

Research Bulletin

Published three times a year by RNCM Research & Enterprise.



Welcome to the December 2012 edition of the Bulletin which features, among other items, a heads-up on Gary Carpenter's score for The Listening Project Symphony (live on Radio 4 on Friday 14 December 7.15), a round-up of recent student successes, and information on the Research Study Day on 17 January.

I joined the college as Research and Enterprise Administrator in October and am looking forward to help build on current research success at the RNCM. If you have information for inclusion in future issues of the Bulletin or would like to comment on this one, please e mail me at Christina.Brand@rncm.ac.uk

Christina Brand, Research & Enterprise Administrator

Investigating opera in eighteenth-century London through legal documents

Recently published research by Cheryll Duncan, RNCM Student Support Tutor, demonstrates why legal records are so attractive to the historical musicologist; they are a voluminous source of information, and the chances of turning up new material is consequently high.

At the same time, they present a number of problems to the researcher and so remain largely neglected. Records of the courts of Chancery and the equity side of Exchequer are relatively accessible; procedure is by English bill and answer, and useful guidebooks have opened up the field to theatre historians and musicologists although new material is still waiting to be discovered. Much more challenging are the records of the two main common law courts – King's Bench and Common Pleas.

No handy guides exist, and the documents themselves are particularly difficult to use. Just trawling through the vast amount of litigation demands considerable time and patience, and even when something of potential interest is found the material may need to be translated (before 1733 proceedings were recorded in Latin, using the unfamiliar style of handwriting known as court hand) before attempting to make sense of the convoluted legal jargon.

Only then can musicological skills be brought into play as evidence is interpreted and evaluated in the relevant historical and cultural context, at which point the many rewards of working in the field of legal documents become apparent.

Cheryll's research has been published in a series of recent articles:

Cheryll Duncan & David Mateer, 'An innocent abroad? Caterina Galli's finances in new Handel documents', *Journal of the American Musicological Society* 64/3 (2011): 495-526.

Cheryll Duncan, 'Castrati and impresarios in London: two mid-eighteenth-century lawsuits', *Cambridge Opera Journal*, 24/1 (2012): 43-65.

Cheryll Duncan, 'Geminiani v. Mrs. Frederica: Legal Battles with an Opera Singer', in *Geminiani Studies*, ed. Christopher Hogwood, Bologna: Ut Orpheus (in press): 399-411.

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Recent Research Student Successes

Collectives and Curiosities is a collective formed by **Emma-Ruth Richards**, Michael Betteridge and **Jacob Thompson-Bell**. Their second event took place at Blankspace Manchester between 25 and 29 September 2012 and featured performances of new works including graphic scores, choreography and musical theatre.



They have been accepted onto the LSO Soundhub scheme as Members, where they will be putting on a performance at LSO St Luke's in June 2013, with a series of workshops from November 2012 onwards. See: <http://lsosoundhub.co.uk/>

Collectives and Curiosities also received a large RNCM research grant over the summer to put on an audio-visual installation project at Blankspace, including a public callout to visual arts collaborators - the show was previewed in The Guardian.

They have a blog hosting information on what happened, as well as video and audio remixes and photos of the project at <http://figurerefractionground.wordpress.com> There is another blog too at <http://collectivesandcuriosities.wordpress.com>.

Collectives and Curiosities will also be presenting as part of the RNCM Research Study day on 17 January 2013. Individually, Jacob has been selected to write an orchestral commission for the RNCM Symphony Orchestra, to be premiered with conductor Alexandre Bloch in February 2013.

Gillian Menichino's piece *Through the Clouds Towards the Rising Sun* for piano was performed in the Bridgewater Hall in June 2012. Gillian has been chosen as an LSO Soundhub Associate for the year 2012-2013.

Other of Gillian's recent successes include a publishing contract with Donemus in The Hague; a string quartet performed by the Dudok Quartet at the Internationaal Kamermuziek Festival in Den Haag where she was a finalist in the Young Masters Competition; a guest lecturing position at the Royal Academy of Dance; a New Dots commission for The Forge, Camden in London; a composer-in-residence position with the London Arte Chamber Orchestra; a residency at Banff in Canada working with duoDorT's to compose a double concerto, *Maché*, as part of their miniaturised concertos project; a commission from the oboist Nicholas Daniel to be performed at King's Place, London and a commission from Camerata Pacifica, California.



Ros Cole visited the Berlin Staatsbibliothek to have an initial look at the Lilli Lehmann archive there and has returned with some sample letters which she is in the process of trying to transcribe.

Ros is currently looking into learning to read old German handscript to do this. Should study of these prove fruitful, she may wish to return to the archive to study parts of it in more detail.

Left: Lilli Lehmann

Recent Research Student Successes

David Curington's compositions have received the following recent performances:

Nine Accumulations by Philharmonia players as part of the Music of Today Series at the Royal Festival Hall (28 June); *Oboe No. 1* at Classical Revolution's contemporary music gig at the Night and Day Cafe as part of a solo oboe set (2 October); *Flute and Oboe Nos. 1-2* by Paul Goodey and Carla Rees of Rarescale in London (30 November); *Flute, Clarinet & Violin Nos. 1-3* by ACM Ensemble, Manchester (3 December). On 17 December David will be featured at a Sounds of the Engine House concert as composer and oboist at the Thomas Club Room on the second floor of the Thomas Restaurant, Thomas Street, in Manchester's Northern Quarter (M4 1NA). It starts at 7.30 pm and the entrance fee is £3. He will be performing his own *Oboe No. 1* and works by Carter and Maxwell Davies, alongside *Flute and Oboe Nos. 1-2* with the flautist Holly Melia. The programme will also include performances of his *Wind Quintet No. 1* and *Double Bass No. 1*.

Robbie Fulford was a speaker at the 2012 Musical Brain symposium at the South Bank on 27-28 October. Transcripts and audio recordings are available at www.themusicalbrain.org. Robbie also gave oral presentations of his PhD research on musicians with hearing impairments rehearsing and performing together at the International Conference on Music Perception and Cognition in Thessaloniki, Greece (29 July), the 40th Anniversary Conference of the Society for Education, Music and Psychology Research (15 September), and poster presentations at the Live Interfaces: Performance, Art, Music conference, International Centre for Scientific Research in Music, University of Leeds, (7-8 September), and the Music Mind Machine launch conference at the University of Sheffield (27 November).



Karin Greenhead took part in a symposium on Dalcroze Eurhythmics at the conference of the International Society for Music Education in July.

Lucy Pankhurst is working on a new project with the Wingates Band (based in Westhoughton) and Tony Berry from the Houghton Weavers folk group, thanks to funding awarded from the PRS For Music Foundation. As part of the band's 140th celebrations in 2013, Lucy will be combining the brass forces with voice and electroacoustic techniques in an extended work of circa 20 minutes. She'll be exploring the evolution of British folk music since 1873 as the catalyst for the piece, incorporating fragments of historical accounts on important events from the band's prestigious history in the text.



Danielle Sirek gave a fundraiser recital for the Windsor Symphony Orchestra (in Windsor, Ontario); a workshop presentation entitled *Transition Activities in the Primary Music Classroom*, at the Ontario Music Educators' Association, "Vibrations 2012" (Toronto, Ontario); and was a featured soloist in *Memories* Remembrance Day concert (Windsor, Ontario).

Geoff Thomason has had a paper accepted for the [RMA Research Students' Conference 2013](#) at the University of Southampton, 3-5 January 2013. His paper is entitled *Elgar, Brodsky, Catterall: three men and a string quartet*.



Doing the Musical Time Warp...

Michelle Phillips presented a paper on her research entitled *Doing the Musical Time Warp - Psychological Time and Experience of Elapsed Duration During Music Listening* as part of the Goldsmiths MSc Music, Mind and Brain programme on 11 November.

It covered the following: current models of psychological time (both cognitive and neurological), some results from a series of studies Michelle undertook with 866 Science Museum visitors, a proposal that musical information may be a special case in theories of psychological time (linking conclusions to theories of attention, memory esp. phonological loop, and concepts of arousal and expectancy esp. dynamic attending theory). There were about 20 staff and Master's students in attendance, and they had some thought-provoking questions and comments in response to the paper.



Prof. Dr. Anders Ljungar-Chapelon, International Tutor in Flute and researcher (RNCM and Malmö Academy of Music, Lund University) had a paper published at the 30th ISME (International Society for Music Education) Conference in Thessaloniki, Greece (July 2012). His

article *Mimesis as a Tool for Musical Learning and Performance, Maieutics, and the Stone of Heraclea* discusses questions dealing with musical learning in combination with musical performance:



“Rampal (1989) – one of the 20th century most influential flute virtuosos – has described how listening and imitation were powerful methods while learning the flautistic craft as a boy: ‘When I started out, I tried to imitate exactly the way my father played. It’s a part of a family’s musical heritage; I suppose I had his sound in my genes. As I progressed, though, I changed and developed my own style.’

When Rampal points on how he as a beginner tried to copy his father’s flute playing (Joseph Rampal was a distinguished flute virtuoso), and gradually while making progress could anticipate from his father’s playing, can be understood as an example of the above described distinctions between copying and imitation”.

Further success for Anya 17

Adam Gorb, Ben Kaye and Caroline Clegg attended the [Human Trafficking Foundation Media Awards](#) at The House of Commons on October 17th.

Their opera Anya 17 won Best stage or film production dealing with human trafficking. Read more details of Anya 17’s many successes at: www.anya17.co.uk.



Broadcasts, Performances & Recordings

Gary Carpenter's score for The Listening Project Symphony is broadcast live from Media City on **BBC Radio 4** on **Friday 14 December 7.15 – 7.45 p.m.**

The programme will be hosted by Fi Glover. "The BBC Philharmonic brings music into the discussion with a unique new performance, scored by Gary Carpenter and featuring Listening Project conversations compiled by producer Cathy Fitzgerald." Radio 4's Listening Project captures intimate, heartfelt encounters between friends and loved ones - the nation in conversation.

<http://www.bbc.co.uk/radio4/features/the-listening-project>

Gary will be giving the first RNCM Research Forum of 2013 on 9 January (see p8).



RNCM alumna **Emily Howard** has won one of the UK's most prestigious accolades – a British Composer Award, which was presented during a ceremony held at Goldsmiths' Hall on 3 December (alongside Royal Manchester College of Music graduate Sir Harrison Birtwistle). Emily, who graduated in 2003, won a Making Music Award for her composition *Mesmerism for Piano and Chamber Orchestra*, while Sir Harrison's *Concerto for Violin and Orchestra* won the Orchestral Award. A total of 39 composers were shortlisted by the British Academy of Songwriters, Composers and Authors (BASCA), including alumni Gavin Higgins (2005) and Andy Scott (1989).

The UK première of *Calculus of the Nervous System* by **Emily Howard** was performed at the BBC Proms by the City of Birmingham Symphony Orchestra, conducted by Andris Nelsons on 21 August.

Larry Goves' *Trends in personal relationships*, with the movement titles *Threesome*, *Benign violations*, *Falling in love and the Internet*, *Trends in personal relationships* and *Exhausted English landscapes*, was premiered on 12 July at the Platform Theatre conducted by Elgar Howarth, alongside well-known repertoire pieces including music by Elliott Carter, Oliver Knussen, Mark- Anthony Turnage and Colin Matthews. See also Larry's blog at <http://larrygoves.com>.

Tim Garland, Research Fellow in New Music at the RNCM (*pictured right*), flies out to Florida to record with Chick Corea, the release coinciding with a world tour in 2013. The new quintet "the Vigil" features Tim on saxes and bass clarinet. His trio CD Lighthouse (feat Gwilym Simcock) made it to both Mojo and Jazzwise "best CDs of the year" lists.

Tim's *Songs To The North Sky* for symphonic strings, a direct result of his research, gets performed and released in 2013. He shook Prince Andrew's hand the other day, as a founder member of Audio Network Media music company won its second Queen's award for enterprise. He is fresh back from a tour of the Far East and Australia, where he also conducted a number of workshops for performers and composers. His website goes live again on the 14 December at www.timgarland.com. You can see also Tim perform at the lunchtime concert on 17 January (see p9).



Calls for Conference Papers

Bodies & Voices. Rethinking Politics through Musical & Choreographical Practices, Paris, 13-14 June 2013

Abstract submission deadline: **Thursday 7 February** to recherche@festival-ethnomusika.org
Subsidies available for some European PhD students and young researchers interested in presenting papers. The aim of this international conference is to investigate the political significance of music and dance in their aesthetic dimensions as well as in their impact on the social world. Conference details at <http://ethnomusika.org>.

9th Biennial International Conference on Music in 19th Century Britain, 24-27 June 2013

Abstract submission deadline: **Friday 15 February**.

Proposals for papers, panels, round-tables, and lecture-recitals are invited for the Ninth Biennial International Conference on Music in Nineteenth-Century Britain, to be held at Cardiff University School of Music, 24-27 June 2013. The Programme Committee invites proposals of no more than 300 words for individual papers of 20 minutes (plus 10 minutes for questions), lecture-recitals of 40 minutes, and round tables of 50 minutes; and proposals of no more than 600 words for panel sessions of four papers (120 minutes in total). Please send proposals to MNCB@cardiff.ac.uk.
www.cardiff.ac.uk/music/newsandevents/events/conferences/13MNCB/index.html.

RMA Study Day at the University of Hull, 28 June 2013

20th Century British Poets in Music

Abstract for papers (250 words) and/or short description for compositions: **Friday 15 February** to Dr Bethan Jones - b.m.jones@hull.ac.uk and Dr Freya Bailes - f.bailes@hull.ac.uk
You are invited to submit a 20 minute paper or 5-7 minute composition for this interdisciplinary event, bringing together musicologists, literary scholars, postgraduate students and composers interested in the connections between poetry and music. Papers relating to the following issues are particularly welcome: Aspects of nature; the lyric; Britishness; American settings of British verse; Creative collaborations; Practice-based research; Context and history; D.H. Lawrence; Philip Larkin.

Oxford Musical Instrument Conference, 25–29 July 2013

Abstract submission deadline: **End of January**

The Bate Collection is hosting a musical instrument conference in July 2013 to include contributions from the Galpin Society, University of Huddersfield and the International Council of Museums. Prospective speakers should send the title of their presentation, and an abstract (maximum 200 words), to Lance Whitehead (editor@galpinsociety.org); these must be received before the end of January 2013. A prize of £150 will be awarded for the best student debut paper www.bate.ox.ac.uk/conference-2013.html.

Electronic Visualisation and the Arts (EVA), 29–31 July 2013

British Computer Society, Covent Garden, London

Deadline for summary of proposals for presentations: **18 January**

<http://www.eva-london.org/eva-london/proposing-authoring/submit-proposal>

The EVA London annual conference promotes and presents the development and application of electronic visualisation technologies, in art, music, dance, theatre, the sciences and other fields. Aimed at artists, researchers, technologists and academics.



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The Shared Reading Project

Dr Jean Ammar, English Language Support Tutor
& Tatyana Yekimova, Head of International Relations

Our research develops cross-cultural competences through a Shared Reading Project. This involves exploring the literature of different countries with the aim of building an awareness of the cultural values of other people.

The project pairs students from the Far East who have little understanding of Western culture with home students from the same institution. The paired students choose a book from the Oxford/Penguin Graded Readers series housed in the college library and meet on a regular basis to discuss what they have read. Language skills are improved and both parties build an understanding of the cultural values of the students they collaborate with.

“International students who have already taken part in the scheme have said that the project had given them the confidence to ask questions about the cultural backgrounds of the home students in the college.”

It is our intention that the Shared Reading Project becomes embedded within the work of the college as an integral part of our internationalisation strategy. We are currently working with thirty students across the college but our long-term aim is to gradually increase the numbers of students who participate in the scheme each year. Starting with smaller numbers has enabled us to monitor the groups more carefully and make any necessary changes before the scheme is rolled out to a larger number of students in 2013-2014.

International students who have already taken part in the scheme have said that the project had given them the confidence to ask questions about the cultural backgrounds of the home students in the college. Home students have reported that the scheme has given them insights into the difficulties many international students encounter when studying in a different language and culture.



Cataloguing the BBC Northern Singers



Henry Herford, SVS at the RNCM, writes: I'm currently working on compiling a comprehensive (that is, as comprehensive as possible) catalogue of the broadcasts, recordings and concerts of the BBC Northern Singers (with whom I sang regularly while I was a student at the RNCM/RNCM in the 1970s).

I have borrowed the archive (very incomplete) of Stephen Wilkinson (now a sprightly 93), who was the Singers' conductor from 1959 till their disbandment in 1991, and have also arranged to borrow the archive of one of his long-serving singers. I also hope to borrow the archive of another long-serving singer once I've processed that material.

Research Forum Spring Term 2013

RNCM Lecture Theatre, Wednesdays, 5.15-6.45 p.m.

The autumn term saw an exciting and eclectic mix of well-attended Research Forum seminars. These included Philip Thomas on performance practice of experimental music; Michelle Phillips on the experience of duration music listening and the role of the Golden Section in music analysis; Vic Gammon on five time in English folk music; John Miller's evolution of the British Brass Band in the 19th & early 20th centuries, and many more.

You can also view the Research Forum seminars on Moodle. Make it a New Year resolution to come along to the Research Forum regularly in 2013 – everyone is welcome: staff, students and public.

9 January	Gary Carpenter (RNCM)	The Listening Project: orchestral and verbatim conversations
16 January	John Habron (Coventry University)	Micro-analysing Lived Experience: notation and transcription in music therapy analysis
23 January	Roger Hamilton and Stefan Janski ; (RNCM) with cast and orchestra members	Performing Monteverdi's <i>Ulisse</i> : reflecting on the RNCM production (December 2012) and its preparation
6 February	Anthony Spiri (RNCM)	Performance Practice and Interpretation in the songs of Johannes Brahms
13 February	Renée Timmers (University of Sheffield)	How emotions may shape the way we listen to music: a theoretical framework and some experimental evidence
27 February	Luk Vaes (Orpheus Instituut, Ghent)	Artistic research in music: self-portrait with piano
6 March	David Jones (RNCM)	Surface Differences, Deep Similarities in the Music of Jeffrey Lewis
13 March	Andrea Halpern (Bucknell University, USA)	Music Cognition in Healthy Aging
20 March	Maarten Walraven ; Peter Wadsworth (University of Manchester); plus another speaker to be announced	Manchester Centre for Music in Culture (MC ²) special event. Three short papers and symposium: Musical Performance and Culture: the example of Manchester

Please note that there are no Research Forum seminars on 30 January or 20 February 2013.



The Autumn Research Forum included some four hand piano performances given by Harvey Davis (RNCM) and his accompanist (and mother) Helen.

It was part of Harvey's talk *Comparisons and Contrasts: Four hand piano writing of Carl Czerny and Franz Schubert in 1820s Vienna*.

Making an impact with your research in the outside world – RNCM Research Study Day

Following the success of last year's Staff/Student Research Study Day around the theme of 'Teaching and Learning Practice as / in Research', we are organising an event on **Thursday, 17 January 2013** on the topic of 'Making an impact with your research in the outside world'.

There will be a series of sessions bringing together researchers – both students and staff – with representatives from a variety of professional and cultural industry partners. You are warmly invited to join us for all or part of the day, which will run from 10.00 to 5.00, and include presentations, discussions, an installation by PhD composition students, as well as lunch, a lunchtime concert and opportunities to meet and network. The programme is:

- 10.00-11.30 Presentations and Roundtable discussion: *RNCM Composer Festivals/New Music North West Festivals – looking back and looking forward* with Clark Rundell (Head of Conducting, RNCM and Director of Ensemble 10/10; Toby Smith (Head of Performance and Programming, RNCM); Prof. Adam Gorb (Head of Composition, RNCM); Dr David Horne (Composer, RNCM); Richard Wigley (General Manager, BBC Philharmonic Orchestra)
- 11.45-12.45 Presentations and discussion: *Music and musicians in healthcare situations* with David Cain (Director of Regeneration and Charities at Central Manchester University Hospitals Foundation Trust); a member of professional hospital treatment staff, led by Holly Marland (Knowledge Exchange Manager, RNCM)
- 12.45 Lunch
- 1.15 Lunchtime Concert – RNCM Harp Ensemble, including world premiere of a work by Tim Garland, RNCM Research Fellow in New Music
- RNCM Studio Theatre:
- 2.15-3.15 *Collectives and Curiosities* – installation/presentation by three RNCM student composers, Jacob Thompson Bell, Emma Ruth-Richards and Michael Betteridge
- 3.30-4.30 *How do innovative musical performers make an impact in the wider world through their work?:* Roundtable discussion between RNCM musicians (including Tim Garland), programmers and curators

The event is open to anyone interested – RNCM staff, students (colleagues from any other HE institution, cultural industry administrators, professional arts workers, etc. It will help us if you would like to signal your (non-binding) interest in attending now, and we will ask you to confirm in early January.

Part-time tutors at RNCM can apply for a stipend to attend the day (£70 for the whole day, £35 for half the day) – please register your interest soon, as these places are limited.

Contact: Christina Brand, Research & Enterprise Administrator
e: research@rncm.ac.uk t: 0161 907 5228.

CUK Postgraduate Research Students' Forum

RNCM is hosting a Postgraduate Research Forum for research students at the CUK conservatoires on 6 March from 11.30 to 5.00. Research degree students at all CUK conservatoires are warmly invited to present their research-in-progress to fellow students (and their supervisors) at a one-day Forum. The aim of the Forum is to provide an opportunity, above all, for exchange. Please contact research@rncm.ac.uk for further information.

Funding & Research Opportunities

AHRC Fellowships

The scheme provides opportunities for mid and senior career researchers who meet the eligibility criteria outlined in the Funding Guide. The AHRC's Fellowships scheme has been revised in order to enhance the development of research leadership across the arts and humanities.

The scheme now provides time for research leaders, or potential future research leaders, to undertake focused individual research alongside collaborative activities which have the potential to generate a transformative impact on their subject area and beyond. In addition to demonstrating support for high quality, world leading research and associated outputs, proposals must include collaborative activities to support the development of the Fellow's capacity for research leadership in the arts & humanities.

Fellowships are supported as a partnership with Research Organisations. Applicants should discuss any potential application with their Research Organisation at an early stage, as strong evidence of institutional support for the proposed Fellow's career and leadership development is required as part of the application process. The Fellowships scheme provides salary and associated costs for periods of between 6 and 18 months. Proposals with a full economic cost of between £50,000 and £250,000 may be submitted. <http://www.ahrc.ac.uk/Funding-Opportunities/Pages/Fellowships.aspx>

AHRC Fellowships - Early Career Researchers*

This route supports applications from early career researchers with outstanding future leadership potential who meet the eligibility criteria outlined in the Funding Guide. There is a separate route for mid and senior researchers. The scheme now provides time for research leaders, or potential future research leaders, to undertake focused individual research alongside collaborative activities which have the potential to generate a transformative impact on their subject area and beyond. In addition to demonstrating support for high quality, world leading research and associated outputs, proposals must include collaborative activities to support the development of the Fellow's capacity for research leadership in the arts and humanities.

Fellowships are supported as a partnership with Research Organisations. Applicants should discuss any potential application with their Research Organisation at an early stage, as strong evidence of institutional support for the proposed Fellow's career and leadership development is required as part of the application process.



The early career route of the Fellowships scheme provides salary and associated costs for periods of between 6 and 24 months. Proposals with a full economic cost of between £50,000 and £250,000 may be submitted.

<http://www.ahrc.ac.uk/Funding-Opportunities/Pages/Fellowships---Early-Career-Researchers.aspx>

AHRC Research Grants -route for early career researchers

The Research Grants Schemes are intended to support well-defined research projects enabling individual researchers to collaborate with and bring benefits to other individuals and organisations through the conduct of research. This scheme is not intended to support individual scholarship. The aim of this route is the same as the standard; however, principal investigators must meet the additional eligibility criteria as outlined in the AHRC Funding Guide.

Please note that from 1 April 2012, all applications under the grants scheme will be required to include a principal investigator and at least one co-investigator to be jointly involved in the development of the research proposal, its leadership and management and leading to significant jointly authored research outputs.

The early career route provides grants for projects with a full economic cost (fEC) between £20,000 (£50,000 from 1 April 2012) and £250,000 for a varying duration of time, up to a limit of 60 months.

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

* An early career researcher is someone within 8 years of completing their PhD or within 6 years of starting their first academic post.

AHRC Research Networking Scheme

The Research Networking Scheme is intended to support forums for the discussion and exchange of ideas on a specified thematic area, issue or problem. The intention is to facilitate interactions between researchers and stakeholders such as a short-term series of workshops, seminars, networking activities or other events.

The aim of these activities will be to stimulate new debate across boundaries - for example, between disciplinary, conceptual, theoretical, methodological and/or international. Proposals should explore new areas, be multi-institutional and can include creative or innovative approaches or entrepreneurship. Proposals must justify the approach taken and clearly explain the novelty or added value for bringing the network participants together.

Proposals for full economic costs up to £30,000 for a period of up to two years may be submitted. The exact mechanism for networking and the duration is up to the applicants to decide but must be fully justified in the proposal. An additional threshold of up to £15,000 full economic cost may be sought to cover the costs of any international participants or activities in addition to the £30,000 fEC scheme limit. Proposals will need to be submitted by an eligible Research Organisation but must involve collaboration with at least one other organisation, as well as having significant relevance to beneficiaries in the UK. <http://www.ahrc.ac.uk/FundingOpportunities/Pages/ResearchNetworking.aspx>

AHRC Research Grants - Standard Route

The Research Grants Schemes are intended to support well-defined research projects enabling individual researchers to collaborate with, and bring benefits to, other individuals and organisations through the conduct of research. This scheme is not intended to support individual scholarship.

Please note that as a minimum, from 1 April 2012, all applications under the grants scheme will be required to include a principal investigator and at least one co-investigator jointly involved in the development of the research proposal, its leadership and management and leading to significant jointly authored research outputs. The standard route provides grants for projects with a full economic cost (fEC) between £20,000 and £1,000,000 for a varying duration up to a limit of 60 months.

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

See also the AHRC Funding Opportunities page at:

<http://www.ahrc.ac.uk/Funding-Opportunities/Research-funding/Pages/Research-funding.aspx>

MIRIAD (Manchester Institute for Research and Innovation in Art and Design)

Designing our Futures, an innovative AHRC funded programme of networks, events, placements, projects, residencies and workshops, aims to help you find new directions for your existing research. Current research students and early career researchers* are eligible to participate in fully-funded knowledge exchange opportunities designed to help you build your skills and experiences whilst working with a wide range of commercial, public and third sector partners.

Designing our Futures is divided into seven themed projects. Between October 2012 and September 2013 each will provide a variety of opportunities developed with your research interests and career progression in mind. For further information on all the projects email miriad@mmu.ac.uk (headed

'Designing our Futures') or visit www.miriadonline.info

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

LSO Discovery Panufnik Young Composers Scheme

Explore the possibilities of composing for one of the world's leading symphony orchestras. The Panufnik Young Composers Scheme is an exciting initiative offering six emerging composers each year the opportunity to write for a world-class symphony orchestra. It has been devised by the London Symphony Orchestra in association with Lady Panufnik in memory of her late husband, the composer Sir Andrzej Panufnik, and is generously supported by the Helen Hamlyn Trust. Under the guidance of renowned composer Colin Matthews, the scheme enables composers to experiment over time and develop their orchestral writing skills; they form collaborative musical relationships with LSO players as well as witnessing their specially composed pieces put under the microscope by the LSO and François-Xavier Roth in a public workshop rehearsal. For more information and to download an application form visit <http://lso.co.uk/composing> Application deadline: 25 January 2013.

Other Forthcoming Conferences

[RMA Research Students' Conference 2013](#) University of Southampton, 3 – 5 January 2013.

[Expressions of Britishness](#) Institute of Musical Research, London, 11 January.

[The Social Spaces of Music](#) CRESC & AHRC, University of Manchester, 13 – 14 February.

[Leeds International Jazz Education Conference 20th anniversary](#) Leeds College of Music, 21-22 March.

[CMPCP Performance Studies Network Conference](#) University of Cambridge, 4 – 7 April.

[Rhythm Changes II: Rethinking Jazz Cultures](#) Media City/University of Salford, 11 – 14 April.

[SMA Theory and Analysis Graduate Students \(TAGS\) Conference](#) Keele University, 18 – 19 April.

[Richard Wagner's Impact on His World and Ours](#) University of Leeds, 30 May – 2 June.

[Music Therapy Advances in Neuro-disability: Innovations in Research & Practice](#) London, 7 – 8 June.

[Rethinking Poulenc: 50 Years On, International Conference](#) Keele University, 21 – 23 June.

[Benjamin Britten on Stage and Screen](#) University of Nottingham, 5 – 6 July.

The RNCM Bulletin is published three times a year by the RNCM Research & Enterprise Team.

Contact:

Christina Brand, Research & Enterprise Administrator.

Tel: 0161 907 5228

Christina.Brand@rncm.ac.uk

Please send material for inclusion in the next issue to:
Research@rncm.ac.uk

www.rncm.ac.uk



RNCM Brass Band (Photo CB)