School of Music
FACULTY OF PERFORMANCE,
VISUAL ARTS AND COMMUNICATIONS

UNIVERSITY OF LEEDS

RESEARCH INTERESTS
Staff and associated teachers and researchers

Michael Allis (m.allis@leeds.ac.uk)
19th- and early 20th-century British music and musical life; interdisciplinary studies of music and literature; reception of composers and their works; sketch studies and the creative process; performance studies.

Laura Anderson (l.anderson@leeds.ac.uk)
Film music, including French film music; currently postdoctoral research assistant on project investigating the professional career and output of Trevor Jones; sound design; 19th and 20th century French music; and symbolist opera.

Freya Bailes (f.bailes@leeds.ac.uk)
Musical imagery (i.e. imagining music in the ‘mind’s ear’); music and memory; mental representations in musical creativity; cognition and perception of musical structures; cognitive and social processes in performance; music and wellbeing; general interests in the psychology of music.

Simon Baines (s.g.baines@leeds.ac.uk)
Orchestral performance practice and studies of national style in performance, particularly in the twentieth century (including via oral histories, player biographies and analysis of recordings); music for big band and associated musicians.

Karen Burland (k.burland@leeds.ac.uk)
Musical identities, career transitions of musicians, creative collaboration, music therapy and understanding audience behaviour; general interests in the Psychology of Performance and musical development across the life-span.

Silviu Cobeanu (s.g.cobeanu@leeds.ac.uk)
Music events design, programming, management and promotion; arts marketing; audience development; music tourism; sacred music and sacred space in the tourism context; performing arts administration and management; audience experience.

David Cooper (d.g.cooper@leeds.ac.uk)
Twentieth-century music (especially the music of Béla Bartók); music for film and television (including the scores of Bernard Herrmann); Irish traditional music (especially Ulster); scientific research in music; composition.

Robert Fulford (r.j.fulford@leeds.ac.uk)
Music Psychology, Educational and Occupational Psychology; special interests in music and deafness, cross-modal sensory perception, sign language and gesture, interactive performance, and musical development, careers and identities.

Daniel Gordon (d.r.h.gordon@leeds.ac.uk)
Performance tutor and resident repetiteur, pianist/organist/harpischordist for LUCEM/LUCHIP (Leeds University’s centres for English Music, and Historically Informed Performance); accompanist and examiner for degree-recitals, concerts, classes, masterclasses and auditions; choral singer and director/arranger.

Alinka Greasley (a.e.greasley@leeds.ac.uk)
Psychology of music; musical preferences; listening behaviour; music consumption; cultural consumption; music festivals; club cultures; DJ performance; electronic dance music.

Martin Iddon (m.iddon@leeds.ac.uk)
History, aesthetics and analysis of music from 1945 to present day, particularly in North America and Western Europe; Aesthetics of music from Plato onwards, but especially contemporary Francophone thought; Composition.

Dave Ireland (d.i.ireland@leeds.ac.uk)
Psychology of music in multimedia; perceived meaning in, and emotional responses to, music; film music analysis and history; musical semiotics; interdisciplinarity and multidisciplinarity.

Marian Jago (m.jago1@leeds.ac.uk)
Popular music, improvisation, scenes, jazz studies, cultural musicology, ways of listening, and the music and pedagogical practices of Lee Konitz and Lennie Tristano.
Clive McClelland (c.mcclelland@leeds.ac.uk)
Musical representations of the supernatural, topic theory, expressivity in the English madrigal, Elgar’s ‘Enigma’ theme, analysis, vocal performance practice, choral music, opera.

Scott McLaughlin (s.mclaughlin@leeds.ac.uk)
Acoustic composition, resonance, material agency; experimental music and open-form works, especially Lucier and Wolff; spectral music and issues of perception (whole/part ambiguity); live electronics and interaction.

James Mooney (j.r.mooney@leeds.ac.uk)
Electronic/electroacoustic music studies (particular specialism in the work of Hugh Davies); spatial audio and multi-loudspeaker sound diffusion; history of science and music technologies; sound studies.

Simo Muir (s.r.muir@leeds.ac.uk)
20th century East-European Jewish music and theatre; Yiddish theatre and cabaret; Ashkenazi Jewish liturgical tradition and choral music; representation of the Holocaust in Jewish performative art; archives, ethnohistorical recordings.

Stephen Muir (s.p.k.muir@leeds.ac.uk)
19th-century Russian and East European music, especially opera; the interface between music and religion, particularly in the Anglo-Jewish tradition; Jewish music in Southern Africa; critical editing of music; historical performing practices, especially vocal.

Kia Ng (k.c.ng@leeds.ac.uk)
Interdisciplinary research in Computing and Music, including human/technology interface, interactive multimedia for augmented performance and environment; multi-modal music and sound; interactive feedback with visualisation, sonification and vibrotactile; computer vision; artificial intelligence; scientific research in music.

Matthew Pritchard (m.pritchard1@leeds.ac.uk)
History of music aesthetics, particularly in German-speaking countries, from the mid-18th century to the present day; history of music theory over the same period, with a focus on the theory of the motive and practices of motivic analysis; ethnomusicology of Indian and especially Bengali music, concentrating on the music of Rabindranath Tagore (1861-1941).

Ian Sapiro (i.p.sapiro@leeds.ac.uk)
Music for film and television, particularly the film-score production process in the UK and USA and the roles and responsibilities of those involved in it; musical theatre (especially the Broadway musical); orchestration and arrangement; the overlaps and relationships between these areas.

Dorien Schampaert (d.schampaert@leeds.ac.uk)
History of science and music technology; electronic instruments, particularly the use of the Ondes Martenot in various contexts; popular music studies; gender and popular music; hip-hop and electronic dance music.

Derek B. Scott (derekbscott@gmail.com)
Music, cultural history, and ideology; popular music in Europe and North America 1780 to the present; music in the metropolis (especially in London, New York, Paris, and Vienna); comic opera, operetta, and musical theatre.

Michael Spencer (m.spencer@leeds.ac.uk)
Composition; improvisation; aesthetics of twentieth-century music; the music of Ferneyhough, Dillon, Feldman; semiotic analysis; aspects of contemporary notation; Contemporary music performance practice (including conducting).

Ewan Stefani (e.j.stefani@leeds.ac.uk)
Experimental electronic music composition and performance practice, focussing upon areas such as audiovisual composition, free improvisation, site-specific works, multi-channel loudspeaker arrays, field recording, working with analogue/digital synthesizers, and software development.

Edward Venn (e.j.venn@leeds.ac.uk)
Music theory, analysis and interpretation; twentieth and twenty-first century repertoires (particularly British music and the music of Michael Tippett, Hugh Wood and Thomas Adès); popular music; semiotics.

Simon Warner (s.r.warner@leeds.ac.uk)
Post-war Anglo-American popular music with particular reference to signs of resistance; the Beat Generation writers and their influence on rock culture; the counterculture in the 1960s; and political expressions as framed by punk in the 1970s.

Bryan White (b.white@leeds.ac.uk)
17th- and 18th-century British Music (especially Henry Purcell and his contemporaries, music for St. Cecilia’s Day, and middle-class patronage of music), critical editing of music, choral music/conducting, the music of Michael Tippett.

Luke Windsor (w.l.windsor@leeds.ac.uk)
The psychology of music perception and performance, especially measurement and modelling of performance; rhythm perception and production; ecological approaches to music psychology; semiotics; analysis of electroacoustic music; critical theory; improvisation.

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