

MAY 2011

# Research News

DEPARTMENT OF MUSIC  
CENTRE FOR CONTEMPORARY MUSIC CULTURE  
CENTRE FOR RUSSIAN MUSIC  
ELECTRONIC MUSIC STUDIOS  
AFGHAN MUSIC UNIT  
UNIT FOR SOUND PRACTICE RESEARCH  
POPULAR MUSIC RESEARCH UNIT

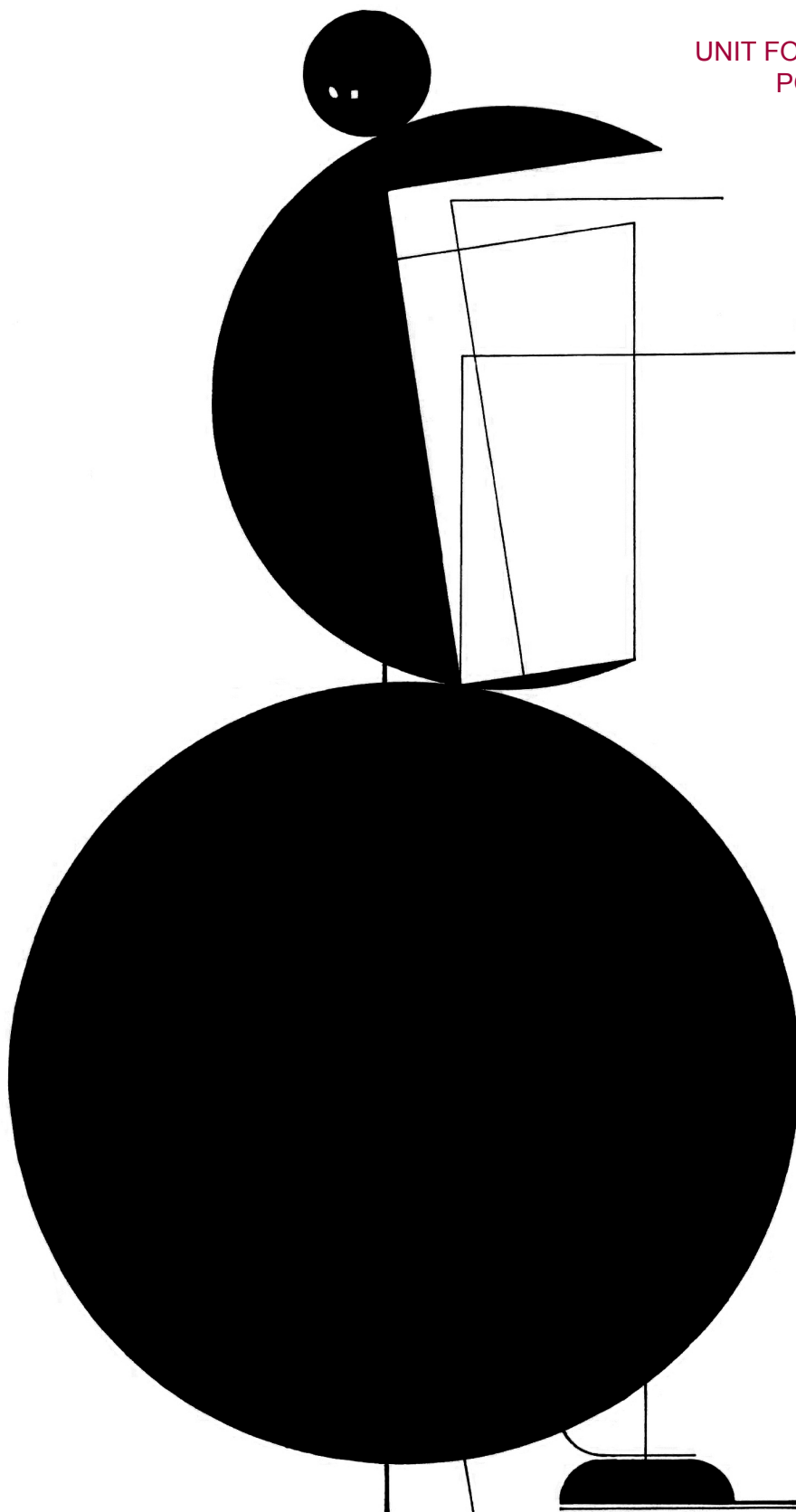


image: Cardew 'Treatise' © Hinrichsen/Peters London

**Goldsmiths**  
UNIVERSITY OF LONDON

## FROM THE DIRECTOR OF RESEARCH

In past issues of *Research News* I have referred to the Research Excellence Framework (REF) used to audit and evaluate university research outputs, grading departments and disciplinary areas according to a scale that will determine the allocation of research funding (which will be concentrated in 'research-intensive institutions'). In the Research Assessment Exercise 2008 the College was ranked at 34. The College's aim is to be placed within the top 30 in the REF. Hence, the REF has an economic significance, in terms of College and Departmental income, and a symbolic value, in terms of prestige and ranking against other departments and institutions. Since the last edition of *Research News* further details of the REF arrangements for music have been released, and I detail these here.

Institutions will be graded according to three criteria: outputs, impact and environment. *Outputs* will account for 65% of the overall activity profile. Each full time member of staff on a research contract is expected to have four outputs in the public domain by 31 December 2013. Each output will be graded according to a numerical scale, and these then further weighted when HEFCE (Higher Education Funding Council for England) calculates the overall score. *Impact* will account for 20% of the overall profile. This will be evaluated from detailed case studies and supporting statements. An assessment of impact is a new development, and one that has been debated in various fora, and referred to in previous editions of *Research News*. While we are all intuitively aware of the varied impacts of the creative and scholarly research activities that we are involved in within the Music Department, this is an aspect that we should more self-consciously keep in mind when developing new projects and future research plans. *Environment* will account for 15%. Current information is rather vague about how this will be calculated, but we are assuming that quantitative data will be used in measuring this aspect (research income, PGR numbers etc).

Evaluation will be conducted through a panel structure, and for the first REF the previous RAE panel structure has been rationalized. Music will be submitted to a panel, and then within this to a sub-panel. The main panel will oversee the operations of the sub-panels, ensuring that criteria are being applied fairly and consistently across different sub-panels. The main panel will then coordinate and become involved in the production of the final report. The main panel for the Music Department is Panel D, chaired by Professor Bruce Brown, Professor of Design at the University of Brighton. The full constitution of the panel can be found at [www.hefce.ac.uk/research/ref/panels](http://www.hefce.ac.uk/research/ref/panels). Music will submit to Sub-panel 35: Music, Drama, Dance and Performing Arts, chaired by Professor Maria Delgado of Queen Mary, University of London. This panel comprises the following additional members: Professor Robert Adlington, University of Nottingham; Professor Michael Alcorn, Queen's University Belfast; Professor Paul Allain, University of Kent; Professor Paul Banks, Royal College of Music; Professor Stephen Bottoms, University of Leeds; Professor Jeanice Brooks, University of Southampton; Professor Martin Clayton, University of Durham; Dr Nicola Dibben, University of Sheffield; Professor Christopher Fox, Brunel University; Professor Maggie Gale, University of Manchester; Ms Stella Hall, Preston City Council; Mr Paul Hughes, BBC Symphony Orchestra; Professor Stephanie Jordan, Roehampton University; Professor Simon McVeigh, Goldsmiths; Professor Robin Nelson, Central School of Speech and Drama, University of London; Dr Sita Popat, University of Leeds; Professor Adrienne Scullion, University of Glasgow; Professor Sarah Street, University of Bristol; Professor Ronald Woodley, Birmingham Conservatoire.

In preparation for the REF the College will conduct an audit of Departmental outputs during the autumn term of this year. There will be a preparatory dry run with external assessors during the summer term of 2012.

*Keith Negus*

## REPORT ON RESEARCH LEAVE: JOHN DREVER

A hectic term's research leave, punctuated by two restorative wildlife field-recording trips. Over Christmas I returned to the WWF's Mai Po Marshes, a Ramsar site formed of *gei wai* (shrimp ponds), mangroves and mudflats, shadowed by the city of Shenzhen from across the estuary. I have been visiting Mai Po since 2007, and have built up a valuable archive of bird recordings. This trip coincided with the

winter migration, populating the soundscape with calls from avocet, pintail, widgeon, oyster catcher and heron (all familiar from my time in Devon) and the highly endangered black-faced spoonbill. I finally managed to record the activity of literally thousands of cormorants feeding on live fish as they are poured into the *gei wai*. I tried to record this in 2007, but was impeded due to an unnecessary

bird flu scare. One night I led a field-recording trip for local sound artists organized by Sound Pocket.

My other field-recording trip was a pilgrimage to the island of my ancestors, Westray, the most north-westerly island on the Orkneys. The one hotel on the island is run by a Drever. The incentive for this trip was at the request of Westdeutscher Rundfunk, for an interview about place and listening for a new radio work by Werner Cee. We spent a day at the top of RSPB's Noup Head Cliffs, 70-meter high cliffs, a haven for nesting sea birds. We caught the beginnings of the nesting season, featuring black guillemot fighting for space on the cliff ledges and kittiwakes shooting over our heads. Sadly, it was too early in the year for the puffins.

In early April I participated in the COST Action Soundscape Of European Cities And Landscapes meeting, this time in Brighton in collaboration with the International Organisation for Standardization and the Noise Abatement Society. The event provided an opportunity to raise awareness and promote communication on soundscapes among the general public, stakeholders and those involved in policy, including encouraging exploration of new ways of listening in local soundscapes, and new ways of tackling noise and improving local soundscape quality. I led a soundwalk and presented some urban

soundscape compositions. Also related to my soundscape studies interest I spent a day with the British Library discussing the next stage of the UK Soundmap.

In contrast to the open-air fieldwork of Mai Po and Westray, I spent two days in the Acoustics Research Unit, University of Liverpool, learning to do classic acoustic tests such as field measurement of absorption coefficients. This is part of the Institute of Acoustics' Diploma in Acoustics and Noise Control. I have also made a start to my research project measuring and comparing ecological hand dryers such as the Dyson Airblade. Toilet acoustics appears to be a somewhat neglected field.

Other developments include being selected as a participant for Sound and Music's *Ways of Hearing: a proto-academy in listening, sound and city futures*, and my paper 'Ochlophonia Hong Kong SAR: audition, speech and feedback from within the crowded soundscape' has been selected for the new *Journal of Sonic Studies*. The collaboration with Rachel Gomme, *audience: hearing*, was presented in the South London Gallery in February and has now been selected for the Digital Shoreditch in May. Finally, as well as a number of guest talks and PhD examining, I have been working on a new collaboration with Lawrence Upton called *Speculative Scores*, which we will premiere at *e-poetry 2011* at SUNY Buffalo in May.

## PUBLICATIONS AND RECORDINGS

### Alexander Ivashkin

Editor of Schnittke *Collected Works, Critical Edition*, vols II/5, III/8, VI/1, VI/2, VII/2 (St Petersburg: Compozitor), 2010. Edition booklet: <http://www.gold.ac.uk/crm/schnittke/#d.en.10213>

Review of Michael Kurtz, *Sofia Gubaidulina: A Biography* (Indiana University Press, 2006), *Slavonic and East European Review*, 89 (January 2011), 137-138.

Review of *A Dog's Heart* by Alexander Raskatov. *Tempo*, 65/256 (April 2011), 54-56.

*Russian Cello Concertos 1960-2000*. Alexander Ivashkin, cello/programme notes. With various orchestras. CD Alma Classics, MANU 5029, 2010. Denisov, Schnittke, Vustin, Shchedrin, including first recordings.

### Berta Joncus

'Kitty Clive', *Das Händel-Lexikon*, ed. Hans Joachim Marx, with Manuel Gervink und Steffen Voss (Laaber: Laaber-Verlag, 2011)

'London Stage Music in Transition', *Early Music*, 39/1 (2011), 100-02. Review of Kathryn Lowerre, *Music and Musicians on the London Stage, 1695-1705* (Farnham: Ashgate, 2009).

Review of Martha Feldman, *Opera and Sovereignty: Transforming Myths in Eighteenth-Century Italy* (Chicago: University of Chicago Press, 2007), *Opera Quarterly*, 27/1 (2011). ISSN 0736-0053; Online ISSN 1476-2870.

“Ich bin eine Engländerin, zur Freyheit geboren”: Blonde and the Enlightened Female in Mozart’s *Entführung aus dem Serail*, *Opera Quarterly*, 27/2 (2011), 27/2 (2011). ISSN 0736-0053; Online ISSN 1476-2870.

### **Barley Norton**

*Film Guide for Hanoi Eclipse: The Music of Dai Lam Linh* (56 mins, directed by Barley Norton). (Watertown, MA: Documentary Educational Resources, 2010). [15,000-word guide accompanying the DVD release of the film by Documentary Educational Resources]

"Nhân Học Âm Nhạc Việt?" ("The Anthropology of Vietnamese Music?"). In Hy Van Luong et al. (eds) *Hiện Đại Và Động Thái của Truyền Thống ở Việt Nam: Những Cách Tiếp Cận Nhân Học; Quyển 2. (Modernity and Change in Vietnam, Vol. 2)*, 623-36 (Ho Chi Minh City: Nhà Xuất Bản Đại Học Quốc Gia Thành Phố Hồ Chí Minh, 2010).

Review of *Music, National Identity and the Politics of Location: Between the Global and the Local*, edited by Ian Biddle and Vanessa Knights, *Ethnomusicology Forum*, 19/2 (2010), 268-69.

Review of *Burma: Classical Theatre Music*, VDE-Gallo. *Songlines: The World Music Magazine*, 74 (2011), 78.

### **Tom Perchard**

'Tradition, Modernity and the Supernatural Swing: Re-Reading "Primitivism" in Hugues Panassié's Writing on Jazz', *Popular Music*, Vol. 30, No. 1, January 2011, 25-45.

### **Keith Potter**

"Drummed Out?" What Steve Reich did after *Drumming*, *Mitteilungen der Paul Sacher Stiftung*, 24 (April 2011), 44-50.

### **Anthony Pryer**

'Monteverdi, Two Sonnets and a Letter', in: Richard Wistreich (ed.), *Monteverdi* (Aldershot: Ashgate, 2011), 320-27.

Review of Erik Levi, *Mozart and the Nazis* (New Haven: Yale University Press, 2010), *BBC Music Magazine*, January 2011, 98.

### **Dario Sarlo**

'Heifetz in America', *The Strad* (November 2010), pp. 30-38.

### **Lawrence Upton**

'Speculative Scores', *Writers Forum* 2011.

'Chihuahua (Study 19)', *Writers Forum*, 2011.

'Collaborations for Peter Finch' with Bob Cobbing, *Writers Forum*, reprinted 2010 (first published 1997).

'Hypothetical', *Writers Forum*, 2010.

'NAMING for Jennifer', *Writers Forum*, 2010.

'NAMING for Betsey', *No Press*, Canada, 2010.

## CONFERENCES, PERFORMANCES, AND OTHER MEDIA

### **Pedro Alvarez**

Participated in University of Huddersfield's *Autumn National Composers' Symposium*, 19 November 2010. A paper summarising his work presented there was subsequently published by the CeReNeM Journal (<http://www2.hud.ac.uk/mhm/mmt/research/cerenem-journal/issue-2.php>).

'*Slăinte!*' for solo piano premiered by Noriko Kawai in a concert homage to Prof. James Dillon on his 60th birthday, University of Minnesota, USA, 9 December 2010.

'*Fragments after Cioran*' included in a workshop and reading session with Brian Ferneyhough and Ensemble Exposé at University of London, Senate House, 22 February 2011.

*De Mares Antiguos*, premiered by Ensemble FUKIO in their UK debut concert at King's College London, 26 March 2011.

### **John Drever**

Sound design for *make-shift*, a live performance simultaneously presented between two houses and online performance space by Helen Varley Jamieson and Paula Crutchlow, Beaford Arts, 5 December 2010.

*audience : hearing* (2007), a sound installation in collaboration with Rachel Gomme, commissioned by Arts Council England, presented at South London Gallery, 10-13 February 2011. Talk at Goldsmiths on *audience : hearing* for SPR, 11 February 2011.

*Sounding Dartmoor*, broadcast on *La casa del sonido - Ilusiones sonoras*, Radio Clásica, Radio Nacional de España, 4 February 2011.

*John Gray: the last lyric documentarist*, EMS Concert, Great Hall, Goldsmiths, 4 March. 2011.

'Point of Audition', talk at SE8 Gallery during their exhibition *Half-Shut Door*, 10 March 2011.

*Phonographies of Exeter* (2002), broadcast on PhonicFM, 21 March 2011.

*City Soundscapings*, a selection of urban soundscapes by Drever, and soundwalk leader at *Sounding Brighton: exploring practical approaches towards better soundscapes*, organised by COST (European Cooperation in Science and Technology) network, the International Organisation for Standardization (ISO) and the Noise Abatement Society, 6–7 April 2011.

### **Dimitrios Exarchos**

With Daniel Jones, 'Sieve Analysis and Construction: Theory and Implementation', Xenakis International Symposium, London, Southbank Centre, 1-3 April 2011.

### **Barley Norton**

Paper presentation and screening of the film *Hanoi Eclipse: The Music of Dai Lam Linh* (Dir. Barley Norton, 2010, Documentary Educational Resources) at the Society for Ethnomusicology Annual Conference, University of California Los Angeles, USA, November 2010.

Speaker on the roundtable plenary session on the theme of "Issues of Mediation through Film and Video" at the British Forum for Ethnomusicology Annual Conference, University College Falmouth, UK, April 2011.

Research seminar on *Hanoi Eclipse: The Music of Dai Lam Linh* at the University of California Riverside, USA, April 2011.

## **Alexander Ivashkin**

### *Performances*

24 April 2011, Great Philharmonic Hall, St Petersburg, Russia

Schnittke - Second Cello Concerto

Alexander Ivashkin, cello

St Petersburg Philharmonic Orchestra

20 April 2011 - Russian Academy of Music Masterclass

18 April 2011, The Rakhmaninov Hall, Moscow, Russia

Roger Redgate - Black icons (written for Alexander Ivashkin). World Premiere. With The Studio for New Music Chamber Orchestra, Moscow, Igor Dronov, conductor

11 April, Philharmonic Hall, Baku, Azerbaijan

Kuliev - Adagio and Allegro

Schnittke - Concerto for piano (four hands) and orchestra

Ligeti - Ramifications

Wagner - Siegfried Idyll

Strauss-Schoenberg - Rosen aus dem Sueden

Azerbaijan State Chamber Orchestra

Alexander Ivashkin, conductor

2 April 2011, Philharmonic Hall, Baku, Azerbaijan

Festival 'Baku Spring'

Tarnopolski- Concerto for cello and orchestra

Alexander Ivashkin, cello

Azerbaijan Philharmonic Orchestra, Rauf Abdullayev conductor

19 - 27 March, Eilat, Israel

Eilat Music Festival: recitals and masterclasses

24 February, The Steinway Hal, Boca Raton, Florida, USA.

Concert, with Daphne Spotichwood, piano and Jean-Marie Viaud, cello: JS Bach, Glazunov.

27 February, Concert Hall, Palm Beach, Florida, USA

Concert with Mei Mei Luo, violin and Daphne Spotichwood, piano: JS Bach, Tchaikovsky.

8 December 2010, Queen Elizabeth Hall, London

Concert in memory of Noëlle Mann

Alexander Ivashkin, cello/conductor

With Dmitri Alexeev, piano, Goldsmiths Sinfonia and Chorus: Prokofiev

23 November, 2010, St Bartholomew the Great, Smithfield, London

Alexander Ivashkin, cello

Solo cello suites by JS Bach

13 November 2010, Philharmonic Hall, Baku, Azerbaijan

State Chamber Orchestra

Alexander Ivashkin, conductor

Ali-Zade, Schnittke, Schubert-Mahler

23 and 25 October 2010, Music Academy, Hamburg

Recital and Masterclass.

8 October 2010, Great Hall, Russian Academy of Music, Moscow

Festival 'Moscow Autumn'

Tarnopolski - Le vent des mots qu'il n'a pas dits

Alexander Ivashkin, cello

Russian Symphony Capella Orchestra

Valery Poliansky, conductor

*Conference papers*

'Are you serious? How serious was music by Haydn, Stravinsky, Prokofiev and Shostakovich', Royal Festival Hall, London, 18 March 2011,

'Russian Fate', Barbican Centre, London, 18 February 2011.

**Berta Joncus**

Scientific Committee Member, The 14th Biennial International Conference on Baroque Music, Queen's University Belfast, Queen's University Belfast, 30 June –4 July 2010.

Join the Conversation Live! Handel's Radamisto at the English National Opera, hosted by Chris Cook, <http://itunes.apple.com/podcast/eno-join-the-conversation/id407670490>

BBC Radio 3 Music Matters, Funding Cuts to HEI Music Teaching, 22 Jan 2011.

BBC Music Magazine Annual Awards, Jury Member. Awards Ceremony held 12 April 2011

Media and Impact webpage. See [www.ber tajoncus.com](http://www.ber tajoncus.com)

**Coreen Morsink**

RMA/University of Leeds study day: Collaborations in Practice-led Research, October 23, 2010.

*Andromache, Recitativo, Aria and Subtext* for solo quarter-tone alto flute, premiered by Carla Rees, RMA/University of Leeds study day: Collaborations in Practice-led Research, October 23, 2010.

Ray Evanoff, *a failure to rectify is itself a transformation* (an equation of the hands), premiered by Coreen Morsink, piano RMA/University of Leeds study day: Collaborations in Practice-led Research, October 23, 2010.

**Jeremy Peyton Jones**

'Accommodating the threat of the machine: the act of repetition in live performance', paper given at the *Third Colloquium of the Society for Minimalist Music* in association with the University of Wolverhampton, Birmingham 8-10 April 2011.

'Repetition, narrative, and the concept of 'endings' (musical and metaphorical)', given at Goldsmiths Graduate Forum, Centre for Contemporary Music Cultures, 8 February, 2011.

*Broadcasts*

*North South East West* for amplified ensemble and voices, recorded by Regular Music II, New Sounds Program Lost Music, WNYC 15 February, 2011

**Tom Perchard**

'Re-reading Primitivism in Hugues Panassié's Writing on Jazz', paper given at conference 'Jazz and Race, Past and Present', Open University, 12 November 2010.

'Rap Samples Jazz: Tradition and Memory in the African American 1990s', paper given at Graduate Forum, Goldsmiths, 30 November 2010.

**Keith Potter**

'Mapping Early Minimalism', Conference on Minimalism and Post-Minimalism, Bard College, New York, USA, 12-13 March 2011.

**Anthony Pryer**

'Performance and the Ontology of Music: Identity, Variety and the Persistence of a 'Text' '. Paper for the international conference at the Sibelius Academy, Helsinki September 2011, The Embodiment of Authority: Perspectives on Performance. An on-line version on the Helsinki website will appear shortly.

'The Meanings of *Poppea*: Public Entertainment, Private passions, and Republican Sympathies' keynote speech at the Glyndebourne Opera Study Day on Monteverdi's *Poppea*, 17th October, 2010.

### **Dario Sarlo**

'Playing with Perfection: Jascha Heifetz and the Art of Bad Violin Playing', paper given at the Eighth Annual Columbia Music Scholarship Conference: 'Sound at Play: Music, Humor, and Games'. Columbia University, New York, USA, 5 March, 2011.

Panellist at the world premiere screening of a new documentary film by Peter Rosen Productions: 'Jascha Heifetz: God's Fiddler', The Colburn School, Los Angeles, 16-17 April 2011. Dario has been contributing to this film project since late 2009, and was given access to previously unseen private Heifetz family footage filmed between 1918 and the 1950s.

### **Lawrence Upton**

'With Bob Cobbing', talk at Thursday Club with vocal performance and Benedict Taylor (viola), 21 October 2010.

*NAMING and CURSING*: live-text-sound composition. Invited paper published by *Revista Laboratorio* (Chile).

'Close to the literal', artist's talk at James Taylor Gallery during the *Call and Response* residency about collaborations with John Drever, November 2011.

'The troubles with speech', chapter from *Lab Book*, to be published in *Experimental Poetics and Aesthetics* (New Zealand).

'Notes on NAMELY for Peter Manson', prepared for and published in the exhibition *Notation and Interpretation* at Institute of Contemporary Arts, London; 16-20 February 2011.

'Notes on Ian's 575s', prepared for an exhibition, e-poetry gallery, at UB Center for the Arts at SUNY Buffalo, USA.

'On collaboration', talk given at multi-disciplinary graduate seminar, Goldsmiths College, 12 February 2011. Published on Goldsmiths Graduate website.

'Outtakes from Holding Up Consciousness 2011', from a 2004 paper presented at a Birkbeck conference, circulated "samisdat", February 2011.

'Regarding Spriggan Song 2011', *No Press*, Canada, as a pamphlet. The work itself was presented at *Audiograft*, Oxford, February 2011.

'Documentation to "Variations on a theme of Bob"', loose-leaf catalogue to the exhibition published by Space Galleries including 70 pp of texts of Upton's commentaries on Cobbing over last 12 years.

'One story of Bob Cobbing', talk at Space Galleries, 24 March 2011. Published by Space Galleries as part of their documentation to be republished by *Writers Forum*.

'Separate physicalities collaborating', in *Artists' Book Yearbook*, 2011.

#### *Broadcasts*

Contributor to BBC Radio 4 programme on 'Bob Cobbing Make Perhaps This Out Sense Of Can you', Sunday 20 March 2011.

Participant in 'He who says zero He who says one', Resonance FM broadcast by no.w.here.

#### *Curation*

*Variations on a theme of Bob*. Exhibition curated by Upton at Space Studios, London, 25 March 2011 to 7 May 2011.

#### *Exhibitions*

Text-sound composition made with John Levack Drever at James Taylor Gallery, London November 2010.

Scores in the exhibition *Notation and Interpretation*, Institute of Contemporary Arts, London, 16-20 February 2011.

'foreshore and engine', and 'house', both made with Guy Begbie in *Poetry Beyond Text: Vision, Text + Cognition* at Visual Research Centre, Dundee Contemporary Arts, 5 March 2011 to 1 April 2011. Web



photographs and curatorial notes on their website. Catalogue: *Poetry beyond text: vision. text + cognition*, edited by Mary Modeen; 55pp illustrated (University of Dundee, March 2011). ISBN 978 0 9568371 0 3.

Exhibitor solo, and with Guy Begbie, in *e-poetry 2011 exhibition* at SUNY Buffalo 17-21 May 2011.

#### *Performances*

*Spriggan Song* (stereo, studio), presented at *Audiograft*, Oxford, February 2011.

With Tina Bass, performances from Upton's speech, (joined by A. W. Singerman), at *The Betsey Trotwood* (October 2010 to March 2011).

With Benedict Taylor, performances of *Cobbing scores*; various London venues, October 2010-April 2011.

#### **Alistair Zaldua**

'Piano As Multimedia Performer', RMA Colloquium: The Piano in Contemporary Music, Liverpool Hope University, as well as workshop of *chordwork* for solo piano with Joanna MacGregor, 8 April 2011.

#### *Performances:*

*inner and outer mind*, World Premiere, piano (Rei Nakamura) and live electronics, at piano+ festival, ZKM Karlsruhe/Germany, 26 November 2010.

*Raum im Raum*, improvisation for live electronics and contrabass (Johannes Nied). Installative collaboration with light artist Stefanie Lampert, Galerie Rottloff, Karlsruhe/Germany, 12 November 2010.

*hapax legomena* for trombone quartet (Composer's Slide Quartet), World Premiere: Frankfurt/Germany (Haus am Dom) and at Festival Delmenhorst (Bremen/Germany), 10-11 November 2010.

*in the dark* for solo contrabass, electronics, video, Johannes Nied (contrabass), Basel/Switzerland (Maison 44), Pforzheim/Germany (Reuchlinhaus), Freiburg/Germany (E.Schneider Stiftung), 23, 24, and 28 October 2010.

*Michael Quell Portrait* (NEOS 11046), Ensemble Aventure conducted by Alistair Zaldua, South West German Radio, Freiburg, February 2011.

## **ANNOUNCEMENTS**

### **POPULAR MUSIC RESEARCH UNIT**

We are please to announce two exciting developments that will help in consolidating and developing popular music research in the Department. Director: Keith Negus. Advisory Group: John Baily, Simon Deacon, Ian Gardiner, Berta Joncus, Barley Norton, Tom Perchard.

Bringing together creative practice and critical debate, the Goldsmiths Popular Music Research Unit has recently been formed (January 2011) with the aim of focusing and extending the Department's growing expertise in and reputation for innovative research into popular music. The Unit will be addressing contemporary issues of significance to musicians, industries involved directly and indirectly with popular music, voluntary and state organisations and the public, and will encompass repertoire that is broad in historical range and geographical scope.

The unit seeks to facilitate a variety of traditional and more innovative ways of researching popular music; focusing on musical texts, reception, creativity and production in both contemporary and historical contexts. It will showcase research of University based scholars, performers and composers as well as creative practitioners. It will also engage with and seek to emphasize the significance of popular music research in a variety of non-academic contexts (music related industries, marketing, arts management, museums and archives, the sciences).

In March the Unit hosted a talk by music business commentator Eamonn Forde who spoke about current issues and controversies in the music industry. In May it will host a Graduate Forum seminar on song lyrics featuring Pete Astor, Keith Negus and Stephen Graham.

The Unit will be given a more prominent launch in the autumn term with a conference planned for Saturday 15 October with the theme of 'Digital Pop and the Death of the Musical Artefact'. More details will follow soon, and appear on the Department Web pages.

## **MA in Music (Popular Music Research)**

The Popular Music Research Unit will host a new MA pathway in Popular Music Research, which will run from this Autumn. The pathway will engage with scholarly debates and public controversies around popular music, while examining and developing both traditional and innovative ways of researching popular music. It will provide a grounding in the historical development of popular music research as a subfield of musicology, and encourages those taking the pathway to think critically about musical texts, artefacts and ecologies; audiences, reception and questions of interpretation; creativity, industries and production; and to interrogate these through repertoires that are broad in historical range and geographical scope. The course will seek to address contemporary issues of significance to academics, musicians, industries and organisations involved with popular music. Yet it also provides opportunities to move beyond and think outside the scope of 'popular music studies' when evaluating the conceptual and methodological limitations of a variety of research into popular music that is being conducted across the arts and humanities, business and sciences.

## **PERSONAL ANNOUNCEMENTS**

**Pedro Alvarez** was selected to participate at Schloss Solitude Sommerakademie in Stuttgart, Germany (Aug 5-22) with Harvard University Professor Chaya Czernowin. He was also selected for Matrix11 Experimentalstudio Academy in Freiburg im Breisgau, Germany with Prof Czernowin, Brian Ferneyhough and Mark André, for which he received a bursary from SWR Experimentalstudio, March 2011.

**Anthony Pryer** was the featured 'critic of the month' in the *BBC Music Magazine*, July 2010.

## **PHD AWARDS**

**Dr Thanos Chrysakis** (Composition). Thesis title: 'The Structural and Aesthetic capacity of Sonic Matter: Remarks on Sonic Dramaturgy'.

**Dr David Cline**. Thesis title: 'Morton Feldman: dimensions of graph music'.

**Dr Debra Pring**. Thesis title: 'The Negotiation of Meaning in the Musical Vanitas and Still-Life Paintings of Edwaert Collier (c1640-c1709)'.

**Dr Dario Sarlo**. Thesis title: 'Investigating Performer Uniqueness: The Case of Jascha Heifetz'.

## **DEPARTMENTAL RESEARCH FUNDING**

The Department has a small fund for research projects and conference fees. All kinds of research qualify. Applications are welcome from MPhil/PhD students. Application forms, together with a set of guidelines, are available from the Department Office. You should give a full statement of fees and costs and state whether you have applied to other sources for funding. All applications should clearly state how the proposed research activity contributes to the applicant's doctoral research (or post-doctoral activities) and the Department's research profile. Incomplete applications will be either rejected or returned for clarification and will be considered only at the next meeting. Under no circumstances should you rely on the Department to fund large or speculative projects, nor should you expect that the Committee will grant the full amount you apply for. Applications are reviewed by the Committee once each term. Last-minute and retrospective applications will be considered only in exceptional circumstances. If you have any queries please contact Professor Keith Negus, Chair of Research Committee ([k.negus@gold.ac.uk](mailto:k.negus@gold.ac.uk)).

Please note that all applications for Departmental research funding should be typewritten on an electronic form and submitted via email to Kim Mulhall. Additional paperwork (quotes, receipts and so on) may be provided as paper or electronic copy. Explanatory notes are available with the forms, and these are available at the following locations: MPhil/PhD students: the form can be found in the Music Virtual office on learn.gold in section 3, 'Postgraduate Online Guide'; Staff: L drive/ Music/Forms/Research Funding Claims Form.

## FORTHCOMING EVENTS

### CENTRE FOR RUSSIAN MUSIC

The Centre for Russian Music in conjunction with Goldsmiths Music Department, University of London, and in association with BBC Symphony Orchestra, will present an Interdisciplinary Symposium:

#### *(M)other Russia: Revolution or Evolution?*

This conference commemorates the 20th anniversary of the collapse of the Soviet Union and the fall of communism within Europe - an event that has brought unprecedented political, social and cultural change worldwide during the last two decades. The symposium will take place in London on Friday 27 April and Sunday 29 April 2012, in association with the BBC 'full immersion' day (28 April 2012) dedicated to the music of Arvo Pärt, arguably the most successful composer to have emerged from a former Soviet republic. The composer will be in attendance. The symposium itself will also include performances of New Russian Chamber music, talks given by notable post-Soviet composers as well as the showing of documentary films. Further details will be announced in due course.

The symposium aims to invite interdisciplinary discussion and debate on: New concepts and styles developed after the fall of Communism; the legacy of Soviet ideology and its existence within the post-communist era; the issue of political pressure and whether its removal has been productive for Russian and/or East European cultures; the issues surrounding the Soviet Diaspora: to what extent large-scale emigration this has affected post-Soviet music, and/or whether Soviet émigré composers living/working abroad feel that this has affected their musical identity; and recent developments within the former Soviet Republics and their new cultural identities.

Abstracts (500 words and one biographical paragraph) to be submitted by email to: [crm@gold.ac.uk](mailto:crm@gold.ac.uk) by **1 October 2011**. <http://www.bbc.co.uk/orchestras/events/575>

### **The Second Athens Composer/Performer Conference for PhD students in collaboration with Goldsmiths, University of London and St. Catherine's British Embassy School, Athens, Greece**

*Call for Performance and Composition candidates of PhD or Doctorate degrees (and Performance candidates of Masters level or equivalent experience)*

Following the success of the first Composer/Performer conference in 2009 I am pleased to announce the dates for the second composer/performer conference in Athens, Greece. The initial presentations of compositions by PhD students will take place on Friday October 14, 2011 with continuation of presentations and a concert of all the compositions on Saturday October 15th. (concert venue TBA) .

Topics for composers and performers to discuss in their presentations will include (but are not limited to): **microtonal music** and how it should be approached by composers and performers; the **role of notation** for the performer and composer; **graphic scores**: what is the role of the performer and composer?; **collaboration** between the performer and composer in creating a new composition; scores involving **improvisation**: what is the role of the composer and performer?; and **other topics upon suggestion** of applicants.

The chair of the conference and keynote speaker is Professor Roger Redgate, Goldsmiths, University of London. Compositions will be judged by a panel from Goldsmiths who will make the final decision as to which compositions/composers and performers will be accepted.

Performers are asked first to apply by sending a short biography, repertoire list and one mp3 file. Composers should send a short biography and email contact details and then will be notified as for which instrumentation they can submit compositions. If a composer would like to work on a collaboration with a performer please indicate this interest. Please note that a maximum of 10 composers can participate and in order for all pieces to be performed the length of each piece must not exceed 10 minutes.

Although no travel grants are available, there is no fee to participate in the conference and housing (billeting) is available courtesy of families in the St. Catherine's British Embassy School community.

A letter of acceptance will be written for all applying for funding from their University Research Council or Arts councils such as the Canada Council for the Arts or other National Arts councils that have provided funding to participants in the previous conference.

Details/programme notes and photos from the 2009 conference can be seen at <http://athensconference.blog.com/>. All applications should be sent by email with attachments to: Mrs. Coreen Morsink, [mup02cm@gold.ac.uk](mailto:mup02cm@gold.ac.uk)

Deadline for initial applications: **May 15, 2011.**

Deadline for submission of compositions: **June 20, 2011.**

#### **EDITORIAL ADDRESS AND ADVICE TO CONTRIBUTORS**

Contributions from staff and postgraduate research students are welcome, but are accepted only as MS Word email attachments. Their content must be copied into the body of the email.

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