

MAY 2009

Research News

DEPARTMENT OF MUSIC
CENTRE FOR CONTEMPORARY MUSIC CULTURE
CENTRE FOR RUSSIAN MUSIC
ELECTRONIC MUSIC STUDIO
AFGHAN MUSIC UNIT

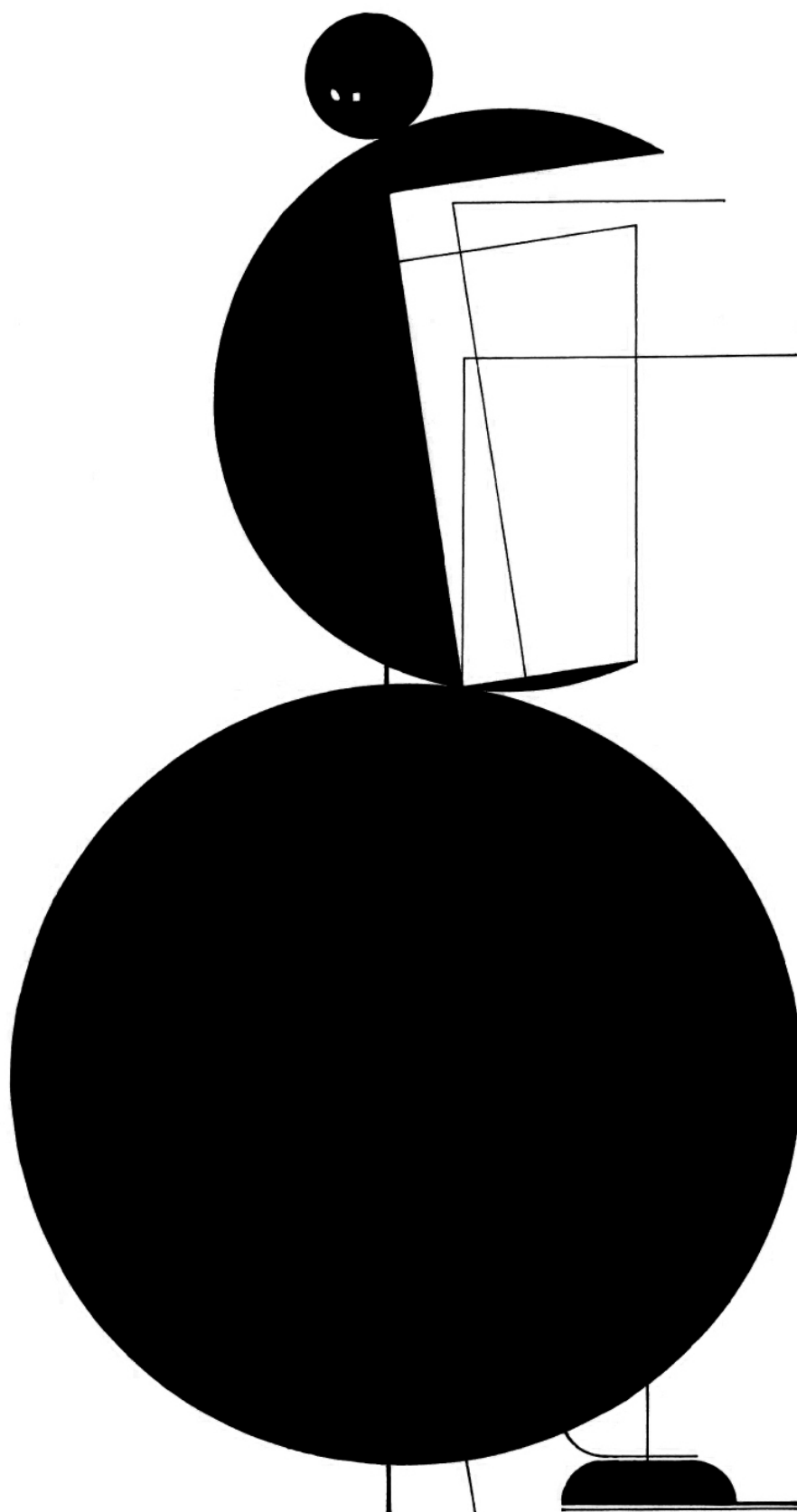


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Goldsmiths
UNIVERSITY OF LONDON

FROM THE HEAD OF DEPARTMENT

The consequences of RAE 2008 are now being felt by universities and departments throughout the country, with the arrival in March of letters from HEFCE indicating the distribution of core research funding for 2009-10 (and by implication, therefore, for some years thereafter). This has been disappointing for Goldsmiths as a whole, and for the department. HEFCE's assertion prior to the RAE that it would protect funding for science, engineering, medicine and mathematics has meant that a college such as ours, with its heavy concentration on arts and humanities subjects, has been rather disadvantaged in the final settlement. The further decision of HEFCE to 'reward excellence wherever it is found' has also meant that there has been some drift in the allocation of research funding away from the older universities in favour of the newer ones. Thus, whereas HEFCE has increased the recurrent research grant by 4% overall, Goldsmiths has suffered a cut of some 3.5%, notwithstanding that on all indices the college improved its overall research position relative to RAE 2001.

At department level, the reduction in the recurrent research grant amounts to some 10%. This is obviously disappointing given our strong showing in the RAE. It is difficult to know how this compares with other music departments, since figures are not available. To put this in another way, did HEFCE increase or reduce the overall amount distributed to university music across the country, and how did we fare in comparison with our peers? At this point I do not have that information, and I don't think this level of detail is likely to be made public; my own feeling is that we have probably

done reasonably well. Within the College, this figure of 10% amounts to the smallest change of any department. That is, some departments have seen quite substantial cuts in their core research funding, whereas others have seen significant increases (expressed purely in percentage terms). Thus the RAE outcome is likely to have a greater impact on some of our colleagues within the college than ourselves.

While a reduction of this magnitude is not to be taken lightly, I should emphasise that this is only one part of the department's overall financial profile. It is unlikely, in the short term, to lead to any substantial changes in our research base or our core research activities. But it will have an impact on the way the department operates in the medium term, and we shall need to discuss what kinds of strategies we must adopt in response. It does once again emphasise the need for us to develop our activities in generating external research funding, at a time when such funds are shrinking, and competition for them is increasingly intense.

We may feel slightly disappointed with the financial outcome of RAE 2008, but we need not be alarmed by it. As with many other departments and institutions across the country, we are having to come to terms with the impact of substantial changes in the research landscape and the national funding thereof, as well as ongoing economic difficulties. Our research environment remains exceptionally strong, and the breadth and depth of our research activities remain widely admired and will continue to be so, of that I am sure.

Stephen Cottrell

FROM THE DIRECTOR OF RESEARCH

In the January edition of *Research News* I summarised the outcomes of the last Research Assessment Exercise (RAE) in terms of the gradings that were given to the Music Department, noting that 70 per cent of the Department's research activity was judged to be 'world leading' or 'excellent'. I also mentioned the fact that Goldsmiths was ranked at 35 out of 132 research active institutions.

In March the financial consequences of the RAE were announced. Goldsmiths' percentage of recurrent grant was down slightly on previous years, although it is very difficult to reach any firm conclusions from the statistics that were reported in the *Times Higher Education*. And, we await confirmation of how this might impact specifically upon the Music Department. What seems clear,

and has been widely reported, is that the revenue has been spread more widely than in previous assessment exercises. It seems that this RAE has sought to highlight outstanding research that is being conducted across a range of institutions and in doing so to reward this financially; this appears to be a clear move away from the previous tendency of concentrating the allocation of research money in a small number of 'elite' institutions. It is still too early to know whether this has set a trend for the Research Assessment Framework (REF) that will supersede the RAE. However, it is clear that as a Department, we will need to generate research income from a variety of sources if we are to sustain and build upon our reputation.

Keith Negus

CENTRE FOR CONTEMPORARY MUSIC CULTURES

Having taken up the directorship of the CCMC from the beginning of the academic year 2008/09, and following a series of discussions with colleagues, we have identified areas of research, which directly reflect the interests of members of the Department, with a view to developing further this research in terms of a series of programmed events and research funding applications.

The main areas the CCMC will focus on in the next 2-3 years will be: Composition Culture, and Politics; Exploring Popular Song; Microtonal Musics; Music, Architecture and Space; Music and Money; Musicians and their Audiences; Notation, Improvisation and Physicality; and Music and Image.

Recent events included the following:

Composition, Culture and Politics Series One ran throughout this academic year in association with the Centre for Russian Music. Performances and talks have featured the composers Dmitri Smirnov, Vladimir Martynov, Ashot Zgrabian and Vladimir Tarnopolsky and Alexander Radvilovitch.

Composition, Culture and Politics Series Two.

This series commenced on 10th March with a lecture by Michael Finnissy whose talk provoked a good deal of discussion surrounding the role of the composer today. In future events we hope to feature Liza Lim (Australia), Aaron Cassidy (USA), Keir Neuringer (USA) and Tom Johnson (USA/France).

Music and Image Series. The first session in this series, 'Self, Expression', was given by Lawrence Upton on 10th February, a fascinating lecture on the use of text and image as possible forms of structure and notation. We hope to develop this issue later in the year with further seminars and concerts, to include a performance of *Voices*, a text-based composition for 9 voices by Alaric Sumner.

Exploring Popular Song Seminar Programme.

The first seminar within this theme was held on 24 February and featured Dave Laing giving a talk entitled 'Words of Love', with respondent being Pete Astor. This was a highly successful event, and drew together scholars of music and of poetry, generating considerable discussion.

CCMC Discussion Forum. We have introduced an on-line discussion forum for further informal discussion of events organised by the CCMC and related issues. This has been running for one term and has already attracted a number of users discussing issues related to composition, notation and cultural pluralism.

Interpretation Workshops. This is an occasional series of events focussing on the interpretation and performance of new music given by eminent exponents. The first session on extended techniques for wind instruments was given by Christopher Redgate (oboe). Subsequent sessions will include Darragh Morgan (violin) Andrew Zolinsky (piano) and Matt Wright (turntables).

Keith Negus

AFGHANISTAN MUSIC UNIT

Professor Emeritus John Baily, Head of AMU, reports:

This has been another busy period for AMU. I was invited by the University of Alberta, Canada, through their Distinguished Visitors Fund, to participate in an Afghan Music Week organized by the Department of Music and the Canadian Center for Ethnomusicology (7-15 February). Further details can be found under Conferences and Performances in this newsletter. Alberta enjoys an international reputation for expertise in the musics of Tajikistan (Federico Spinetti) and South Asia (Regula Qureshi), and data from Afghanistan are of crucial importance in furthering our understanding of the music culture of this region.

At the time of writing I am a Visiting Fellow in both the Monash Asia Institute (MAI) and School of Music, Monash University, in Melbourne,

March-April 2009. MAI hosts the Revival of Afghan Music project, which is in the process of establishing the Afghanistan National Institute of Music, a vocational music school in Kabul that will eventually cater for 300 children, under the direction of Dr Ahmad Sarmast, the only Afghan to my knowledge with a PhD in Musicology (from Monash). I have been working with Dr Sarmast prior to his return to Kabul, and discussing possible collaborations between MAI and Goldsmiths in furthering research on the music of Afghanistan.

Another important strand of my work in Australia is research on Afghan music in the diasporic communities of Melbourne and Sydney, funded by my Leverhulme Emeritus Fellowship, 2008-2010. This is a logical extension of my long-term work on the globalization of the music of Afghanistan, which has researched music in

Peshawar (Pakistan), Mashad (Iran), Fremont (California), New York, London, Hamburg and Dublin. Afghan immigration to Australia follows a quite distinctive pattern, and Australian governments have in recent years fostered very positive approaches to cultural diversity. It is too early to say how these particular conditions have impacted on the music culture of immigrants from Afghanistan, but early indications from my research suggest that diasporic music here is much the same as in other 'western' countries, with a strong emphasis on the new 'fast' music, using modern electronic instruments, with key-boards, drum machines, drumpads, etc. The case of Australia also clarifies some of the issues concerning the global flow of Afghan music, both offline and online.

My 'participant-observation' ethnomusical research methodology in Australia has been greatly facilitated through giving concerts, playing at numerous Afghan house parties and radio interviews and performances. All this has provided exceptional access to the Afghan communities. The singing of traditional Herati songs by my wife Veronica Doubleday was particularly well received. A DVD of the New Year concert, under the title *Veronica and John Baily, Nowruz 2009, Sydney* will be available soon, all profits to the Faculty of Arts, The University of Herat, western Afghanistan, to promote research on Herati musical folklore.

PUBLICATIONS AND RECORDINGS

Darragh Morgan

CD releases as violinist, Spring 2009:

Simon Mawhinney, *Altarus*, with pianist Mary Dullea (AIR-CD-9027).

Paul Whitty, *Thirty Nine Pages*, with pianist Mary Dullea (Metier MSV 28509).

Michael Finnissy, *complete violin & piano music*, with pianist Mary Dullea, (Mode Records: Frank Lyons Rush Contemporary Music from Ireland, Volume 8).

Barley Norton

Songs for the Spirits: Music and Mediums in Modern Vietnam (Urbana and Chicago: University of Illinois Press, 2009), with accompanying DVD. ISBN 978-0-252-03399-5.

Tom Perchard

Lee Morgan: La Vita, la musica e il suo tempo (Bologna: Odoya, 2009). 352 pp. ISBN 978-88-6288-014-5

CONFERENCES, PERFORMANCES, AND OTHER MEDIA

John Baily

Distinguished Visitor in the Department of Music, University of Alberta, Canada. Lectures on 'The circulation of music within the Afghan transnational community', 'The *ghazal* singing of Ustad Amir Mohammad of Kabul', 'Music structure and human movement: lessons from Afghan lutes'. Rubab concert in Convocation Hall. Screening of the following films: *Amir: An Afghan refugee musician's life in Peshawar, Pakistan*, *A Kabul Music Diary* and *Scenes of Afghan Music: London, Kabul, Hamburg, Dublin*. Plus class visits and rubab workshops, 7 – 15 February 2009.

Afghan concert with Veronica Doubleday (voice and *daira*) and Sam Evans (tabla), School of Music, Monash University, Melbourne, Australia, 12 March 2009.

Afghan New Year concert with Veronica Doubleday (voice and *daira*) and Yama Sarshar (tabla), University of Western Sydney, Australia, 22 March 2009.

Thanos Chrysakis

Thanos Chrysakis (laptop), Jerry Wiggins (clarinet), Oli Mayne (vibraphone), performance at Artpool P60 Gallery, Budapest, 14 March 2009, and at Grand Café, Szeged, Hungary, 15 March 2009.

A Scar in The Air, broadcast on BBC 3, 26 February 2009, and on RAI 3, Roma, Italy, 4 March 2009.

John Drever

Ochlophonic Study #3: Hong Kong (2008), gallery exhibition, *HK Sound Station*, curated by Alvaro Rodriguez Fominaya, Parasite Gallery, Hong Kong, 7 February to 3 April 2009.

–stance (2008), with Ina Dokmo, Tony Thatcher and David Behrman, *In the MOMENT*, Festival of improvised dance and music TrinityLaban, Bonnie Bird Theatre, 17 February 2009

Yvonne Rainer's *Trio A* (1965), with Martin Hargreaves and Robert Coleridge. *In the MOMENT*, Festival of improvised dance and music TrinityLaban. Trinity College of Music, 19 February 2009.

In Between and Around Liminal Places, Van-L Dance Company, Chisenhale Dance Space, 27 February 2009.

Barbara Eichner

Getting Properly Started: Music at the Benedictine Abbey of Neresheim, presentation given at the conference 'Cantus ecclesiasticus ut ornaret. Polyphony for the Proper of the Mass in the Middle Ages and Renaissance'. Faculteit Letteren, Katholieke Universiteit Leuven (Belgium), 16 January 2009.

Ian Gardiner

listen . . . move . . . dance, Carlo Bowry (electric guitar), Ensemble 10:10, conductor Clark Rundell, Cornerstone, Liverpool, 6 March 2009.

Darragh Morgan

World Premieres, Spring 2009:

Dmitri Smirnov: *Sonata No 4* (dedicated to Darragh Morgan & Mary Dullea), Schott Recital Room, 22 January 2009.

James Weeks: *Wie soll ich meine Seele halten*, Schott Recital Room, 5 February 2009.

Morgan Hayes: *Dances on a Ground* (Smith Quartet), Bromsgrove Concerts, 27 February 2009.

Selected Performances:

Soloist in Arvo Part's *Tabula Rasa* with London Musici/Rambert Dance Co, Truro (18-19 February 2009) and Brighton (4-7 March 2009).

Fidelio Trio, *Ricordi 200* recital at King's Place, London, 24 February 2009. World Premieres, Spring 2009

Barley Norton

Featured guest on televised talk show (Vietnamese Television, VTV) organised by the British Council in Hanoi, on the theme of 'Urban Beats' ('Dap Nhiep Do Thi'), March 2009. The other two guests were the songwriter Phu Quang and the composer Kim Ngoc.

Anthony Pryer

'What Manner of Noise is This?': Musical Life in England, c1575-c1750', keynote speech at the Malmö Baroque Music Festival, Sweden, 7 February 2009.

'Interpretation and Non-Interpretation in Musical Performance: Towards a Typology of Actions and Intentions', invited colloquium lecture at Leeds College of Music, 23 April 2009.

MUSIC IN BRITAIN: A SOCIAL HISTORY SEMINAR

Summer seminar 2009: Opera in Britain: Possibilities and Pitfalls

*Monday 11 May 3pm to 7pm, Wolfson Seminar Room, Institute of Historical Research
(Senate House, Malet Street, London WC1)*

The seminars are free and open to all, and abstracts of all papers are available on the IHR website
<http://www.history.ac.uk/ihrseminars/seminar.php?series=140>

The extended summer seminar this year will explore new angles on how opera was produced, marketed and consumed in Britain from the 1730s to the 1970s. We have four excellent speakers, each touching a distinct period, theme, research method or case study. As ever, we hope that discussion and listener participation will add much to the afternoon.

- 3:00 Introduction
- 3:10 Berta Joncus (St Anne's/St Hilda's College, University of Oxford), '"The Power of Sound and Sing-Song": The Production of Star Tenor John Beard'.
- 4:00 Alexandra Wilson (Oxford Brookes University), 'Galli-Curci Comes to Town: The Prima Donna's Presence in the Age of Mechanical Reproduction'.
- 4:50 Tea Break
- 5:10 Paul Rodmell (University of Birmingham), 'Changes in and Challenges for Opera in Britain in the 1880s'.
- 5:50 John Lowerson (University of Sussex), 'The Wrong Sort of History? The Problems and Productions of Alan Bush's Wat Tyler'.

Convenors: Professor Simon McVeigh (Goldsmiths), Mr David Wright (Royal College of Music) and Dr Leanne Langley (Goldsmiths). Secretary: Dr Ann van Allen-Russell (Trinity Laban Conservatoire of Music and Dance) <a.van_allen-russell@virgin.net>

MUSIC RESEARCH FORUM

Term 3, 2008-09

Tuesdays, 17.30-18.30, RHB 137a

- 28 APRIL: PhD Student Status Transfer Talks: Jeremy Keenan and Haris Sophocleous (Studio Composition)
- 5 MAY: PhD Student Status Transfer Talks: Anastasios Mavroudis (Performance), Ruth Hawkins and Dawn Scarfe (Studio Composition)
- 19 MAY: John Baily (Goldsmiths), 'The Globalisation of Afghanistan's Music: recent work in Australia'

Convener: Keith Potter (k.potter@gold.ac.uk)

RESEARCH COMMITTEE, DEPARTMENT OF MUSIC, 2008-9

Keith Negus (Chair), Keith Potter, Roger Redgate, Stephen Cottrell.

DEPARTMENTAL RESEARCH FUNDING

The Department has a small fund for research projects and conference fees. All kinds of research work (including composition and performance) qualify, but there is no fund or remit to fund language tuition. 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).

Deadline for applications in Term 3: 3 June 2009.

DEADLINE FOR RESEARCH NEWS, OCTOBER 2009

Monday 21 September 2009.

EDITORIAL ADDRESS AND ADVICE TO CONTRIBUTORS

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

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Our Mission

We offer a transformative experience, generating knowledge and stimulating self discovery through creative, radical and intellectually rigorous thinking and practice.

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