started collecting data. It was a very educative experience that at the same time let me talk with students in a less formal way. While collecting the data, I have learnt a lot about how to approach potential respondents in order to increase the response rate. Even though the procedures of data collection in Australia are different than in the UK, everything went well and I can now look at the differences in engagement with music-making in Australia and the UK. I benefited from spending the time in Sydney in a both professional and personal way. I am looking forward to putting the data together... and to my next visit to Australia!



*Sydney Conservatorium of Music*



*Sydney Opera House*

## Recent Research Student Successes

**Karin Greenhead** is giving presentations at two conferences at Coventry University in July: Dance and Somatic practices and the First International Conference in Dalcroze Studies. One paper is entitled ‘Dalcroze Eurhythmics as a somatic practice’ (Greenhead & Habron), the other paper will be

incorporated in a practical workshop 'Some uses of movement in Dalcroze Eurhythmics, a beginning study.' Her contributions to three symposia revolve around the application of Eurhythmics in the training of musicians, in the training of dancers and on movement in general education. Karin also has a book chapter in the forthcoming publication *Chemins de Rythmique/Paths to Rhythmics vol. II*, Editions Papillons. This book in French and English consists of lessons by Rhythmicians from all over the world.

**Gillian Menichino** was a semi-finalist in the American Prize Competition, composition category, for both the [Choral](#) and [Chamber Music Divisions](#). She also gave a presentation at the Creative Arts and Creative Industries, see page 4.

**Geoff Thomason** gave a paper at the Keele University Humanities PG Symposium on 12 June and another at the Music in Nineteenth-Century Britain conference in Cardiff, 24-27 June. He facilitated the strand 'Archival study' in the session 'Studying the tonal avant-garde: methodologies of twentieth-century music, 1900-1960'; part of the conference 'Rethinking Poulenc' at Keele University on 24 June. He has guest-edited the issue of *Fontes artis musicae* to be published in September 2013. Geoff has also been invited to speak in the Royal College of Music Grove research lecture series in 2014.

## Calls for Papers

### **SEMPRE Conference, Music and Empathy**, University of Hull, 9 November

Invited presentations, a specialist workshop and selected submissions from researchers on the theme of music and empathy. In recent years there has been a growing interest in empathy in the fields of music psychology and education. Research in music and empathy now spans a variety of contexts, including education and development, emotion, expressiveness, and performance. This conference seeks to draw together current research from a range of areas, and to encourage and stimulate discussion on research in music and empathy. Contributions are welcome from researchers at all levels and are particularly encouraged from postgraduate students. Submissions should show how the topic relates to the conference theme. Accepted submissions will be broadly organised into themes, and presentations will be chaired by leading researchers. Please send abstracts for spoken papers (max. 200 words) by email to Caroline Waddington [c.e.waddington@2011.hull.ac.uk](mailto:c.e.waddington@2011.hull.ac.uk) by **Friday 16 August 2013**.

### **RMA Study Day: Researching music as process: methods and approaches**,

Faculty of Music, University of Oxford, 22 November

Framed by papers from Professor Eric Clarke (University of Oxford) and Dr Jason Toynbee (Open University), this [Royal Musical Association \(RMA\) Study Day](#) will bring together researchers investigating the creative process in music from diverse disciplines, including sociology, ethnomusicology, psychology and anthropology, with the aim of discussing recent developments in the study of musical action, interaction, dynamism and change. This study day will provide a forum for academics and postgraduate students to present their research and to discuss the potential challenges and advantages of their approaches from a number of interdisciplinary viewpoints.

Proposals are invited for papers and posters which engage with one of the suggested topics below. The deadline for proposals is **Friday 2 August**.

- Phenomenologies of music
- Documenting the creative process
- Sociological and psychological investigations of performance and composition
- Sociological and psychological studies of music production and consumption
- Ethnomusicological or anthropological approaches to musical processes

### **Innovation in Music 2013, York, 4-6 December**

[Innovation in Music](#) (InMusic'13) is a new European music innovation and industry conference bringing together researchers and professionals alike interested in the future of the music industry from the artist through to the consumer.

InMusic'13 will be an outstanding opportunity for all those interested in the fast-moving changes taking place in the music industry. InMusic'13 provides exclusive opportunities for delegates to mix with experts in the field, exchange experiences and learn about the latest trends and innovative developments. Innovation In Music seeks to welcome academics, artists, producers, engineers, music industry professionals and manufacturers to come together and submit abstracts or proposals for consideration on a wide range of topics. Twitter @InMusic13

Submitted papers must be of high quality, original and not published elsewhere or submitted for publication during the review period. Papers will be reviewed by members of the International Programme Committee and depending on their standard, attributes, and reviewer recommendations, may be selected for oral or poster presentation, and publication in an appropriate medium. Submission of abstracts/draft prelim papers is **Friday 20 September**. Innovation in Music is also welcoming proposals for innovative and interactive demonstrations appropriate to the conference scope.

### **The RMA Annual Research Students' Conference, University of Birmingham, 6-8 January 2014.**

Postgraduate students are invited to submit proposals in the following categories:

Individual papers on any aspect of music research (up to 20 minutes, followed by 10 minutes of discussion). Presentations can include a live performance element or use recorded electronic music but you will be expected to provide instrumentalists and repertoire. Submissions should consist of a title and an abstract of up to 200 words. All abstracts for papers should fully and clearly describe the topic of the presentation and include the following information: background, research questions, aims, summary of content and significance.

New compositions, up to 6 minutes in length, for either instruments or the electroacoustic medium. Instrumental compositions will be performed in an open workshop by members of the Birmingham Contemporary Music Group (BCMG). Available instruments are: flute (doubling alto flute and piccolo), clarinet (doubling bass clarinet), violin, cello, piano (limited preparations permitted), vibraphone/non-tuned percussion (one player; please check availability of less frequently used instruments). Scores will be accepted in all formats (e.g. conventional notation, graphic, text-based). For electroacoustic works the Department of Music's 28 channel Dome Room system will be available and the following facilities will be provided: microphones and a laptop running Logic, Reaper, Supercollider and Max/MSP. Composers may bring their own laptops, a MOTU firewire interface will be provided. Works involving live performance are welcome.

The deadline for submission of abstracts and compositions is **Monday 21 October**. Please direct conference enquiries in the first instance to Caroline Ashton, Event Manager

[RMAstudents2014@contacts.bham.ac.uk](mailto:RMAstudents2014@contacts.bham.ac.uk)

[http://www.rma.ac.uk/students/?page\\_id=59](http://www.rma.ac.uk/students/?page_id=59)

**SEMPRE Conference. Researching Music, Technology & Education: critical insights**, International Music Education Research Centre (iMerc) Institute of Education, University of London, 3-4 April 2014

Although ? 'musicking' humanity has been reliant on technology from the very beginning of its musical 'journey', we cannot deny that, nowadays, technology changes, develops, and its role is being redefined

at a dramatically greater rate. This SEMPRE conference aims to celebrate technology's challenging role(s) and provide a platform for critical discourse and the presentation of scholarly work in the broader fields of digital technologies in:

- music composition and creation
- music performance
- music production (recording, studio work, archival and/or communication of music)
- diverse musical genres (e.g. popular, classical, world, etc.)
- creativity/ies
- real world praxial contexts (e.g. classroom, studio, etc.)
- assessment of musical development and/or assessment of performance
- computational musicology
- special educational contexts/needs

The conference will provide opportunities for colleagues to present and discuss ideas in a friendly and supportive environment, as well as to provide a meeting point for academics, scholars, teachers, and practitioners who are seeking to form connections and synergies with participants from around the world. The event will include 20 minute spoken paper presentations, poster presentations, workshops, open dialogue sessions, as well as two keynote addresses from renowned scholars (more details will become available on the SEMPRE website). Submissions for both spoken papers and posters will be structured in short-paper format (500 words, maximum). Submissions will open on 1 September 2013, on the [SEMPRE website](#). The deadline for submissions will be 31 December 2013.

## Other Forthcoming Conferences

[Embodied Music Cognition Conference](#), University of Edinburgh 22–23 July.

[Performing Prejudice Symposium](#), Newcastle University, 22 July.

Movements in Music Education: [The First International Conference of Dalcroze Studies](#) Coventry University, 24 – 26 July.

[EVA](#) (Electronic Visualisation and the Arts) Conference, London, 29 – 31 July.

[The Noises of Art Conference](#), Aberystwyth Arts Centre, 4–6 September.

The [Royal Musical Association Annual Conference 2013](#), Institute of Musical Research, London, 19–21 September.

[Nordoff Robbins Plus Conference](#), Music and Communication: Music Therapy and Music Psychology, Nordoff Robbins, London Centre, 20 September 2013.

[Music around the Atlantic Rim Conference](#), School of Music, Cardiff University, 19 October.

[WOMEX](#), Cardiff, 23–27 October.

[Music and Psychoanalysis Study Day](#), University of Liverpool, 13 November.

## Funding & Research Opportunities

Current Leverhulme Trust funding opportunities include the following: [Research Project grants](#)  
[Research Fellowships](#) [Early Career Fellowships](#)



### AHRC Collaborative Skills Development call

The call is aimed at supporting the development of innovative, collaborative training packages for PhD students and early career researchers in the arts and humanities. Applications should propose the development of skills within one of the following areas:

- Partnership working including public engagement
- Entrepreneurship and the Creative Economy
- Research Skills Enrichment

The 2013 call will operate with three strands:

- The Organisation-led strand will offer funding of up to £60,000 to enable Research Organisations to offer training and skills development activities to groups of students and Early Career Researchers in several institutions, involving a variety of different partners.
- The Early Career Researcher (ECR)-led strand will offer funds up to £5,000 to support ECRs to establish and run collaborative training and researcher development activities primarily for the benefit of other ECRs.
- The Student-led strand will support doctoral students to establish and run smaller-scale collaborative activities, with an award limit of £3,000.

Proposals will be eligible from any discipline within the AHRC's subject remit. Proposals must be collaborative, involving at least one Research Organisation and another partner. Proposals can be led by any Research Organisation, including Independent Research Organisations,



and the student and ECR-led strands are not restricted to AHRC-funded students / ECRs. [The full call guidance is on the AHRC website](#); the deadline for applications is 19 September.

### **AHRC Fellowships**

The scheme provides opportunities for mid and senior career researchers who meet the eligibility criteria outlined in the Funding Guide. The AHRC's Fellowships scheme has been revised in order to enhance the development of research leadership across the arts and humanities.

The scheme now provides time for research leaders, or potential future research leaders, to undertake focused individual research alongside collaborative activities which have the potential to generate a transformative impact on their subject area and beyond. In addition to demonstrating support for high quality, world leading research and associated outputs, proposals must include collaborative activities to support the development of the Fellow's capacity for research leadership in the arts & humanities.

Fellowships are supported as a partnership with Research Organisations. Applicants should discuss any potential application with their Research Organisation at an early stage, as strong evidence of institutional support for the proposed Fellow's career and leadership development is required as part of the application process. The Fellowships scheme provides salary and associated costs for periods of between 6 and 18 months. Proposals with a full economic cost of between £50,000 and £250,000 may be submitted. <http://www.ahrc.ac.uk/Funding-Opportunities/Pages/Fellowships.aspx>

### **AHRC Fellowships - Early Career Researchers**

This route supports applications from early career researchers with outstanding future leadership potential who meet the eligibility criteria outlined in the Funding Guide. There is a separate route for mid and senior researchers. The scheme now provides time for research leaders, or potential future research leaders, to undertake focused individual research alongside collaborative activities which have the potential to generate a transformative impact on their subject area and beyond. In addition to demonstrating support for high quality, world leading research and associated outputs, proposals must include collaborative activities to support the development of the Fellow's capacity for research leadership in the arts and humanities.

Fellowships are supported as a partnership with Research Organisations. Applicants should discuss any potential application with their Research Organisation at an early stage, as strong evidence of institutional support for the proposed Fellow's career and leadership development is required as part of the application process. The early career route of the Fellowships scheme provides salary and associated costs for periods of between 6 and 24 months. Proposals with a full economic cost between £50,000 and £250,000 may be submitted. <http://www.ahrc.ac.uk/Funding-Opportunities/Research-funding/RFG/Fellowships-Scheme-Early-Career/Pages/Fellowships-Scheme-Early-Career.aspx>

### **AHRC Research Grants - route for early career researchers**

The Research Grants Schemes are intended to support well-defined research projects enabling individual researchers to collaborate with and bring benefits to other individuals and organisations

through the conduct of research. This scheme is not intended to support individual scholarship. The aim of this route is the same as the standard; however, principal investigators must meet the additional eligibility criteria as outlined in the AHRC Funding Guide. The early career route provides grants for projects with a full economic cost (fEC) between £50,000 and £250,000 for a varying duration of time, up to a limit of 60 months. <http://www.ahrc.ac.uk/FundingOpportunities/Pages/RG-EarlyCareers.aspx>

### **AHRC Research Networking Scheme**

The Research Networking Scheme is intended to support forums for the discussion and exchange of ideas on a specified thematic area, issue or problem. The intention is to facilitate interactions between researchers and stakeholders such as a short-term series of workshops, seminars, networking activities or other events. The aim of these activities will be to stimulate new debate across boundaries - for example, between disciplinary, conceptual, theoretical, methodological and/or international. Proposals should explore new areas, be multi-institutional and can include creative or innovative approaches or entrepreneurship. Proposals must justify the approach taken and clearly explain the novelty or added value for bringing the network participants together. Proposals for full economic costs up to £30,000 for a period of up to two years may be submitted. The exact mechanism for networking and the duration is up to the applicants to decide but must be fully justified in the proposal. An additional threshold of up to £15,000 full economic cost may be sought to cover the costs of any international participants or activities in addition to the £30,000 fEC scheme limit. Proposals will need to be submitted by an eligible Research Organisation but must involve collaboration with at least one other organisation, as well as having significant relevance to beneficiaries in the UK.

<http://www.ahrc.ac.uk/Funding-Opportunities/Research-funding/RFG/Research-networking-scheme/Pages/Research-networking-scheme.aspx>

### **AHRC Research Grants - Standard Route**

The Research Grants Schemes are intended to support well-defined research projects enabling individual researchers to collaborate with, and bring benefits to, other individuals and organisations through the conduct of research. This scheme is not intended to support individual scholarship. Please note that as a minimum all applications under the grants scheme will be required to include a principal investigator and at least one co-investigator jointly involved in the development of the research proposal, its leadership and management and leading to significant jointly authored research outputs. The standard route provides grants for projects with a full economic cost (fEC) between £20,000 and £1,000,000 for a varying duration up to a limit of 60 months. See also the AHRC Funding Opportunities page: <http://www.ahrc.ac.uk/Funding-Opportunities/Research-funding/Pages/Research-funding.aspx>

Anyone considering making a major funding application should discuss their plans in the first instance with Richard Wistreich.

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*RNCM Beethoven Festival & Shostakovich's Paradise Moscow opera.*