

Research and Knowledge Exchange Committee Annual report 2012-13

Introduction

The Research & Knowledge Exchange Committee advises the Teaching & Learning Board on the role of research & knowledge exchange in the School's Strategic Plan and also on policy and its implementation. It advises the Teaching & Learning Board on the development of the School's research programmes and monitors the admissions and progress of research students. It commissions funds and evaluates research activity in the School and oversees the preparation of research bids to external bodies.

Overview

2012/13 was an important year in preparing the School's submission to the Research Excellence Framework (REF) 2014, in consolidating delivery on the Research and Knowledge Exchange strategy action plan and in beginning to prepare for a new strategy to be articulated early in 2014.

Enhancements to the research environment have continued, with ResearchWorks growing in scale and attendance, two more doctoral completions, and further research associates and artists in residence (research) being appointed. A pioneering partnership with the Royal Opera House was announced in the Spring, designed to facilitate ground-breaking work in new opera.

Work began in earnest on CreativeWorks London, one of four national AHRC Knowledge Exchange Hubs for the Creative Economy, and in particular on the strand that the School is leading: Capturing London's audiences.

Graham Johnson's seminal work on the songs of Schubert will be published in Spring 2014. Guildhall musicians presented The Song Guild on 15 March at LSO St Luke's, with a programme of Schubert's settings of British poets and authors, including Sir Walter Scott, Ossian (James Macpherson) and Colley Cibber. This research will result in an encyclopaedia of Schubert song, to be published in three volumes by Yale University Press in association with the Guildhall School.

Our three established research groups: *Words Becoming Music*, *Understanding Audiences*, and *The Creative Stage* have all been active, each developing highly distinctive work and interaction with other key players from the arts and higher education:

- *Words Becoming Music*: Two Research Associates started work on projects within this group: Paul Roberts focusing on Liszt and the cultural influences on his piano works. Matteo Dalle Fratteis examining learning and teaching Italian to singers in a way that is most useful for accuracy and projection of the text as well as vocal health.
- *Understanding Audiences*: Following on from a pilot set of five post-performance events held in 2011-12 where members of the audience were invited to stay behind after the performance to engage in dialogue and provide feedback to the creative team based on questions which the creative team themselves generated, a series of curated sessions has been devised for 2013-14 in collaboration with the Britten Sinfonia, Professor John Rink and the Centre for Musical Performance as Creative Practice (CMPCP).
- *The Creative Stage*: In addition to developing the partnership with the ROH, work within

this strand included a new devised production, May '08, co-directed by Dinah Stabb and Richard Wilson, based on the company's recollections of May 2008, and with musicians as integral members of the company.

Other highlights included:

- Richard Baker's 2012 composition 'Tyranny of Fun' received its first performance in February 2013
- Ian Clarke reached No. 8 in the Official Charts Company Classical Charts with his new CD of self-composed works, *Deep Blue*, released on his own label, IC Music, on 13 May.
- Jackie Ross' a recording for violin and fortepiano of Schubert's Introduction and Variations on 'Trockne Blumen' (from *Die Schöne Müllerin*) Op.post.160, D802 for flute was published in November 2012. Jane Booth's and John Irving performed the Sonatas of Johann Baptist Vanhal *Con Clarinetto obbligato: Complete Sonatas for Fortepiano and Clarinet* by Johann Baptist Vanhal in Summer 2013, following research by Jane Booth into the earliest surviving editions of the sonatas.
- Three new artists in residence (research) were appointed on two year contracts: Rolf Hind will develop an immersive opera in collaboration with the Opera Group and will contribute a range of new music and site-specific performances involving both visiting artists and students. Jane Manning will provide expertise in contemporary vocal music within the Vocal Studies department alongside completing a third volume in her series of books for OUP on contemporary vocal repertoire. Richard Baker, will develop research into the role of the conductor in the collaboration of creative teams generating new opera.
- Malcolm Edmonstone (Jazz department), was appointed to a two year Research Associate position. Commencing in September 2013, Malcolm will work on a publication: *Modern Harmonic Technique for the Improviser* aimed at practitioners and students.
- The Barbican/ Guildhall Creative Learning Division and six music education hubs in east London have been awarded a £210,000 grant (via the Barbican Centre Trust) from the Esmée Fairbairn Foundation to establish an East London and City Culture Partnership. The project will commence in September 2013 and will run for three years.
- An externally funded project began in May 2013 to evaluate the second phase of the Vocal Futures initiative, which engages young audiences (16-22) with classical choral masterpieces in the hope of encouraging them to become regular classical concert attenders. Dr Mirjam James (previously CMPCP research fellow) was appointed as research assistant to the project (1 day per week for 1 year).
- Publication of Gaunt, H. and Westerlund, H. (Eds) *Collaborative Learning in Higher Education* Ashgate/SEMPRE Studies in the Psychology of Music series, including chapters authored by Guildhall staff: Blanda Ford and John Sloboda, and Armin Zanner and Dinah Stabb.

Research Excellence Framework 2012-13

The Research Excellence Framework (REF) is the new system for assessing the quality of research in higher education institutions in the UK. It replaces the Research Assessment Exercise (RAE), to which the School made its first submission at the last round in 2008. Major changes in the REF include music being subsumed in a larger unit of assessment: Music, Dance, Drama and Performing Arts, and the addition of a requirement to submit a statement and case studies relating to research impact beyond academia.

The School's submission is similar in size to the submission in 2007, and is more consistent in quality. Detailed work has been undertaken on the statements to accompany non-text and practice-based outputs to ensure the research processes are clearly communicated. The narrative relating to the research environment in the School is significantly stronger than previously, and compelling case studies of research impact have been made.

The final draft of the submission was reviewed by the Research & Knowledge Exchange Committee in October 2013.

Doctoral programmes 2012-13

The AHRC block grant bid was successful at the first application stage. An application was submitted to the second stage, which is currently under review.

The five-year strategy entered its second year following approval by the Senior Management team in 2011-2012. Publicity was developed and the supervision pool extended to take into account current and anticipated supervisory needs. The Doctoral Day and Doctoral Training plan were developed in order to encourage doctoral candidates to engage with Guildhall School research and to present their own research as early as possible in a challenging and supportive environment.

Four new students joined the cohort this academic year, of which two are composers and two performers. Of the continuing students, two students completed their doctoral studies this year, and three successfully completed their upgrade examinations. The total cohort size was 14 at the beginning of the academic year, and 12 at the end of the academic year.

Table 1 – New Doctoral Research Projects

Student	Discipline	Thesis	Update/Progress Status
Marti, Cecile	Composition	The investigation of single movement orchestral pieces of the late 20th century until the present day	Progressing well, however, some confusion over relationship between composing and writing words. Supervision team and head of department are aware. Proposal resubmitted. Suspension of studies due to ill health for Autumn term 2013.
Ogonek, Elizabeth	Composition	The Impact of Text and Poetic Gesture on	Progressing well. Possible conflict between the

		Compositional Decisions	School's programme and external engagements. Head of department addressing in January 2013. Proposal resubmitted
Narayanan, Preetha	Violin	Discovering Multicultural Musical Harmony in 21st Century- An Eclectic Fusion of Human Togetherness	Student enrolled January 2013 and progressing well.
Rovirosa, Ricard	Piano	Pursuing peace in time of war: Casal's significance reviewed	Student enrolled January 2013 and progressing well.

DMA/ MMA cohort

Details of the student cohort enrolled on the DMA/MMA with City University between September 2012 and July 2013 are shown in Table 2

Table 2

Student Numbers	Status	Details
1	Completed	
2	Pending	One passed viva with major amendments, resubmission deadline 06/12/2014. One student submitted DMA 31/07/13 and viva/ recital to take place in October.
4	Current students on the programme	4 DMA 2 year 4 2 year 4 writing up
1	<i>Requested suspension of studies</i>	Suspended studies until 30/09/2013
1	<i>Incomplete/Exit programme</i>	Ongoing appeal process

Enterprise

In the last twelve months, progress has been made in developing potential for growth within the School and in capitalising on the unique environment created through partnership with the Barbican. This has included growth of the summer school/ short course programme and scoping for commercial services including digital projection mapping and corporate training.

While the main Enterprise position has been unfilled we have made it a priority to maintain and deliver areas of planned activity: the majority of which has been related to our summer schools and courses.

New summer schools for August 2013 performed well. Music Theory: Beyond Grade 5, A Cappella Choral all succeeded target and Props Making Skills and Advance Jazz sold out. We programmed an additional Essential Music Theory course due to popularity of the original course, which also sold out. Jazz Summer School (JSS) improved performance in Summer 2012,

but was disadvantaged this year as, for logistical and scheduling reasons (as reported in the Enterprise Business Plan, submitted to Board, September 2013). In Autumn 2013 we are undertaking a full review of all short courses and summer schools, with course leaders – evaluating against a range of values (educational, professional, financial and other) in order to make decisions on future course development.

The Research Environment

ResearchWorks

The ResearchWorks programme continued to build on its previous successes, producing a wide range of both public and internal events (25 in total), from informal workshops to substantial conferences. Highlights included:

- A research day on late Schumann songs and chamber music in October 2012 at LSO St. Luke's.
- The Great 21st Century Audience Hunt: Can we bring digital consumers to the live arts?,
- A one-day conference was held in April 2013 in the Pit Theatre focussing on the role of the writer in the creative development of contemporary opera.
- A one day conference 'Making Connections: collaborating across artforms', in May 2013 extended the School's work with the London Sinfonietta in evaluating their Blue Touch Paper Programme.

Full details of the ResearchWorks events can be found in Appendix 1

Reflective Conservatoire Conference

Work began on the 4th Reflective Conservatoire Conference 2015. This will be held across Milton Court and Silk Street buildings from Thursday 26 February to Sunday 1 March 2015 School and Milton Court. Titled "Creativity and changing cultures", themes will focus on:

Creativity, playfulness and improvisation
artistic development and experiential learning

Interdisciplinary connections

The world in 2015 and beyond: conservatoires in society

Promotion of the conference is particularly planned for North America, to include promotion at the National Association of Schools of Music (NASM) annual congress in November 2013.

Research staff

- Three new artists in residence (research) were appointed, along with one research associate (details above). Resulting from applications made for the research associate position awarded to Malcolm Edmonstone, two further smaller-scale research projects were commissioned from the. Leslie-Anne Lewis from Academic Studies in music will undertake *The Musicianship Project: an exploration of the relationship between theory and practice in undergraduate conservatoire training over a one year period*. The aims of this project are to gain more understanding about how music students develop musicianship through the range of classes in Music Studies and through Principal Study, with a view to creating a framework of principles and approaches to support students in taking ownership of their own development process and integrating learning from their different experiences. Alison Barrington will undertake a project titled *An exploration into the efficacy of short term music therapy projects*

for children and primary care givers will take place over a 6 month period. The focus of this research is Music Therapy with young families, and in particular the implications for training music therapists to be able to develop such work effectively. This work will be undertaken in partnership with Sing and Grow, an organization that delivers Music Therapy in these contexts.

- These two projects demonstrate the increasing level of engagement in research amongst teaching staff. The Research and Knowledge Exchange Committee approved 13 projects in 2012/13, detailed in Table 3 below.

Table 3

City of London Corporation Projects considered for funding, September 2012- August 2013

Project Type	Submitted and approved	Declined
Research Centre	4	3
Professional Development	2	0
Curriculum Initiative	2	0
Research Associates	3	0
Active Researchers	2	0
Sabbatical	0	N/A

Research management

- A second Research and Knowledge Exchange Manager, Julia Howse, was appointed in 2013 on a fixed term contract to enable the existing Manager to work part time and undertake a Masters in Piano Accompaniment at Trinity Laban.
- Administration of the Doctoral Programme moved from the Music Office to the Research team, to enable coherent overview and delivery of the programme as it grows and prepares to encompass drama as well as music. This has prompted a review of all systems and processes, including progression monitoring, communication with both students and supervision teams, and data management.

Communication

The research web pages are in the process of being updated in advance of the REF 2014 submission.

The research contacts database is being updated, building on the work done in the last year to rationalise the database content to ensure systematic communication with contacts.

Staff and student e zines included frequent research and knowledge exchange related articles. Key stories detailed on the news section of the web pages included details of conferences run at the Guildhall School (Mechanical Musical Instruments and Historical Performance Conference, Making Connections Conference, Getting it Right and Music from Japan), new recordings from research-active staff (Kate Romano and Ian Clarke), new research projects and new publications.

Research Ethics 2012-13

Applications for ethical approval from staff and external researchers were considered by the Research Ethics Committee, and low risk student applications considered at departmental level. A summary of all applications considered are noted in **Table 4** below.

For any projects involving the School as a partner, the lead institution is be required to approach the School in the first instance before proceeding to seek ethical approval. The Research & Knowledge Exchange Committee therefore consider research proposals from an operational perspective in order to approve these at institutional level, before consideration by the Research Ethics Committee from the ethical perspective.

	Total Number Applied	Number Granted Approval	Risk Level	Number Rejected
Staff	4	4	Low risk 4	0
Students	1	1	Medium Risk 1	0
External Researchers	8	7	Low Risk 6 Medium Risk 1	0

Partnerships

The Culture Capital Exchange

The Guildhall School continues to be an active member of the Culture Capital Exchange, with the debate 'The Great 21st Century Audience Hunt: can we bring digital consumers to the live arts?' taking place at the Barbican as part of the Understanding Audiences research strand as part of the work of TCCE.

Innovative Conservatoire (ICON)

The Innovative Conservatoire, an international network of Conservatoire teachers worldwide, led by the Guildhall School, met twice during 2012-13, at the UK and in Finland. The network now includes over 120 teachers worldwide and full details of the network members, the meetings which have taken place and forthcoming seminars can be found at www.innovativeconservatoire.com

Key themes explored in 2012-13 were Assessment and Feedback, and the Craft of Collaboration.

The publication of Gaunt, H. and Westerlund, H. (Eds) *Collaborative Learning in Higher Education* Ashgate/SEMPRE Studies in the Psychology of Music series includes research from the ICON series.

Centre for Musical Performance as Creative Practice (CMPCP)

The School was involved in the data collection phase of the "Creative learning and 'original' music performance", strand of the Centre's research. The team, which included two postdoctoral researchers, Dr Mirjam James and Dr Karen Wise, carried out fieldwork at the Guildhall School of Music & Drama and the Royal College of Music. The two researchers used a combination of questionnaires, interviews, focus-group discussions, and observations of one-to-one lessons and practice sessions. Select students at both institutions were monitored as they practised towards an examination and a public performance over a period of weeks. The findings will be reported in October 2013. The work of the Centre is reported in a new film,

“Passionate about Performance,” to be released in October. The project is one of the major research initiatives launched in 2009 by the Centre for Musical Performance as Creative Practice, a collaboration between the Universities of Cambridge and Oxford, King’s College London, and Royal Holloway, and funded by the Arts and Humanities Research Council.

Funding

Table 5 – Income 2012/13

Source	Allocation (£)
Annual Funding	
QR: August 2012 - July 2013	227,273
HEIF: August 2012 - July 2013	305,367
ColC Grant	50,000
Total Annual Funding	582,640
Funded Research	
AHRC (Helen Reid with Royal College of Music)	9,704
CreativeWorks London vouchers	9,953
Total Funded Research	19,657
Other	
Publication Royalties	c.1,000
Innovative Conservatoire income	26,918
Total Other	27,918
Grand Total	630,215

Table 6 – Funding applications submitted 2012/13

Date submitted	Project dates	External Body	Title of Proposed Research	Guildhall School Contact(s)	Others involved	Lead Institution	Award to the School	Successful?
Nov-12	Sep 2013 - Aug 2016	The Leverhulme Trust	Musicians and their audiences: developing innovative relationships	Prof. John Sloboda (Principle Investigator, Dr Helena Gaunt (Co-Investigator)	Prof. Julian Anderson, Mr Alasdair Tait	Guildhall School		N
Jan-13	Jan 2014 - Jan 2018	AHRC	Musical Impact	Helen Reid (Co-investigator 0.1 FTE)	Dr Aaron Williamon (RCM)	Royal College of Music	TBC £9,704.41	Y
Feb-13		Higher Education Academy	Centre for Musical Pedagogies	Dr Helena Gaunt	Dr James Garnett (Principle Investigator)	University of Reading	£6,000.00	TBA
Jul-13	September 2013	CreativeWorks London	Creative voucher scheme	Prof. John Sloboda	Dr Karen Wise	Guildhall School	£9953	Y
Sep-13	Sept 2013 - Sept 2014	Paul Hamlyn Foundation	Musicians and their audiences: developing innovative relationships	Prof. John Sloboda		Guildhall School	£150,000	TBA

Appendix 1

ResearchWorks is a dynamic programme of events centred around the School's key research strands, bringing together staff, students and guests of international standing.

AUTUMN TERM EVENTS 2012 – 13

Sunday 14 October • 10:30am • LSO St Luke's

Schumann Study Day

Dr Susan Youens will lead a study day at LSO St Luke's looking at the late songs and chamber works of Robert Schumann. She will be joined by Dr Laura Tunbridge, Graham Johnson, Eugene Asti and Laura Roberts. The day will conclude with an early evening concert at the Guildhall School consisting of *Lieder und Gesänge aus Wilhelm Meister* and a rare performance of Schumann's *Requiem for Mignon*.

Tickets: £15 (£5 concessions, Guildhall staff and students) available from the Barbican Box Office: 020 7638 8891 (www.barbican.org.uk) from 3 September
LSO ST LUKE'S

Friday 26 October • 17:30 - 19:00pm • Lecture Recital Room

Movers and Shakers: Should audiences at classical concerts respond to music by moving? Some audience members describe attending classical music concerts as a stifling and inhibiting experience by contrast with other types of music. Is there a way of creating space at classical concerts for audience members to move during the performance? Researchers Professor John Sloboda and Dr Melissa Dobson join with conductors John Landor and Christopher Gayford to present research findings and reflections on a pilot classical music movement workshop, and opens up a debate about audience behaviour in classical concerts.

Admission free

Booking required via research@gsmd.ac.uk

LECTURE RECITAL ROOM

Friday 2 November • 10:00am - 19:00pm • Garden Room, Barbican

Total Immersion: Oliver Knussen at 60

Co-hosted by the Institute of Musical Research and the Guildhall School, this one day event explores and celebrates the extraordinary achievements of one of Britain's most inspirational musicians. Speakers including Julian Anderson, George Benjamin, Arnold Whittall and Edward Venn offer their perspective on Knussen's music and his career as composer, conductor and teacher. This is an invaluable opportunity to place the music of Oliver Knussen in a wide and imaginative context before hearing repertoire performed by the BBC Symphony Orchestra and Guildhall students on Sunday 4th November at the Barbican.

Tickets: £25 (£15 students) available from: music@sas.ac.uk tel: 020 7664 4685
GARDEN ROOM, BARBICAN

SPRING TERM EVENTS 2012 – 13

Monday 14 January • 6:30 - 8:30pm • Lecture Recital Room

Arabic & Western Musical Meeting: Introduction to Arabic art-music and duo improvisation performance

A lecture, performance and open discussion with Professor Taiseer Elias, a world-leading figure in classical Arab music in Israel and Dr David Dolan from the Guildhall School. Coming from two different musical cultures and languages, Taiseer (Ud) and David (piano) will search for a shared musical dialogue through duo extemporisation. Professor Elias will also conduct a workshop on 15 January from 9.30am – 12pm.

Admission free

To book email: research@gsmd.ac.uk

LECTURE RECITAL ROOM

Friday 25 January • 5.30pm • Frobisher Rooms, Barbican

 understanding
audiences

More than Tunes in Your Head: Dynamic Aspects of Auditory Imagery for Music

Auditory imagery is more than just mental “replaying” of tunes in one’s head. Professor Andrea Halpern, Professor of Psychology at Bucknell University, USA will review studies that capture characteristics of complex and active imagery tasks, using both behavioural and neuroscience approaches. These studies speak to the ways in which musical imagery allows us not just to remember music, but also how we use those memories to judge temporally changing aspects of the musical experience.

Admission free

To book email: research@gsmd.ac.uk

FROBISHER ROOMS, BARBICAN

Wednesday 30 January • 6pm • Fountain Room, Barbican

 understanding
audiences

The Great 21st Century Audience Hunt: can we bring digital consumers to the live arts?

A lively discussion and debate with representatives from diverse arts organisations, universities and artists themselves to explore the intersection between digital engagement and live audiences.

Part of Creativeworks London, one of four AHRC funded ‘Knowledge Exchange Hubs for the Creative Economy’ building new partnerships and commercial opportunities between academia and the ‘creative economy.’

Admission free

Booking is required. Tickets available from: www.theculturecapitalexchange.co.uk

FOUNTAIN ROOM, BARBICAN CENTRE

Friday 1 February • 10 - 6pm • Senate House, University of London, WC1



Music from Japan Conference

A one-day conference exploring contemporary Japanese music, examining its relationship with Japanese traditions and Western classical music, complementing the BBC Symphony Orchestra's Total Immersion: Sounds from Japan event at the Barbican Centre.

Admission free

Booking is required. Tickets available from: music@sas.ac.uk

SENATE HOUSE, UNIVERSITY OF LONDON, WC1

Wednesday 6 February • LSO St.Luke's



An alliance for creative excellence

Getting it Right 2013: Contemporary Music Conference

In collaboration with Guildhall ResearchWorks and Centre for Orchestra, Julian Anderson, Professor of Composition at the School, brings together leading figures in contemporary music to explore the relationship between the Orchestra and the Composer.

Tickets: £25 (concessions £10, free to Guildhall staff and students) available now from the Barbican Box Office. Tel: 020 7638 8891 (www.barbican.org.uk)

LSO ST LUKE'S

Friday 1 March • 5.30pm • Lecture Recital Room



Do you feel the music? The role of performers' emotions on stage

What do musicians feel while performing? And how do these feelings contribute to a successful performance? Anemone van Zijl, researcher at the University of Jyväskylä and visiting scholar at the Guildhall School, presents the findings of a study in which Guildhall musicians were interviewed about their perspectives on (music-related) emotions, and their experiences on stage.

Admission free

To book email: research@gsmd.ac.uk

LECTURE RECITAL ROOM

Friday 8 March • 6 - 7:30pm • Lecture Recital Room

Jesus in the Everywhere!

In a lecture-recital with the Guildhall Percussion Ensemble, Richard Benjafield, Head of Wind Brass and Percussion at the School explores whether studying and performing experimental percussion music makes the musician, in light of his research project undertaken at the School.

Admission free

To book email: research@gsmd.ac.uk

LECTURE RECITAL ROOM

Thursday 14 March • 6pm • Austrian Cultural Forum, 28 Rutland Gate, SW7 1PQ

A Party for Ernst Krenek

In October 1970 soprano Jane Manning hosted an impromptu party for composer Ernst Krenek

after recording with him for the BBC. Guests included a cross-section of British composers, huddled in the home of Manning and her husband Anthony Payne. We intend to celebrate Krenek with a party hosted once again by Jane Manning involving discussion, readings and student performances of the composer's songs together with vocal works by Eisler, Weill, Musgrave, Maw, Wood and Payne. Directed by Dinah Stabb; devised & produced by Armin Zanner.

Admission free. Spaces are strictly limited.

To book email: research@gsmd.ac.uk

SUMMER TERM EVENTS 2012 – 13

Friday 26 April • 5.30 - 7pm • Lecture Recital Room

Dohnányi: Neglected Hungarian Piano Master

Dohnányi's huge career and influence is largely forgotten. Professor of Piano Martin Roscoe's lecture demonstration will focus on the extensive body of solo piano works which he is in the process of recording for Hyperion.

Admission free

To book email: research@gsmd.ac.uk

LECTURE RECITAL ROOM

Monday 29 April • 10 - 7pm • Pit Theatre, Barbican (Invited Audience)

Writing Opera: exploring the role of the writer in the development of contemporary opera

Writing Opera, a one-day conference organised through the Guildhall School of Music & Drama's *ResearchWorks* series and part of the Guildhall School's emerging focus on the creative development of contemporary opera. In partnership with the Royal Opera House, Covent Garden, the Guildhall School is establishing a number of ventures to support creative artists in this field – a doctoral Composer-in-Residence scheme at the Royal Opera House (commencing September 2013) and a new MA in *Opera-Making and Writing* (commencing in September 2014, subject to validation). We very much hope that these ventures can inform a wider debate around the development of contemporary opera in both Higher Education and professional contexts, and this conference is intended to form part of this.

Invited audience only

Booking via: research@gsmd.ac.uk

PIT THEATRE, BARBICAN

Friday 10 May • 9:15 – 16:30pm • Frobisher Rooms, Barbican

Making Connections: collaborating across artforms

This conference evolved from the investigation of practice on the London Sinfonietta's Blue Touch Paper Programme, which the Guildhall School has evaluated. This scheme encourages new work to be developed as a collaboration between composers and practitioners from other art forms. The programme has led also to the experimentation with Liz Lerman's Critical Response technique applied to new music.

Keynote speakers at the conference include writer, director and filmmaker David Lan (Artistic Director of London's Young Vic Theatre), American choreographer, performer and writer Liz Lerman, whose Critical Response technique for feedback formed the basis of the afternoon sessions, eminent British composer of several stage works David Sawer, Selma Dimitrijevic Artistic Director of Greyscale Theatre, founded to exploring the fringes and gaps in-between the ways we work, professor and poet Carol Watts of Birkbeck College, and Ariane Koek of Collide@CERN Artists' Residency Programme.

Admission free

To book email: research@gsmd.ac.uk

FROBISHER ROOMS, BARBICAN

Friday 10 May • 5 - 7pm • Lecture Recital Room



Using technology to understand audience response

This session co-convoked by Professor John Sloboda (Guildhall School) and Professor Peter Wright (CultureLab, Newcastle University) will include presentations from artist-researcher collaborations using different technologies to gather artistically relevant data from audiences during live performances. The session will also include interactive sessions during which some of the technology used will be demonstrated and the wider benefits and challenges of such use are discussed.

Admission free

To book email: research@gsmd.ac.uk

LECTURE RECITAL ROOM

24, 30 & 31 May • 7pm • Music Hall



Words becoming Music: lecture recitals focusing on Schumann & Liszt

This series of lecture recitals will explore the connections between literature and piano music. Laura Roberts will be focusing on Schumann on 24 & 30 May, with Paul Roberts turning to Liszt on 31 May. Performances of the works discussed will be given by senior students.

Admission free

To book email: research@gsmd.ac.uk

MUSIC HALL

Tuesday 11 June • 11-5pm • Chancellor's Hall, Senate House, University of London, WC1

Doctoral Day: Creative thinking about artistic practice through research

The Guildhall School's Doctoral students present a day of performances, talks, round table discussions and workshops addressing the variety, complexities and exciting potential of practice-based research in a conservatoire.

There will additionally be talks from Dr Kate Romano, Director of Doctoral programmes, on doctoral opportunities for performers at the Guildhall School, and from Dr Julian Philips, Head of Composition, on composition research degrees at the Guildhall School.

Chaired by Dr Biranda Ford, Dr Julian Philips and Dr Kate Romano.

Admission free

To book email: research@gsmd.ac.uk

CHANCELLOR'S HALL, SENATE HOUSE

Sunday 7 & Monday 8 July • Lecture Recital Room



Conference: Mechanical Musical Instruments and Historical Performance

This two-day conference on Mechanical Musical Instruments and Historical Performance at the Guildhall School will include keynote speaker Peter Holman, Arthur Ord-Hume, performances by Guildhall students and professionals and a visit to the Colt Clavier Collection.

Further details including the call for papers will be available on: www.earlymusic.info/nema.php
LECTURE RECITAL ROOM

Find further information on ResearchWorks at: www.gsmd.ac.uk/research

Appendix 2
Selected publications 2012-13

Author	Title	Details
Julian Anderson	The Discovery of Heaven	Score and CD (commissioned by the New York Philharmonic and the London Philharmonic Orchestra)
Julian Anderson	Fantasias The Crazy Moon The Discovery of Heaven	Recording of performances at the Royal Festival Hall, published by Faber Music.
Richard Baker	The Tyranny of Fun for ensemble	Score and CD (commissioned by Birmingham Contemporary Music Group)
Jane Booth	Con Clarinetto obligato: Complete Sonatas for Fortepiano and Clarinet by Johann Baptist Vanhal. Performers: Jane Booth (clarinet), John Irving (fortepiano)	CD
Nell Catchpole	The Collaborative Artist Today	DVD
Ian Clarke	Curves for 3 flutes and piano: 3 movements	Score and CD
David Dolan	Arabic & Western Musical Meeting: Introduction to Arabic Art-Music and Duo Improvisation Performance Taiseer Elias, oud and David Dolan, piano.	DVD
Biranda Ford	Learning from Artistic and Pedogogical Differences between Musicians' and Actors' Traditions through Collaborative Processes	Chapter in Gaunt, H and Westerlund, H (eds) 'Collaborative Learning in Higher Music Education', Ashgate 2013

Helena Gaunt	Supporting conservatoire students towards professional integration: one-to-one tuition and the potential of mentoring	Journal article, Music Education Research 14, 1, p25
Helena Gaunt	Collaborative Learning in Higher Music Education	Edited book, Gaunt, H and Westerlund, H (eds) 'Collaborative Learning in Higher Music Education', Ashgate 2013
Sean Gregory	Dialogue	DVD & Statistical Review
Sean Gregory	Creative Learning Across the Barbican/Guildhall Campus: a new paradigm for engaging with the arts?	Article (available on Guildhall School web pages)
Rolf Hind	seventh.music.to.tour.all.concert.halls	DVD of the rehearsal process that led to a performance – by the commissioning duo – of the work at the 2012 Festival d'Automne in Paris.
Rolf Hind	The Tiniest House of Time for orchestra	Score The Tiniest House of Time was commissioned and broadcast by BBC Radio 3 and first performed by the BBC Symphony Orchestra in the Barbican Hall, London in November 2012. It is published by Ricordi, London
Graham Johnson	The Complete Songs of Francis Poulenc	CD

Jane Manning	Voicing Pierrot: A practical, analytical and personal guide to the vocal part of Schoenberg's Pierrot Lunaire	Authored book, published by Southern Voices.
Julian Philips	Body of Water, for solo tenor, choir, brass quintet and organ (commissioned by the John Armitage Memorial)	Score and CD Body of Water was commissioned by the John Armitage Memorial with funds from the PRS Foundation. It was premiered at St Bride's Church, Fleet Street, in March, 2012 and subsequently performed at St Nicholas Church, New Romney. It is published by Peters Edition, London.
Julian Philips	Maxamorphosis, for viola, dancers and chamber orchestra	Maxamorphosis, for viola, dancers and chamber orchestra was commissioned by the Aurora Orchestra with support from the RPS Drummond Fund and the PRS Foundation. It was premiered at the 2012 Deal Festival, with subsequent performances at LSO St Luke's in London, and at Canary Wharf (City of London Festival, July 2012). It is published by Peters

		Edition, London.
Paul Roberts	Reflections: The Piano Music of Maurice Ravel	Authored book, published by Amadeus.
Linnhe Robertson	Blast from the past: Conservatoire students' experiences and perceptions of public master classes	Journal article, <i>Musicae Scientiae</i> Vol 16, 3 p.286
Jacqueline Ross	Schubert: The Complete Works for Violin and Fortepiano, recorded April 2011 (published May 2012), Naxos	CDs
Jacqueline Ross	A recording for violin and fortepiano of Schubert's Introduction and Variations on "Trockne Blumen" (from Die Schöne Müllerin) Op.post.160, D802 for flute.	CD
John Sloboda	The reciprocal relationship between jazz musicians and audiences in live performances: A pilot qualitative study	Journal article, <i>Psychology of Music</i> Vol. 40, 5 p.634
John Sloboda	Exploring Musical Preferences: An In- Depth Qualitative Study of Adults' Liking for Music in Their Personal Collections	Journal article, <i>Qualitative Research in Psychology</i> Vol. 10, p.402
Dinah Stabb	Opening Doors	DVD
Dinah Stabb	A Party for Ernst Krenek	DVD
James Weeks	Mala punica, for eight solo voices	Score & CD Mala punica was written for the researcher / composer's vocal ensemble EXAUDI and has been performed by the ensemble complete and in part on many

		occasions, and recorded for forthcoming commercial release.
Karen Wise	Is there potential for learning in amusia? A study of the effect of singing intervention in congenital amusia	Journal article, Annals of the New York Academy of Sciences Vol. 1252, 1 p. 345