

December 2011

RNCM Research Bulletin



Autumn term has been a busy time for research at the RNCM. The major event was our practice-as-research Symposium in mid-November, which focused on the practical links within the conservatoire between learning and teaching and 'research' – considered in its widest sense. The symposium was attended by up to 180 students, staff and visitors, who were treated to presentations by guest speakers Dr Roy Howat, Prof. John Rink and Bridget Marsden and RNCM staff, Prof. Jane Ginsborg, Dr David Horne, and Prof. John Miller. One highlight of the day was the session of presentations by students, who each explored experiences of the interplay of research, performance and reflection in their work. All the presentations, including Bridget Marsden's lunchtime performance, can be viewed on the RNCM's Moodle site.

The RNCM's new AHRC Block Grant Partnership has also commenced this term, which provides generous studentships at master's and doctoral level. David McCann took up the first of six full AHRC Professional Preparation Master's Studentships, to complete the final year of his MMus Programme; Rosamund Cole will be joining us in January, as the recipient of the first AHRC doctoral award for her research on Mahler's singers. The Research Degrees Programme has grown apace since its start in 2009, with an increase from two students in the first year, to ten in 2012. To celebrate the research currently being carried out by our postgraduate research community, this bulletin features articles by a selection of the RNCM's doctoral students.

As with the first edition of the Research Bulletin, readers can find news of recent publications, performances and keynote lectures by RNCM staff, as well as information on up-coming conferences, funding opportunities, calls for papers and proposals. If you have information for inclusion in future issues of the Bulletin or would like to comment on this one, please e mail Sara Wolfson, Research and Enterprise Administrator (sara.wolfson@rncm.ac.uk)

Professor Richard Wistreich

Dean of Research and Enterprise

Research degrees at the RNCM

The RNCM is firmly established as a leading centre for advanced study not only in music performance and composition, but also in theoretical and applied music research. Its MPhil / PhD programme provides an opportunity to conduct high-level research within the dynamic, creative, and supportive environment of an internationally recognised conservatoire.

Master of Philosophy (MPhil) and Doctor of Philosophy (PhD) degrees are validated by Manchester Metropolitan University and awarded by RNCM. There are four specialist pathways:

- Composition in a variety of media and genres
- Musicology, including the historical, analytical and cultural study of music
- Music Psychology, including both quantitative and qualitative research in the fields of expert music performance and training; music education and pedagogy; music and health
- Performance, including performance practice and practice-as-research.

A selection of research projects currently being carried out by RNCM postgraduate research students:

Robert Fulford

My research has two broad aims: first, to understand how music-making is affected by having a hearing impairment and, second, to evaluate how vibro-tactile technology might help children and adults with hearing-impairments access music and participate in interactive performance. Despite challenges, established musicians can continue to perform after acquiring a hearing impairment and people born with hearing impairments may grow up to identify themselves as musicians. Musicians use visual and physical cues and can learn to attend selectively to auditory feedback. Hearing aids are both indispensable and highly problematic.

My current work explores the influences of auditory attenuation and visual contact between performers on 'looking' behaviour, physical movement, and expressive gesture production using observational and experimental designs and methods, and involving musicians with and without hearing impairments. While physical movements and gestures communicate expression to audiences, my findings confirm that they are functional for co-performers. Movements are generated and augmented by sensory input and their execution can be modified, consciously or otherwise. Auditory attenuation increases the amount players look towards each other.

I am currently helping to design, run and analyse experiments using new technology developed by project members at the Acoustics Research Unit, University of Liverpool. These studies are establishing fundamental parameters and thresholds relating to the perception of music felt as vibrations on the skin, including the perception of pitch, loudness, rhythm, and chords. Longitudinal training studies will explore to what extent learning can happen in this modality via cutaneous sensory receptors in the skin and relate these to cognitive processes involved in auditory sound perception.

My work is funded by the AHRC until May 2013 and time is flying! Outside research, I am playing flute and piccolo with MUMS orchestras and ensembles and performing in musical theatre (UMMTS). I am also volunteering at the charity 'Music and the Deaf' in Huddersfield

which helps me consider issues of public engagement for music and deafness within and beyond the Deaf community.

Daniele Parziani

My research project focuses on the pedagogical application of Christopher Small's philosophy, particularly his theory of *Musicking*, to conducting a youth orchestra. The first research aim of my project is to carry out an in-depth analysis of the power relationship between the teacher-conductor and the students, taking in questions of musical identity, hierarchy, communication, leadership/authority, emotional empathy, and spiritual connectedness, always within the conductor-young orchestra setting. The second main objective is to propose a detailed description of a new approach to youth orchestral conducting, here conceived as 'educational conducting', in the attempt to transform and re-shape social relationships within the classical youth orchestra community. My field research will be based upon observation of and participation in a series of orchestral projects both in the UK and Italy, with youth and student orchestras at both university and high school level.

I am currently conducting both the Newcastle University Symphony Orchestra and the Piccoli Pomeriggi Musicali of Milan, but plan to undertake more youth orchestra conducting work within the Manchester area during my studies at the RNCM. The field work will lead to a subsequent analysis of the findings, with a particular focus upon the concept of 'positive hierarchies'.

Danielle Sirek

Considerations of identity are central to postcolonial theorizations of West Indian culture, with an accompanying understanding of African diasporic identity as 'an ongoing, ever-changing process, in which perceived African pasts are constantly renegotiated, constantly subjugated to new and changing realities'. In Grenada, West Indies, music in and as culture is a powerful force in constructing perceptions of a fluid and multi-scoped identity that has been oppressed by colonial and post-colonial hegemonic structures.

Christopher Small places the meaning of musicking in the 'ideal' relationships that are forged during the musicking process. It is through 'exploring, affirming, celebrating' relationships with others and the 'Other' that I suggest perceptions of identity are formed. Grenadians use music not only in constructing a 'true' identity, but also in making that identity known to the world-at-large. Using a 'Smallian' lens, my thesis seeks to illuminate some aspects of the influence of 'musicking' in Grenada upon perceptions of identity, with reference to recent fieldwork in Grenada, music and identity construction in other settings, and insights which may arise into music as culture with regard to identity.

In addition to my research, I have been teaching two sessional courses at the University of Windsor (Ontario) on primary/junior music methodologies to teacher candidates, and in November I presented a workshop at the Ontario Music Educators' Conference on empowering children through early years music. I also performed as a featured soloist with the Windsor Classic Chorale on November 11th 2011.

Geoff Thomason

My research focuses on the Manchester career of the Russian violinist Adolph Brodsky as one of numerous foreign musicians who shaped the musical landscape of the city in the late nineteenth and early twentieth centuries. In particular, it explores the major part he played in

the emergence of a tradition of chamber music performance in Manchester. It acknowledges his earlier career in Leipzig, where his circle included several major musicians of the 1880s, a number of whom were later to visit Manchester. More significantly, it seeks to investigate further the hypothesis that the musical outlook of Manchester at this time was international rather than provincial and that as evidenced by critical examination of surviving sources, Brodsky's contribution to this cultural climate has hitherto been neglected. It is envisaged that other emergent thematic strands which could help shape the final outcome include the role of music societies in the intellectual life of Manchester and the North West, issues of patronage, Brodsky's promotion of a conservative, pro-German repertoire in the context of a wider German-influenced musical environment and the cultural-political impact of the First World War on this environment.

The research is based principally on critical examination of primary sources, which includes the Brodsky papers at the RNCM, as well as other documentation located in Bergen, the British Library, elsewhere in Manchester, in private ownership and digitally reproduced sources held in European archives. Although the interdisciplinary nature of the project allies it with a growing school of research which acknowledges the importance of the social context of British music making and the interaction between performers and composers, as yet there exists no critical study of Adolph Brodsky, let alone any tradition of Brodsky studies. My project will be the first major study of chamber music in Manchester in the generation following the death of Charles Hallé.

Jacob Thompson Bell

Music articulates some of the numerous ways in which space and time meet in our lives. Musical performance utilises physical and conceptual space, creating (dis)continuities between the actual physical context and the connective syntax of the sounds themselves. This spatial rhetoric defines aspects ranging from compositional structure to audience/performer separation/integration. At the same time, music both exists within and directly influences our perception of a fundamental temporal flow, which underlies all aspects of our lives. The way in which the spatial and temporal strands meet is one of the key driving forces behind the art of music.

As a composer, I hope to harvest this rich dialectic between the linear succession of musical performance, and the atemporal structural rationale that contextualises and gives meaning to that succession. By developing a formal rhetoric which attends to both conceptual and physical space, I am attempting to create a counterpoint between the temporal and spatial experiences of participants (whether performers or listeners, or both). Sometimes this space is specific, outlining particular formal shapes that rely on memory as a counterforce to forward moving time. At other times I have taken a more diffuse approach, seeking to make space the subject matter of the piece in a theatrical sense. In the latter case, I seek to provide performers with opportunities to utilise the space in which they are performing to the fullest extent, without necessarily specifying what the exact outcome should be.

At present, I am working towards a performance, due to take place in 2012, in collaboration with other composers and performers at RNCM. The performance develops on the theme of shared and divided musical space. This musical space will be articulated both physically by the motion of performers around the space, and conceptually by composing structures that interlock, inter-reference and coexist with one another.

Anna Zabuska

It was once said that 'to burn out you must first be on fire.' High motivation is essential to musical success, but there is evidence from research in many disciplines that strong initial involvement in a particular activity is not always maintained, potentially leading to serious consequences such as dropping out and health issues. Although motivation for music has been studied in young children, it remains under-researched in the context of music performance in tertiary education and the early years of the profession. Little is known about individuals' experiences of changing attitudes towards music performing, their origins and outcomes.

The goal of my research project is to shed some light on these issues, by examining the factors contributing to young performers' approaches to music making. The project focuses on various stressors experienced by conservatoire students and the strategies they employ to cope with them. I am interested, specifically, in the relationship between the student and his or her principal study tutor and the tutor's perceived behaviour, as factors potentially affecting students' attitudes towards performing. Within the project, I will explore the relationship between performers' perspectives on music making, and health and performance related measures. In order to gain a full insight into these issues among music students, I will use both quantitative and qualitative methods to obtain and analyse data from self-report measures and interviews. It is my hope that this research project will contribute to the knowledge of how to support positive attitudes towards music making in young performers, thus helping them to maintain their well-being and become well-rounded musicians who derive pleasure from musical participation.

Research students at the RNCM

Clive Critchett

Project title: *Proportion and the Esoteric in the Music of Frederick Delius*

Primary supervisor: Dr Lois Fitch

Secondary supervisor: Prof. Douglas Jarman

Robert Fulford

Project title: *Interactive Performance for Musicians with a Hearing Impairment*

AHRC Project Studentship

Primary supervisor: Prof. Jane Ginsborg

Director of Studies: Prof. Juliet Goldbart

Karin Greenhead

Project title: *Dalcroze Eurhythmics and Dynamic Rehearsal Techniques: Reflection on Practice*

Primary supervisor: Dr Felicity Laurence

Secondary supervisor: Prof. Jane Ginsborg

Gillian Menichino

Project title: *Composers in Collaboration with Performers: Exploring Collaborative Processes between Composer and Performer*

Primary supervisor: Prof. Adam Gorb

Secondary supervisor: Dr David Horne

Daniele Parziani

Project title: *Orchestral Conducting as Educational Practice: a Smallian perspective of relationship and pedagogy in the young orchestra*

RNCM Postgraduate Research Studentship

Primary supervisor: Dr Felicity Laurence

Secondary supervisor: Prof. Richard Wistreich

Emma-Ruth Richards

Project title: *A Portfolio of Compositions*

Primary supervisor: Prof. Adam Gorb

Secondary supervisor: Dr Lois Fitch

Danielle Sirek

Project title: *Music and Identity Construction in Grenada, West Indies*

Primary supervisor: Dr Felicity Laurence

Secondary supervisor: Dr Byron Dueck

Geoff Thomason

Project title: *Adolph Brodsky and his circle: European musical exchanges in Manchester 1890-1930*

Primary supervisor: Prof. Barbara Kelly (Keele University)

Secondary supervisor: Dr Fabrice Fitch

Jacob Thompson-Bell

Project title: *Hearing Space: A Commentary on Space and Time in Musical Form*

RNCM Postgraduate Research Studentship

Primary supervisor: Prof. Adam Gorb

Secondary supervisor: Dr David Horne

Anna Zabuska

Project title: *Motivational issues in music performance students*

RNCM Postgraduate Research Studentship

Primary supervisor: Prof. Jane Ginsborg

Secondary supervisor: Dr David Wasley (UWIC)

RNCM Research Forum, Spring Term 2012: 5.15pm – 6.45pm

11 January - Lecture Theatre: Dr Martin Harlow (RNCM)

Ink and paper and the 'writing' of Mozart's 'Kegelstatt' Trio, K.498: implications for performers

18 January - Lecture Theatre: Dr Dorottya Fabian (University of New South Wales)

Trends and Individual Artistic Signatures in Recordings of Bach's Solo Violin Works

25 January - Lecture Theatre: Dr Stephen Broad (Royal Conservatoire of Scotland)

Messiaen: Self-Portraits of the Young Man as an Artist

1 February - Lecture Theatre: Dr Simon Clarke (RNCM)

Vulgar Display: Serious music and ... er ... Slipknot

9 February - Lecture Theatre: Hugh Wood (Composer) and Nicholas Cox (RNCM)

Hugh Wood at 80: the composer talks about his recent works and trends in British music with clarinettist Nicholas Cox

15 February - Lecture Theatre: Dr Fabrice Fitch (RNCM)
Saints vs. Sinners: A 'Phoney Genre' Unmasked?

22 February, MID-YEAR RECESS

29 February - Lecture Theatre: Dr Kenneth Hamilton (University of Birmingham)
The delayed demise of the improvised piano prelude

7 March - Lecture Theatre: Dr David Vickers (RNCM)
*Borrowing with heavy interest: from Bononcini's *Il Xerse* (Rome, 1694) to Handel's *Serse* (London, 1738)*

14 March - Lecture Theatre: Prof. Adam Gorb (RNCM) and Ben Kaye (Librettist)
Anya 17

21 March - Lecture Theatre: Dr Karen Wise and Dr Mirjam James
Learning to be a creative performer: An investigation of one-to-one lessons

28 March - Lecture Theatre: Dr Helen Prior (King's College, London)
Shaping music in performance: exploring the experiences of violinists and harpsichordists

Funding opportunities (staff)

AHRC Research Grant Standard Route and Early Career Fellowship

<http://www.ahrc.ac.uk/FundingOpportunities/Pages/RG-StandardRoute.aspx>

<http://www.ahrc.ac.uk/FundingOpportunities/Pages/RG-EarlyCareers.aspx>

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. Please note that the assessment process for a Research Grants scheme application (Standard, Speculative and Early Career routes) takes approximately **30 weeks** and the earliest start date for a project should be no earlier than **9 months** after submission to the AHRC.

AHRC Research Networking Scheme

<http://www.ahrc.ac.uk/FundingOpportunities/Pages/ResearchNetworking.aspx>

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 through, for example, a short-term series of workshops, seminars, networking activities or other events. The aim of these activities is to stimulate new debate across boundaries, for example, 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. 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.

Leverhulme Trust Early Career Fellowships

<http://www.leverhulme.ac.uk/funding/ECF/ECF.cfm>

Early Career Fellowships aim to provide career development opportunities for those who are at a relatively early stage of their academic careers but with a proven record of research. It is anticipated that a Fellowship will lead to a more permanent academic position. Fellowships can be held at universities or at other institutions of higher education in the UK. The Trust will contribute 50% of each Fellow's total salary costs up to a maximum of £23,000 per annum and the balance is to be paid by the host institution. Given the prestige of the awards each Fellow may request annual research expenses of up to £6,000 to further his or her research activities.

Fellowships are normally tenable for three years on a full-time basis, but requests to hold the award part-time over a proportionately longer period will be considered if this is appropriate for the nature of the research proposed and the career development of the individual. Fellowships will commence between the beginning of the 2012/2013 academic year and 1 May 2013. Application forms can be accessed from the 4 January 2012. Applications must be submitted online by the closing date of **4.00pm on 8 March 2012**. Statements from three nominated referees should also be submitted online as part of the application procedure.

Leverhulme Trust International Networks

<http://www.leverhulme.ac.uk/funding/IN/IN.cfm>

These collaborations enable a Principal Investigator based in the UK to lead a research project where its successful completion is dependent on the participation of relevant overseas institutions. A significant research theme must be identified at the outset which requires for its successful treatment international collaboration between one or more UK universities, and two or more overseas institutions (up to a maximum of seven institutions in total). Applicants should provide an explicit statement as to why a network is the most appropriate format for addressing the chosen research theme. Full justification should be given for the involvement of all participants, with each participant bringing specific – and stated – expertise which can directly contribute to the success of the project. Details of the proposed methodology for the research project should be provided at the outset, as well as a clear indication of the anticipated outcomes (publications, websites), and of the dissemination strategy to be adopted. The value of an award is normally up to £125,000, the activities involved lasting for up to three years.

International Networks are assessed via a two-stage process. In the first stage, applicants should complete an Outline Application form, accessed via the Trust's website. Outline Applications can be submitted at any time.

Leverhulme Trust Major Research Fellowships in the Humanities and Social Sciences

<http://www.leverhulme.ac.uk/funding/MRF/MRF.cfm>

These awards enable well-established and distinguished researchers in the disciplines of the Humanities and Social Sciences to devote themselves to a single research project of outstanding originality and significance, capable of completion within two or three years; and are particularly aimed at those who are or have been prevented by routine duties from completing a programme of original research. The award is made to the institution at which the successful Fellow is employed, and takes the form of providing a replacement staff member to cover the period of the Fellowship.

The Fellowships fund the salary costs (normally starting at the most junior point of the lecturer scale at the institution concerned) of an individual to undertake the normal duties of the applicant for the duration of the Fellowship. A Major Research Fellow may be awarded research expenses up to an annual maximum of £5,000. The duration of a Fellowship is for two or three years, to start at the beginning of the 2013/14 academic year. Applications must be submitted online by the closing date of **4.00pm on 10 May 2012**.

Funding opportunities (research students)

Musica Britannica: Louise Dyer Awards 2012

The trustees of the Musica Britannica Trust invite applications for the Louise Dyer awards, the purpose of which is to assist postgraduate students researching British music. Applicants must be full-time or part-time students of a British university or equivalent institution of higher education, registered for a higher degree by research. Awards may be made for any necessary research expenditure for which the applicant has no alternative source of funds, such as the purchase of books, music, or microfilms, or essential travel. They are not available for computer equipment, ordinary maintenance, or conference expenses. Application for an award must be made by 31 December 2011 on the form which may be downloaded from www.musicabritannica.org.uk, where full details will be found. Further information may be requested from the Secretary, secretary@musicabritannica.org.uk.

The Royal Musical Association

http://www.rma.ac.uk/awards/student_research_grants.htm

Normally four research grants of up to £150 each are available annually for student members of the RMA or members of RMA student groups. Typical expenses might include microfilm and photocopying costs, travel, and accommodations expenses for research away from home or for giving papers at conferences. For the 2012 competition, applications and supporting letters should be received by 29 February 2012.

General awards

The Arnold Bentley New Initiatives Fund: One award per annum totalling up to £3,000

http://www.sempr.org.uk/awards_bentley.html

The Arnold Bentley Fund exists to support new, interdisciplinary initiatives concerned with the advancement or promotion of research in the psychology of music or music education. Examples may include support towards a project, conference, seminar, workshop, exhibition or publication that is particularly innovative or pioneering.

The Arnold Bentley New Initiatives Fund is open to any individual or organisation engaged in the fields of endeavour embraced by the Society. Applicants should apply by letter at any

time for an award, addressing the criteria set out above, and giving an indication of the expected costs. Submissions, in hard copy or electronic form, should be sent to the Secretary, Professor Adam Ockelford, Roehampton University, Queens Building, Southlands College, Roehampton Lane, London SW15 5SL, UK. Phone: +44 (0) 7818-456 472. Email: a.ockelford@roehampton.ac.uk.

The Gerry Farrell Travelling Scholarships: Four scholarships totalling up to £4,000 per annum

http://www.sempre.org.uk/awards_farrell.html

The Gerry Farrell Scholarships are intended to support travel in pursuit of identified research objectives in the UK or abroad through the payment of, or a contribution towards, the costs of travel and subsistence. Up to four individual scholarships will be offered in any one year, totalling up to £4,000 per annum. The Gerry Farrell Scholarships are open to anyone working an area embraced by the Society's aims. Applicants should apply by letter at any time for an award, addressing the criteria set out above, and giving an indication of the expected costs. Submissions, in hard copy or electronic form, should be sent to the Secretary, Professor Adam Ockelford, Roehampton University, Queens Building, Southlands College, Roehampton Lane, London SW15 5SL, UK. Phone: +44 (0) 7818-456 472. Email: a.ockelford@roehampton.ac.uk.

Reg and Molly Buck Award: One annual award of £2,500

http://www.sempre.org.uk/awards_buck.html

The Reg and Molly Buck Award is intended to support a post-doctoral research project of someone who has been awarded their doctorate up to five years previously. One individual award will be offered in any one year of up to £2,500. The Reg and Molly Buck Award is open to anyone working an area embraced by the Society's aims. Applicants should apply by letter at any time for an award, addressing the criteria set out above, and giving an indication of the expected costs. Submissions, in hard copy or electronic form, should be sent to the Secretary, Professor Adam Ockelford, Roehampton University, Queens Building, Southlands College, Roehampton Lane, London SW15 5SL, UK. Phone: +44 (0) 7818-456 472. Email: a.ockelford@roehampton.ac.uk.

The SEMPRES Conference Awards

http://www.sempre.org.uk/awards_conference.html

The SEMPRES Conference Awards are intended to enable full-time students or part-timers who are non wage earners to attend one of the Society's conferences -particularly the biennial two-day conference- through meeting the fee and the costs of travel and subsistence. The SEMPRES Conference Awards are open to students who wish to attend and contribute to one of the Society's conferences through offering a presentation or poster. Applicants should apply to present a paper or poster to the conference concerned in the usual way, and make it clear they wish to be considered for a SEMPRES Conference Award. In a separate letter they should explain how attendance at the conference will assist them in furthering their studies, give an indication of expected costs, and say why other sources of funding are not likely to be available to them.

European Commission's Socio-Economic and Humanities (SSH) Committee

<http://ec.europa.eu/research/participants/portal/page/searchcalls?state=open&theme=ssh>

A new call has been announced by the European Commission's Socio-Economic and Humanities (SSH) Committee for collaborative research project to address nearly 30 challenges and topics. The areas identified are wide ranging from Understanding Creativity to Integration in South East Asia and the future of Social Sciences and Humanities. The call has a total budget of € 39 000 000 and applications must be submitted by 2nd February 2012.

Calls for papers

Perspectives on Musical Improvisation

Abstract submission deadline: Monday 9 January 2012

<http://www.music.ox.ac.uk/research/cpccm/perspectives-on-musical-improvisation-conference.html>

Improvisation is arguably the most widely distributed form of musical practice - and yet remains the least studied or understood. Indeed, even the boundaries of what is or is not regarded as improvisation remain unclear. This conference will address the many faces of improvisation from a wide range of disciplinary perspectives - historical, psychological, ethnomusicological, analytical, technological, sociological, organological, and pedagogical. Over the course of four days, the conference will include papers, practical sessions, and poster presentations. The conference will take place in the Faculty of Music, University of Oxford, 10-13 September 2012. Proposals are invited for individual papers, poster presentations and practical sessions on topics in the field of musical improvisation. Papers and practical sessions should be between 20-25 minutes in length.

Leeds International Jazz Education Conference 2012: Jazz Practice in the 21st Century

Abstract submission deadline: Monday 16th January 2012

<http://postgraduate.lcm.ac.uk/news/leeds-international-jazz-education-conference-call-papers>

The 18th Leeds International Jazz Education Conference takes place at Leeds College of Music from Thursday 29th to Friday 30th March 2012. LIJEC is an annual event focusing on practice-based jazz research, education, performance and composition. It offers a unique forum for musicians, academics, educators, students, and arts organisers to engage with the latest sounds and emerging ideas in jazz. Along with paper presentations, workshops, performances and jam sessions, there are opportunities for discussion, networking, information exchange, and professional development. The conference committee invites proposals for lecture-recitals, workshops, panels, roundtable discussions and papers surrounding practice-led research. We welcome presentations that advance the field of jazz composition, jazz education, the emergence of cross-disciplinary thinking and the development of new jazz scholarship. While we invite proposals on any area of jazz research, preference will be given to topics which accord with the conferences overarching theme and are presented from perspectives of practice-led research.

Music and Movement: 2012 National Graduate Student Conference, British Forum for Ethnomusicology

Abstract submission deadline: January 31, 2012

<http://www.bfe.org.uk/2.html>

People and music are always moving. Whether across the dance floor, across town, or across borders, neither rests. Sometimes this movement is intentional, other times it is not. Musical movement may benefit some groups but be to the detriment of others. Music can mediate our experiences of movement and movement can mediate our experiences of music. Ultimately, the study of musical movement is the study of social relations. This conference seeks to explore how the metaphor of movement can unite different theoretical paradigms and afford new possibilities in ethnomusicology. Presentations should be limited to 20 minutes, allowing an additional 10 minutes for questions. Abstracts of 300 words or less should be submitted to name/email to the BFE student representative, Tom Wagner, at thomas.wagner@bfe.org.uk. The conference will take place at the Institute for Music Research (IMR), London WC1, 12 – 14 September 2012.

Nordic Conference on Aural Disciplines in Higher Music Education

Abstract submission deadline: 15 February 2012

http://www.nmh.no/arrangementer/Konferanser/aural_disciplines/aural_disciplines

The Norwegian Academy of Music and the staff of aural training disciplines would like to invite proposals for a conference on aural disciplines in higher music education. The main aim is to explore the musical ear and the teaching and research connected with aural training. Abstracts are requested of a maximum of 400 words.

Music and Philosophy

Abstract submission deadline: Friday 17 February.

<http://www.musicandphilosophy.ac.uk/conference-2012/>

2nd Annual Conference of the Royal Musical Association Music and Philosophy Study Group in collaboration with the Music and Philosophy Study Group of the American Musicological Society. The RMA Music and Philosophy Study Group warmly invites paper submissions for this two-day international conference, to be held at King's College London on Friday 20 July – Saturday 21 July 2012. The event, the second of an annual series of conferences run by the Study Group, will offer an opportunity for those with an interest in music and philosophy to share and discuss work, in the hope of furthering dialogue in this area. Paper submissions on all topics related to the area of music and philosophy are welcome, but in particular those relating to this year's optional theme of 'Meaning and ineffability'. Collaboration between persons from different disciplines would be especially welcomed. Topics of interest might include (but are not limited to): perception and expression; music and memory; music and everyday life; music and ethics; music and ontology; the philosophy of rhythm; and performance, authenticity, and interpretation

Proposals of up to 500 words are invited for individual papers (20 minutes) and collaborative papers (up to 30 minutes). Please submit proposals by email in a word document attachment: conference2012@musicandphilosophy.ac.uk.

SEMPRE 40th Anniversary Conference

Abstract submission deadline: Friday 24 February 2012

<http://www.sempre.org.uk/resources/sempre40th.pdf>

The SEMPRE 40th Anniversary Conference will be hosted by the Institute of Education, London (UK) from 14–15 September 2012. The event will present leading international research and will also be a celebration of SEMPRE's activities and achievements over the past 40 years. In order to reflect the celebratory nature of the conference, it will include a range of special sessions bringing together distinguished members of the Society as well as other eminent researchers, enabling discussion of the challenges and opportunities for future work. It will feature keynote presentations as well as addresses and roundtable panels by distinguished members of the Society. The event will afford opportunities for small-group discussion, while postgraduate students will be given the opportunity to sign up for individual tutorial sessions with established scholars from the Society. Proposals are invited on any aspect of music psychology and education research.

Other events

Off the page 2012: The UK's only literary festival devoted to music

<http://www.soundandmusic.org/projects/off-the-page>

Sound and Music and The Wire magazine present Off The Page, the UK's only literary festival devoted to music criticism and audio culture. Taking place in the seaside town of Whitstable in Kent, this unique weekend-long event looks to expand the discourse surrounding contemporary sound and music by bringing together leading critics, authors, musicians and artists in a programme of talks, presentations and panel discussions. Friday 24 – Sunday 26 February 2012, The Playhouse, Whitstable, Kent, CT5 1AZ

Recent research publications and keynote lectures

Journal articles

Simon Clarke (2010). Line and Colour: Instrumental (Ir)rationality in Adorno's Musicology, *Contemporary Music Review*, 29 (4), 359-365. (Unreported article in October's RNCM Research Bulletin)

Robert Fulford, Jane Ginsborg & Juliet Goldbart (2011). Learning not to listen: the experiences of musicians with hearing impairments. *Music Education Research*, 13(4), 429-446.

Clemens Wöllner & Jane Ginsborg (2011). Team teaching in the conservatoire: The views of music performance staff and students. *British Journal of Music Education*, 28 (3), 301-323.

Daniele Parziani (2011). Orchestral conducting as educational practice: A Smallian perspective of relationships and pedagogy in youth orchestras. *Approaches: Music Therapy & Special Music Education*, 3(2), 18-34.

Book chapters

Richard Wistreich (2011). "Thou and Ile sing to make these dull Shades merry": Herrick's Charon Dialogues. In Ruth Connolly and Tom Cain (eds.), *Lords of Wine & Oile: Community and Conviviality in the Poetry of Robert Herrick*, Oxford: Oxford University Press, 153-190.

Reviews

Philippa Bunting (2011). Music education in England, 1950–2010: the child centred progressive tradition. *Educational Review*, 2011, 1-2.

Jane Ginsborg (2011). Review of: H. Jørgensen (2009). 'Research into Higher Music Education: An overview from a quality improvement perspective', Oslo: Novus Press. *British Journal of Music Education* *British Journal of Music Education*, 28 (3), 397-400.

Keynote Lectures

Jane Ginsborg 2011: The assessment of small ensemble performance in higher music education: Tackling the challenges. The 4th Symposium on Instrumental and Vocal Pedagogy: Teachers' feedback and assessment practices. Sibelius Academy, 3-4 November 2011.

Jane Ginsborg 2011: Off by heart: Memorising strategies for music. Hørelaerekonferansen i Tromsø (Aural training conference), University of Tromsø, Norway, 31 October – 1 November 2011.

Research news

Dr Martin Harlow, Dean of Academic Studies, read a paper at the 2011 annual meeting of the American Musicological Society, held this year in San Francisco between 10–13 November. The paper, entitled 'Wordless Theatre: Harmoniemusik arrangements and the reception of opera and ballet in early-nineteenth century' was included in a quartet of papers offered in the session 'The Idea of Opera' chaired by the opera scholar Ryan Minor. The paper, one of 170 selected from nearly 800 submissions, focussed on the Harmoniemusik collections of the three most prolific Viennese arrangers of music for small wind band in the first quarter of the nineteenth century: Joseph Triebensee, Wenzel Sedlak and Friedrich Starke. It was illustrated with music examples by Thaddäus Weigl, Dalayrac, Hummel and Méhul in first modern performances, recorded by undergraduate and postgraduate students of the School of Wind, Brass and Percussion in October.

In September 2011, Professor Malcolm Layfield had a new CD released on the NMC label. He conducts the Goldberg Ensemble and the horn player Richard Watkins in a disc of works commissioned by him for the ensemble. The featured composers are Geoff Poole, Nicola LeFanu, Roger Marsh and the previous Head of Composition at College, Anthony Gilbert. The disc received an extremely favourable review from Paul Driver in the Sunday Times.

Congratulations to AHRC funded doctoral student Robert Fulford, on the publication of his first article in collaboration with Prof. Jane Ginsborg and Prof. Juliet Goldbart.

Congratulations must also go to Daniele Parziani on the publication of his first article in *Approaches: Music Therapy & Special Music Education*. Daniele commenced his studies at the RNCM in October 2011 and is the recipient of a Postgraduate Research Studentship. Please see above for further details.

The RNCM's Leonardo funded European partnership programme, Music In Health Care Settings, has been included as a Case Study on the Leonardo website. To learn more, visit:

<http://www.leonardo.org.uk/casestudy.asp?itemid=871&itemTitle=European+music+in+healthcare+settings§ion=000100010038§ionTitle=Projects+Around+the+UK>

The libretto of 'Anya 17' was nominated for a Human Trafficking Foundation award; with the ceremony taking place at the House of Lords on 17 October 2011. Caroline Clegg, Director of the highly successful play '[Slave – A Question of Freedom](#)' is now to direct Anya17. Caroline's recent adaptation of Mende Nazer's autobiography and subsequent direction of the resulting play, 'Slave...' won the Pete Postlethwaite Award for Best New Play in 2011 following its world première at The Lowry in November 2010. Subsequently it was performed in the House of Lords and transferred to the Riverside Studios in Hammersmith, the Unity Theatre Liverpool and International Slavery Museum and the Guildhall in Derby. Plans for 2012/13 include performing at the UN and in the USA.

Adam Gorb's and Ben Kaye's *Eternal Voices*, on the subject of war in the 21st century, with particular reference to the Afghanistan War enjoyed a second performance on 15 October 2011 at Coventry Cathedral. The oratorio was performed by the Coventry cathedral chorus and the Exeter festival chorus, with the band of the Royal Marines conducted by Nick Grace.

Although in its initial stages of development, the recently launched Manchester University's arts methods resources site will be a useful resource for researchers and postgraduate students alike: <http://www.artsmethods.manchester.ac.uk/>

PhD awarded to Dr Simon Clarke, RNCM

Simon Clarke was awarded the degree of Doctor of Philosophy by the University of Manchester, for his thesis on 'A Critical Study of Ravel's Orchestral Technique with a Transcription of his Sonata for Violin and Piano'. The aims of this dissertation are threefold. Firstly, the implications of transcription are addressed: specifically, how and to what extent a given piece can retain its identity despite the change of medium; this also extends to questions pertaining to the ontology of 'works' in general. Secondly, Ravel's orchestral style is compared to those of Strauss and Debussy as represented by three specific pieces; this comparison is undertaken for its own sake, but is to be understood nevertheless in the context of the theoretical framework outlined in Chapter One. The general issue explored in these two studies is the role of the orchestra in a constitutive sense as this pertains to each work's content/identity. These underlying aesthetic questions having been explored, my transcription of Ravel's Sonata for Violin and Piano as a Concerto for Violin and Orchestra, and commentary thereon, follows and forms the final part of the dissertation. This commentary is very much practically orientated, the purpose of the transcription being to mimic Ravel's orchestral / transcriptive style by way of concrete demonstration.

First performances, broadcasts and recordings

Gary Carpenter

Piano Trio: first performance 17 October 2011. Performed by the Fournier Trio, Wigmore Hall, London.

Bassoon Concerto: first performance 10 November 2011. Royal Liverpool Philharmonic Orchestra give the world première of Gary's Bassoon Concerto with soloist Alan Pendlebury and conductor Vasily Petrenko at the Philharmonic Hall.

Larry Goves

A glimpse of the sea in the folds of the hills (world première), 6 December 2011 at the Reims Scènes d'Europe Festival. Commissioned by Césaré, Reims (national center for creative music) for flute, clarinet, piano, percussion, string trio and electronics.

Emily Howard

<http://www.emilyhoward.com>

Calculus of the Nervous System (world première of Wien Modern Commission), 18 November 2011, Vienna, Austria.

Magnetite (Austrian première), 8 November, Vienna, Austria

Mesmerism (world première) 8 October 2011, Birkenhead, UK

Emily Howard's works are regularly performed by leading orchestras such as the London Symphony Orchestra, BBC Philharmonic and Royal Liverpool Philharmonic to wide acclaim. Commissioners include Liverpool European Capital of Culture 2008, UBS Soundscapes: Pioneers and New Music 20x12 for the London Cultural Olympiad. Emily received excellent reviews at the Wien Modern 2011, which placed her firmly at the forefront of British composition.

Clark Rundell

Clark Rundell conducted the world première of Stephen Pratt's 'On Reflection' with ensemble 10/10, the contemporary music group of the Royal Liverpool Philharmonic. The concert also included 'I Wear you on my Sleeve' by RNCM Composer Larry Goves and two works by Professor Gary Carpenter, 'Azaleas' and 'A Million Tiny Opera About Britain'. The concert was recorded by BBC Radio 3 for broadcast in February 2012

The RNCM's most recent composer festival was a major retrospective of the leading British composer Howard Skepton, featuring five concerts, including a broadcast by the BBC Philharmonic which Clark Rundell conducted, plus a seminar with the composer.

Together with RNCM colleagues Rob Buckland and Mark Heron, Clark recorded a CD of saxophone concertos with the RNCM wind orchestra for release in July 2012.