

Research Bulletin

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A 70th Birthday Present for Brian Ferneyhough

The much anticipated book on Brian Ferneyhough, written by the RNCM's Dr Lois Fitch, has been published to critical acclaim. It was launched at the [RNCM Research Forum](#) on 20 November.

This is the first book in English about the renowned British composer Brian Ferneyhough, and the first to address his entire compositional output to date, including substantial unpublished juvenilia to which the author is the only researcher to have been granted access. Archival research was undertaken at the Paul Sacher Archive, Basel (which holds Ferneyhough's sketch materials) as part of an AHRC-funded Early Career Fellowship awarded to Dr Fitch in 2011 and which enabled the completion of the book.

The study contextualises this controversial composer's career and his enormous output of music, evaluating both the scores and the growing body of musicological and analytical literature on aspects of his work. In particular, the book focuses the continuing debate surrounding Ferneyhough's approaches to notation, 'complexity', and the performer. Rather than take a strictly chronological approach to the *oeuvre*, the study groups discussion of works according to medium and theme (including chapters devoted to each of the multi-movement cycles composed to date).

This approach permits the mapping of major developments in Ferneyhough's style onto particular types of works over large time-spans (e.g. comparing the approach to large orchestral writing in *Firecycle Beta* (1969–71) and *Plötzlichkeit* (2006)), while also accounting for significant stylistic contradictions that are typically 'collapsed' in discussions of Ferneyhough's music that prioritise the issue of notational complexity as a general concept.

The final chapter evaluates key perspectives within Ferneyhough's aesthetics, demonstrating their formative influence on even his most abstract compositional techniques.

This leads to some unexpected conclusions: for example, the extent of Ferneyhough's concern with image and representation (notwithstanding his statements to the contrary)

challenges the typical critical view of the composer as arch-modernist rooted in a post-serial idiom. It is hoped that this volume will move critical discourse on the composer away from well-worn tropes (notably that of notational complexity) and towards a more rounded appreciation of his importance as a creative figure and thinker. [Brian Ferneyhough](#) is published by Intellect, Bristol and distributed by University of Chicago Press, 2013.

"Lois Fitch shows extraordinary skill, scholarship and eloquence in explain the exciting originality of Ferneyhough's work" - James Clarke, Composer



Lois Fitch presents Brian Ferneyhough with a copy of the book, and assists in flautist Richie Craig's preparations for his performance of Ferneyhough's "Unity Capsule".

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

This edition includes news of AHRC PhD studentships (see pages 2 and 3) and related funding awards; the continued major successes of opera *Anyá17* as it is performed in Europe; the shortlisting of an RNCM project for the prestigious Times Higher Education Research Project of the Year Awards; and a round-up of a wide range of performances, compositions, presentations and publications from our hard working and talented research staff and students.

If you have information about your scholarly and professional activities for inclusion in future issues of the Bulletin or would like to comment on this one, please email Christina.Brand@rncm.ac.uk

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@rncmresearch for news & links to
research in music

RNCM shares in £14 million success

The RNCM is one of seven higher education institutions within [The North West Consortium](#) (NWC) Doctoral Training Partnership to benefit from a £14 million grant from the Arts and Humanities Research Council (AHRC) to train the next generation of researchers. Led by The University of Manchester, the NWC also includes Keele, Lancaster, Liverpool, Manchester Metropolitan, and Salford Universities, and aims to award 200 PhDs over a five year period. It is one of 11 new Doctoral Training Partnerships (DTPs) and seven Centres for Doctoral Training (CDTs) to deliver postgraduate supervision, training and skills development between 2014 and 2022.

The DTPs offer postgraduate studentships and training across all AHRC's disciplines, largely through consortia of Higher Education institutions (HEIs). As part of the scheme, the AHRC is also funding placement opportunities and additional skills training, working alongside partner organisations including the BBC, Foundation for Art and Creative Technology (FACT), FutureEverything, Home, Museum of Science and Industry (MOSI), Opera North, Tate Liverpool, and Staffordshire and Stoke-on-Trent Archives and Heritage Service.

Professor Richard Wistreich, Dean of Research and Enterprise at the College, commented: *'Our participation in the NWC's Doctoral Training Partnership alongside the six major Universities in the region provides a terrific boost for the RNCM's extraordinarily successful postgraduate research degrees programme, which started in 2009 in collaboration with MMU. We already have 18 students working in the fields of musicology, music psychology, composition, performance and music education, two of whom have recently completed their degrees. This latest achievement follows our success in securing three AHRC doctoral studentships, and a further six RNCM Research Studentships since 2010. The new DTP will also further strengthen our existing close collaborative ties with neighbouring University music departments in the region and also with our regional and international partners, including Opera North, and other major orchestras and ensembles. The NWC Partnership will provide new opportunities for all*

our research students to develop relevant expertise, make new contacts, and enhance their future career prospects'.

The NWC Studentship Competition for 2014-15 is now open for those wishing to apply for an **MPhil / PhD AHRC studentship at the RNCM**. Studentships are available only to UK and EU students. They cover the full cost of fees for the duration of the degree and an additional stipend for living costs (UK applicants only) of £13,863.00 per annum for 2014-15 entry. The deadline for receiving applications is Monday 17 February 2014. See the RNCM [Research Degrees Programmes](#) pages for further details.

[arts-methods North West](#) will support research training in the arts and humanities across the NWC. A distinctive feature of the NWC will be its combination of student learning and skills for employability through productive engagement with the creative economy in the region. It will build on disciplinary groupings, collaborations, established media and major knowledge exchange hubs such as the AHRC KE hub at Lancaster University and Salford's Media City UK campus.



If you are currently completing an MA or MMus degree and are interested in applying for the RNCM's Research Degrees Programme, please get in touch with us to arrange an informal discussion of your ideas by sending an email to research@rncm.ac.uk.

AHRC PhD studentship in Music Psychology (CUK Musical Impact) at RNCM

An AHRC-funded PhD studentship in Music Psychology is available from 1 September 2014 at the Royal Northern College of Music, Manchester, UK, under the supervision of Professor Jane Ginsborg.

The deadline for applications to be received is Friday 3 January 2014; interviews will take place in the week beginning 13 January 2014. Applicants should be qualified to master's level in psychology; they should also be able to show evidence of interest in and experience of music-making.

The studentship forms part of the AHRC-funded project [Musical Impact: Enhancing the Health and Wellbeing of Musicians](#) (2013-2017). This project is led by Conservatoires UK, the organisation that represents nine major UK conservatoires, in collaboration with scientists from Cardiff University and Cardiff Metropolitan University, professional musicians and their employers via the Musicians' Union (MU) and the Association of British Orchestras (ABO) and health practitioners and researchers linked to the British Association for Performing Arts Medicine (BAPAM) and the International Health Humanities Network (IHHN). For full details see [here](#).

Anya17 a huge success in Romania and Germany

Adam Gorb and Ben Kay's opera [Anya17](#) was performed in Romania and Germany this autumn. In Romania it was the concluding event to the Third International Symposium on Human Trafficking held in Arad in October. *Anya17* was performed at the Fiharmonica Banatul in Timisoara by a joint UK-Romanian cast which included the RNCM's Andrea Tweedale, Amy Webber and Thomas Hopkinson. As a result of the two institutions working together on this production, an ongoing teaching relationship between the RNCM and the Faculty of Music of the University of the West in Timisoara is likely to develop.

Another outcome of the staging of *Anya17* was an invitation from the Ministry of Internal Affairs in conjunction with The UK-Romania Friendship Foundation to take the opera around Romania and also to repeat their successful International Human Trafficking Symposium.

Photo: The RNCM Voice team (Director Caroline Clegg with Amy Webber who once again played the part of Elena and Thomas Hopkinson who also reprised his role as Viktor) at the *Anya17* sitzprobe in Romania (photo by Andrea Tweedale who played the part of Anya).



The German Consul in Timisoara was moved to consider the topic in greater depth, his wife being left with much righteous anger directed at the Viktors of this world. A speaker at the International Symposium of Human Trafficking, - a senior police officer from South Africa - declared that the opera had changed the direction of his vocation.

A month later *Anya 17* received its first fully staged performances in the Kammerspiele in Meiningen, Germany and had its première on 28 November. The cast included two RNCM alumni: Carolina Krogius and Camilla Ribero-Souza. This production was directed by Mareike Zimmermann and was conducted by Leo McFall. It received glowing reviews in the press.

Arrangements are currently under discussion for a collaboration in early 2014 with the Welsh National Opera and for the US première of the opera at Opera Parallèle in San Francisco next June, 2014.

[Anya17](#) is a one-act opera written to expose the world of sex trafficking and slavery in the UK.

Its narrative revolves around four young women deceived and trafficked from Eastern Europe, and their struggle to survive. It aims to educate about the real lives behind the trade in humans, primarily for sexual slavery.


Stagiunea 2013-2014
 Joi, 17 octombrie 2013, ora 19:00, Sala Capitol
Premieră

ДИЧД17
 Operă într-un act, dedicată victimelor traficului uman.
 Muzica: Adam Gorb. Libretul: Ben Kaye
 Spectacol realizat în colaborare cu:
 Fundația Pro Prietenia Arad, The Friendship Foundation UK - România,
 Universitatea de Vest - Facultatea de Muzică, Timișoara.

Conducerea muzicală: <i>Mihaela Silvia Roșca</i>	Direcția de scenă: <i>Caroline Clegg</i>
Distribuția:	
Anya.....	Andrea Tweedale
Mila.....	Emese Sinmărtinean
Carole.....	Corina Hamat
Natalia.....	Monika Szirbik Szlahotka
Yuri/Gabriel.....	Traian Mișcu
Viktor.....	Thomas David Hopkinson
Elena.....	Amy Webber

Pregătirea muzicală: lect. univ. dr. Roxana Ardeleanu
 prep. univ. drd. Cezar Mihail Verlan
 Coordonator proiect Facultatea de Muzică:
 lect. univ. dr. Ortensia Rodica Micla

Bilete: 20 lei/10 lei (elevi, studenți, pensionari)/30 lei (în lojele centrale)



T.H.E Research Project of the Year Awards 2013

[‘Interactive performance for musicians with a hearing impairment’](#) was a finalist competing for the title of 2013 Research Project of the Year. The project, undertaken by a team of researchers at the RNCM and University of Liverpool was shortlisted for a Times Higher Education (T.H.E.) Award.

Funded by the Arts and Humanities Research Council of England and led by Dr Carl Hopkins (Reader in Acoustics and Head of the Acoustic Research Unit at the University of Liverpool) and Professor Jane Ginsborg (Associate Dean of Research and Enterprise and Programme Leader for Research Degrees at the RNCM) in partnership with Music and the Deaf, also included in its team Dr Robbie Fulford, who has just completed his PhD at the RNCM.

The three-year project, which culminated in a successful one-day conference at the [RNCM in May](#), was originally inspired by deaf musician Dame Evelyn Glennie who describes feeling and using vibration when playing percussion instruments. The aim of the research was to investigate the potential for vibrotactile feedback to facilitate interactive group performance for musicians with hearing impairments who otherwise rely primarily on visual cues. The intention was to open up new opportunities for deaf people, young and old, to enjoy making music together.

Jane was delighted that the project was shortlisted, saying; ‘*This is a huge accolade for the whole of the research team: not only Carl and myself, but Dr Gary Seiffert, the Principal Experimental Officer and Saúl Maté-Cid, the Postgraduate Research Assistant at Liverpool, and Robert Fulford, the PhD student at RNCM. The project itself represents an interdisciplinary as well as an inter-institutional collaboration, combining music and science, psychology and acoustics.*



We were incredibly privileged to be able to work with Music and the Deaf, who introduced us to so many amazing deaf musicians and their families and teachers. The findings of the research not only add to our theoretical understanding of vibrotactile perception and interactive musical performance (both separately and together) but will also be of real value to musicians with and without hearing impairments.’

The Times Higher Education Awards were established to recognise and celebrate the creativity and quality of teaching and research undertaken in higher education institutions throughout the UK. The award is for innovative research that has a far-reaching academic impact on its field and has caught, or has the potential to catch, the imagination of the public for a project with significant economic, social, cultural or other public benefit.



RNCM was in the company of five other illustrious research projects: University of Glasgow's calculator to help predict IVF success; a University of Nottingham project on Dementia care; Queen Mary - University of London's [Gigantism research](#); and Queen's University Belfast's research into documents on [the Hillsborough panel](#). The winner was [University of Leicester](#) for their work in identifying the remains of King Richard III.

Photo: Saúl Maté-Cid, Jane Ginsborg, Robbie Fulford & Carl Hopkins, at the Grosvenor House Hotel in London on 28 November

Voices and Books in Early Modern England, 1500–1800

Professor Richard Wistreich (RNCM) and Professor Jennifer Richards (Newcastle University) have won a major award from the Arts and Humanities Research Council's Research Networking Scheme in order to bring together an interdisciplinary network of scholars working on the early modern period (1500-1800) and partners from the worlds of education, amateur music-making, libraries and the theatre, to explore new approaches to the history of reading that take account of how books were voiced and heard.

They will explore the kind of evidence and research methods that might serve this end and also how reading aloud relates to other kinds of orality; what it can tell us about the civic life of the book in early modern culture and in our own time too, and how awareness of performance might inform our reading of early modern writing today.

Although it is often acknowledged that early modern books were routinely read aloud, we know relatively little about this. Oral reading is not embedded as an assumption in existing scholarship. On the contrary, over the last two decades it is the studious and usually silent (male) reader, pen in hand, who has been placed centre stage. But reading aloud is something which was central to a very wide range of activities in the sixteenth, seventeenth and eighteenth centuries – everywhere from the school room to the church service, the court of law to the doctor's surgery. And it was not restricted just to literary 'books': making music from part-books; communicating information about health (both physical and spiritual); 'performing' government, justice and diplomacy; and the sharing of knowledge about the world between small groups of individuals in academies, taverns, or at home. In order to investigate this ubiquity of vocal activity needs the collective expertise of literary and theatre experts, historians of medicine, liturgy, rhetoric, publishing and education; and also music historians with a particular interest in how musical texts become sounding performances.

The project runs from January 2014 until July 2015 during which time there will be four international conferences held in different parts of the UK as well as the creation of a variety of web-based resources for researchers. The first event will be held at the RNCM on 11 and 12 April and will focus on Methodologies and Evidence. Among the questions to be explored will be: What kinds of evidence do we have of the orality of texts? What kind of lexical evidence might we collect? What is the scope of textual and iconographical



representations and how might they be supplemented through practice-led experimentation? Are there any features of printed texts that help oral delivery? And the project will also begin to look at the ways that orality and reading aloud features in school learning, both in the early modern period and today.

The events will be open to the public and will bring together scholars and practitioners ranging from school-teaching to the professional theatre; adult literacy schemes to amateur madrigal singing, and many others. More information will be available at <http://www.voicesandbooks.co.uk>.

Recent Research Student Successes

Cheryll Duncan will be reading a paper entitled 'Felice Giardini v. John Cox: new light on London concert life in the 1750s' at the [Annual Conference of the British Society for Eighteenth Century Studies](#), St Hugh's College, Oxford, 8 January 2014.

Rachel Johnson will be presenting a paper at the RMA Research Students' Conference, to be held in Birmingham in January. She will be speaking on *Music at the Manchester Mechanics' Institution 1836-1860*. Rachel is also an accomplished flautist and her duo with the pianist Jemima Palfreyman was selected to give a recital in the *Bridgewater Introducing* series on 2 December, in which they included a suite for flute & piano by Edward German, a piece Rachel came across during her Master's research into nineteenth-century British flute music,.

Emma-Ruth Richards' new [postal piece](#) for London Sinfonietta, *Interruptions*, won the London Sinfonietta's competition and was premièred at King's Place on 15 September; her work for small chamber ensemble, *Portrait of Marinela* has been chosen for performance in [The New Music Conflagration's](#) Inaugural Concert Season 2013-14 in the St. Petersburg Main Library, Florida; and her *Six Microludes* commissioned by the Echo Chamber Ensemble (Ruth Morley, flute; Hannah Craib, viola; Sharron Griffiths, harp) was performed in Inverurie near Aberdeen on 23 November as part of Scotland's Festival of New Music, [Sound 2013](#).

Geoff Thomason edited a recent edition of [Fontes Artis Musicae](#). This journal features articles relevant to the purposes of the International Association of Music Libraries, particularly in the area of music librarianship and documentation, bibliography and musicology.

Congratulations to **Danielle Sirek** PhD and her RNCM supervisory team, Dr Felicity Laurence and Dr Byron Dueck; and MMU Director of Studies Carola Boehm. Danielle successfully defended her

thesis 'Music and Identity Construction in Grenada: A Music Education Perspective'. Danielle was awarded her PhD at Congregation on 4 December (see below). Congratulations also to **Robbie Fulford** who was awarded his PhD in November. Robbie is the second RNCM student, and the first funded by the AHRC, to achieve the degree. His dissertation is entitled 'Interactive performance for musicians with a hearing impairment' and was supervised by Prof Jane Ginsborg and Prof Juliet Goldbart, his Director of Studies at Manchester Metropolitan University.



Danielle receiving her PhD certificate from RNCM President Sir Willard White

Naomi Norton is presenting a 45 minute seminar session, [Health education in instrumental and vocal lessons: new research](#), at the Music Education Expo on Saturday 8 February 2014.

Also, as part of her PhD research, Naomi is running a training day entitled [Promoting Health and Well-Being in Music Lessons](#), at the RNCM on Sunday 19 January 2014 10.00- 4.00 pm. This event is open to all musicians and other interested parties, although it is primarily aimed at instrumental and vocal teachers of all instruments in all genres.

Sessions will provide practical information regarding how musicians can avoid developing performance-related health problems and how they could pass this information on to their instrumental/vocal pupils. The day will include instrument-specific sessions and more general events; see below for more details. Group discussions regarding the role of instrumental and vocal teachers in health promotion will take place at the end of the day from 16.15 – 17.00. Click on the link above for more details.

Lucy Pankhurst's *His Depth* was shortlisted for the 2013 British Composer Awards which were held at Goldsmiths Hall, London on 3 December. It is one part of a piece, funded by PRS, from an idea by Paul Hindmarsh (Director of the Festival of Brass) for Benjamin Britten's centenary. He asked Simon Dobson (Royal Academy), Gavin Higgins (RNCM), Paul McGhee (RWCMD) and Lucy to compose a 3-4 minute movement each based on a different aspect of Britten's character: [His Depth](#) (Lucy); *His Vitality* (Simon); *His Sympathy* (Paul); *His Skill* (Gavin). More details are at [Paul Hindmarsh's website](#). Britten's *Fanfares for St. Edmundsbury* were used as a framework for the suite with each of the fanfares preceding each movement.

Photo: Paul McGhee (RWCMD), Gavin Higgins (RNCM), Simon Dobson (Royal Academy) and Lucy Pankhurst (RNCM).



Another of Lucy's recent works is *Th'owfen Raconturs*, a musical depiction of the history of Wingates Band history from 1873 to 2013. Lucy took eight months to gather all the information necessary to create the piece, interviewing over 20 personalities involved with

the band over the past 60 years and she also collated these with historical documents, newspaper articles, solo performances and audio tracks to produce what Professor Gordon Higginbottom calls "*nothing short of a masterpiece in composition.*" He wrote:

"I recently attended the Wingates Band 140th Anniversary Celebration Concert and was knocked out by the highlight piece by Lucy Pankhurst ... It is a marvellous concept being historical, factual and an object lesson in composition. It was also quite a challenge for the Band and Conductor... A work for brass band, it was performed by Wingates Band, with the use of visual projections, photographs, audio tracks, song and narrative, and left a wonderful impression.

The impact on the audience was astounding... There was also a small exhibition of memorabilia outside the Hall which kind of set the scene. Of course the fact that Lucy is a product of the RNCM herself and a winner of the John Golland Award, presented by the College, is a tribute to the RNCM and an inspiration to young composers at the same time. The impact of such a work will leave everyone who experiences it, in awe, as it did those around me. It also taught me many things I didn't know about the band and its illustrious past"

Recent Performances, Presentations, Publications & Recordings

Prof Jane Ginsborg, Associate Dean Research & Enterprise, is also editor of Music Performance Research, which aims to disseminate theoretical and empirical research on music-making; [Vol. 6](#) was published in November. It includes six articles illustrating the wide range of approaches taken by researchers with backgrounds in very different disciplines, and a report on the CMPCP/ Performance Studies Network conference held at Cambridge University in April 2013. 'The improvisatory approach to classical music performance: An empirical investigation into its characteristics and impact' represents a ground-breaking collaboration between a performer / teacher (David Dolan), performer / researcher (Eugene Feygelson), music psychologist (John Sloboda), mathematical physicist (Henrik Jeldtoft Jensen) and neuroscientist (Björn Crüts). Roger Dean, Kirk Olsen and Freya Bailes ask 'Is there a "rise-fall temporal archetype" in the music of Joseph Haydn?' with references to recordings and scores; Amanda Glauert considers the ways in which the philosophical ideas of Herder can be implemented by musicians in "Do you know the land?" Unfolding the secrets of the lyric in performance'. In 'The reconstitution of historical piano recordings: Vladimir de Pachmann plays Chopin's Nocturne in E Minor'

Nigel Nettheim makes gramophone and piano roll recordings accessible to the general listener and music performance student alike; Martin Blain discusses 'Composition-as-research: *Connecting Flights II* for Clarinet Quartet – a research methodology for composers' in the light of practice-as-research methods more commonly utilised by performers. Finally, Biranda Ford describes a project involving students from different disciplines: 'Approaches to performance: A comparison of music and acting students' concepts of preparation, audience and performance'.



Dr Paul Goodey, RNCM Director of Performance gave the world première of one of his concert études, *Penumbra*, at the Tenth Anniversary Concerto Gala of [Rarescale](#) in Shoreditch in October. On 29 November, eighteen months' work came to fruition with the world première of his flute concert, *Hohler Fels*, at the RNCM. *Hohler Fels* was commissioned by Karin de Fleyt, flautist with the Stockhausen Estate, and the title refers to the Hohler Fels Cave in Germany, in which were found carved statues and a flute over 35,000 years old.

Prof Adam Gorb, Head of Composition, has been the featured composer at the Staatstheater in Meiningen, Germany during November and December 2013, with performances of five of his works including his wind orchestra suite, *Awayday* and the opera, *Anyta17* (see above).

Dr Larry Goves, Tutor, School of Composition and School of Academic Studies, has written a new work entitled *The Rules*, which will be performed by the National Youth Orchestra of Great Britain on 4 and 5 January. The piece is a 20-minute+ work for symphony orchestra in five movements. Part of the motivation for the piece was to respond to Larry's experience working as a tutor with the NYO over the last four years as well as to explore the traditions of the orchestra itself. The concerts are in [Leeds Town Hall](#) (4 January) and [The Barbican](#) (5 January) and the second half of the concert is Mahler's 5th Symphony. The [NYO website](#) includes details of discounted tickets for students.



Dr Matthew Sergeant, Composer, RNCM School of Academic Studies / Junior RNCM has been awarded his PhD in composition from the University of Huddersfield, and gained a Chancellor's prize for academic excellence.

Prof Dr. Anders Ljungar-Chapelon, RNCM's International Tutor in Flute, is presenting a paper at the International Society for Music Education Conference in Brazil in July 2014. His paper, entitled *Aspects on musical expression and language in relation to the education of professional musicians*, explores ideas about musical interpretation in relation to performance. The paper discusses aspects of musical expression and connections to language, covering a period from the second part of the Eighteenth Century to the late Twentieth Century.

Colin Stone, Tutor in Pianoforte, is writing an article about the late Polish pianist and composer André Tchaikowsky. Since the composer's untimely death in 1982, Colin has performed his *Inventions op.2* a number of times and along with a number of other musicians, has tried to keep his name as a composer before the public. A conversation with a film-maker a couple of years ago set off a chain of events which culminated in the première this summer of Tchaikowsky's opera, *The Merchant of Venice*, in Bregenz. Colin is writing about his time working with André to put the slender output of published works into a broader musical context from an academic and analytical perspective.

Michelle Phillips, Assistant Head of Undergraduate Programmes, was invited to present at an evening *Live Lab* event as part of the Edinburgh International Science Festival (see photo below). The *Music and Time* evening involved a series of presentations of research and music to 80 members of the general public, in a bespoke public engagement research venue. Michelle's 15-minute presentation outlined her research about how music may shape experience of time, and was followed by questions and interactive experiments with volunteers. The evening was made all the more special with its Dr Who theme

(including fish fingers and custard served to every audience member!), and a finale consisting of a musical improvisation involving tape loops by a local trio.



Research Forum

The first RNCM Research Forums of the academic year 2013-14 have been a resounding success, with almost 800 people attending the eleven rich and varied sessions.



From 'Virtuosic Instruments' via 'Electric Schubert', through the why, what and how of doing music research to reflexive concert scenes and the classical Hollywood score, and more besides, Research Forum has educated, entertained, challenged and questioned its audiences. So why not take a break from your rehearsals, practice, teaching, administration, research activities or whatever else you are up to, and come along on a Wednesday afternoon at 5.15 for some refreshing mental stimulation, hopefully in an area of musical activity that you may not yet be that familiar with?

Research Forum will return after a winter break on Wednesday 26 February at 5.15 in the RNCM Conference Room, with Dr Christopher Mark (University of Surrey) talking on *Roger Smalley as compositional migrant*. Born in Salford in 1943, Roger Smalley migrated to Australia in the mid-1970s. His geographical relocation prompted a parallel compositional migration, a reconnection with the different country of the past. This presentation traces the steps involved, and asks to what extent his essential identity changed in the process. The talk will be followed by an hour of Roger Smalley's works and pieces that inspired some of them, performed by Stephen Savage (piano).

The Research Forum programme for 2013-2014 can be found [here](#).

Previous Research Forums are available to view again on [Moodle](#).

Calls for Papers

Staff and students should regularly consult the [Golden Pages Musicology Conference webpage](#), a comprehensive listing of events throughout the UK and internationally, which is updated regularly.

Of particular interest to RNCM researchers:

SEMPRE Conference [Researching Music, Technology & Education: critical insights](#) University of London, 3-4 April 2014.

[Music, Circulation, and the Public Sphere](#) Joint Study Day of the British Forum for Ethnomusicology and the Royal Musical Association, University of Manchester, 11 April 2014.

[Medieval and Renaissance Music Conference](#) University of Birmingham, 3-6 July 2014.

[Perspectives on Musical Improvisation II](#) Faculty of Music, University of Oxford, 9-12 September 2014.

Other Forthcoming Conferences

[Royal Musical Association Research Students' Conference](#), University of Birmingham, 6-8 January 2014.

[Promoting Health and Well-Being in Music Lessons](#) RNCM, 19 January 2014.

Funding & Research Opportunities

Leverhulme Trust funding opportunities include [Research Project grants](#) (no deadline) and [Early Career Fellowships](#) for which the 2014 round opens on 2 January and closes on 6 March 2014.



[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.

[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.

[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.

[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.

[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:

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

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