

Institution: University of Cambridge
Unit of Assessment: UoA 33 (Music)
1. Unit context and structure, research and impact strategy

Overview

The Faculty of Music, established in 1947, is one of eight faculties within the School of Arts and Humanities in the University of Cambridge. As of 31 July 2020, the Faculty core of UoA 33 comprised fourteen full-time permanent staff (University Teaching Officers), five College Teaching Officers with significant contractual responsibility for research (4.5 FTE) and eight research-only staff based at the Faculty and at individual colleges (6.5 FTE). In comparison with REF 2014 there is an 11% staffing uplift at the census date, from 23.4 to 26.0 FTE.

The UoA comprises overlapping research clusters in:

- Creative Practice (bringing together composition, musical performance studies, film-making)
- Early Music (song, notations, sacred music, early modern culture)
- Ethnomusicology, Popular Music, Sound Studies (jazz, biocultural approaches, multiculturalism, historical technologies of sound)
- Music, Science, Technology (music cognition, digital musicology)
- Nineteenth-century Studies (cultural history, theory and analysis, opera studies, source studies)
- Twentieth-century Studies (France, Soviet cultural history, jazz).

We host two major centres of collaborative research and facilitation:

- Centre for Music and Science (CMS, 2003-, Section 3)
- Cambridge Centre for Musical Performance Studies (CMPS, 2015-, Section 3).

Since REF 2014 we have become home to two European Research Council projects:

- ‘Sound and Materialism in the 19th Century’ (2015-20 PI: Trippett with three Research Associates)
- ‘Past and Present Musical Encounters across the Strait of Gibraltar’ (2018-23 PI: Machin-Autenrieth with two Research Associates and a PhD student).

The Unit’s research and impact strategy is directed by the Faculty Research Committee, chaired by the Director of Research and overseen by the Faculty Board. This committee drives new initiatives, acts as a peer-review college, spearheads and monitors impact activity (including funding applications to School and University funding streams), assigns mentors to colleagues working on research proposals, and promotes sustained engagement with Open Access. Mentors address the intellectual, budgetary and impact-related aspects of research proposals in conjunction with our Impact and Outreach Officer, who also attends the Research committee *ex officio*, facilitates colleagues’ impact events, advises on their design and delivery, and follows up on data collection.

The UoA’s centres and projects reflect our continuing strategy of fostering **cross-faculty and multi-institution initiatives** alongside lone-scholar research which is itself often interdisciplinary. The CMS, CMPS and the ‘Sound and Materialism’ ERC grant illustrate the increasing depth of the Unit’s interdisciplinary culture. Recent work in the CMS has involved collaboration with colleagues in Engineering, Linguistics, Education, Experimental Archaeology and Psychology. Publications by CMPS members are embedded in Digital Humanities but also

Unit-level environment template (REF5b)

range across experimental psychology and ethnography. The ‘Sound and Materialism’ team has encompassed British cultural history, the history of science and technology, and the history of medicine. Our Medieval specialists routinely work with/in Palaeography (History), while Causton’s most recent major work, *Transients*, was co-produced with Engineering. Other UoA colleagues and research students now regularly engage with the University’s Centre for Material Texts (English), and contribute to research programmes run by Modern and Medieval Languages and Linguistics staff and by the Centre for Research in the Arts, Social Sciences and Humanities (CRASSH), which fosters interdisciplinary dialogue and is one of the largest humanities institutes in the world. We use these close links to benefit postgraduate students and ECRs in three major ways: 1) we encourage the drawing in of specialist cross-disciplinary colleagues for PhD interim reviews and vivas; 2) we invite cross-disciplinary colleagues to contribute to ECR career development; and 3) we have built flexibility into our MPhil so that students can gain specialist skills outside Music (recently, Neuroscience, Philosophy, Computer Science and Palaeography) as a credited part of their research preparation degree.

In line with University policies on research integrity, the Faculty has a well-established system (overseen by its Research Ethics Subcommittee) for ethical review of all research. Most research conducted in the UoA gives rise to no substantive ethical issues. However, experimental research and fieldwork benefit from the review process, which serves as a filter and as opportunity for revision. Where issues arise, independent review is sought via a School-level Ethics Committee, with ultimate reference to the University’s Research Ethics Committee (on which Cross recently served a five-year term).

The promotion of equality and diversity within the UoA received a significant boost in November 2018 through an Athena SWAN Bronze Award. Cambridge was the first unitary Faculty of Music in the UK to receive this award. We have interpreted this success as an invitation to embed a commitment to diversity across the board.

Achievement of strategic aims and objectives, August 2013–July 2020

- We continue to produce ‘research of international significance in major areas of the discipline’ (REF 2014). In REF 2014 the Unit cited five international awards; during the REF 2021 period we have more than doubled that level of success. Our output-specific prizes spread widely across the UoA in terms of career stage, Faculty/College role, sub-disciplines and research clusters (Sections 2, 4). In addition, three ECR colleagues won prizes for outstandingly promising research projects.
- We have successfully increased our baseline ECR population (reaching a high point of 8.0 FTE based in the Faculty in 2019, plus six College-based Research Fellows) (Sections 1, 2). Since REF 2014 we have been awarded eight externally funded postdoctoral fellowships. A further five Research Associates were embedded within our ERC grants; two more ECRs were funded by the Mellon Foundation and Wellcome Trust.
- We have implemented a new, collectively designed staffing strategy to increase the diversity of our research over the next REF period (Section 2).
- We have transformed the AHRC-funded Centre for Musical Performance as Creative Practice into the Centre for Musical Performance Studies (Dir. Rink; Section 3).
- We have transformed the structure of our MPhil, reinforcing its primary role as research preparation and repositioning it to maximise international student mobility (Section 2).
- We have created within our workload model a Director of Research role, to facilitate strategic thinking and effective oversight of new ventures (Section 2).

Unit-level environment template (REF5b)

Other major goals mentioned in REF 2014 (notably relating to new buildings) remain long-term projects. They have however been given new impetus by the appointment in 2019 of a School-level Development Officer.

In addition to the strategic aims listed in 2014, we have significantly expanded our commitment to the **open public dissemination of research**, through broadcasting, face-to-face engagement and Open Access publication venues and databases (Section 4). Rink has served as the University's Director of Digital Humanities (2017-19). Significant Digital Humanities achievements within the Unit include:

- Establishing a new peer-reviewed open access online journal *Music & Science* (Editor-in-Chief: Cross)
- Development of the Chopin Online portal (Director: Rink. Funded since 1998 with over £1.2M (over £175K of that since 2013, from the Mellon Foundation).
- Building of the 'Restoring Lost Songs: Boethius' Consolation of Philosophy' website (Barrett), funded by the British Academy, Leverhulme Trust and other public bodies.

Other ventures indicate the broad spread of OA activity across the Unit. Machin-Autenrieth's ERC project has a multi-lingual website (English, Arabic, French, Spanish), and all project-related publications from his and Trippett's ERC research are necessarily OA; Marston is a Contributing Scholar to *Schenker Documents Online*; Ellis is co-director of France: Musiques, Cultures, 1789-1918, which publishes OA datasets and French-language research resources. A Faculty research blog brings together the work of the UoA and beyond: PhD students, teaching-only and College-based staff, and permanent Faculty colleagues. Many of these projects have been enabled by our Outreach and Impact Coordinator, whose post the UoA supports.

Finally, we have focused energies on **leveraging the opportunities offered by the collegiate University** and its affiliated institutions. Since 2019, a donation to Christ's College for PhD study in Music has enabled the Faculty to welcome Greenhalgh PhD studentship-holders. The eligibility requirements for this studentship map directly on to the UoA's strengths in opera and nineteenth-century studies. Research in Composition has been boosted by the King's College/Hartley Rogers/CBSO Scholarships in Orchestral Composition (Section 3) and by the presence of the Ligeti Quartet as the first holders of the Cambridge Chamber Music Residency, funded jointly by Homerton College and the Radcliffe Trust, and followed in 2020 by the Amatis Piano Trio. Causton curated our partnership in composition and new music with Kettle's Yard during the REF 2021 period. As part of our Visiting Scholars programme, Faculty colleagues are now being joined by College staff as designated mentors; and the arrival at Christ's, King's and Trinity College of Librarians with significant expertise in musicology (two are former British Library music staff) has further enhanced research synergies.

Future strategic goals

Sustaining academic excellence: We shall continue to improve our facilitation of research leadership among colleagues at all levels and across our full range of music studies. We shall cultivate existing research clusters while encouraging, through strategic replacement of retiring staff, the organic development of new ones. Within a relatively small community where some research areas are represented by a single member of staff, we are keen to sustain inclusivity, irrespective of whether colleagues are part of a research cluster. Academic excellence will remain the guiding factor.

To these ends we shall complete the implementation of a revised Staff Review and Development (SRD) scheme within the Faculty (Section 2), take advantage of enhanced School-level support for research grant applications (individual and collaborative) (Section 3), and optimise the timing and clustering of sabbatical leave under the University scheme (Section 3). The new

Unit-level environment template (REF5b)

SRD scheme will bring more structured advice on career direction, particularly in relation to the University's new Academic Career Pathways, which are expected to succeed the Senior Academic Promotions scheme from 2021-22. We shall also embed conversations about longer-term impact plans within the SRD scheme, as part of our strategy to maintain a rolling programme of impact initiatives, to share best practice, and to support funding bids. The pilot year of the new SRD (2019-20) resulted in 100% success in the subsequent promotions round.

Development and expansion of research base: In line with the findings of the University General Board's Teaching and Strategic Research Reviews (2016, 2017), we have developed a staffing strategy (Section 2) that will expand our research and teaching base while sustaining and building on our core strengths. Our most recent appointments have resulted from implementation of this general approach. Their presence has already created a new research cluster in Sound Studies (Trippett, Varwig, McMurray): 'Sonic Cultures', an interdisciplinary reading group established during 2018-19, has become an official CRASSH network on 'Auralities', including colleagues in English and Anthropology. In addition, synergies between the work of Trippett (who arrived in 2015) and Walton have yielded a co-edited collection on opera's technological history—another new area. Forthcoming appointments will see us continue this combination of innovation and extension in respect of our research base. Specifically, we shall aim to expand our work in Composition and contemporary studies, and to embed popular music expertise more deeply within the Faculty.

Recruitment and support of high-quality postgraduate students and ECRs remains central to Faculty strategy, as does constant improvement in supporting them towards academic and non-academic career paths alike. We shall strengthen current provision by building more professional development workshops and 'pathways to impact' training into our existing Postgraduate Researcher Careers and Skills days.

We shall continue to pursue ways for College-only personnel, including ECRs, to be integrated into the research, impact and teaching life of the UoA. We shall encourage such colleagues to opt into the new Staff Review and Development scheme, and we shall look to increase our ranks of research-active Affiliated Lecturers. The Faculty research blog, social media and news pages are rapidly expanding into sites reflecting the entirety of the UoA. Our plans for further development include a regular bulletin to aid community cohesion, a reciprocal advertising system for College- and Faculty-based research events, and enhanced representation of College-based staff at the weekly Colloquium.

Diversity, equality, and inclusivity of research culture: We shall expand work on diversity and gender representation, building on our Athena SWAN Bronze Award (2019) and associated action plan. The Faculty's first Equality and Diversity Officer began work in 2019. We embrace the University's Equal Opportunities Policy and the UUK Concordat to Support Research Integrity, e.g. by including E&D as a standing item at all Faculty committee meetings.

Despite the recent appointment of two women to the Faculty (Ellis, Varwig), gender representation at Faculty and UoA level remains male-dominated (66% and 75% male respectively) and our ethnic diversity is weak. As new permanent appointments arise, we shall engage in affirmative action, personally encouraging applications from suitably qualified candidates in under-represented groups and ensuring that we implement our EDI training throughout the selection process. More generally, through our Equality, Diversity and Inclusion (EDI) Committee, we shall work to improve inclusivity (and perceptions thereof) in tangible ways that will be reflected in improved results in our biennial Athena SWAN surveys.

Open access and research dissemination: Embedding OA progressively across the community remains a strategic aim. We see further opportunities to develop online forums particularly with respect to long-form research, research in progress, and publication of data collections. Creating

Unit-level environment template (REF5b)

online research venues for (and curated by) our students and ECRs is under discussion, specifically the possibility of publishing outstanding dissertations by students at all levels. The University's Apollo Repository is a potential venue for this work, along with the other research outputs that we routinely deposit there. We shall also expand our online presence via video recordings of significant public events. Three professorial inaugural lectures (Frolova-Walker, Marston, Ellis) and similar events (Cook on Coleridge Taylor) are already available on YouTube and have garnered over 7,000 hits since October 2015, while Rink's YouTube videos on Chopin have garnered over 31,000 hits since 2013. We now plan to post more regular videos of research colloquia and distinguished lectures.

2. People

Staffing strategy

The period 2021-27 will see six retirements among established Faculty staff, including current specialists in Music & Science, Medieval Music/Notation, Nineteenth-Century Studies, Musical Performance Studies, and Theory & Analysis. These retirements offer an invaluable opportunity to reshape the Faculty's research profile for the mid-twenty-first century. Moreover, in 2021-22 we shall introduce a new undergraduate curriculum that addresses decolonising imperatives, broadens student choice, and diversifies course content.

The staffing ambitions outlined in REF 2014 were recognised in the University General Board's Teaching and Research Strategy Reviews (2016, 2017), which encouraged a flexible approach to appointments. The reviews highlighted strategic needs in Composition, Music & Science, Ethnomusicology, Popular Music (and contemporary studies more generally) and Performance Studies. They also underlined the desirability of recruiting scholars able to straddle sub-disciplines. We have since appointed permanent colleagues in ethnomusicology, sound, media, and popular music studies (McMurray), and in sound studies, cultural history and reception studies in early modern music (Varwig).

Our staffing strategy for 2021 onwards has been designed by non-professorial Faculty members as a way of ensuring that they have an appropriate stake in long-term strategies. We shall use retirements to increase the representation of contemporary cultures within the research base while ensuring that we sustain existing strengths in Early Music, Music & Science, Nineteenth-Century Music, and Performance Studies. For all appointments we are proactively seeking suitably qualified candidates from underrepresented groups.

Within this strategy, external fundraising for certain kinds of post (e.g. Composition) has emerged as a realistic response to the current economic climate in HE. With Development support from the School of Arts and Humanities, the Unit should be well placed to generate funding on this basis.

Staff development

Within the UoA we offer a supportive environment for academic and research staff development across the range of seniority. All new academic staff receive individual Faculty **inductions** to complement University online/group provision. University induction entails a briefing on duties, opportunities, and policy/procedure. All academic staff undertake Unconscious Bias and Equality & Diversity Essentials training. Since its reconfiguration in 2017, Faculty induction has involved meetings with key Faculty personnel (Faculty Chair, Director of Research, Library staff, Mentor), the timetable organised by the Faculty manager in consultation with the new staff member. As part of our community-building efforts we have extended the scheme to College-based ECRs. At least one designated mentor is available to help newly appointed staff. We recommend termly mentor-mentee meetings.

All ECRs (including college-based) have a Faculty mentor who offers support with skills, research, and career development, linked to the University's training programmes in Academic Practice and Personal and Professional Development. ECRs can and do access Faculty impact and research support funds. Regular updates from the Research Committee, and from mentors, keep them informed about OA requirements and the REF, as well as about funding opportunities.

A biennial **Staff Review and Development (SRD)** scheme, revised and launched in 2019, covers all academic staff on permanent contracts. Individuals select from a mixed-gender panel of trained reviewers, with confidential discussions covering research, publication, teaching and

Unit-level environment template (REF5b)

administration, career development, impact activity, and work-life balance. Researchers on fixed-term contracts are reviewed within the University's Employment and Career Management Scheme for Researchers, based on the Researcher Development Concordat.

A **workload model** covering all aspects of Faculty activity (including, since our Athena SWAN application, outreach and committee work), enables us to manage the effort of all permanent staff, with particular care taken not to overload early career colleagues. As a rule, new appointees are given a lighter administration load in their first year.

All permanent staff have access to **promotion advice**. Faculty staff have both contributed to and benefited from the University's CV mentoring scheme for academic promotion candidates. Promotion is available before probation has been completed. Teaching, administration and service, research and impact activity are all key components of the University's annual Senior Academic Promotions process. Since REF 2014, four Faculty members have been promoted to Reader (Barrett, Causton, Trippett, Walton), and three to Professor (Causton, Frolova-Walker, Marston).

All permanent academic staff take advantage of a generous sabbatical entitlement of one term in seven. Faculty flexibility in the timing of sabbatical leave maximises its research value while also allowing colleagues with caring responsibilities to plan ahead. Major administrative roles in the Faculty attract additional leave and/or teaching remission. Teaching Associates on annual contracts are paid for the full academic year to enable them to pursue research in the summer; they are eligible to apply for research funding from the Faculty and they participate as equals in the Faculty's research culture.

The University has taken steps to strengthen **representation of women** at senior levels, including development workshops, leadership programmes and mentoring schemes specifically for female researchers. The Athena SWAN process has helped the Unit diagnose problems, tackle them, and via mentoring install safeguards against discrimination, particularly for non-professorial female staff. The Unit is also focusing attention on **anti-racism** and mentoring support for minority staff and students, aided by the University's BAME Staff Network and initiatives relating to the University's Race Equality Charter Bronze Award; within the Unit we are overhauling our induction, training and incident reporting procedures.

The University's provision for both maternity and paternity leave exceeds legal requirements. In the last five years, four men took paternity leave, with a further two men (both ECRs) taking periods of shared parental leave in 2017. We can and do arrange flexible part-time arrangements for colleagues with dependents. For academic and research staff, we actively promote the University's Returning Carers Scheme (RCS), which supports conference travel and teaching, and helps returning carers to engage crucial research support to rekindle project momentum. Since REF 2014 we have successfully supported two members of research staff (one male, one female) with RCS applications. These grants have enabled the production of major publications. Returning staff can also apply for flexible working, or for the Graduated Return Scheme (staggered return from a minimum of 20% to full-time over a period of 12 months).

A stable permanent establishment is complemented by a mobile **postdoctoral researcher community**. Since 2014 we have won fellowship awards from the British Academy (4, including one Newton International Fellowship), the Leverhulme Trust (5), the Mellon Foundation (1), the Wellcome Trust (1), and the European Research Council (7). Machin-Autenrieth was both an ECR and a PI managing his own team. The Unit's strategy has been to advertise widely, and for a Research Committee sub-group to place top candidates with their chosen mentor to refine the application before submission to the national competition. The resulting high quality is indicated by the fact that one successful candidate was offered both BA and Leverhulme awards, while another was offered a permanent post elsewhere before the Cambridge-based Leverhulme fellowship began. During the same period, nine ECRs in Music have won College-based Research Fellowships.

Unit-level environment template (REF5b)

We have since 2013 more actively integrated College-based ECRs into the Unit's research culture. Their rights to research facilitation (including School-level grant-writing support and grants for conference organisation and attendance) are the same as those of permanent staff. In addition, our career development for ECRs includes regular mentoring, staff review and development meetings, work-in-progress sessions and reading groups. The Cambridge Postdoc Academy coordinates support across the University, while there is a dedicated careers consultant for humanities and social sciences researchers. ECRs have their own committee within the Faculty, which aids focused and timely support.

During the assessment period, we have extended Work-in-Progress research seminars to ECRs, thereby enhancing inclusivity and cohesion. ECRs attend the Colloquium series and would normally present at least once; some are also involved in CMPS and/or CMS, and they are of course included in social events. Many of them also teach, including designing and delivering an undergraduate course and/or co-convening with a senior member of staff the core musicology course at MPhil level. In response to generally lower take-up of paid teaching opportunities by female and diverse ECRs and PhD students, we have begun sending personal email invitations to such colleagues to apply to join the Supervisors' Register. This initiative has been well received and effective, and we shall continue it.

We see the **nurturing of Early Career Researchers** as one of our key functions. During the assessment period our former ECRs have been appointed to positions in major research universities including Aberdeen (Machin-Autenrieth), University of Birmingham (Owen), UC Dublin (McAuley), Leeds (Pritchard), Manchester (Alaghband-Zadeh), Baylor (Ingalls), RAM (Clinch) and Utrecht (Kamp). Their success in winning Faculty teaching prizes (Machin-Autenrieth, Cole, Alaghband-Zadeh, Mordey, Valenti) speaks for itself.

Our ECRs have won major musicological and interdisciplinary prizes for output submissions to REF 2021, from the AMS (Alfred Einstein Award – Curran), RMA (Jerome Roche Prize – Curran), *Music & Letters* Trust (Jack Westrup Prize – Vella), and Society of Dix-Neuviémistes (Bentley). Vella won the 2016 Rotary Club of Parma International Verdi Prize for a monograph project; Gur won a best paper award from the Austrian Musicological Society; Owen co-edited a special issue of the leading peer-reviewed journal *19th Century Music*. In addition, our systems of Faculty- and School-level support for ECR research grant applications have underpinned a successful European Research Council Starting Grant (Machin-Autenrieth, 2017) and a British Academy Rising Star Engagement Award (Vella, 2019).

Research students

The Faculty is a major provider of advanced education in music for both UK and overseas students in a wide range of fields. At both MPhil and PhD levels, postgraduate students are key members of our research community. In REF 2014 we reported a near doubling of MPhil student numbers (from 12 to 22). During the REF 2021 period our master's cohort has expanded further, averaging 28 annually from 2013 onwards and reaching 40 in 2018-19—an 81% increase on the REF 2014 highpoint. PhD recruitment has averaged eight students per year (and a completion rate of 7.3 per year) of whom 50% are funded externally or via our research grants (HERA, ERC); the current total PhD enrolment is 37. During the assessment period, Cambridge offers an unusually large number of internal funding sources. They range from University, College, or related schemes (including Gates Cambridge Trust; Cambridge Home, EU and International Scholarships Schemes; Cambridge Commonwealth and Overseas Trust) to AHRC, Canada International Scholarship, and other UK- or overseas-based sources.

We aim to improve gender representation among PhD students—and not just in Cambridge. We actively support female and gender-diverse students who excel in the early stages

Unit-level environment template (REF5b)

of the MPhil course in applications to PhD programmes suited to their strengths and interests, and to present their work at conferences as soon as they are ready: in 2020, four Cambridge MPhil students had proposals accepted at the BFE/RMA Research Students' Conference (two male, two female) alongside two PhD students (both female). We are also committed to increasing female and diverse staff representation as one way of cementing a more inclusive research and teaching community. Our Faculty research blog is a key venue for this initiative.

Postgraduate students are formally represented on the Faculty Board and on the Postgraduate Teaching Committee and may also raise their concerns at their own Staff-Student Committee. In 2019, the Faculty also instituted two academic Welfare Champions for postgraduate students, to raise awareness of issues relating to resilience, wellbeing, and the importance of maintaining a good work-life balance. Alongside our EDI Officers, these colleagues also act as sounding-boards for individual student concerns, including anything relating to the Dignity at Work policy. Mindful of the narrowing academic market for permanent jobs, we are expanding our careers-based provision to include input from PhD-holders who have forged non-academic careers.

Master's and PhD students may apply to the Faculty for up to £500 per year for research purposes. PhD students not only present their work at international conferences but also organise conferences of their own (the University runs a Postgraduate Conference Organisation Scheme which our students have accessed). Our weekly Colloquium series is run by PhD students elected by their peers, ECRs and Faculty members, with oversight from senior members of the Faculty.

To monitor progress and troubleshoot problems quickly, we review PhD students in each of years 1 and 2 with a mock viva led by specialist assessors (including externals). Since 2013 we have increased formal monitoring in years 3 (including a compulsory research presentation) and 4. All doctoral students maintain a skills logbook, reviewed annually. Dedicated postgraduate facilities have been upgraded since 2013, with a study space next to the Pendlebury Library now supplementing facilities already available in the Centre for Music and Science.

Supervisors are keenly aware that intending academics among their PhD students need publications; they factor in the necessary time and advise students on strategy. Supervisors also expect to act as referees for their students and former students. For those wishing to apply for postdoctoral positions we have established support systems led by a sub-group of the Research Committee. There are also extensive opportunities for doctoral students to contribute to teaching: we provide discipline-specific training in supervision of undergraduates, giving students important career skills and experience in addition to welcome financial support.

Master's students

The MPhil is a taught master's programme with a substantial research component, as reflected by the 55% weighting of the dissertation, composition portfolio, or recital/essay package. The primary though not exclusive aim of the MPhil is to provide a foundation for doctoral studies. Enhancing student mobility nationally and internationally is as important to us as sustaining throughput within Cambridge. A high proportion of our undergraduate students stay for our MPhil (over 30% of each MPhil cohort since 2016); many then proceed to PhD programmes internationally. Incoming doctoral students who lack the comprehensive grounding provided by our MPhil programme attend selected methods or thematic seminars: the former comprise an increasingly extensive skills postgraduate training programme covering contemporary musicological thinking, discography, source study, sonic ethnography, digital musicology, writing and presentation skills.

The MPhil structure is designed to be flexible in meeting student needs, including the taking of specialist or methods courses in other faculties. In line with similar courses in the University, in 2018-19 we shortened it from 12 to nine months to facilitate international mobility for students wishing to begin PhD programmes immediately on graduation. We are monitoring and mitigating

Unit-level environment template (REF5b)

the attendant intensification of workload with careful redistribution of deadlines, merging of short bibliographical and critical tasks, and earlier setting-up of dissertation/portfolio work.

Student achievement: We can evidence our research students' successes through prestigious prizes, commissions, publications, and appointments. Prizes include the Frederick R. Selch Award of the American Musical Instrument Society (Pardoe), Orion Orchestra's Composition Prize (Roche), Galpin Society Debut Paper Prize (Asimov), and the Otto Mayer-Serra Award (Izquierdo König). Commissions include works for the LSO (Brennan), Greek National Opera (Koutsogiannis), and Milton Court Opera (Randle); other students (e.g. Woo) have won professional-level performance competitions. Students have placed their research in *Cambridge Opera Journal* (Alexander, Bentley), *Music & Letters* (Jordan), and *19th Century Music* (Asimov). Since 2013 our former doctoral students have progressed to teaching or research posts at Boise (Becker), Texas at Austin (Gabrillo), Durham (Hambridge), Manchester (Hyland), Goldsmiths (Alexander), Limerick (Giraud), Cornell (Gotham), Victoria (Clausius), Utrecht (Schuiling, Kamp), Polonsky Academy in Jerusalem (Ottersen), Dresden (Bravo), Witwatersrand (Dalamba), Pontificia Universidad Católica de Chile (Izquierdo König), Manitoba (Woo), Aalto (Himberg), Queen Mary (Knight), Oxford (Pavarini and Varelli), Boston (McKean), Leuven (Bleisch), KCL (Rindom), Madrid (Llorens), and Brussels (Asimov).

Research events and professional support

Since 2013 we have enhanced our organisation of the **Faculty Colloquium series**, resulting in better advertising and significantly better attendance (by staff, students and visitors). Pre-Covid, the surrounding social events served as a platform for networking, knowledge exchange and debate. The Colloquia have a vital role in building and sustaining the research community across all constituencies. Students and staff collaborate to maximise diversity among speakers, but the final arbiters are the Student Committee. Smaller in scale but just as important for postgraduate development are specialist reading groups or seminars organised by individual colleagues: at the CMS, in medieval music, and in opera studies.

The **Composition Network** has developed into a programme that offers students professional immersion from an early stage, in addition to regular Composer Workshops with high-profile guests, collaborative work with the New Music Ensemble, and projects with college and University partners. The Hartley Rogers/CBSO Scholarships in Orchestral Composition are unique in a UK HEI, allowing two student composers to write, refine and record a piece for the full CBSO. Since 2013, students have also had opportunities to work with Ensemble Recherche in Freiburg, the Birmingham Contemporary Music Group (BCMG and BCMG NEXT, their training programme), and the Britten Sinfonia. Further integration into professional practice (performances and presentations alike) comes through festival programming: Causton featured student composers in the Birtwistle Festival *Secret Theatres* (2014); his jointly curated series 'Living Notes' at Stapleford Granary does similarly.

Beyond the Faculty, students have access to language and IT training, and to a wide-ranging **Postgraduate Development Programme** that covers teaching and supervision, academic publication, communication, personal development, and networking. Training opportunities across the institution are brought together via a University Skills Portal, while the Careers Service provides students, for life, with a comprehensive guidance and job vacancy service. For specialist needs, the Faculty Postgraduate Handbook lists training opportunities within the Faculty, the University, and nationally, and the Faculty runs an annual Professional Development Day covering publishing, HE, and non-academic careers.

3. Income, infrastructure and facilities

Research income

In REF 2014 we reported c.£1.8M (£1,787,140) research income. REF 2021 shows an overall total of c.£4.2M. Since 2013, colleagues at all levels have received major funding, from an increasing diversity of sources: AHRC (2), DAAD (2), Leverhulme Trust (9), British Academy (10), Royal Society (2), HERA (1), Isaac Newton Trust (5), SSHRC (1), John Templeton Foundation (1), Mellon Foundation (1), Wellcome Trust (2), Medical Research Council (1), Fondation Wiener-Anspach (1), Wolfson Foundation (1), ERC/Marie Curie Actions (2) and Society for Renaissance Studies (1). Two ERC Starting Grants deserve special mention: one on music and materiality (Trippett c.€1.5M, 2015-20); the other to investigate musical encounters across the Strait of Gibraltar (Machin-Autenrieth c.€1.5M; 2018-23).

Our applications success rate for the assessment period is 40%, the second highest in the School of Arts and Humanities. Beyond the peer review and close mentoring of the Research Committee, grant applicants expect and receive specialist support from the Faculty Manager (for local financial and HR help) and from School Research Facilitators (for the discussion of research needs and large-scale budgeting), and from the University's Research Operations Office. Pump-priming funds are available via dedicated University schemes (e.g. Cambridge Humanities Research Grants Scheme, which distributes £300K p.a.) and grants from individual Colleges up to c.£1,8K p.a. per colleague). During the assessment period, colleagues have been awarded over £62K from such sources.

The Faculty-allocated proportion of overheads from FeC grants supports our research infrastructure. Our policy is to **invest research overheads in people**, buying them time and enhanced research resources. For example, we extended the contract end date for an ECR to offset time taken out during their fellowship for parental leave (c.£15K); funded an additional 20% of UTO time to enable 100% focus on research for the duration of an ERC-funded project (c.£15.5K); and bought out 5% of a Senior Research Associate from an ERC-funded project to allow for career development in the form of specialist PhD supervision outwith the ERC project (c.£3.5K). Overheads from grants have also allowed us to fund the Impact element of the Faculty's Outreach & Impact Coordinator (c.£5K).

Since 2013 we have revised the allocation of Faculty Trust Funds across our budget to optimise research utility within the terms of each gift. This reorganisation has allowed us to support the creation of a new permanent Faculty position (10 years' initial investment at c.£75K p.a.), and to create part- or full-fee bursaries for MPhil and PhD students. We invest £6-8K annually to support the Faculty Colloquium and to facilitate a programme of distinguished speakers to work with staff and students.

Faculty Trust Fund monies also support research travel and materials for postgraduate students and staff (c.£11K p.a.). The current annual norm for Faculty research funding per colleague is £500; but more is available, at the Research Committee's discretion, for special projects. For these we ring-fence a budget of around £5K p.a. In recent years, this fund has facilitated conference hosting and overseas composition projects for postgraduate students. Specialist materials purchases for the Pendlebury Library account for £1.5K p.a. of support targeted particularly at research student needs.

Infrastructure supporting research and impact

The Faculty benefits from outstanding **physical infrastructure and facilities** in a purpose-built and wheelchair-accessible space with a 499-seat Concert Hall at its core. Our late-1970s building

Unit-level environment template (REF5b)

was extended in 2002 to add a 75-seater Recital Room and a home for the Centre for Music and Science. The Faculty's equipment ranges from a collection of period and reproduction instruments to a fully equipped recording room linked to the concert hall. Its dedicated music library integrates the main Faculty building and the adjacent Victorian house, which contains offices and meeting rooms. In 2018 the building's public areas underwent extensive refurbishment. Reorganisation of the top floor of a linked Victorian building has opened up office space for the expanding Faculty ECR community; when Covid-related guidelines allow, we plan to create a staff common room.

The Faculty's Pendlebury Library has four specialist music librarians, its management being fully integrated with that of the nearby University Library (UL), which itself has a Music department. The Pendlebury includes a dedicated microform and facsimiles room (our collection of digitised medieval music sources is among the world's largest), and a collection of 78 rpm records for discographic training. In addition to a comprehensive range of electronic resources available on site and remotely, combined Faculty/UL music holdings include around 80,000 books and scores, 15,000 sound recordings, a significant collection of rare printed music from before 1800, and special collections relating to such figures as William Alwyn, Arthur Bliss, Hans Keller and Roberto Gerhard. These are complemented by important collections within College libraries—including the Parker Library (Corpus Christi), Wren Library (Trinity), Rowe Library and Archive (King's). The Fitzwilliam Museum and Kettle's Yard gallery/venue also offer significant research and impact possibilities.

Investment in dissemination and impact: Re-tooling of the Faculty's lecture spaces for livestreaming during the Covid pandemic has transformed the accessibility of our special lectures, Colloquia, concerts, practice-as-research events and conferences. With investment of c.£100K of which c.£60K was secured from the central University, we have converted one seminar room into a permanent studio for lecture capture, and our customary Colloquium venue can now be made accessible to self-isolating and care-giving members of the research community. The new equipment will be invaluable for impact activity and for the wider dissemination of our research more generally. We are supported in these ventures by a dedicated IT Officer.

To facilitate knowledge exchange and impact generation, in 2017 the Faculty established a pump-priming Impact Fund open to Faculty and College-based staff; this Fund has awarded £3,500 in grants since its inception. In addition, UoA staff and postgraduate students apply to the University for funding, aided by our Outreach and Impact Coordinator. Since 2013 the University Arts and Humanities Impact Fund has aided four large-scale impact projects within the Unit: over £24K, including funds for Impact Case Study (ICS) preparation by Barrett and Trippett. The Vice-Chancellor's Research Impact and Engagement Awards and the University Public Engagement Starter Fund account for another £2,100 of grants, including to a PhD student presenting collaborative work on music and physics.

Research centres and research facilitation

Our two Centres are essential hubs for research activity within the UoA and beyond it. Their very existence attracts ECRs and PhD students, and their interdisciplinarity renders them an invaluable meeting point for internal and external researchers.

The **Centre for Music & Science** (Dir. Cross) has been home to around 80 postgraduate students and postdoctoral research affiliates, complemented by visiting students and scholars. Funded research activities since 2014 have focused on how musical engagement can ameliorate socio-affective capacities. CMS-related grant capture over the REF 2021 assessment period amounts to over £600K (Templeton Foundation, Isaac Newton Trust and Wellcome Trust Career Re-Entry Fellowship); Cross was also Co-I on an AHRC-MRC Global Public Health Partnership Award (c.£150K) for research on perinatal health in The Gambia.

Since 2013, 20 MPhils and 17 PhDs have been completed within the CMS, which has also

Unit-level environment template (REF5b)

held three international conferences, the most recent being *Tacit Engagement in the Digital Age* (June 2019). Over the same period, CMS members and affiliates have published around 50 journal articles (in a wide range of peer-reviewed journals including *Scientific Reports*, *Emotion*, *Philosophical Transactions of the Royal Society B*, *Journal of Music & Mathematics*, *Early Music*, etc.), two dozen book chapters or papers in conference proceedings, and two books. Cross and emeritus Professor Sarah Hawkins between them have given some 45 keynote speeches at international events since 2013.

The **Centre for Musical Performance Studies** (CMPS, Dir. Rink) continues from CMPCP (AHRC-funded, 2009-15), hosted by the Music Faculty. A national hub for Musical Performance Studies research, it combines publication activity with networking, research student support, and public engagement. In 2017-18, OUP published five books in the series 'Studies in Musical Performance as Creative Practice'—all related to CMPCP and CMPS work. Rink has also given 19 keynote papers at international conferences since the end of 2013 along with virtual lectures at international piano masterclasses in 2020. During the current REF cycle, CMPS has run a postgraduate/postdoctoral reading group and a termly Research Masterclass series in collaboration with the Institute of Musical Research and the Guildhall School of Music & Drama in London. These international events have brought PhD researchers into dialogue with specialists from Cambridge, RAM, RCM, Sibelius Academy (Helsinki) and the Orpheus Institute (Ghent). CMPCP/CMPS has also hosted 'In Conversation' public engagement events, 'keynote sessions' at PSN conferences, and Side by Side events with members of the Academy of Ancient Music.

Externally, CMPS supports an international Performance Studies Network (PSN; over 700 e-list subscribers) led by Rink. The PSN has organised biennial international conferences attracting c.150-160 delegates to Cambridge (2014), Bath Spa (2016), Oslo (2018) and Huddersfield (originally 2020; Covid-postponed to 2021). In addition, the PSN hosts 'off-year' research forums. The CMPS also supports the Cambridge Interdisciplinary Performance Network (CIPN) by providing a Faculty advisor and an annual subvention.

4. Collaboration and contribution to the research base, economy and society

Research collaborations

The Unit's collaborative work extends across several research clusters, including Early Music, Nineteenth-Century Studies, Ethnomusicology, and Music & Science. International collaboration is integral to our two ERC projects, whose Research Associates have come from Germany, the Netherlands, the USA, Morocco and the UK. Machin-Autenrieth's 'Past and Present Musical Encounters' project also involves collaboration with the University of Manchester through the employment of Samuel Llano as Senior Researcher, and partnerships with the Woolf Institute (Cambridge), ICTM Med Studies group, the Matheson Trust (London), La Peña la Platería (flamenco club in Granada), and the Tangier American Legation and Institute for Moroccan Studies (Morocco).

For the 'Sound Memories' (SoundMe) project, Co-I Rankin works with colleagues in the Polish Academy of Sciences, Ruprecht Karl University, Heidelberg, Charles University, Prague, and University of Utrecht. Associate project partners include ensembles specialising in early music (Anonymous III, La Morra, Trigon Ensemble), chant (Schola Gregoriana Pragensis), and jazz (BASTARDA group). These groups act both as 'users' of the project research and as transmitters in performance of that research, bringing it to new audiences. The SoundMe sub-project 'The Presence of the Past' has also engaged young composers from the Czech Republic, Belarus, Brazil and Slovakia, bringing an additional dimension to a project that already places sound studies, historical musicology and practice as research in close collaboration.

Among ECRs within the Unit, Vella is a founding member of a 2016-19 Leverhulme-funded interdisciplinary research network 'Re-imagining Italianità', a collaboration between UCL, Cambridge, Brown, and Universidade Estadual de Campinas (Brazil). McMurray has worked with the Max Planck Institute for the History of Science (Berlin) on the project 'Epistemes of Modern Acoustics'. Rojo Carrillo's involvement in the research group 'El canto llano en la época de la polifonia' at Universidad Complutense de Madrid is longstanding. Duncan Elbaz is affiliated with the Paris Centre de Recherches Moyen-Orient Méditerranée. She is also a consultant to the 2019 Ahabab Festival in Cambridge, and as founder of KHOYA (Jewish Morocco Sound Archive), engages in collaborations with the National Library of Israel and the University of Agadir.

Ellis's co-directed France: Musiques, Cultures network includes over 200 musicologists, librarians and literature scholars across Europe, North America, Asia and Australia, with annual conferences since 2013 taking place in Paris, Rochester and Boston. Trippett's ERC project networks include the Max Planck Institute for the History of Science, Harvard, the Paris Philharmonie and the Cologne Hochschule für Musik und Tanz. In addition, Trippett's *Sardanapalo* project links his 'Sound and Materialism' project to the worlds of public performance, with premières in Weimar (Karabits/Staatskapelle Weimar) and Lercici (Bruno/Festival Suoni dal Golfo), and publishing (Editio Musica (*Neue Liszt Ausgabe*), Schott).

Our combination of staff expertise and varied resource base across the collegiate University attracts a steady flow of **visiting students and scholars**. Visitors range from musicologists to music scientists and from ethnomusicologists to composers. They add significantly to the intellectual and artistic diversity that characterises the Unit: during the REF period the Faculty has hosted around 40 academic visitors and visiting research students, from four continents. Distinguished invited lecturers and artists attract cross-disciplinary and non-academic audiences: during the assessment period James Webster, George E. Lewis and Suzanne Cusick each

Unit-level environment template (REF5b)

delivered a Wort Lecture Series; Suzannah Clark and Sir Harrison Birtwistle gave the Robin Orr Lectures; and Murray Perahia and Sir John Tomlinson held Humanitas Visiting Professorships. As part of the Athena SWAN Bronze Award action plan, we shall continue recent patterns of invitation to distinguished lecturers, which have since 2016 directly addressed the need to ensure diverse representation among our guests.

Collaborations with the music industry underpin much creative practice and related research. Castelvechi's work as General Editor of the Rossini Edition connects staff in Chicago, Turin and Rome with a German publisher (Bärenreiter). Wingfield's recent Martinů editions (also Bärenreiter) have been performed in Prague and Brno, and at the 2017 Proms. Rink's role since 2012 as Editor-in-Chief of *The Complete Chopin – A New Critical Edition* involves extensive collaboration with Edition Peters and an international team of contributors.

Causton collaborates with the CBSO through the Rogers/King's Scholarship scheme, and with the Ensemble Recherche, Freiburg, funded by the Art Mentor Foundation. Davis acted as consultant to film producers, including a 2015 exhibition in the Chisenhale Gallery London. Within Cambridge itself, valuable links between the Faculty, the collegiate University and professional ensembles have been forged with the vocal group VOCES8 and College chapel choirs (especially in delivery of our master's-level curriculum), via research talks and practice-as-research events with the Academy of Ancient Music, and through composer workshops with the Ligeti Quartet and Amatis Trio. Even closer research links exist with the internationally famous medieval ensemble Sequentia, whose sustained engagement in the 'Performing Lost Songs' project (CS-33-708) has resulted in a commercial CD alongside videos that have together attracted over 725,000 hits.

The UoA's **public engagement profile** involves members at all levels of seniority working to enhance general understanding of the arts and humanities. Trippett's *Sardanapalo* project (CS-33-709) has reached millions following mass media exposure in the UK, US and Germany, and performance at the 2017 Cardiff Singer of the World competition. The eleventh-century music reconstructed by Barrett and Sequentia has also caught the imagination of millions of newspaper-readers, internet viewers and radio listeners worldwide (CS-33-708). Frolova-Walker was guest musicologist at the 2018 Bard Festival and is the current Professor of Music at Gresham College, London (CS-33-710). The College, founded in 1597 as an institution of free public education, livestreams 140 public lectures annually. Skinner's award-winning ensemble Alamire has gained national traction on BBC Radios 3 and 4 (Today programme), BBC Breakfast, ITV News at Ten, Classic FM, *The Times*, *Telegraph* and *Guardian*.

Barrett, Castelvechi, Cross, Machin-Autenrieth, Marston, Rankin, Trippett and Varwig have all contributed to Radio 4, including to flagship programmes such as Today and Front Row. Barrett, Frolova-Walker, Trippett and Walton have appeared on Radio 3, where Frolova-Walker is a regular guest for the Saturday recordings review feature *Building a Library*. Duncan Elbaz and Machin-Autenrieth have appeared variously on local radio, the World Service, BBC Arabic (over 1 million views), and Spanish TV. Machin-Autenrieth interviewed for the *China Morning Post*, while Marston's expertise in Beethoven sources featured prominently in *The Times* and *The New York Times* in December 2016 in connection with a much-disputed manuscript sale. *Der Spiegel* interviewed Marston and Walton for Beethoven 2020.

We bring our research to public audiences from the local to the international, at the Cambridge Festival of Ideas (Aguilar, Causton, Cole, Machin-Autenrieth, McAuley, Monaghan, Trippett, Varwig, Vella), the British Science Association (Aguilar), and the Cambridge Science Festival (Cross). Causton has spoken at round tables at the South Bank and at composition seminars in Italy, Germany and the USA. Trippett has lectured at the Library of Congress; Castelvechi at Glyndebourne; Ellis at the Berlioz Society. Vella's programme notes for

Unit-level environment template (REF5b)

Glyndebourne Touring and the Royal Opera House are complemented by her feature-essays for *Opera* magazine.

The **social embeddedness of our composition work** is exemplified by both Causton and Thurlow. Causton's carol 'The Flight', commissioned for the 2015 King's College Festival of Nine Lessons and Carols, was set to a George Szirtes text re-imagining Holy Family as modern-day refugees. The carol prompted USA bloggers to debate the place of politics, timeliness and timelessness in new sacred music; a YouTube posting generated over 7000 views and some poignant comments on the work's contemporary relevance. Causton has also brought his music to new audiences via the King's College series 'Chapel Lates'. His *Nocturne for 21 Pianos* featured in 2017, after which all 21 instruments were given away to local schools, colleges and community groups. BBC Radio 4, the World Service and local TV covered the event. Thurlow's *Light – Dark – Sea* was premiered in 2015 at a Heritage Lottery Fund festival to mark the decommissioning of the lighthouse at Orford Ness. A community project, this ensemble piece included ambient sound and light generated by primary schoolchildren as part of an exploration of local experience of the sea, erosion and global warming.

The Unit's **wider influence and contributions to the research base** must necessarily be described synoptically. In addition to CMPS- and CMS-related keynotes, UoA members at all levels of seniority have delivered over thirty keynote papers or named lectures/series, including in Amsterdam, Beijing, Berlin, Ithaca, Lisbon, Notre Dame, Shanghai, St Petersburg, and Warsaw, plus many other invited (funded) conference appearances across the globe. Similarly, they have organised around twenty conferences, often interdisciplinary, in Cambridge and elsewhere, thereby contributing to the vitality and shaping of the discipline.

Collectively, the Unit contributes significantly to the emergence of new research areas and the consolidation of existing ones, especially through the **leadership activity** of coordinating essay collections (10 since 2013) and special issues of journals (two in *19th Century Music*; one in *twentieth-century music*). We are influential via editorships and membership of editorial or advisory boards, which we encourage across our staff base. Here, the Unit is an international leader: since 2013 we have fulfilled over 30 editorial and oversight roles at over 20 journals and book series, including *Music Analysis*, *19th Century Music*, *Jazz Research Journal*, *JAMS*, *Radical Musicology*, *Music and Science*, *Music & Letters*, *Revue de musicologie*, *Nineteenth-Century Music Review*, *Transposition: Musique et Sciences Sociales*, *twentieth-century music*, *Plainsong and Medieval Music*, *Early Music*, *Early Music History*, *Cambridge Opera Journal*, *Encyclopedia of Islam*, 'Music in Society and Culture' (Boydell), 'Studies in Musical Performance as Creative Practice' (OUP), Eccles Collected Edition (A-R Editions) and the Henry Bradshaw Society for the publication of liturgical books. Varwig serves on the Councils of the Bach Network and the Internationale Heinrich Schütz Gesellschaft; Howard on the Purcell Society committee; Wilford on the British Forum for Ethnomusicology national committee and the Ethnomusicology-Ethnochoreology committee of the Royal Anthropological Institute; Rink was a steering-group member of the Groupe de recherches expérimentales sur l'acte musical (Strasbourg, 2011-16).

Indicators of esteem/recognition: Ellis was a Director-at-Large of the AMS, Chair of its Communications Committee, and an AMS 50 dissertation grants award panellist; Frolova-Walker has chaired the AMS Lewis Lockwood Award committee. Castelveccchi has directed the Center for Italian Opera Studies, Chicago. Competition jury memberships include Causton (Mendelssohn Scholarship, International Franco Evangelisti and Camillo Togni Composition Competitions), Rink (17th 'edition' of the International Fryderyk Chopin Piano Competition in Warsaw (2015)), and Walton (the 2015 Tosca Prize). Unit members are routinely in demand as expert assessors of submissions to international peer-reviewed journals, as PhD examiners in the UK and Europe, and

Unit-level environment template (REF5b)

as assessors for promotion applications in the UK & Ireland, Australia, USA, mainland China and Hong Kong, Finland and Israel, mainland China and Hong Kong, and Australia.

Further to the prizes won by our Early Career Research Fellows, outputs submitted by permanent UoA staff to REF 2021 have received other major awards: the American Bach Society's William H. Scheide Prize (Varwig); AMS Early Music Prize (Rankin); *Music & Letters* Centenary Prize (Marston); *Times* Best Classical CD, *Gramophone* Early Music Prize, Australian choral CD of the Year (Skinner); International Rostrum of Composers, run in association with UNESCO and the International Music Council, leading to performance of Causton's *Ik zeg: Nu* in 27 countries. In addition, Trippett and McMurray held Philip Leverhulme Prizes during the assessment period, and McMurray received an honourable mention for the RMA Jerome Roche Prize.

Distinguished honours and recognition by the research base since 2013 fall into three main categories: institutional recognition, dissemination to new audiences (including via translation), and special events or publications centring around our research. Rankin's work on ninth-century notation was the subject of an all-day seminar at the Institut für Musikforschung, University of Würzburg, in October 2015. Work by Rink and Marston respectively is the subject of a major chapter in each of David Damschroder's *Harmony in Chopin* (CUP, 2015) and *Harmony in Beethoven* (CUP, 2016). Articles by Castelvechi, Ellis and Marston have been reprinted in anthologies; Cook's work has been translated into Polish, Chinese and Vietnamese; Rink's into Polish, German, and Chinese; Trippett's into Russian, with a Korean translation in progress. Among honours, we count our third Fellow of the British Academy (Frolova-Walker), two honorary degrees (Cook), election as Honorary Member of the Society for Musicology in Ireland (Rink), Corresponding Membership of the AMS and Corresponding Fellowship of the Medieval Academy of America (Rankin), and membership of the American Philosophical Society, as one of only three non-USA-resident musicologists elected since its foundation in 1743 (Ellis).

Collectively, the Unit's international achievements, service and external expressions of esteem stretch from research students to established colleagues and extend across all six of the Unit's research clusters. We view them as indicators of a research culture that successfully underpins excellence at all levels and in all areas of our work, and which fosters a plural and sustainable research environment in Cambridge while also enabling global networking, collaboration, and dissemination.