

# Royal Musical Association 56<sup>th</sup> Annual Conference

Goldsmiths, University of London  
8–10<sup>th</sup> September 2020



ROYAL MUSICAL ASSOCIATION

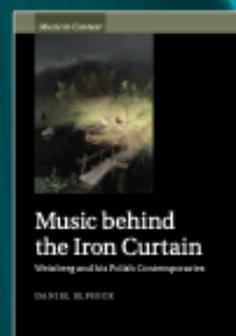
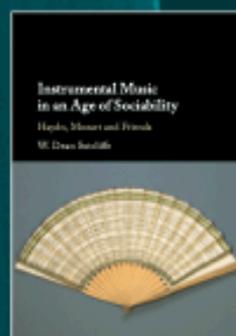
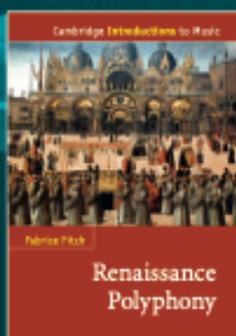
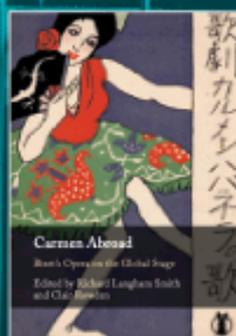
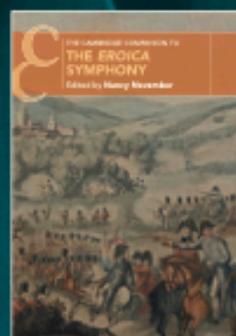
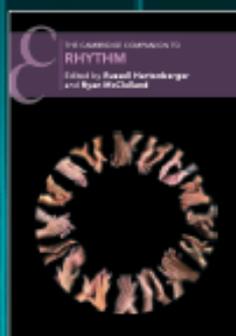
# Goldsmiths

UNIVERSITY OF LONDON

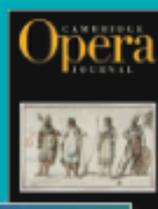


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New to Cambridge in 2020

## New publisher for the RMA Journals from 2020

Cambridge University Press is delighted that from January 2020 the *Journal of the Royal Musical Association* and the *Royal Musical Association Research Chronicle* have been published in partnership with the Press. The RMA's two international journals have joined a distinguished list that includes twelve of the principal titles in music and four in the performing arts. Cambridge University Press and the Royal Musical Association are working together to ensure the continued excellence of these two field-leading journals, both now and in the future.

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To find out more about Music from Cambridge, visit [www.cambridge.org/music](http://www.cambridge.org/music)



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## PROGRAMME COMMITTEE

### Co-Convenors

Dr Lauren Redhead (Goldsmiths, University of London)  
Professor Tom Perchard (Goldsmiths, University of London)

### Main Panel

Dr Michelle Assay (Royal Musical Association)  
Dr Tamsin Alexander (Goldsmiths, University of London)  
Dr Warwick Edwards (Royal Musical Association), until January 2020  
Ellen Falconer (Royal Musical Association)  
Dr Iris Garrelfs (Goldsmiths, University of London)  
Professor Roger Redgate (Goldsmiths, University of London)  
Professor Magnus Williamson (Newcastle University)

### Sub-panel for the selection of Sound Art and Ethnographic and Documentary Film

Professor John Drever (Goldsmiths, University of London)  
Dr Barley Norton (Goldsmiths, University of London)

## CONFERENCE TEAM

We are grateful for the support of:

David Badger  
Imogen Burman  
Lilly Hannell  
Kris Lavin  
David Nath  
Maria Perevedentseva  
Kashiah Pettigrew  
Alastair White

Department Business Manager  
Events Co-ordinator  
Room Bookings and Space Co-ordinator  
Communications Officer  
Finance Officer  
Conference Administration (Communications)  
CRM Marketing Officer  
Conference Administration (Web)

## WELCOME FROM THE PRESIDENT



As we moved into 2020 and the final year of my presidency, I began to think about ‘firsts’ that the RMA had recently achieved, and the last thing that crossed my mind was a fully online Annual Conference. But here we are, and it is my pleasure to welcome you to the 56th Annual Conference of the Royal Musical Association, taking place under the auspices of Goldsmiths, University of London. I was looking forward to welcoming you all to our campus in South East London, but disappointment turned to delight when my

colleagues at Goldsmiths and the RMA decided at an early stage to go for a complete conference online. Especial thanks are due to Lauren Redhead and her team at Goldsmiths, ably supported throughout by Michelle Assay and RMA colleagues, all of whom have worked tirelessly to make this possible under the most demanding circumstances.

It’s an exciting and distinctive programme, ranging across every branch of musicology and practice to some of the most pressing issues of the day, including equality and diversity in every aspect of music research, the value of music education for all, and the very nature of our changing discipline. Once again we have had a fantastic national and international response to the call for papers, compositions and presentations of all kinds, and warm thanks are due to everyone who has made the time to reshape and deliver their work in the online format.

Conference highlights include the Edward J. Dent Medal Presentation and Lecture by Gundula Kreuzer, and the Peter Le Huray Lecture by Marie Thompson. We also have a wide range of workshops, performances and films to look forward to, as well as an online exhibition of books and music by leading academic publishers in the field; and we are most grateful to Cambridge University Press for their generous sponsorship.

If there is one advantage of an online conference, it is that we can welcome many more delegates than would have been able to travel to London; and you can return to any of the presentations at your leisure until the end of the conference. Wherever you are watching, I hope you enjoy the conference, and if you’re not already a member of the RMA, do consider joining us by going to our website at [www.rma.ac.uk](http://www.rma.ac.uk).

Simon McVeigh  
President, RMA

## RMA Council Election Results

The [online ballot](#) for the election to the RMA Council, and the online ballot on items in the virtual Annual General Meeting of the RMA, will close at midnight, Tuesday 8 September 2020. The results will be posted on the RMA website at 12:15 pm, Wednesday 9 September 2020. The link to the results will be shared via the conference website once it is available.

## ABOUT THE RMA

The Royal Musical Association was founded in 1874 ‘for the investigation and discussion of subjects connected with the art and science of music’, and its activities have evolved to embrace every conceivable aspect of music research, whether expressed in words, notation or sounds. The Association aims to sustain and enhance musical culture in the United Kingdom, while liaising with other subject organisations at home and abroad where appropriate and recognizing outstanding scholarly and creative achievement by individuals worldwide. It further aims to support the education and training of emerging scholars and practitioners.

The Association’s chief activities in pursuit of these aims are the promotion of conferences, symposia, study days, workshops and other public meetings; the publication and dissemination of books, journals, and other outlets for research of international standing; the sponsorship of awards and prizes; the advocacy of musical studies with public and private policy-making bodies, and with repositories of musical resources; and engagement with the student body in the United Kingdom.

[www.rma.ac.uk](http://www.rma.ac.uk)



## RMA Council

Simon McVeigh, Goldsmiths, University of London	President
Valerie James	Honorary Treasurer
Mark Everist, University of Southampton	Immediate Past President (2012–2017)
Barbara Kelly, Royal Northern College of Music	President Elect
Laudan Nooshin, City, University of London	Vice President (to 2024)
Elaine Kelly, Edinburgh College of Art	Vice President (to 2023)
Sarah Hibberd, University of Bristol	Vice President (to 2022)
Pauline Fairclough, University of Bristol	Vice President (to 2021)
Warwick Edwards, University of Glasgow	Vice President (to 2020)
Manuella Blackburn, Keele University	Ordinary Member (to 2022)
Lois Fitch, Royal Conservatoire of Scotland	Ordinary Member (to 2022)
Katherine Hambridge, Durham University	Ordinary Member (to 2022)
Camden Reeves, University of Manchester	Ordinary Member (to 2022)
Rebecca Herissone, University of Manchester	Ordinary Member (to 2021)
Annika Forkert, Liverpool Hope University	Ordinary Member (to 2021)
Matthew Sergeant, Bath Spa University	Ordinary Member (to 2021)
Chris Collins, University of Aberdeen	Ordinary Member (to 2020)
Natasha Loges, Royal College of Music	Ordinary Member (to 2020)
Deborah Mawer, Royal Birmingham Conservatoire	Ordinary Member (to 2020)

## RMA Officers and Committee Chairs

Michelle Assay, University of Huddersfield	Flagship Conferences Co-ordinator
Susan Bagust	Student Liaison Officer
Núria Bonet, University of Plymouth	Research Skills Officer
Michael Byde, University of Leeds	Digital Technologies Officer
Jeffrey Dean, Royal Birmingham Conservatoire	Executive Officer
Pauline Fairclough, University of Bristol	Chair of Search Committee
Ellen Falconer, Royal College of Music	Communications Officer
Rebecca Herissone, University of Manchester	Chair of Publications Committee
Sarah Hibberd, University of Bristol	Finance and Membership Committee
Elaine Kelly, Edinburgh College of Art	Chair of Awards Committee
Natasha Loges, Royal College of Music	Chair of Events Committee
Deborah Mawer, Royal Birmingham Conservatoire	Music Education Officer
Simon McVeigh, Goldsmiths, University of London	Chair of External Affairs Committee
Laudan Nooshin, City, University of London	Equality, Diversity and Inclusion Officer

## Student Representatives

Patrick Huang, SOAS, University of London	Student Representative (to 2021)
Ashley Westmacott, London College of Music	Student Representative (to 2022)

## FUTURE RMA EVENTS

### BFE/RMA Research Students' Conference 2021

The Faculty of Music at the University of Cambridge is delighted to be hosting the 2021 BFE-RMA Research Students' Conference. The Call for Proposals can be found via the link below. Sponsored jointly by the British Forum for Ethnomusicology and the Royal Musical Association, the conference will take place at the Faculty of Music at the University of Cambridge, 12–14<sup>th</sup> January 2021.

We are pleased to announce that the keynote lectures will be delivered by:

- Emily MacGregor (King's College London), winner of the Jerome Roche Prize, on behalf of the RMA
- Thomas R. Hilder (NTNU Norway), on behalf of the BFE

Website: <https://www.bferma-rsc2021.org/>

Call for Proposals: [https://299110dd-23b1-48fa-8230-414afd3d1cde.filesusr.com/ugd/2b0601\\_b91cbd1599444bb69eccc6480f6e4391.pdf](https://299110dd-23b1-48fa-8230-414afd3d1cde.filesusr.com/ugd/2b0601_b91cbd1599444bb69eccc6480f6e4391.pdf)

Proposals Deadline: October 1<sup>st</sup> 2020

Enquiries: [bferma.rsc2021@gmail.com](mailto:bferma.rsc2021@gmail.com)

## THE ANNUAL CONFERENCE 2021: NEWCASTLE UNIVERSITY



## Call for Proposals

Deadline: 17.00 (GMT), Friday 27 November 2020

The 57<sup>th</sup> Annual Conference of the Royal Musical Association will be hosted by Newcastle University's International Centre for Music Studies, between Tuesday 14 and Thursday 16 September 2021. It aims to promote musical research and practice across all repertoires, contexts, methodologies and approaches; we welcome proposals that reflect insights from disciplines beyond musicology or consider the place of music within societal well-being.

Presentations are invited in these formats:

- Individual papers (20 minutes);
- Themed sessions of 3-4 papers (90 minutes);
- Lecture-recitals (30 minutes);
- Practice-based research workshops (90 minutes);
- Compositions (up to 10 minutes);
- Poster presentations.

The committee welcomes proposals from scholars and practitioners at all career stages. We aim to represent the entire scope of current musical scholarship. Any individual may submit one proposal; RMA membership is not a prerequisite for submission.

All proposals must be submitted **no later than 17:00 (GMT) on Friday 27 November 2021**. Details of submission procedures for proposals will be available at <https://conferences.ncl.ac.uk/rma2021/> from 18 September 2020. For further information, please contact [RMA2021@ncl.ac.uk](mailto:RMA2021@ncl.ac.uk).

### Programme Committee:

Dr Lawrence Davies, Dr Kirsten Gibson, Dr Catriona Macdonald, Dr Rob Mackay, Dr Simon McKerrell and Prof. Magnus Williamson (Newcastle University); Ellen Falconer and Dr Michelle Assay (RMA); Prof. Julian Horton (Durham University).

## RMA CHAPTERS AND STUDY GROUPS

The RMA has established several Chapters which coordinate events in a specific country or region, along with Study Groups, which focus on a particular area of scholarly enquiry. Study Groups are independent and self-governing, but may be affiliated to the Association; affiliation brings benefits, including financial support, and is granted by Council.

### Scottish Chapter

The RMA Scottish Chapter coordinates and publicizes RMA-affiliated events at the Universities of Aberdeen, Edinburgh, St Andrews, and Glasgow, and at the Royal Scottish Academy of Music and Drama. It encourages participants to feel part of a UK-wide musical community and aims to enhance awareness in Scotland of the considerable range of benefits to RMA members. The Scottish Chapter is convened by Eva Moreda Rodriguez (University of Glasgow).

## South-East Asia Chapter

The South-East Asia Chapter fulfils the need for a forum bringing together music practitioners in performance, composition, and musicology with music educators in South-East Asia. The South-East Asia Chapter, founded in 2015, was formed to enhance and deepen musical scholarship in the region, and widen the reach of the RMA, by hosting annual events, whether conferences, study days, or other occasions for discussion. The Chapter is convened by Monika Hennemann (Cardiff University).

## Study Groups

Consortium for Guitar Research (<https://guitarconsortium.wordpress.com/>)

LGBTQ+ Music Study Group (<https://www.lgbtqmusicstudygroup.com/>)

Music and/as Process Study Group (<https://musicandasprocess.org/>)

Music and Philosophy Study Group (<https://musicandphilosophy.ac.uk/>)

Practice Research Study Group

Shakespeare and Music Study Group (<https://shakespeareandmusic.wordpress.com/>)

Sonic Makers Study Group (<https://sonicmakers.tumblr.com/>)

If you are interested in finding out more about setting up your own Study Group, the guideline terms of reference on the RMA website will give you an indication of expectations. Study Groups are overseen by the RMA's Events Committee. <https://www.rma.ac.uk/about-us/chapters-study-groups/>

The **Shakespeare and Music Study Group** have prepared a podcast that will be made available to delegates for the duration of the conference. Please check the conference website for more information.

## JOINING THE RMA

The Royal Musical Association offers five categories of individual annual membership alongside the Student Group Membership Scheme. Membership runs for the calendar year. More information on the Student Group Membership can be found by visiting: <https://www.rma.ac.uk/join/student-group-membership/>.

You can join the RMA online by following this link: <https://www.rma.ac.uk/join/>, or download and fill in the Application Form and Payment Options document from the website and send it along with the appropriate payment to the address given on the form.

If you have any questions about joining, we would love to hear from you. Contact our Executive Officer Dr Jeffrey Dean at [exec@rma.ac.uk](mailto:exec@rma.ac.uk).

## CONFERENCE INFORMATION

### Conference Team Programme Welcome and Acknowledgements

At the 55th Annual Conference of the RMA in Manchester, I announced that we would be looking forward to welcoming you to Goldsmiths in September 2020. At that time none of us could have predicted where we would find ourselves when September came around. To say that these are ‘unprecedented times’ has become something of a cliché but is also true in this case: this is the first ever completely online annual conference held by the RMA. To that end, I would like to extend thanks to my colleagues at Goldsmiths and to the officers of the RMA, all of whom have helped to make this event happen. Without the contributions of such a large group of people, it would not be possible to produce an event of this scale. And although we are unable to welcome you to Goldsmiths’ campus, I hope that some of the special conference content will give you an idea of some of the things that take place there; we still hope that not too far in the future that we will be able to welcome you to an event, talk or concert.

There are a few different ways to access the conference content. The programme overview gives you the session time for each presentation, and you can watch live as they are streamed. After each day of the conference has passed, each presentation will be available for you to watch again via a link on the online timetable. These will remain available for a short while after the conference. But don’t wait too long to catch up as they will disappear a few days after the conference. Some content will be available during the conference duration and you’ll find links to these presentations on their respective pages. For example, some of the documentary films, sound art works and archive content. We’ll be sending out passwords for these via emails to our registered delegates. Finally, join us at the end of each day for a live discussion session. Again, details of how to join will be emailed to those of you who have registered.

Many thanks, also, to all of our presenters for translating their work into this online format, and to you for joining us for the conference.

If you’d like to tweet your questions, reflections or thoughts then please use **#RMAGold2020**. You can also use this hashtag to find tweets about the conference and join the conversation.

Lauren Redhead  
Conference Co-Convenor

### Conference Code of Conduct

#### **British Forum for Ethnomusicology and Royal Musical Association Conference Code of Conduct**

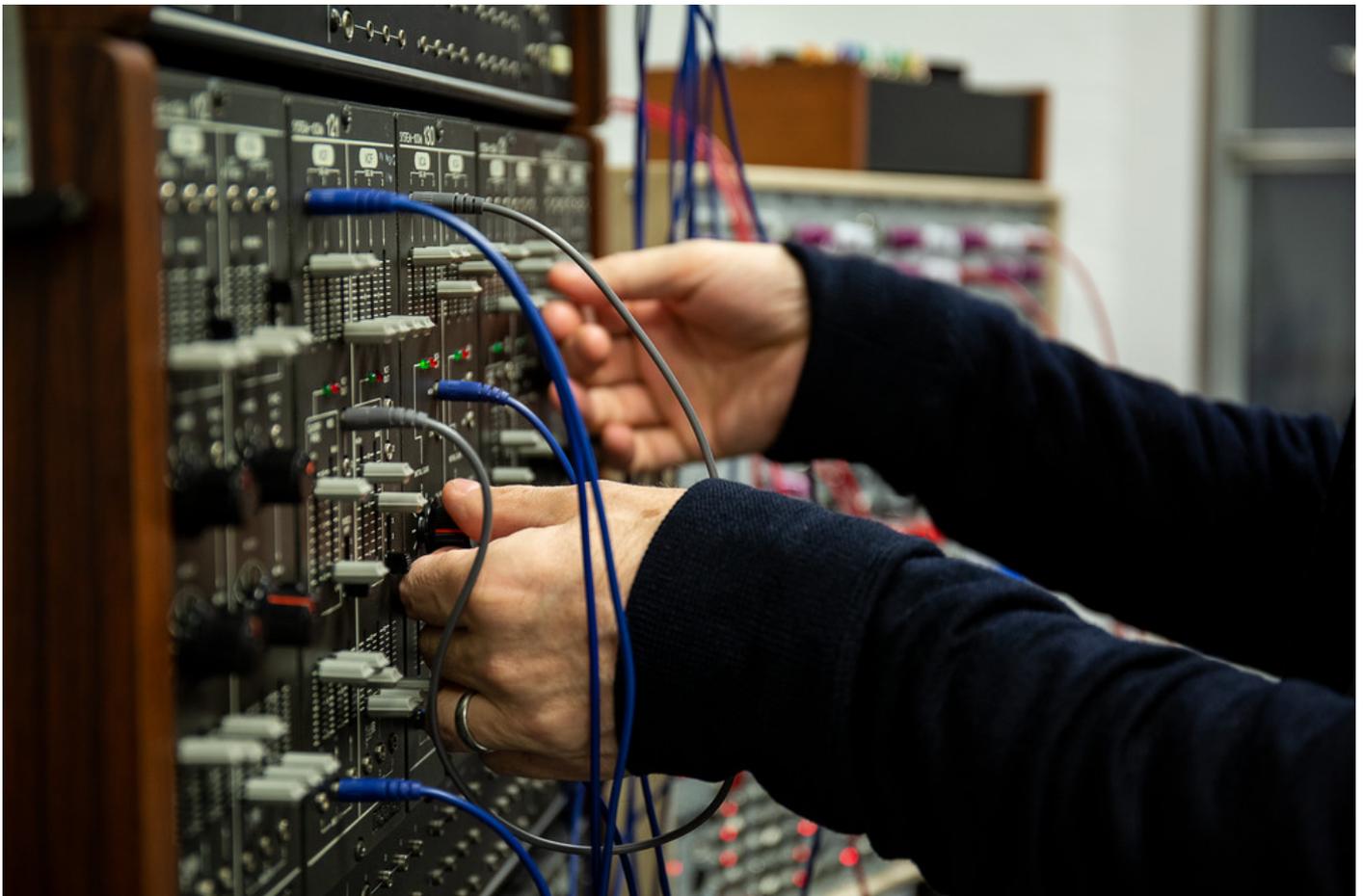
The BFE/RMA are committed to delivering harassment-free conferences for everyone, regardless of sex, gender identity and expression, sexual orientation, disability, physical appearance, race, age, disciplinary affiliation, or religion or belief. We do not tolerate harassment of conference participants in any form. Conference participants violating these rules may be sanctioned or expelled from the conference at the discretion of conference organisers, and in accordance with the relevant policies of the host institution (with additional consequences for BFE/RMA membership at the discretion of the BFE Committee or RMA Council).

Harassment includes offensive verbal comments related to sex, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, disciplinary affiliation, or religion or

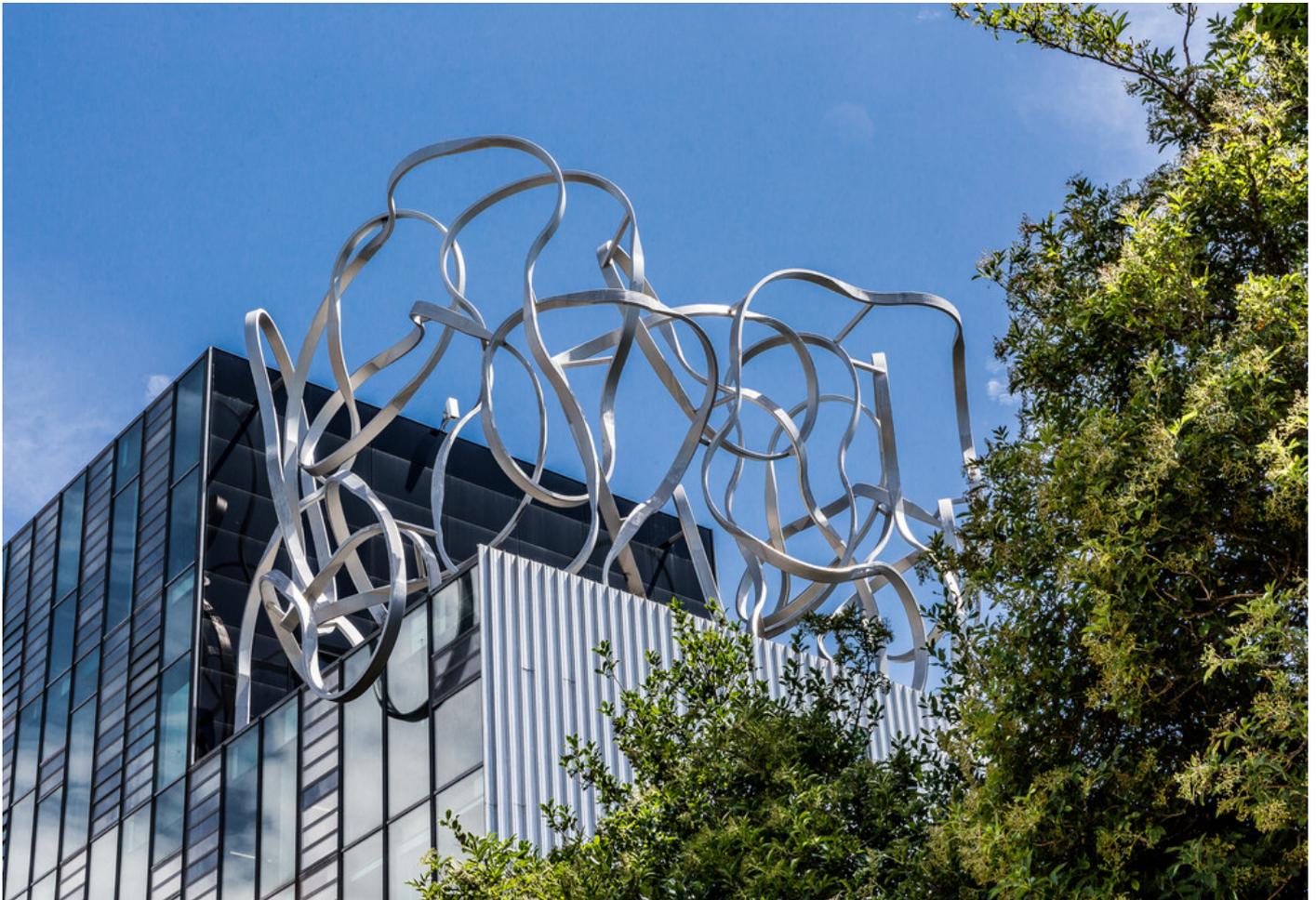
belief. It also includes intimidation, stalking, following, harassing photography or recording, sustained disruption of talks or other events, inappropriate physical contact, and unwelcome sexual attention. Note that what is said online (for example on social media and blogs) is just as real as what is said and done in person at the conference. Note also that we expect participants to follow these rules at all conference venues and conference-related social events.

Participants asked to stop any harassing behaviour are expected to comply immediately. If a participant engages in harassing behaviour, conference organisers may take any action they deem appropriate, including warning the offender or asking them to leave.

If you are being harassed, notice that someone else is being harassed, or have other concerns, please contact a conference organiser or a designated assistant, who will be happy to contact university/college security or police, to arrange for an escort, or otherwise help participants feel safe for the duration of the event.



# CONFERENCE PROGRAMME



# Goldsmiths

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## CONFERENCE PROGRAMME: OVERVIEW

	TUESDAY 8 SEPTEMBER				WEDNESDAY 9 SEPTEMBER				THURSDAY 10 SEPTEMBER			
10.30	<b>1a: Themed Session</b>	1b	1c		<b>4a: Themed Session</b>	4b	4c		<b>7a: Themed Session</b>	7b	7c	
11.00												
11.30												
12.00	Lunch Break				Lunch Break				Lunch Break LGBTQ+ Study Group Business Meeting			
12.30												
13.00	<b>2a: Themed Session</b>	2b	2c	2d	<b>5a: Lecture Recitals</b>	5b	5c	5d	<b>8a: Practice Research Workshop</b>	8b	<b>8c: Themed Session</b>	8d
13.30												
14.00												
14.30	Break				Break				Break			
15.00	<b>3a: Themed Session</b>	3b	3c	<b>3d: Themed Session</b>	<b>6a: Themed Session</b>	6b	6c		<b>Music Studies in the Round: Three discussion sessions taking a broad view of the discipline</b>			
15.30												
16.00												
16.30	Break				Break				Break			
17.00	<b>Peter Le Huray Lecture: Marie Thompson Tom Perchard (Chair) Eric Drott (Respondent)</b>				<b>Dent Medal Lecture: Gundula Kreuzer Simon McVeigh (Chair)</b>				<b>Social Event Discussion of Equality, Diversity and Inclusion in the Profession</b>			
17.30												
18.00												
18.30	Break				Break				<b>Thank You from the Team and Conference Close</b>			
19.00	<b>Social Event Quiz: The Perfect Score! Hosted by RMA</b>				<b>Social Event Discussion of Early Career Pathways Led by Núria Bonet</b>							
19.30												
20.00	End of Day				End of Day							
<b>Composition Workshop, chaired by Roger Redgate Wednesday 9 September, 11.00–17.00</b>												
<b>Content Available Throughout Conference</b>	Sonic Art Listening List, A/V Playlist and Virtual Listening Wall, curated by SPR											
	Ethnographic and Documentary Films											
	Virtual Bookstand: Meet the Editors											
	Sonic Scope Journal											

## CONFERENCE PROGRAMME: DAY VIEW

Tuesday 8 September

TIME	ACTIVITY
10.30–12.00	Themed Session 1a: Source Studies in Russian Music
	Session 1b: Reworkings
	Session 1c: A/V and Experimental Sound
12.00–13.00	Lunch Break
13.00–14.30	Themed Session 2a: Japan and Western Music: Issues at the Interface
	Session 2b: Modernist Audiences
	Session 2c: Feminist Readings
	Session 2d: Music in Built Spaces
14.30–15.00	Break
15.00–16.30	Themed Session 3a: Aural diversity and Musicology
	Session 3b: Listening in Electronic Music Contexts
	Session 3c: Modernism in Context
	Themed Session 3d: Emerging Musical Value(s) in Neoliberal Economies: New Directions for Economic Ethnomusicology
16.30–17.00	Break
17.00–18.30	The Le Huray Lecture: Marie Thompson, 'Music in the Post-Mom Economy' Chaired by Tom Perchard and with a response from Eric Drott
18.30–19.00	Break
19.00–20.00	Social Event: Online Quiz: The Perfect Score, hosted by the Royal Musical Association
20.00	End of Day

## CONFERENCE PROGRAMME: DAY VIEW

Wednesday 9 September

TIME	ACTIVITY
10.30–12.00	Themed Session 4a: Sounding Trans-Gibraltar: The Borderland Politics of Music Across the Western Mediterranean
	Session 4b: Analyses of Modernist Works
	Session 4c: Historical Perspectives
12.00–13.00	Lunch Break
13.00–14.30	Session 5a: Lecture Recitals
	Session 5b: Music and the State
	Session 5c: Music and Conflict
	Session 5d: Linguistic and Phonetic Approaches
14.30–15.00	Break
15.00–16.30	Themed Session 6a: Negotiating Identities on the Republican and Imperial Stages of Europe c.1800
	Session 6b: Space and Sound
	Session 6c: Musical Labour and Industry
16.30–17.00	Break
17.00-18.30	The Dent Medal Lecture: Gundula Kreuzer, 'Cancel Culture and the C-Word: Reflections on Opera in the Present Tense' Chaired by Simon McVeigh
18.30–19.00	Break
19.00–20.00	Social Event: Discussion of Early Career Pathways with Núria Bonet (University of Plymouth)
20.00	End of Day

## CONFERENCE PROGRAMME: DAY VIEW

Thursday 10 September

TIME	ACTIVITY
10.30–12.00	Themed Session 7a: Music and the Third Wave of Democratisation in Southern Europe and the Global South
	Session 7b: Social and Critical Theory
	Session 7c: Techniques in Historical Research
12.00–13.00	Lunch Break
	LGBTQ+ Study Group Business Meeting Open to all, details on how to join will be sent to delegates in the daily conference email
13.00–14.30	Session 8a: Practice Research Workshop
	Session 8b: Comparative and Qualitative Approaches
	Themed Session 8c: Music, Mind and Brain
	Session 8d: Keyboard Performances
14.30–15.00	Break
15.00–16.30	High Tides: The Changing Currents of Musical Higher Education, chaired by Stephen Graham
	The Location of Musical Knowledge, chaired by Alex de Lacey
	Bent Notes: A Year of Queer Podcasting for Musicology, by the RMA LGBTQ+ Study Group
16.30–17.00	Break
17.00–18.00	Social Event: Discussion of Equality, Diversity and Inclusion in the Profession with representatives from the LGBTQ+ Study Group and the Equality, Diversity and Inclusion in Music Studies Network
18.00	End of Conference

## CONFERENCE PROGRAMME: SESSIONS AT A GLANCE

Tuesday 8 September, 10.30–12.00

### Themed Session 1a: Source Studies in Russian Music Chair: Daniel Elphick (Royal Holloway, University of London)

1. Tamsin Alexander (Goldsmiths, University of London): In The Dark: Recovering Anton Rubinstein
2. Gavin Dixon (Goldsmiths, University of London): Studying Schnittke's Music from the Goldsmiths Sources
3. Pauline Fairclough (University of Bristol): Rodzinski's *Lady Macbeth of Mtsensk*: What the Cleveland Archives Tell Us

### Session 1b: Reworkings

1. Mark Hutchinson (University of York): Dialogues with Diabelli: Style, Memory and Identity in *Zender's 33 Veränderungen über 33 Veränderungen*
2. Jack McNeill (University of York): Dance Edits and the Situationist International: Strategies of Appropriation in Contemporary Club Cultures
3. Tom Armstrong (University of Surrey): Moving Backwards to Move Forwards: Re-working as Compositional Strategy

### Session 1c: A/V and Experimental Sound

1. Richard Piatak (University of Huddersfield): "Saint George for England, and [Queer] Edward's Right!": Music, Anachronism, and OutRage! in Derek Jarman's *Edward II* (1991)
2. John McGrath (University of Surrey): Vari-speed and Musical Revisionism in the Soundworld of David Lynch
3. Alexander Kolassa (The Open University): Sonically Augmented Monsters: Scoring Boss Battles in the *Soulsborne* (Videogame) Series

Tuesday 8 September, 13.00–14.30

### Themed Session 2a: Japan and Western Music: Issues at the Interface Chair: Naomi Matsumoto (Goldsmiths, University of London)

1. Naomi Matsumoto (Goldsmiths, University of London): *Madama Butterfly* in Japanese: Problems of Cultural Translation
2. Amane Kasai (Waseda Institute for Advanced Study, Waseda University): The Ambitious Fantasy of a Pan-Asian Music: Relative Musical Values in Wartime Japan
3. Jiesun Kim (University of Tokyo): Japan as the Conduit of Western Music in Occupied Korea
4. Moeko Hayashi (University of Oxford): Re-orientating Sonic Tradition: The Shakuhachi in Frank Denyer's Compositions

### Session 2b: Audiences and Modernism

1. Ryan Ross (Mississippi State University): Rethinking an 'Anti-Symphony': Symphonic Politics, Rotational Form, and the First Movement of Malcolm Arnold's Fifth
2. Jason Weir (University of Oxford): *Wienerlieder* 1900: Musical Journalism for the Masses

### Session 2c: Feminist Readings

1. Leah Broad (University of Oxford): Expressions of Desire in Rebecca Clarke's 'The Seal Man'
2. Joe Davies (University of Oxford): Lives and Afterlives: Rethinking Clara Schumann
3. Gabrielle Messeder (City, University of London): Performing Samba in Beirut: Citizenship, Precarity and the Lebanese State

### Session 2d: Music in Built Spaces

1. Neil Smith (Maastricht Centre for the Innovation of Classical Music): Concert Halls as Public Space
2. Katherine Fry (King's College London): Orchestral Acoustics between London and Bayreuth
3. Ditlev Rindom (King's College London): Antonio Meucci, Opera and Telephonic Listening

Tuesday 8 September, 15.00–16.30

### Themed Session 3a: Auraldiversity and Musicology Chair: John Drever (Goldsmiths, University of London)

1. John Drever (Goldsmiths, University of London): Primacy of the Ear – But Whose Ear?: The Case for Auraldiversity in Sound and Music Practice and Discourse
2. Andrew Hugill (University of Leicester): Aural Diversity: Hearing Differences and their Consequences for Music and Musicians
3. Meri Kyotö (University of Eastern Finland): Listening with a Machine: Cochlear Implant as Soundscape Arranger
4. Christopher Cook (Goldsmiths, University of London): Musicking with Mild Cognitive Impairment

### Session 3b: Listening in Electronic Music Contexts

1. Edmund Hunt (Royal Birmingham Conservatoire) and James Dooley (The Open University): Reanimating the Silent Voices of Ancient Texts: Developing Live Electronics to Mediate Between Dancer, String Quartet and Poetry
2. David Chesworth (RMIT University, Melbourne): What Listening Knows
3. Alex Yiu (City University of Hong Kong): The Globalisation of "Deconstruction": A Survey into Deconstructed Club Music

### Session 3c: Modernism in Context

1. Wai-Ling Cheong (Chinese University of Hong Kong, Shatin), Ding Hong (Shanghai University) and Yi-Ching Tam (Chinese University of Hong Kong, Shatin): Schoenberg in China
2. Joanna Bullivant (University of Oxford): 'His Faith was Never that Strong': Newman, Elgar, and Nineteenth-Century English Catholicism
3. Vicki Stroeher (Marshall University): Narrative Problems and Musical Solutions in Britten's *Canticle IV*, 'The Journey of the Magi'

### Themed Session 3d: Emerging Musical Value(s) in Neoliberal Economies: New Directions for Economic Ethnomusicology Chair: Darci Sprengel (University of Oxford)

1. Timothy D. Taylor (University of California, Los Angeles): Toward a Value Theory of (Consumer) Culture
2. Anaar Desai-Stephens (Eastman School of Music): "Face Value", Reality Music TV Shows, and Speculative Logics of Celebrity in Contemporary India

3. Darci Sprengel (University of Oxford): Risk as Affective Value: Making the “Danger” of Egyptian Independent Music Profitable through the Neoliberal Imagination
4. Shannon Garland (University of California, Merced): Sofar Sounds: Affect, Work, and the Sound of Networked Intimacy Around the Globe

Tuesday 8 September, 17.00–18.30

The Le Huray Lecture

Chair: Tom Perchard (Goldsmiths, University of London)  
Respondent: Eric Drott (University of Texas at Austin)

Marie Thompson (The Open University): Music in the Post-Mom Economy

Tuesday 8 September, 19.00–20.00

Social Event

Online Quiz: The Perfect Score!

Hosted by the Royal Musical Association via Zoom

Instructions on how to join will be sent to registered delegates in the daily conference email.

Wednesday 9 September, 10.30–12.00

Themed Session 4a: Sounding Trans-Gibraltar:  
The Borderland Politics of Music Across the Western Mediterranean  
Chair: Samuel Llano (University of Manchester)

1. Stephen Wilford (University of Cambridge): Singing Across the Sea: Music, Memory and Migration in Franco-Algerian Relations
2. Vanessa Paloma Elbaz (University of Cambridge): Musical Crossings of the Sephardi *Ivri*: Borderland Aesthetics and Negotiated Identities
3. Samuel Llano (University of Manchester): Music, Brotherhood, and the Making of the Mediterranean Border in “Spanish” Morocco (1912-1956)
4. Matthew Machin-Autenrieth (University of Aberdeen): *Tan cerca, tan lejos*: Sounding the Liminality of the Spanish-Moroccan Border in the Musical Journey of Jallal Chekara

Session 4b: Analyses of Modernist Works

1. Dimitris Exarchos (Goldsmiths, University of London): Deterministic Randomness and Compositional Balance: Xenakis' Random Sieves
2. Alastair White (Goldsmiths, University of London): Impossible Machines: Brian Ferneyhough and the Politics of Time

Session 4c: Historical Perspectives

1. Kaho Inoue (University of Southampton/University of the Arts, Tokyo): Disagreement between Authors and Scribes in Medieval Musical Treatises: Notational Examples of Ligatures in F-Pn lat. 16663

2. Robert Rawson (Canterbury Christ Church University): Music, Politics and Religion—Reframing Restoration Bands of ‘Hoboyes’ in the Context of Diplomacy
3. Sio Pan Leong (University of Edinburgh): Schubert’s Gothicism and Recurring Nightmares in the First Movement of the ‘Unfinished’ Symphony

Wednesday 9 September, 13.00–14.30

#### Themed Session 5a: Lecture Recitals

1. Matteo Gemolo (Cardiff University): Affect is No Crime: New Music for the Traverso
2. Alfia Nakipbekova (University of Leeds): *Parjanya-Vata* for Solo Cello by James Dillon
3. Katharina Uhde (University of Valparaiso) and R. Larry Todd (Duke University): “...*bedenke wie er schon in seinem 16ten Jahr selbstständig in der Kunst dagestanden*”: Exploring the Early Music of Mendelssohn and Joachim

#### Session 5b: Music and the State

1. Daniel Walden (University of Oxford): Rethinking Cultural Relativism: Understanding Alexander John Ellis and Krishnaji Ballal Deval in the Context of Late Colonial India
2. George Kennaway (Universities of Leeds and Huddersfield): My Harp's in the Highlands: John Gunn's *Historical Inquiry Respecting the Performance on the Harp* (1807) and the Construction of Scottish National Identity
3. Núria Bonet (University of Plymouth): The 2017 Catalan Independence Referendum in Catalan Popular Music

#### Session 5c: Music and Conflict

1. Madeleine Roycroft (University of Melbourne): ‘Allons au-devant de la vie’: Shostakovich and the *Front Populaire* Campaign in 1930s France
2. Clémence Destribois (Brigham Young University): A Masonic Piece for Benjamin Franklin in the d’Artois Collection: Demignaux's *Hymne à l'amitié*
3. Percy Leung (University of St Andrews): A Comparative Study of German and British Musical Heritages: The Berliner Philharmoniker and the London Symphony Orchestra during the First World War

#### Session 5d: Linguistic and Phonetic Approaches

1. Nadine Scharfetter (University of Music and Performing Arts, Graz): The Influence of Phonetics on Dieter Schnebel’s Vocal Compositions
2. Nick Braae (Waikato Institute of Technology): Stage Personas and Environmental Languages in Musical Theatre Analysis

Wednesday 9 September, 15.00–16.30

#### Themed Session 6a: Negotiating Identities on the Republican and Imperial Stages of Europe c.1800 Chair: Alessandra Palidda (Oxford Brookes University)

1. Austin Glatthorn (Durham University): Music for an Imperial Stage
2. Anisha Netto (University of Southampton): Cultural Exchange and Identity Formation: Operas in Translation in Pressburg and Vienna in the Late Eighteenth Century

3. Alessandra Palidda (Oxford Brookes University): Cittadine and Eroine: Women and Female Characters On and Off Stage in Jacobin Milan (1796-1799)
4. Annelies Andries (University of Oxford): Conquering the Départements on Horseback: Equestrian Theatre Troupes in the Napoleonic Empire

#### Session 6b: Sound and Space

1. Emma Kate Matthews (Bartlett School of Architecture, University College London): Calibrating Spatial Typologies with Musical Ideas in Composition and Performance
2. Angus Tarnawsky (Concordia University): The Hum: An Introduction to Uncommon Sounds in Common Spaces
3. Holly Rogers and Heather Britton (Goldsmiths, University of London): Sonic Elongation: Experimenting with the Theory of Experimental Film

#### Session 6c: Musical Labour and Industry

1. Kai Arne Hansen (Inland Norway University of Applied Sciences): Saying Something 'Real': Gender, Authenticity, and the Aestheticisation of Musical Labour
2. Alex de Lacey (Goldsmiths, University of London): Pirate Mentality: How Radio has shaped Creative Practice in Grime Music

Wednesday 9 September, 17.00–18.30

The Dent Medal Lecture

Chair: Simon McVeigh (Goldsmiths, University of London)

Gundula Kreuzer (Yale University): Cancel Culture and the C-Word:  
Reflections on Opera in the Present Tense

Followed by a discussion with Laura Tunbridge (University of Oxford), Joy Calico (Vanderbilt University) and Tavia Nyong'o (Yale University)

Wednesday 9 September, 19.00–20.00

Social Event

Discussion of Early Career Pathways with Núria Bonet (University of Plymouth)

This session will be hosted via Jitsi.

Instructions on how to join will be sent to registered delegates in the daily conference email.

Thursday 10 September, 10.30–12.00

Themed Session 7a: Music and the Third Wave of Democratisation in  
Southern Europe and the Global South

Chair: Robert Adlington (University of Huddersfield)

1. Anna Papaeti (Panteion University, Athens): Singing out Democracy in Post-Dictatorship Greece (1974)

2. Igor Contreras Zubillaga (University of Huddersfield): New Music and the Democratic Imaginary in Post-Francoist Spain
3. Daniel Party (Pontificia Universidad Católica de Chile): Tracking Democratisation through Artistic Performance: Perspectives from Chile
4. Juliana Pistorius (University of Huddersfield): Operatic Empowerment and Deracialised Democracy in Post-Apartheid South Africa

#### Session 7b: Social and Critical Theory

1. Jacob Hart (University of Huddersfield): The Cartography and Cartology of a Performance
2. Iain Campbell (University of Dundee): Experimenting with Music's Mediations: Deleuze and Guattari with and against Assemblage Theory
3. Ivonne Michele Abondano Florez (University of Leeds): How to Become Ethereal: A Compositional Approach to Mass as a Timbral Dimension

#### Session 7c: Techniques in Historical Research

1. Ann van Allen Russell (Trinity Laban Conservatoire of Music and Dance): Cultural Economics and Music Business: The Bach-Abel Subscription Concerts, 1773–1775
2. Tim Crawford (Goldsmiths, University of London): Exploring Renaissance Music at Scale with F-TEMPO
3. Reuben Philips (University of Edinburgh): Handling Tovey's Bach

Thursday 10 September, 13.00–14.30

#### Session 8a: Practice Research Workshop

Chair: Scott McLaughlin

Composing for the Indeterminacy of the Clarinet  
with clarinetists Heather Roche and Jonathan Sage

#### Session 8b: Comparative and Qualitative Approaches

1. Dwight Pile-Gray (London College of Music): West African Dance to Symphonic Movement—The Importance of the Juba Dance in African American Music
2. Mira Benjamin and Pete Furniss (Goldsmiths, University of London): Embodied Research Methodology as a Creative Framework for Performance Pedagogy in Higher Education
3. Maria Perevedentseva (Goldsmiths, University of London): Analysing Electronic Dance Music Discourse on Boomkat.com

#### Themed Session 8c: Music, Mind and Brain

Chair: Daniel Müllensiefen (Goldsmiths, University of London)

1. Katie Rose Sanfilippo and Lauren Stewart (Goldsmiths, University of London): Maternal Music in The Gambia: Understanding Music's Role in Maternal Mental Health
2. Diana Omigie (Goldsmiths, University of London): Experiencing Musical Beauty
3. Daniel Müllensiefen (Goldsmiths, University of London): The Development of Musicality Across Adolescence
4. Pedro Douglass-Kirk & Lauren Stewart (Goldsmiths, University of London): Motivating Stroke Rehabilitation Through Music

## Session 8d: Keyboard Performances

1. Gabriel Jones (University of Leeds): David Tudor and the First Recordings of Stockhausen's *Klavierstücke*
2. Zubin Kanga (Royal Holloway, University of London): The Pianist as Film Critic: Interpreting the Intermedial Dialogues of Nicole Lizée's *Criterion Collection*
3. Jonny Best (University of Huddersfield): The Contribution of Church Organists to Silent Film Accompaniment in the UK, 1912–1929

Thursday 10 September, 15.00–16.30

### Music Studies in the Round Issues for the Discipline

#### Roundtable:

High Tides: The Changing Currents of Musical Higher Education  
Chair: Stephen Graham (Goldsmiths, University of London)

Hilary McQueen (Institute of Education, University College London)  
Laudan Nooshin (City, University of London)  
Michelle Phillips (Royal Northern College of Music)  
Deborah Mawer (Royal Birmingham Conservatoire)

#### Roundtable:

Location of Musical Knowledge  
Chair: Alex de Lacey (Goldsmiths, University of London)

Les Back (Goldsmiths, University of London)  
Alya Al-Sultani (Independent Artist, Composer, Producer)  
Lemzi (Independent Artist, Mentor, Entrepreneur)  
Corey Mwamba (Royal Birmingham Conservatoire)

#### Presentation:

Bent Notes: A Year of Queer Podcasting for Musicology  
Organised by the RMA LGBTQ+ Study Group

George K. Hagget (University of Oxford)  
Marie Bennett (University of Winchester)  
Jam Orrell (Independent Scholar)

Thursday 10 September, 17.00–18.00

### Social Event

Discussion of Equality, Diversity and Inclusion in the Profession with representatives from the LGBTQ+ Study Group and the Equality, Diversity and Inclusion in Music Studies Network

This session will be hosted via Jitsi.

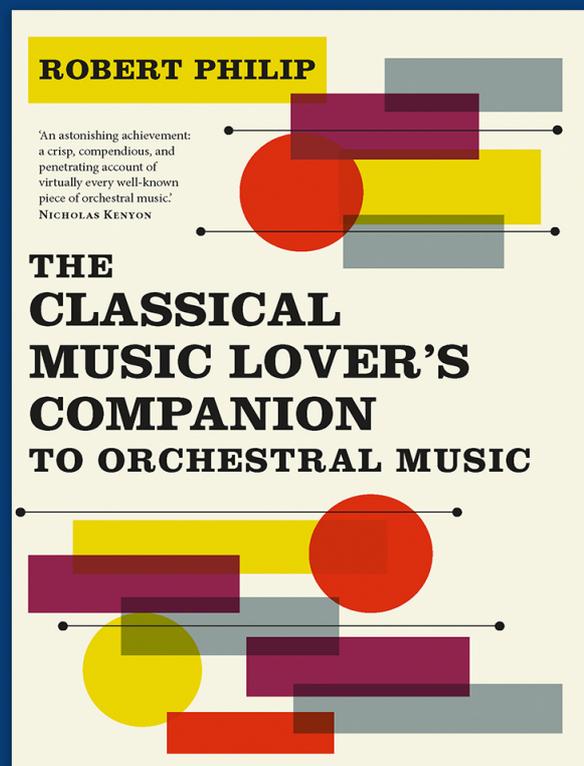
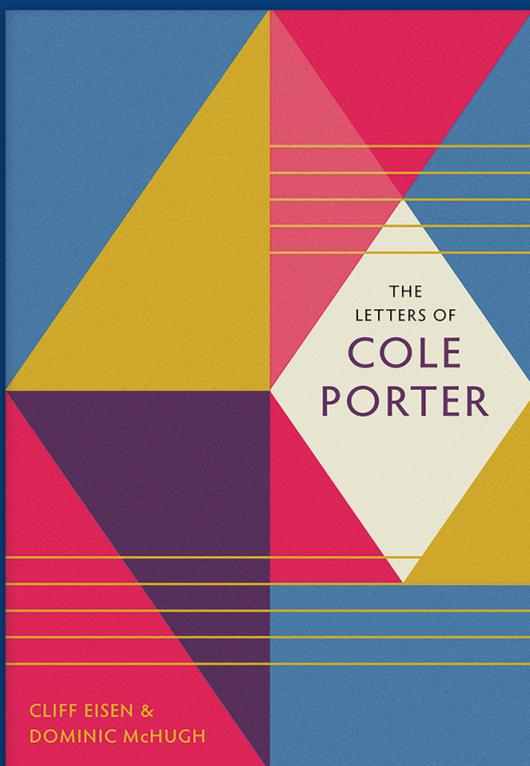
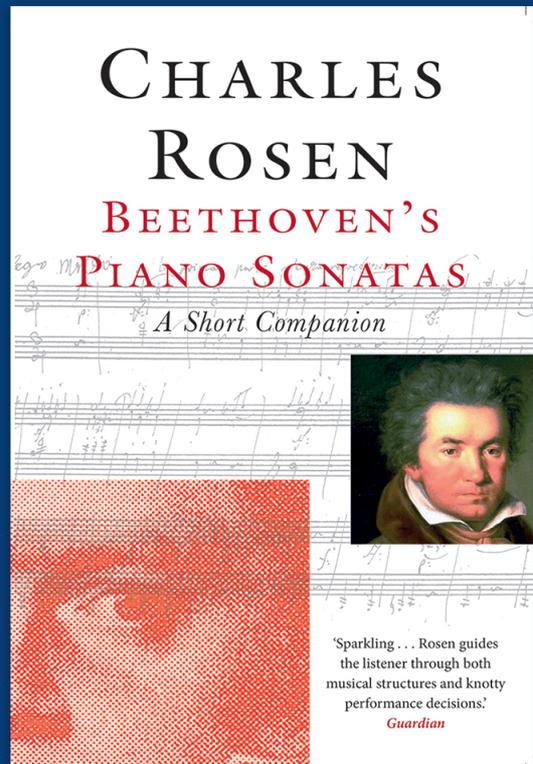
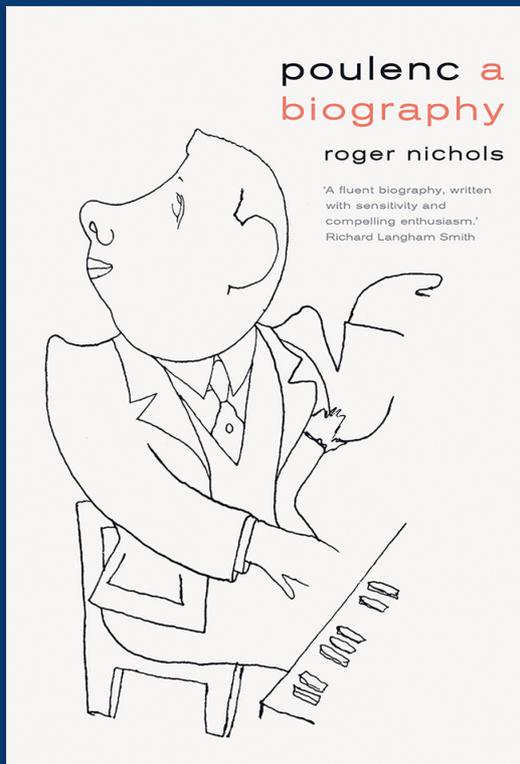
Instructions on how to join will be sent to registered delegates in the daily conference email.

Thursday 10 September, 18.00

Thank You from the Team and Conference Close



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## THE PETER LE HURAY LECTURE: MARIE THOMPSON

Tuesday 8 September, 17.00–18.30

### **Marie Thompson (The Open University): Music in the Post-Mom Economy**

Chair: Tom Perchard (Goldsmiths University of London)

Respondent: Eric Drott (The University of Texas at Austin)

#### **Abstract:**

In a recent advert for Amazon Alexa, a dutiful grandson brings his seemingly disinterested grandfather an Echo Show. The grandson tunelessly sings Amy Winehouse's Valerie to himself as he washes up, before asking Alexa to 'remind grandpa, your favourite desert is in the fridge'. In the next scene, the grandfather asks Alexa to 'play that song that goes Valerie'. As his grandson walks through the door, Amy Winehouse's distinctive voice fills the room. While he might need a bit more help around the home, Grandpa, it would seem, is still young at heart.



In this talk, I examine the relationship between music, technology and the 'post-mom economy'. Referring to a current trend in the (over)developed world's tech culture where digital platforms aim to commodify the reproductive labour associated with mothering, the post-mom economy carries with it the promise of technological liberation from the drudgery of chores. In light of this, I highlight the ways that music has been posited as a 'reproductive sound technology': a cost-effective means of taking care of ourselves and others, of enhancing listener's efficiency in work, and help prepare children for a competitive future. As the Alexa advert highlights, music's proximity to 'mom's work' becomes particularly salient at a time of reproductive crisis. However, I also situate the current emphasis on music's functionality in relation to a longer genealogy, whereby music and its associated playback technologies offer automation and assistance to women within the home.

To posit music as a reproductive sound technology complements recent scholarship on personalised and 'self-regulatory' sonic media, which are taken as hallmarks of neoliberal social formations. However, it also serves to make apparent what is missed when musicalized self-control is conflated with neoliberalism: the elision of personal and familial responsibility. I therefore argue that the imbrication of music, reproduction and the post-mom economy raises important questions about gender, labour and the constitution of neoliberal auditory technocultures.

#### **Biographies:**

**Marie Thompson's** research centres on the gendered, affective and sociopolitical dimensions of sonic media and auditory culture. She is the author of *Beyond Unwanted Sound: Noise, Affect and Aesthetic Moralism* (Bloomsbury, 2017) and the co-editor of *Sound, Music, Affect: Theorizing Sonic Experience* (Bloomsbury, 2013). Dr Thompson joined the Open University as a Lecturer in Popular Music in 2020 and is the co-lead (with Annie Goh) of the Sonic Cyberfeminisms project, which critically examines the intersections of gender, sound and technology. Prior to this, she was the academic lead of the University of Lincoln's Extra-Sonic Practice research group.

**Eric Drott** teaches music theory at the University of Texas at Austin. He is the author of *Music and the Elusive Revolution: Cultural Politics and Political Culture in France, 1968–1981* (California, 2011). Current projects include the *Oxford Handbook of Protest Music*, co-edited with Noriko Manabe, and a book on the political economy of streaming platforms, provisionally titled *Streaming Music, Streaming Capital*.

## THE EDWARD J. DENT MEDAL LECTURE: GUNDULA KREUZER

Wednesday 9 September, 17.00–18.30

**Gundula Kreuzer (Yale University):**

**Cancel Culture and the C-word: Reflections on Opera in the Present Tense**

Chair: Simon McVeigh (Goldsmiths University of London)

Followed by a discussion with Laura Tunbridge (University of Oxford), Joy Calico (Vanderbilt University) and Tavia Nyong'o (Yale University).



### **Abstract:**

Starting with observations from the collegiate classroom, my presentation will ponder the relevance of opera as an embodied historical mediator. Experimental “indie” companies have increasingly been transcending both the proscenium and *Werktreue* ideals to adapt opera to contemporary sensitivities. Focusing on two recent productions—Heartbeat Opera’s radically reframed *Madama Butterfly* (New York, 2017) and The Industry’s site-specific, anti-colonialist *Sweet Land* (Los Angeles, 2020)—I will show how opera’s inevitable negotiation between historical materials and performative presence can help uncover the past’s continuing legacies, both metaphorically and practically. With the cancellation of its immersive performances due to COVID-19 and their replacement by online videos, *Sweet Land* at the same time models the current migration of the performing arts into cyberspace. Can the sudden boom of virtual opera teach us something about changing historical perceptions in the digital age?

### **Biography:**

In both her writing and her teaching, Gundula Kreuzer approaches music from a wide range of interdisciplinary perspectives, such as social, cultural, and political history as well as theories of technology and multimedia. Her award-winning first book, *Verdi and the Germans: From Unification to the Third Reich* (Cambridge University Press, 2010), examines the changing impact of the popular Italian composer on German musical self-perception and national identity. Her second monograph, *Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera* (University of California Press, 2018) addresses how composers since the late eighteenth century increasingly tried to control certain aspects of staging by embracing specific stage technologies. Focusing on the cultural resonances and hermeneutic potentials of the titular technologies of the curtain, the tam-tam, and steam before, in, and beyond Wagner, the book develops a deeply contextualized practical perspective on the nature and ephemerality of staged opera as well as its legacies in contemporary culture. Dr Kreuzer’s first monograph won the 2011 Lewis Lockwood Award of the American Musicological Society, the 2012 Gaddis Smith International Book Prize of the MacMillan Center for International and Area Studies at Yale, and the inaugural Martin Chusid Award for

Verdi Studies (2013). Among other grants and awards, Kreuzer has received the Paul A. Pisk Prize (2000) and the Alfred Einstein Award (2006) from the American Musicological Society, as well as the RMA's Jerome Roche Prize (2006).

### Respondent Biographies:

**Laura Tunbridge** is a Professor of Music at the University of Oxford and Henfrey Fellow and Tutor at St Catherine's College. She currently holds a Major Research Fellowship from the Leverhulme Trust, for a project on string quartets. Laura was editor of the *Journal of the Royal Musical Association* 2013-2018 and previously taught at Manchester and Reading. Alongside the books *Schumann's Late Style* (2007), *The Song Cycle* (2010), *Singing in the Age of Anxiety* (2018) and *Beethoven: A Life in Nine Pieces* (2020), she has published articles on operas by Bernhard Lang and Thomas Ades, and on films featuring Scarlett Johansson.

**Joy H. Calico** is Cornelius Vanderbilt Professor of Musicology at Vanderbilt University in Nashville (U.S.). She is past Editor-in-Chief of the *Journal of the American Musicological Society*, and currently serves on the AMS Board of Directors. She is the author of two monographs, both published by University of California Press: *Brecht at the Opera* (2008), and *Arnold Schoenberg's A Survivor from Warsaw in postwar Europe* (2014), the latter of which is forthcoming in Italian translation from Il Saggiatore. Her current book project on operatic conventions is entitled *Opera since Salome*.

**Tavia Nyong'o** is Professor of African-American Studies, American Studies, and Chair of Theatre and Performance Studies at Yale University. His books include: *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* (U Minnesota, 2009), which won the Errol Hill Award for best book in African American theatre and performance studies, and *Afro-Fabulations: The Queer Drama of Black Life* (NYU Press, 2018), which won the Barnard Hewitt award for best book in theater and performance studies.



## MUSIC STUDIES IN THE ROUND: ISSUES FOR THE DISCIPLINE

Three sessions which take a broad view of music studies as a discipline and explore issues of pedagogy, inclusivity, diversity and representation, both within the Higher Education sector and in wider society.

### Roundtable: High Tides: The Changing Currents of Musical Higher Education

**Chair:** Stephen Graham (Goldsmiths, University of London)

**Panellists:** Hilary McQueen, Laudan Nooshin, Michelle Phillips and Deborah Mawer.

This Roundtable surveys and analyses recent developments in musical higher education, covering key areas such as equality, diversity and inclusion, music literacy and the changing role of associations such as the RMA and MusicHE. It consists of four position statements from leading figures in the field, as well as a 30-minute roundtable discussion expanding on themes arising from those statements.

### **Questioning the Gap in Music Literacy in English Higher Education Today: Defining a Role for the SMA Hilary McQueen (Institute of Education, University College London)**

Trustees of the Society for Music Analysis shared a concern for what they perceived to be a decline in the music literacy skills of students applying to study music in higher education. They commissioned research to question the gap in music literacy with a view to defining a role for the SMA if a gap were to be found. The research began in January 2019 with a final report due in December 2020. Up to this point an extensive literature review has been undertaken, 25 interviews with a range of stakeholders and a survey for music staff and students is underway. Initial analysis of the interview data has revealed different definitions of music literacy, some excellent examples of music teaching, although some concern about both the music curriculum and music pedagogy, envisaged as two separate continuums. Another concern is the knowledge and skills of future music teachers as well as the lack of time allocated to music in primary teacher education courses. Some tensions are evident around teaching what young people want and providing opportunities for those who do not benefit from private music tuition so they can progress in music. Although there are many resources available, some ideas for additional ones have been suggested.

### **Sticking Plasters. Are EDI Initiatives Enough to Fix Music Higher Education?**

**Laudan Nooshin (City, University of London)**

In her study of diversity and racism in institutional life, cultural theorist Sara Ahmed writes about the 'politics of stranger making; how some become understood as the rightful occupants of certain spaces, whilst others are treated as "space invaders", as invading the space reserved for others'. Compared with many other subject areas, Music Higher Education has tended to be a particularly 'reserved' space, but there has been a growing swell of debate and initiatives over recent years – with added impetus from the Black Lives Matter movement - aimed at creating a more inclusive and diverse field in which everyone engaged in studying and making music in its many forms feels a sense of enfranchisement, ownership and belonging. This contribution to the roundtable will offer a brief survey of some of these initiatives, including the recently-formed Equality, Diversity and Inclusion in Music Studies Network, as well as considering the relationship between such initiatives and wider calls to decolonise music studies and the academy more generally. As backlashes against such calls lay bare the workings of power and privilege in music academia, we face some of the most challenging questions of our scholarly history. Are 'soft' EDI actions aimed at compensating for the failures of the current system enough and if not, what might the alternatives look like? Where might a more radical dismantling of the system lead us and who and what becomes centred and peripherised as a result? And who has the right to speak on such issues?

## **MusicHE – Reflecting on the Recent, Immediate and Longer Term Needs of the Sector**

### **Michelle Phillips (Royal Northern College of Music)**

MusicHE's role in the sector has changed and grown in 2020. Owing to the COVID-19 pandemic, MusicHE shifted its focus from projects which were planned, to supporting the needs of university music departments and conservatoires as working, teaching, learning and assessment moved online. This presentation will summarise some issues which have arisen through close working with colleagues across the sector, with a focus on proposals for a way forward to continue this sharing of best practice.

## **The RMA and Music Education**

### **Deborah Mawer (Royal Birmingham Conservatoire)**

As part of the Royal Musical Association's important strategic aim to promote equality, diversity and inclusion, we have been expanding the Association's work in its support of pre-tertiary music education, so broadening our research and scholarship remit. The RMA already has a significant number of members who are active as music teachers (encompassing subdisciplines of musicology, composition, performance, technology and so on) and is keen to develop this strand of activity further. This brief talk will outline the varied activities (specific research, Music Education Working Group, debates, DfE statement, curation of musicology readings for sixth-form teachers and students) that have been conducted under this initiative since its inception in 2019. In light of the Covid pandemic, the need to help secure music education (and its attendant music research skills) as the pathway through to professional music in all its forms, including music research, has never been greater.

## **Speaker Biographies:**

**Stephen Graham** has taught at Goldsmiths since 2011, and is currently Co-HoD. His book *Sounds of the Underground* was published by University of Michigan Press in May 2016. Stephen has book chapters on popular modernism, fringe music zines and the Irish avant-garde. His article on late style and popular music is forthcoming in *JRMA*. An article in 1970s music writing was published in *20th Century Music* in 2019; an article X Factor and reality television appeared in the January 2017 issue of *Popular Music*; and a piece on form in Justin Timberlake was published in *American Music* in 2015. Since 2018, Stephen has been working on a project related to the broadening of UK HE Music Education in the 21st Century.

**Hilary McQueen** studied music at Edinburgh University, then gained a PGCE in secondary music at Exeter St. Luke's College, a degree in psychology with the OU and a PhD at King's College, London. She was head of two psychology departments, completed a one-year research fellowship at Brighton University investigating widening participation and the transition to HE, and has been a lecturer for the Open University. In 2008 she joined the Institute of Education as a researcher. She is now a lecturer in education at UCL IOE and has led the generic, post-compulsory PGCE. Hilary is lead researcher for the Society of Music Analysis' music literacy project. She has taught the piano, singing and music theory for more years than she cares to remember.

**Laudan Nooshin** is Professor of Music at City, University London. Her research interests include creative processes in Iranian music, music and youth culture in Iran, music and gender, urban music studies, and music in Iranian cinema. Her publications include *Iranian Classical Music: The Discourses and Practice of Creativity* (2015, Ashgate), *Music and the Play of Power in the Middle East, North Africa and Central Asia* (ed. 2009, Ashgate) and *The Ethnomusicology of Western Art Music* (ed. 2013, Routledge). She is currently co-Editor of the new Cambridge University Press series *Elements in Music and the City*. Laudan is

a Vice-President of the Royal Musical Association and co-Chair of the Equality, Diversity and Inclusion in Music Studies Network.

**Michelle Phillips** is a senior lecturer and Deputy Head of Undergraduate Programmes at the Royal Northern College of Music. Michelle's research is around music perception, and in particular music and time, and audience perception of structure during live performance (Music, Audiences, Neuroscience, Cognition and Society (MANCS) research group <https://www.rncm.ac.uk/research/research-centres-rncm/mancs/>). Michelle is Principal Investigator on a £1m project funded by the Office for Students and Research England developing entrepreneurship training for creative arts students. Michelle has been a member the MusicHE (formerly NAMHE) committee for 6 years, was Treasurer for two years, and has been Chair since January 2019.

**Deborah Mawer** is Research Professor of Music at the Royal Birmingham Conservatoire, Birmingham City University. Across 2016–19, she led an AHRC-funded project, 'Accenting the Classics', about the cultural-editorial accent created by a French wartime edition upon earlier European piano music. A National Teaching Fellow and former senior advisor for PALATINE, she also researches on music education, sitting on the Editorial Board of the *British Journal of Music Education* and leading on a Music Education Initiative for the Royal Musical Association.

### Roundtable: The Location of Musical Knowledge

**Chair:** Alex de Lacey (Goldsmiths, University of London)

**Panellists:** Les Back, Alya Al-Sultani, Lemzi and Corey Mwamba.

Goldsmiths is located in New Cross, part of the London Borough of Lewisham. This area is vibrant and diverse, with bustling musical communities of many different kinds that underpin the everyday functionality of its home borough. This roundtable will bring together practitioners and scholars from across the institutional divide to ask what we can learn from community-led practice (in schools, in worship, in informal non-institutional settings [bars, clubs, halls]), and question how different forms of musical and artistic expression (jazz, spoken word, grime, South Asian diasporic practice, sound system traditions, hip-hop) function inside and outside the academy. It will seek to determine how musicians do what they do, how creativity is spoken about, and appraise the variegated ways of knowing that aren't typically located in an academic setting, yet are vital for a fuller, more nuanced, understanding of musical practice.

### Speaker Biographies:

**Alex de Lacey** is Lecturer in Popular Music at Goldsmiths, University of London. Alex's research examines Afrodiasporic music practice in the United Kingdom, with a particular focus on grime. He is the DJ for grime crew Over The Edge, with a monthly show on Mode FM.

**Les Back** is Professor of Sociology at Goldsmiths, University of London. His work attempts to create a sensuous or live sociology committed to searching for new modes of sociological writing and representation. This approach is outlined in his book *The Art of Listening* (Berg 2007) and *Migrant City* (Routledge, 2018). He also writes music journalism and has made documentary films. He has written about issues of race, culture, music and sport in ways that are both popular and informed and is also dedicated to forms of writing that fall outside of purely academic conventions.

**Alya Al-Sultani** is a dramatic soprano, composer and producer. Her primary interests are the exploration of improvisation in opera and electronic music and performance in unconventional spaces, to new audiences. She is executive producer at underground electronic label South London Space Agency.

**Lemzi** is an independent music artist, music mentor, event co-ordinator and entrepreneur. He released his debut album *Leki* in 2018, completed both a UK and international tour, created events to support other artists and disseminated information on hip-hop/rap cultures to adult and young audiences.

**Corey Mwamba** is a critically-acclaimed vibraphonist, as well as a researcher, promoter, and award-winning radio presenter. Born and based in Derby, he is affiliated with Royal Birmingham Conservatoire and is an associate lecturer at Goldsmiths College, London.

Presentation: Bent Notes: A Year of Queer Podcasting for Musicology, organised by the RMA LGBTQ+ Study Group

This video offers some brief reflections from the first year of presenting *Bent Notes*, the podcast of the LGBTQ+ Music Study Group. I will talk through our initial rationale for starting the project, some of the challenges of producing the first episodes, and what we hope it will look like in the future. Through commentary alongside clips from interviews, I will discuss curation, interview, and production techniques, and problematise our situation as a study group within those processes. I will also give details about how RMA delegates can get involved in a forthcoming episode.

At the heart of the discussion lies the fact that the podcast is primarily a *sound* medium; we, as musicians and musicologists, are vocationally critical listeners. Some central questions remain open for discussion: who should we give a platform to? how do we represent and frame their voices? how can we reach a wider listenership? to what extent do we reproduce or challenge the hierarchies of the academy? how can we use this medium to be more progressive, more intersectional, and more challenging in the wake of lockdown and Black Lives Matter?

<https://soundcloud.com/bentnotespodcast>

#### **Contributor Biographies:**

**George K. Haggett** (he/him) is a PhD student at the University of Oxford, co-supervised by Elizabeth Eva Leach and Laura Tunbridge and funded by the AHRC. He researches medievalism in contemporary opera, with an emphasis on premodern gender and sexuality. He is a committee member of the LGBTQ+ Music Study Group and produces its podcast, *Bent Notes*.

**Marie Bennett** (she/her) is a PhD candidate at the University of Winchester, UK, where she is critically examining readings of queer performance in a number of mainstream post-Production Code/post-Stonewall Hollywood film musicals released between 1970 and 1983. She is event liaison officer for the LGBTQ+ Music Study Group.

**Jam Orrell** (she/her) is a historical violist and graduate of The Royal Academy of Music and The University of Oxford. Her research interests revolving around the philosophy of the body, pop music, gender musicology, and representation and visibility of trans and gender non-conforming people in classical music.

## Composition Workshop

Chaired by Roger Redgate (Goldsmiths, University of London)

Compositional research at Goldsmiths comes under the auspices of the Contemporary Music Research Unit (CMRU), which was founded by Professor Roger Redgate in 2011. The CMRU promotes and organises conferences, lectures, concerts and workshops focussing on new approaches to composition, improvisation, notation, new instruments/instrumental techniques and the philosophy and politics of new music.

This composition workshop is led by violinist Peter Sheppard Skærved and oboist Christopher Redgate, two leading exponents of new music and practice based research, both of whom have a long standing association with Goldsmiths as musicians in residence. Peter Sheppard Skærved is currently an associated research fellow with the CMRU. A further feature of the workshop is the Howarth-Redgate oboe, an extended instrument designed by Christopher Redgate with a view to facilitating a wide range of contemporary techniques.

The workshop will take place at Goldsmiths from 11.00–17.00 on Wednesday 9 September. Performers Christopher Redgate and Peter Sheppard-Skærved will workshop a selection of pieces submitted to our CfP. Composers will be joining the workshop remotely. There will be an opportunity to watch selected recordings of the performances from the workshop after it has taken place. Details of how to do this—when they are available—will be emailed to registered delegates after the workshop (and this may be after the conference close on September 10<sup>th</sup>).

The schedule for the workshop is as follows featuring six selected works:

11.00	Paul Archbold	<i>Zechstein</i>	(solo oboe)
11.40	Yuko Ohara	<i>Birefringence</i>	(solo violin)
12.10	Break		
12.30	David Gorton	<i>Austerity Measures II</i>	(violin/oboe)
13.00 Lunch			
14.00	Alastair Zaldua	<i>counterparts</i>	(violin/oboe)
14.40	Angela Slater	<i>Etching Colour</i>	(violin/oboe)
15.20	Panos Ghikas	<i>Unrealtime mores</i>	(oboe/violin and fixed audio)
16.00 Break			
16.15 Performance			

### Composers and Works:

#### Paul Archbold

#### *Zechstein* (solo oboe)

Near where I was born, the coastline of County Durham is marked by a series of narrow forested gorges that cut through a deep layer of Magnesian Limestone. Laid down some 250 million years ago, these rocks

mark the Zechstein Sea, a large lagoon in the centre of the ancient Pangea super-continent that gradually evaporated during the last great global warming at the end of the Permian, when temperatures soared above 50°C.

*Zechstein* is a tranquil contemplative work that exploits the vast range of multiphonics discovered by Christopher Redgate on the new Howarth-Redgate oboe.

**Biography:** Paul Archbold was born in 1964 near Peterlee in the north-east of England and studied composition at the Royal Academy of Music, London with Richard Stoker and Malcolm Hill, at the University of Durham with John Casken and Peter Manning, and privately with Philip Grange. He also participated in several summer school composition courses with Sir Peter Maxwell Davies, Sir James MacMillan and Robert Saxton. His compositions have been performed by several of the leading exponents of contemporary music in the United Kingdom including Arditti Quartet, Exposé, Gemini, Kreutzer Quartet, Royal Scottish National Orchestra and have been broadcast in the UK and across the globe. The recording, *Wind-Up: chamber music by Paul Archbold and Fabrice Fitch*, was issued on the METIER label to enthusiastic critical review and nominated for a Gramophone Critics' Choice for 2000.

He has realised the live electronics in computer software for several contemporary works by Ferneyhough, Roxburgh, Holliger and Harvey, and performs on laptop with the oboist Christopher Redgate in the RedArchDuo. In collaboration with the film-makers Colin Still and David Lefeber, he has made several films exploring the collaborative process between composers and performers featuring the Arditti Quartet, Brian Ferneyhough, Jonathan Harvey, Wolfgang Rihm and Helmut Lachenmann.

He has held lectureships at the universities of Huddersfield, Durham and Kingston and was Director of the Institute of Musical Research, School of Advanced Study, University of London from 2011 to 2015. He is currently SAS Research Fellow at the University of London and teaches at the Guildhall School of Music and Drama.

## **Yuko Ohara**

### ***Birefringence* (solo violin)**

*Birefringence* for solo violin (2016) 8min. First of all, I composed the piece for solo five strings violin which has a C string of viola and had a premiere by Takao Hyakutome in II Edición Festival ME\_MMIX in 2014. After that, I arranged it to normal violin for Sirga Festival 2016, I then revised to string quartet for Arditti String Quartet at the Northwestern University New Music Conference (NUNC 2020) in US with more various rhythms and timbres. The title means the optical property of a material having a refractive index that depends on the polarization and propagation direction of light. These optically anisotropic materials are said to be birefringence. The word is often quantified as the maximum difference between refractive indices exhibited by the materials. So the string plays double stopping and these notes go to the different intervals or different directions. The A string has scordatura and in each section, different strings are used as two principal strings which are related to overtones and the other theory. As the effects, the sounds more reflect and has more variety with natural harmonics. @Yuko Ohara

**Biography:** Yuko Ohara has been completed a PhD at Brunel University and a PGDip and PGDip in Advanced Composition at the Royal College of Music with the United Music Publishers Prize for Composition 2006. She was awarded an Early Career Research Associateship at the Institute of Musical Research, School of Advanced Study, University of London in 2013/14. Her pieces have been selected for the BBC Symphony Orchestra Embedded Project, the EXAUDI Vocal Ensemble Project, the NUNC with Arditti Quartet (U.S.), the ilSuono Academy (Italy), Mixture Festival and Sirga Festival (Spain). She has been teaching at Senzoku Gakuen College of Music, Japan.

**David Gorton**

***Austerity Measures II* (violin/oboe)**

Like all woodwind instruments the oboe is able to produce sounds called ‘multiphonics’. Really these are chords, the simultaneous production of more than one note, but most of the time it is very difficult to make out the individual pitches and they are heard instead as buzzing, rasping, honking sounds, a long way from the pastoral ideal with which the oboe is often associated. Of the woodwind instruments the oboe is especially rich in its multiphonic capacity.

*Austerity Measures II* is written for the Howarth-Redgate oboe, the instrument developed by Christopher Redgate and Howarth of London, and launched in 2011. It is still an oboe, but along with an extended range and improved versatility it has a currently unknown capacity for multiphonics, but certainly more than three times the number available on the standard instrument. Some of these were discovered by Christopher Redgate and myself while we were visiting the Blair School of Music in Nashville, and the most malleable, unpredictable, and unstable of the discoveries made their way into the piece.

In the spirit of efficiency, *Austerity Measures II* can be performed in a number of different instrumental combinations. Originally performed and recorded in its full version for Howarth-Redgate oboe and string quartet by Christopher Redgate and the Kreutzer Quartet, other possible combinations include oboe with violin and cello, or string quartet without oboe.

This workshop will trial-run a previously untested version for oboe and violin, exploring the consequences of the duo instrumentation on aspects of internal ensemble interactions and tempo. With the textures of the piece significantly reduced, and the lower register removed, what kinds of new contextual significance will emerge in the materials? With the internal cueing mechanism significantly simplified, will the tempo of the piece become more flexible? The aim of the workshop is to explore the potential for types of improvisational response in each part and in the relationship between parts.

**Biography:** David Gorton (b.1978) is a composer based in London. A winner of the Royal Philharmonic Society Composition Prize, his large-scale works include *The Fall of Babel* for the BBC Symphony Orchestra, *Oblique Prayers* for Claire Booth and the London Sinfonietta, *Schmetterlingsspiel* for Christopher Redgate and Ensemble Exposé, *Lachrymae Variations* for Peter Sheppard Skærved and Longbow, and *Forlorn Hope* for Stefan Östersjö. Described by Gramophone magazine as working in the “more radical domain” of British music, David Gorton’s works are often characterised by microtonal tuning systems and performer virtuosity. Since 2010 three portrait albums have been released of his music on the Métier and Toccata Classics labels; his music is published by Verlag Neue Musik, Berlin.

**Alastair Zaldua**

***counterparts* (violin/oboe)**

*counterparts* is a work in progress for oboe and violin. The violin is treated as if it were two instruments as it mostly plays double stops, where either one or both notes are harmonics. This causes a technical issues as to the clarity of the harmonic sound also when combined with differences of bow position. The oboist is required either to play in the altissimo range, and/or to employ different colourings often on the same, or similar pitch. These are qualities offered by the Howarth-Redgate oboe, which, although is an instrument I have not yet worked with, I am curious to hear and learn about. My interest is in hearing the timbral differentiation with a music based on repeated vertical patterns.

**Biography:** Alistair Zaldua is a composer of contemporary, experimental, and improvised music and has written work for chamber, orchestral, solo forces and live electronics. Most recently, his work has focused

on collaboration with a range of musicians and artists from musical and other backgrounds. He is currently artistic director of the Free Range Orchestra which is an interdisciplinary collective of improvisers (Canterbury, Kent). In 2020 he was awarded a Sound and Music COVID-19 Composer Award, and received a grant from Arts Council UK Emergency Response Fund to record an album of compositions for multiple violins, release date: October 1st 2020.

**Angela Elizabeth Slater**  
***Etching Colour* (violin/oboe)**

*Etching colours* for Redgate oboe and violin 2020. *Etching colours* was written in June 2020 for Christopher Redgate and Peter Sheppard Skaerved for the RMA 2020 Conference, which was due to be held at University of Goldsmiths. I believe there is a deep connection between music and colour and this can be particularly explored in connection to timbre, density and texture. In this piece I have started to explore the concept of colour theory - a theory that investigates the basic principles of primary colours, and how mixing colours at different denigrations, density, and textures can change our perception of a colour. I have taken these principles to explore how colour within music can be manipulated through timbre, harmony, and instrumental colour. Through this I have started to categorise what the 'primary colours' of musical timbre may be and how timbral colours/extended techniques create similar sounds on different instruments. The piece cycles through different areas of colour exploration, each instrument follows the same order but not at the same rate, causing these bleeding moments of different colour within the piece. The colour cycle is in three layers - timbral, harmonic and textural - allowing new shadings and emphasis to be explored as the cycles meet at different points. c. 8 mins

**Biography:** Angela Elizabeth Slater is a UK-based composer. In her AHRC-funded PhD at University of Nottingham, Angela developed an interest in musically mapping different aspects of the natural world into the fabric of her music. She frequently associates these concepts and phenomena from the natural world with ideas of movement, forging close links between her gestural language and techniques found in dance. Angela enjoys working with professional and amateur musicians with equal enthusiasm. Highlights include the Atea Wind Quintet, Bournemouth Symphony Orchestra, Bozzini Quartet, Assembly project, Aurea Quartet, BBC Singers, and Psappha, amongst others. Recent significant achievements include being selected to become a 2020 Tanglewood Composition Fellow, a Britten-Pears Young Artist through which Angela worked with Oliver Knussen, Colin Matthews and Michael Gandolfi, developing *Soaring in Stasis* which received its premiere at 2018 Aldeburgh Festival. Her work *Eye o da hurricane* (for string quartet), was shortlisted in the British category ISCM world music days in 2017. Angela recently became the New England Philharmonic's 2018 call for scores winner resulting in the world-premiere of her orchestral work *Roil in Stillness* in April 2019. Angela also became the 2018 Young Composer of the Year for the London Firebird Orchestra, leading to a new work, *Twilight Inversions*, which received its world-premiere on 11th June 2019. Angela was the 2019 Mendelssohn Scholar resulting in her furthering her studies with Michael Gandolfi at NEC this year. In June Angela has had further exciting performances including the Hildegard National Sawdust ensemble performing *Shades of Rain* for piano trio in Brooklyn, New York followed by a world-premiere of her work *Of Spheres* by the Semiosis quartet as part of the IAWM conference at Berklee College of Music (Boston). Angela has also recently attended the prestigious Choreographer-Composer Lab at Phoenix Dance Theatre with the intention of furthering her artistic ambition and collaborative practices with other artforms. For more information please visit: <https://angelaslatercomposer.co.uk>

**Panos Ghikas**

***Unrealtime mores* (oboe, violin and fixed audio)**

'Unreal mores' is an instructions-based open score that explores notational mapping techniques, originally developed for 'Nausea' (2017), a composition for percussion and electronics. Through a process of embodied learning, this new work will explore the potential for improvised duo interaction with gesture-sourced audio, using notational forms of spatiotemporal indeterminacy. The audio component will be derived through the 'unreal-time' interface, a device through which the composer-improviser can create audio-collages in real time.

'Unreal-time' is an improvisational concept and a compositional method. From a navigational perspective, the performer is simultaneously afforded three different time-resolutions (buffer, segment, micro-division), allowing for 'anatomical' exploration of material within audio-timelines. The unreal-time improviser learns how to enact these techniques and performs the learning in actual time, by simulating the extra-temporal ('out-of-time') process in which a composer interprets material and develops notated gestures through fragmentation, contraction/expansion and reordering: [https://youtu.be/ancq0-vcU\\_s](https://youtu.be/ancq0-vcU_s) 'Unreal mores' will place the duo of performers within this process, attempting to both model and challenge its gestural behaviour through a hybrid notational system, combining fixed parts with elements of directed improvisation. The performers will navigate through notated fragments, reflecting the multilayered 'anatomical' probing of material described above.

During this workshop the aim will be to exploit the duo's high expertise by developing a score refined through an iterative mapping of sequences of multiphonics and microtonal movement afforded by the Haworth-Redgate oboe and extended violin techniques. It will also provide the groundwork for developing a score for a larger ensemble setting with multichannel electronics.

[www.panosghikas.com/unrealtime](http://www.panosghikas.com/unrealtime)

**Biography:** Panos Ghikas (b. 1972, Athens, GR) is a London-based composer, improviser and producer. His output encompasses concert music, live improvisation, interdisciplinary collaborations in digital media, film music and pop production. Panos is a member of surrealist post-pop band The Chap and runs Migro Records (est. 2011), a label that releases work that falls into the intersection between composition and free improvisation. He performs and releases with Jennifer Walshe and improvises on violin, prepared bass and the unrealtime interface in various London-based ensembles. Panos has taught in a number of UK universities since 2001 and since 2013 is a Senior Lecturer at Canterbury Christ Church University.

**Christopher Redgate** studied at Chethams' School of Music (1971-75) and the Royal Academy of Music (1975-79) and over the last 40 years has developed an international performing career, working as a soloist, in chamber music and as an orchestral musician. He has performed in most European countries, Scandinavia, Australia, America, Canada, Mexico and China.

From the outset he had a strong interest in contemporary music and a great deal of his performing career has been spent in this area. In 2009 he was awarded a three year Arts and Humanities Council Research Fellowship to redesign the oboe. This resulted in the development of the Howarth-Redgate Oboe, an instrument developed specifically for contemporary music. He now performs exclusively on this instrument. Many composers have written solo works for him, the most recent being for the redesigned Howarth-Redgate oboe. Compositions for the new instrument include works from Brian Ferneyhough, Michael



Finnissy, Richard Barrett, Sam Hayden, Edwin Roxburgh, Christopher Fox, Paul Archbold, Dorothy Ker, Fabrice Fitch, David Gorton, Edward Cowie, Roberto Rusconi, Diana Burrell and Matt Wright. An interest in electronic music, artificial intelligence and performance with electronic media has led to a number of collaborations and experimental works.

His recordings, many of which have received substantial critical acclaim, can be found on the Oboe Classics label, Metier/Divine Art label and NMC. He broadcasts regularly for BBC Radio Three. He has contributed articles to Contemporary Music Review, professional journals and several chapters in multi-authored books.

He regularly gives oboe master classes, composition classes, research seminars and seminars on improvisation and, from 1986 to 1992 he was the professor of oboe at the Internationale Ferienkurse für Neue Musik, Darmstadt. His musical interests include composition and improvisation and he frequently includes solo improvisations in his recitals and concerts.

Christopher Redgate is currently the Evelyn Barbirolli Research Fellow at the Royal Academy of Music and in 2015 he was elected a Fellow of the Royal Academy of Music (FRAM). [www.21stcenturyoboe.com](http://www.21stcenturyoboe.com)

**Peter Sheppard Skærved** ‘dominating proceedings, performing to his usual stratospheric standards of musicianship and virtuosity in every track.’ Gramophone Magazine April 2020. Peter is known for his pioneering approach to the music of the past and of our own time. He regularly appears as soloist in over 30 countries, and has released over 70 albums, ranging from 17th century solo works to many of 400-plus works dedicated to him, by composers including George Rochberg, Judith Weir, Poul Ruders, David Matthews and Michael Finnissy. He is a Grammy nominee, for his cycle of Henze concerti. This spring he has released five new albums, of Schubert Sonatas with square piano,



Edward Cowie solos and quartets, Peter Dickinson sonatas, the Gregory Rose Concerto, and the first recording of the 100-movement Klagenfurt Manuscript (1685). His work with museums has resulted in long-term projects at institutions including the National Gallery of Art, Washington DC, the Metropolitan Museum, New York City, the Victoria and Albert Museum, the British Museum, Galeria Rufino Tamayo in Mexico City, and the exhibition ‘Only Connect’, which he curated at the National Portrait Gallery, London. His ‘Tegner’, commissioned by the Bergen International Festival, a close collaboration with the major Norwegian abstract artist, Jan Groth, premiered at Kunsthallen, Bergen, and travelled to Denmark, the US and even Svalbard/Spitzbergen. He is founder and leader of the acclaimed Kreutzer Quartet. He is the ‘Viotti Lecturer’ at the Royal Academy of Music, he was elected Fellow there in 2013. He is married to the Danish writer Malene Skærved and they live in Wapping. Lockdown has been a period of intense artistic activity for him: he has made over 200 recording/films 'at the desk' of music from the 16th century to the works which have been written for him during this period. For recordings, writing, film and drawing, go to: [www.peter-sheppard-skaerved.com](http://www.peter-sheppard-skaerved.com)

The content detailed below will be available to access throughout the conference, complementing the timed sessions throughout the day.

Sonic Art Listening List and A/V Playlist  
Curated by the Unit for Sound Practice Research

The Unit for Sound Practice Research (SPR) at Goldsmiths is a research group that integrates and advances the innovative sonic activities of composers and researchers working with the Electronic Music Studios (EMS). The studio has been a leading centre for electronic music and the sonic arts since its founding in 1968 by Hugh Davies. SPR is co-directed by Professor John Levack Drever and Dr Iris Garrelfs.



Two playlists featured here present work by some of our members and MMus Sonic Art students, past and present. The third playlist contains works sent in response to the RMA's call for works for the Goldsmiths conference. <https://www.gold.ac.uk/spr/>

SPR Audio and Video Playlists, curated by Iris Garrelfs

### AUDIO PLAYLIST

#### Ian Stonehouse *Stationary Forms*

"Stationary Forms" was created primarily using an analog modular synthesiser system, featuring the Make Noise René sequencer, Instruo AITHER controller with Parat+ software, plus Moog Animoog synthesizer and custom-built Lemur sequencer/controller. *Stationary Forms* is from the album *Synthesizer Experiments Volume 1* (2019).

**Biography:** Ian Stonehouse is head of the Electronic Music Studios (since 2004) and lecturer in Sonic Art at Goldsmiths, University of London. He is also a member of the bands Rutger Hauser and zerøspace.

#### Rachel Heavey *Sorbet*

"Sorbet" is an assemblage of sounds found when trawling through meandering recordings on my hard drive. A rediscovered interval of sorts, sounds from the cutting room floor. While listening, I am immediately placed in specific space and nonspecific time; at my Yamaha DX7, playful hours passing by. In listening most recently, a friend of mine made an appearance in my imagination. With eyes closed, and for reasons unknown to me; I visualise the beautiful contours of his angular body moving through space. His face in focus and without a sound uttered; I feel the measured pace of his voice from his gentle presence. In thinking of him, I ease into a lapping tide of calm. In the making, rediscovering and associated imagining; these sounds have been company to me. In these ways, they have been a gift; and now they are my gift to you.

**Biography:** Rachel Heavey is an artist from Dublin, Ireland. She is a student on the MMus Sonic Art at Goldsmiths.

### **Iris Garrelfs and Abraham Chavelas**

#### ***Takotsubo syndrome (the octopus trap)***

“Takotsubo syndrome (the octopus trap)” is part of a series of collaborative pieces created at a distance, in the context of global confinement. Abraham usually work from emotions and feelings, that is precisely the trigger for each creative process. Digital synths, processed vocals, textured sounds were the basis of Abraham’s initial input for Iris to respond to. The title of the piece was chosen at the end of this process, by listening to the overall result and the feeling it caused, as if the heart was pressed.

**Biography:** Sound artist Abraham Chavelas is based in Mexico where he has coordinated and produced a range of artistic and cultural events since 1999. His works have been performed and exhibited in places like the Hay Festival in the UK, the Mexican Cultural Institute in New York, the Recital Internacional Chilango-Andaluz in Spain, Museo de Arte Moderno in Mexico City. He is a founder of Más Música Menos Balas, an association that promotes art and culture in support of social change.

**Biography:** Iris Garrelfs works on the cusp of music, art and technology across improvised performance, multi-channel installation and fixed media projects. She is interested in the relationship between listening to and thinking about our world, often using her voice as raw material. Her work has been presented internationally, including Tate Britain, National Gallery London, Royal Academy of Arts (London), fruityspace (Beijing), Palazzo delle Esposizioni (Rome), MC Gallery (New York), Bimhus (Amsterdam), Transmedia Borders (Mexico). Residencies have included Grizedale Art, Institute of Modern Art Celje (Slovenia), Onassis Cultural Centre (Athens). Garrelfs is the pathway leader of the MMus Sonic Art at Goldsmiths, University of London where she also co-heads the Sound Practice Research Unit. She also edits of the open access journal *Reflections on Process in Sound*. <http://irisgarrelfs.com>

### **Dan Ross**

#### ***Trialodia***

- i. 3D (0:00)
- ii. conversation (3:36)
- iii. serenade (3:57)
- iv. trialodia (9:29)

*Trialodia* is an acousmatic work in four sections based on the music of Bruno Maderna. Each section takes a piece of Maderna's (or, in the case of section 2, an interview) and uses machine listening techniques to extract musical data that forms the basis of an algorithmic composition. The pieces analysed are *Musica su due dimensioni*, *Standchen* and *Dialodia* and the recordings were made by Carla Reese and Marie Schreer. *Trialodia* is a 2020 commission for Classical Remix.

**Biography:** Dan is an algorithmic electro-instrumental composer and performer based in London. He is a PhD candidate in composition at Goldsmiths University studying with Patricia Alessandrini, Roger Redgate and Michael Zbyszynski. He has recently had work premièred at the Union Chapel, the Whitstable Biennial, the World Shakuhachi Festival, the National Museum of Wales, Sounds Like This, Sonorities, and the Brighton Fringe.

Outside composition, Dan is a technical sound supervisor for live events and art installations. He has recently worked on “Tracing the Sky”, an interactive audio-visual exhibit as part of the Manchester International Festival and co-created the Beckenham Place Park Sound Walk. Dan has presented Beethoven Was Wrong and other radio shows on Resonance FM, he co-organises NoizeMaschin!! London ([www.noizemaschin.com](http://www.noizemaschin.com)), a regular experimental music concert series, and runs SEEM ([www.seemlondon.wordpress.com](http://www.seemlondon.wordpress.com)) the south east London experimental music network committed to supporting community music making and programming.

## **Kubov** **Zora**

“Zora” is taken from KUBOV’s eponymous debut album on the Reid Music label. KUBOV features Jess Aslan on interactive software and synthesisers and Emma Lloyd on violin. The album is a semi-improvisational hybrid performance using bespoke interactive software designed in Max MSP. The software has been developed collaboratively over a number of years through a series of live performances, improvised pieces which were later developed into a fixed studio album. KUBOV’s practice feeds directly into research on creative collaboration, which specifically explores the presence of artists in code, and influence of code on musical aesthetics. More on this can be read at:

<https://www.tandfonline.com/doi/abs/10.1080/07494467.2016.128261>

**Biography:** Jess Aslan is an educator, composer and performer working in Computer Assisted music, electronic music performance and production. Jess completed her practice-based PhD at the Reid School of Music in 2016, examining the aesthetic implications of computers and their languages in composition and performance. Current research interests include the analysing the musical output of machine learning algorithms and the design of bespoke interactive music software for performance. Since completing her PhD she has been lecturing on music and music technology undergraduate and masters degrees at Goldsmiths, University of London and Kingston University. Jess has performed with collectives, bands and as a solo artist across Europe and has presented work at events including Sonorities, International Computer Music Conference, International Festival for Innovation in the Performing Arts, Conference in Interdisciplinary Musicianship, ISSTA. Jess is also a regular curator of new music nights in South East London and Scotland. [www.xica.co.uk](http://www.xica.co.uk)

## **Dinah Hayward** **Coriolis**

*Coriolis* is an emotive electroacoustic composition by MMus Sonic Art student Dinah Hayward, bringing together instrumental melodies with soundscape textures.

**Biography:** MMus Sonic Art student Dinah Hayward is an experimental electroacoustic composer, working with field recording, audio collage, sound design, vocals and poetry. The compositions are atmospheric, textural and reflect the diverse musings of a sonic adventurer.

## **John Levack Drever**

### ***Sanitary Tones: ayre #3***

Documentation of a performance of sanitary tones: ayre #3 from the first Aural Diversity concert at the Old Barn, Kelston Roundhill on July 6th 2019.

Six aurally diverse performers slowly phonated the emission of 12 different commercial hand dryer models that Drever had recorded in an anechoic chamber, and consequently phonated by other members of the group, whilst moving round the performance space. As well as doing their best to mimic the sounds with their voices, they were also given instructions to valorise specific qualities of the sounds that they appreciated, proposing new sound design. These works are participatory, inclusive and place the performers' hearing at the centre of the process. Performers: Simon Allen, John Drever, Andrew Hugill, Ruth Mallalieu, Matthew Spring, Anya Ustaszewski

**Biography:** Operating at the intersection of acoustics, audiology, urban design, sound art, soundscape studies, and experimental music, Drever's practice represents an ongoing inquiry into the perception, design and practice of everyday environmental sound. He has a special interest in soundscape methods, in particular field recording and soundwalking. Resulting from the findings of his study on the noise impact of high-speed hand dryers, Drever has been attempting to reconceptualize hearing in sound practice that diverges from a paradigm predicated on a singular, idealized, symmetrical model of hearing (i.e. the auraltypical) that has predominated.

Drever is Professor of Acoustic Ecology and Sound Art at Goldsmiths, University of London, where he co-leads the Unit for Sound Practice Research (SPR). He is Goldsmiths' academic lead for the PhD consortium, CHASE. In 1998 he co-founded and chaired the UK and Ireland Soundscape Community (a regional affiliate of the World Forum for Acoustic Ecology) for whom he chaired Sound Practice: the 1st UKISC Conference on sound, culture and environments in 2001 at Dartington College of Arts.

Drever is an avid collaborator and has devised work in many different configurations and contexts.

Commissions range from the *Groupe de Recherches Musicales*, France (1999), *WDR Studio Akustische Kunst*, Germany (2011), Shiga National Museum, Japan (2012). As a core member of arts collective Blind Ditch, he is currently working on the Common Line project, Britain's first linear forest

<https://thecommonline.uk/>

Drever is an Academician of The Academy of Urbanism, Fellow of the Royal Geographical Society, Member of the Institute of Acoustics and Audio Engineering Society and Fellow of the Royal Society of Arts. He is a Visiting Research Fellow at Seian University of Art and Design, Japan. In the summer of 2017 he was a Guest Professor in The Department of Digital Design and Information Studies, Aarhus University, Denmark and in the autumn of 2007, he was a Visiting Scholar, at the School of Creative Media, City University of Hong Kong.

## **Marcus Leadley**

### ***Bats (Common Pipistrelle)***

Over the summer Marcus recorded two bats that fly up and down his road every evening – literally up and down, up and down, up and down... he stood in roughly in the middle of their flight with his ultrasound detector as they swoop back and forth. This track explores the potentials of these recordings as sonic materials: recorded live in quad using 4 amps and two parallel chains of hardware signal processors. Then the tracks were mixed down to stereo.

**Biography:** Dr. Marcus Leadley is a sound artist and composer whose work explores the relationship between sound and place. He is the Studio Manager at Goldsmith's Electronic Music Studios and also

works as lead artist and consultant in relation to public art projects. Much of this practice is collaborative: working with other sonic artists, musicians or with visual artists. He holds a PhD in Sonic Arts and an MMus in Studio Based Composition. His research interests include phonography, soundscape composition, acoustic ecology and ecoacoustics.

## **Postcards from the Volcano**

### ***AMALGAM***

- > \_snail helix . dried corn . fresh water spray\_
- > \_extruded to hammered metal \_

This track is an edit from live recording from a performance by Postcards from the Volcano at London's Iklectic venue. The event was part of the 'My Place My Sound' event with Tomoko Hojo and Rahel Kraft. Performers: Postcards from the Volcano (Helen Frosi and Stephan Barrett). Audio edit: Stephan Barrett (2020)

**Biography:** Postcards from the Volcano is a series of sporadic live radio transmission works focusing on the poetics of landscape, nature and space in relation to the (non)human interweaving biophony, the spoken word and other sonic elements. During live performances Postcards from the Volcano creates immersive sonic ecologies utilising simple tools made from artifacts gleaned during wanderings in periurban landscapes

## **Mohammed Rowe and Olivir Haylett**

### ***Gasworks***

This audio piece is an improvisation by Mohammed Rowe & Olivir Haylett, using prepared guitars whilst incorporating various extended techniques. In post production, Oli then took the audio and further processed the session onto tape, transposing it and running it in conjunction with the original improvisation to form this composition. Initially we both recorded a long improv session and then reduced it down to 3 shorter takes, we decided to share this take named "Gasworks".

**Biography:** Mohammed Rowe is an artist born and raised in London, who uses sound as a medium of expression and communication. Starting as a self-taught artist, he is now a recent graduate from Goldsmiths University studying a Masters in Sonic arts. His works include elements of found sound, experimental and improvised music whose compositions tend to draw from the immediate environment using an array of recording techniques in order to capture and mould it into different forms of compositions. Through collaborations with artists from different practices and approaches, he has been able to incorporate moving image, theatre and performance into his artistic approach. @rowe.mohammed

**Biography:** Olivir Haylett is a sound artist based in Southeast London. Working as an instrumentalist and an improviser after studying at Trinity Laban, Olivir is currently studying on the Sonic Arts MA at Goldsmiths. Utilising field recording techniques and tape manipulation he filters and simultaneously emulates the sounds of the environments we inhabit. Performances are immersive meanders through textural sounds and noises which, through repetition and volume, aim to play the room on the edge of feedback.

## **Jamie Wignall**

### ***A collapse of***

Within stuttering noise bursts and glitches sits a slowly mutating percussion track, created from an improvisational saxophone recording by composer and sound artist Murray Jamieson.

**Biography:** Currently studying for an MMus in Sonic Arts at Goldsmiths, University of London, Jamie Wignall is a multimedia artist whose work focuses on the processual as a way of making visible societal structures and rituals. [vimeo.com/jamiewignall](https://vimeo.com/jamiewignall)

## **VIDEO PLAYLIST**

### **Freida Abtan**

#### ***My Heart is a River***

i) Opening out

ii) Seeping in

*In memory of Nessim and Raphael Abtan.*

“My Heart is a River” is a piece for video, live cello and pre-processed musical accompaniment written for Seth Woods by Freida Abtan. Narratively, the piece traces the borders between dreams and identity that collapse through immigration. A cello player performs, and dreams emerge from his instrument. In these, he toasts a friend and together they plan an adventure. After sailing through rough waters riding the cello like a boat, the two friends reach their destination: a star filled expanse where their bodies mirror movement against an invisible barrier.

The music for “My Heart is a River” uses spectral processing to transform the sounds of the cello into physical materials such as water and skipping rocks. In performance, Woods plays in tight synchronization with the pre-recorded audio and visual accompaniment. The video features physical performance by both himself and Tamzin O’Garro and situates his body within its depicted narrative. The piece was a commission from the Seattle Symphony for its 2020 season, where it premiered in the Octave 9 surround audiovisual concert hall.

The audio and visual material for the piece was created through physical and musical improvisation workshops conducted between Seth Woods and Freida Abtan. Recordings from those workshops became the source material for Freida Abtan to process and manipulate and the resulting electronic music was then scored back for Seth Woods to play live, embedded within a musical landscape in which his playing already features.

**Biography:** Freida Abtan is a Canadian audiovisual composer and multi-disciplinary artist with a keen interest in immersive media. She works between fixed and real-time computational technologies in sound and video for concert diffusion, installation, and large-scale multimedia performance situations. Her music ranges from acousmatic composition to more industrial and pop-influenced experimental performance. Both as a solo artist, and as a floating member of the renowned experimental music group Nurse with Wound, she has toured her music and visuals internationally. Her compositions, performances, and installations have been featured at ICMC, the Spark Festival of Electronic Music, Mutek, The Elektra Festival, and Cap Sembrat amongst many others. Currently, she leads the Electronic Music, Computing, and Technology programme BMus/BSc programme at Goldsmiths, University of London.

<https://www.freidaabtan.com/portfolio/my-heart-is-a-river/>

## **Guy Fleischer**

### ***Preaching to the choir***

*Preaching to the choir* is a composition study in the creative use of collage and montage, using video collages within a larger montage with fragmented visuals as instances of a collage in the bigger form of the piece. The piece was composed as an audio-visual piece, placing the importance in composition on video materials, as well as audio ones.

**Biography:** Guy Born and raised in Israel, Guy Fleischer completed his MMus Sonic Art in 2018. He is an audio-visual artist, music technologist, composer and experimental musician. His work explores the spatial nature of soundscapes, natural environments, perception of audible details, and the act of listening itself. Guy explores ideas of environment-as-music to try to emphasise the imbalance between listening and sound making; the imbalance between sound as a container of information and sound as a container of abstract concepts, and its implications towards audio-visual and generative art. His work mainly uses field recordings, as well as digital multimedia and installation work and has been shown in London, the Whitstable Biennale, Being Human Festival, Jerusalem, Tel-Aviv and Malawi, Africa.

<https://guyfleisher.com/>

## **Sonya Gonzales, Yilin Wang and Ioanna Bili**

### ***Afterimage***

Inspired by Samuel Beckett's television play *...but the clouds* and the image's unstable nature, *Afterimage* premiered at Trinity Laban in 2018 as a 4-screen and 8-speaker surround environment. This collaboration revolves around the ideas of *afterimage* and *aftersound*, inviting the viewer to navigate and get disorientated through the scattered and saturated landscape of *her* body. Presented here in an adapted version, *Afterimage* invites the viewers to watch and listen in a dark environment using headphones.

**Biography:** Sonya Gonzales (Sound design) is a sound artist from Austin, TX creating pieces centered around self-organization / assemblage, analyzing their interactions within generative systems using cassettes, Max MSP, Ableton and sensors. She completed her MMus Sonic Art in 2018.

**Biography:** Yilin Wang (Visual Design) is a new media artist based in Shanghai. She is interested in depicting futuristic thinking through digital technologies.

**Biography:** Ioanna Bili (Artistic Direction - Installation Design) is a Greek independent London based researcher, choreographer and director with a background in informatics. Her work is invested in interdisciplinary methodologies, utilizing movement, environment, technology and perception as raw materials.

## **Jamie Wignall and Oliver Koch**

### ***First Square***

First shown as part of the 2019 London Festival of Architecture, *First Square* is a sensory ethnographic film that focuses on various businesses around the Old Kent Road in south London, and features a soundtrack made exclusively from sounds, raw and processed, that were captured while filming.

**Biography:** Oliver Koch is a Berlin-based musician and sound artist who creates interactive installation artworks built around adaptive feedback systems. In 2019 he received an MMus in Sonic Arts from Goldsmiths, University of London. His new album will be released on Never Anything records in autumn 2020. [www.terbijn.com](http://www.terbijn.com)

**Biography:** Currently studying for an MMus in Sonic Arts at Goldsmiths, University of London, Jamie Wignall is a multimedia artist whose work focuses on the processual as a way of making visible societal structures and rituals. [vimeo.com/jamiewignall](https://vimeo.com/jamiewignall)

**Richard Beet**

***Song of the Shirt (Music with Videotrack)***

Does image or sound take precedent in narrative when making a film? Although there are many different takes on this question, I'm interested in that border where image and sound arrive in synchresis. In particular the way sound affects our perceptions of what we see intrigued me, which ended up with this piece.

By rescoring a silent film, using composition techniques that makes use of chance operation and improvisation, together with a spoken monologue that weaves in and out, the original picture is recontextualised within the new soundscape imposed on it; a new narrative emerges portraying the roiling thoughts of a previously ignored character: an ill woman who lies motionless and seemingly unconscious.

**Biography:** Having started out as a musician playing keyboards and flute for bands in Leeds, I continue to write and record music in London. I've branched out into audiovisual work, studying sonic arts at Goldsmiths and have made my first forays into this medium. And all along the way I've been making words - sometimes they clump together to make poetry, recently enjoying my first feature in *Factory*, a publication by the Goldsmiths Creative Writing Society. I make work that seem to be very different mediums, but to me it's all one lump. [www.rbmakesthings.com](http://www.rbmakesthings.com)

Works submitted and peer-reviewed for the Goldsmiths RMA Conference

**Massimo Vito Avantaggiato**

***Atlas of Uncertainty (2018)***

*Atlas of Uncertainty* is an experimental music video based on the representation of 4 Classical elements, that typically refer to the concepts in Ancient Greece of water, fire, earth and aether, which were proposed to explain the nature and complexity of all matter in terms of simpler substances.

The music that accompanies this computer generated video is a sonic continuum ranging from unaltered natural sounds to entirely new sounds—or, more poetically—from the real world to the realm of the imagination. Heterogeneous sound materials are explored through various techniques. The sounds and the images are here combined in well- identifiable gestures.

**Biography:** For him, music and art are a medium through which the inner spiritual essence of all things is revealed and shared. His work revolves around research processes and combination of experimental video and experimental electronic and acoustic music. He is interested in programming languages applied to audio and video: he has written music for films, short films and video installations. He has studied Composition; Electroacoustic Composition; Sound Engineering. Concerts and academic presentations in over 90 countries. Some of his academic articles are published by Cambridge Scholars Publishing; Yonsei University; Plymouth University; TU Berlin; Universitat der Kunst Berlin; Turin University.

## **Georgios Varoutsos**

### ***Divided Spaces***

*Divided Spaces* by Georgios Varoutsos is an audio immersive piece focusing on the Peace Wall between the Falls and Shankill road in Belfast, Northern Ireland. Representing connectivity of spaces and experiences through sound to highlight Past, Present, and Future relations with the Peace Wall(s). It hosts an immersive sonic round-table discussion on controversial issues concerned with the history of the 'Troubles' and the status of Peace Wall(s) around the country. The piece compresses the large surface areas surrounding the Peace Wall into a room listening experience. Demonstrating the separation and isolation from either side's community spaces. Please listen on headphones.

**Biography:** Georgios Varoutsos (b.1991) is a sonic artist from Montreal, Canada. He is currently completing his Ph.D. studies in Music at the Sonic Arts Research Centre (SARC) at Queen's University Belfast, Northern Ireland. He has graduated with a Master's in Research, Pass with Distinction, in Arts & Humanities – Focus in Sonic Arts at Queen's University Belfast. He has also completed a BFA with Distinction in Electroacoustic Studies and a BA in Anthropology, both from Concordia University in Montreal, Canada. Georgios is merging his various backgrounds into research projects comprising immersive audio, sonification, urban arts, sonic arts, and socially engaged arts.

## **Agapi Zarda**

### ***Radio Days***

*Radio Days* is an audio - collage which includes samples of electroacoustic pieces that have been composed, edited and mastered by me over the past couple of years. My perspective on creating a composition relies more upon an experimental approach, concerning the usage of various mediums, materials and the Schaefferian approach to composing.

Tracks:

1. Trumpet – Flugelhorn 00.05- 00.37

The main idea was to experiment with “pitch shift” and “time stretch”. I also added water in my trumpet and as a result, the sound is “more granular” and uncontrollable.

2. Budd 00.41- 02.04

I played a free piano improvisation while controlling and changing the frequencies. I also short-circuited a simple DIY circuit. The low frequencies are generated by another -3 oscillator -DIY circuit of mine. The composition is problematising the relation between music and noise.

3. On Edge 02.09- 03.29

This piece created while I was experimenting with DIY contact mics. The drumming sound comes from a pair of tweezers recorded hitting a pot. I played the trumpet and the bass.

4. Into the Trumpet's Bell 03.37- 04.04

I applied a lapel mic into the trumpet and I produced sounds.

5. A kind of Nostalgia 04.07- 05.02

Throughout the procedure of creating of the composition, i relied on the musical elements and sound relations.

6. Like a Groundhog Day 05.07- 06.24

This is a soundscape composition. I recorded sounds from three different locations in Kifissia's str., Athens.

7. Epilogue Radio Days – Woody Allen 06.28- 06.44

**Biography:** Agapi Zarda is composing with sounds trying to explore the field of electroacoustic music. As a trumpet player she is keen on practicing the free improvisation. She is graduate from the School of Physical Education and Sport Science (University of Athens) with specialty in “Creative Dance”. She is also holding a degree on Early Childhood Education (University of Thessaly) focusing on creative music education (critical thinking and collaborative composing and performing). Nowadays, she is attending a master’s degree program – Information and Communication Technology in Education (UoA) – exploring the creative practice of composing while experimenting with new technologies in music education.

## Virtual Listening Wall

The **Listening Wall** was set up in 2017 by Iris Garrelfs as an actual wall of curated scores for listening and sound related instruction scores for the **Chinese Open Show** in London.

Listening has long been in the foreground of sound arts practice. In 1966 for example, sound art pioneer Max Neuhaus stamped the word “LISTEN” onto the hands of participating audiences and took them on a walk around Manhattan, listening to industrial rumblings, buzzings of Puerto Rican street life and lastly, a percussion performance. It marked his transition from percussionist to sound artist (although of course at the time the term was not yet used).

At the time, with Brexit being voted into existence and the election of Donald Trump in the US just a few months prior, life felt divisive and the wall seemed a potent symbol as a unit of separation. Say, like a wall of silence for example, or indeed the Great Walls of China / Mexico. Today, in the time of Covid-19, it might also remind us of the Wailing Wall.

The **Listening Wall** however was intended as a connecting device, operating from the principle that when we listen, we also connect to what we listen to. An additional aim was to bring together a community of composers by instigating a call for scores. Some of these scores focus our attention on the experience of listening and the quality of the sound itself; others aim to instigate relationships with very specific aspects of the audible environment. Others prioritise our imagination or instil mischievous behaviour, reminding us that listening does not merely relate, but can also be “... disruptive in its nature” (Westerkamp 2015). Within the exhibition space, these scores were originally presented literally as wall of scores which were also available as print-outs for audiences to take and experience at a time of their choosing. In 2020, the **Virtual Listening Wall** translates this principle to work with an online platform for the *RMA 56th Annual Conference*. Each day will see a different featured score, although the complete set will also be available for audiences to explore at their own convenience.

<http://irisgarrelfs.com/listening-wall>

### With Scores By:

Barry Cullen | Blanca Regina | Catherine Clover | Cathy Lane | Dan Scott | David Bloor | Graham Dunning | Helen Frosi | Ian Stonehouse | Ingrid Plum | Iris Garrelfs | James Wilkie | Jez Riley French | Jo Thomas | John d’Arcy | Jude Cowan Montague | John Kannenberg | Lisa Busby | Liz Helman | Magz Hall | Maria Papadomanolaki | Salome Voegelin | Sharon Gal | Sherry Ostapovitch & Anita Castelino | Stephanie Loveless | Stijn Demeulenaere | Tansy Spinks | Una Lee | Viv Corringham

**Biography:** Iris Garrelfs works on the cusp of music, art and technology across improvised performance, multi-channel installation and fixed media projects. She is interested in the relationship between listening

to and thinking about our world, often using her voice as raw material. Her work has been presented internationally, including Tate Britain, National Gallery London, Royal Academy of Arts (London), fruityspace (Beijing), Palazzo delle Esposizioni (Rome), MC Gallery (New York), Bimhus (Amsterdam), Transmedia Borders (Mexico). Residencies have included Grizedale Art, Institute of Modern Art Celje (Slovenia), Onassis Cultural Centre (Athens). Garrelfs is the pathway leader of the MMus Sonic Art at Goldsmiths, University of London where she also co-heads the Sound Practice Research Unit. She also edits of the open access journal *Reflections on Process in Sound*. <http://irisgarrelfs.com>

## Ethnographic and Documentary Film

Four presentations of ethnographic and documentary films from Barley Norton, Pedro Rebelo, Jules Rawlinson and Stewart Morgan Hajdukiewicz. Passwords and instructions on how to access extracts from the films will be emailed to registered delegates in the daily conference email.

### Films and Filmmakers:

#### ***Make a Silence – Musical Dialogues in Asia* (29 minutes, 2019)**

**Barley Norton (Goldsmiths, University of London)**

The Hanoi New Music Festival 2018 was an historic event. It was the largest festival of exploratory forms of new music that has ever been held in Vietnam, and artists from countries across Southeast Asia and Japan came to Hanoi to participate. The film *Make a Silence* showcases the diverse, multimedia performances that took place at the Festival, including sound art for theatre and video, underground music and free improvisation. Like the Festival itself, *Make a Silence* is a sensory feast of musical and visual exploration. Combining vivid artistic images, conversations with musicians and footage of concerts, the film meditates on transnational dialogue in the contemporary music scene in Asia. Artists featured in the film include Otomo Yoshihide (Japan), Trần Thị Kim Ngọc (Vietnam), Jiradej Setabundhu (Thailand), Red Slumber (Vietnam), Siew-Wai Kok (Malaysia), Otto Sidharta (Indonesia) and Yii Kah Hoe (Malaysia).

**Barley Norton** is Reader in Ethnomusicology in the Music Department at Goldsmiths, University of London. In addition to *Make a Silence*, he is the director of the film *Hanoi Eclipse: The Music of Dai Lam Linh* (2010) distributed by DER (see <http://www.der.org/films/hanoi-eclipse.html>). He is also the author of the book *Songs for the Spirits: Music and Mediums in Modern Vietnam* (University of Illinois Press, 2009), and is the co-editor of two volumes: *Music and Protest in 1968* (Cambridge University Press, 2013), which won the American Musicology Society's 2014 Ruth A. Solie Award, and *Music as Heritage* (Routledge, 2019).

#### ***Behind a Performance: Tufo of Mafalala* (2018)**

**Pedro Rebelo, Matilde Meireles and Iñigo Sanchez**

Tufo is a traditional Mozambican dance of Arabic origins practiced by Makhuwa communities from Nampula province in north-eastern Mozambique. Tufo groups are generally made up of fifteen to twenty women –the *Muriana Orena*, the beautiful ladies– dressed in colorful fabrics, wearing sparkling jewelry and displaying complex facial drawings made with mussiro, a white cream used primarily in the north as feminine beauty treatment. They sing and dance to the rhythm of drums, the lyrics of their songs often serving for political commentary and as catalyst for social cohesion and women empowerment.

This film follows one of these groups in the country's capital of Maputo, where a large population of Makhuwas settled after fleeing the consequences of Mozambique's civil war, severe droughts and famines. Founded in the 1970s, the *Grupo de Tufo da Mafalala* has kept the practice of Tufo alive in the multiethnic and multicultural neighborhood of Mafalala. This group of women resorted to Tufo dancing as a vehicle to redefine their identity, reconstruct their social fabric and perpetuate their traditions in the unfamiliar context of the urban environment. *Por trás de uma performance* takes us deep into the personal stories of these women and deconstructs the various rituals that this practice involves, which usually go unnoticed in the eyes of the audience. By articulating different forms of knowledge (traditional, scientific, artistic), the film embraces the group's initial ambition: to expand their own practice in order to break with tradition and move forward to the future.

**Pedro Rebelo** is a composer, sound artist and performer. In 2002, he was awarded a PhD by the University of Edinburgh where he conducted research in both music and architecture. Pedro has recently led participatory projects involving communities in Belfast, favelas in Maré, Rio de Janeiro, travelling communities in Portugal and a slum town in Mozambique. His music has been presented in venues such as the Melbourne Recital Hall, National Concert Hall Dublin, Queen Elizabeth Hall, Ars Electronica, Casa da Música, and in events such as Weimarer Frühjahrstage für zeitgenössische Musik, Wien Modern Festival, Cynetart and Música Viva. In 2012 he was appointed Professor of Sonic Arts at Queen's and awarded the Northern Bank's "Building Tomorrow's Belfast" prize. <https://pedrorebelo.wordpress.com/>

**Matilde Meireles** (Research Fellow) is a recordist, a sound artist, and a researcher who makes use of field recordings to compose site-specific projects. Her projects have been exhibited in Portugal, Spain, England, Scotland, Northern Ireland, Germany, Brazil, and Greece. She has recently completed a PhD in Sound Art at the Sonic Arts Research Centre, Queen's University Belfast. Currently, she is a Research Fellow in the Queen's University Belfast project, *Understanding the role of music and sound in conflict transformation: The Mozambique Case Study*. Her work explores *extended phonography*: an invitation to critically engage with place through multimodal experiences, based on her experiences as a field recordist, a graphic designer, and a site-specific visual artist. She collaborates with Aidan Deery in the long-form field-recording duo **bunú**. She also collaborates with Conor McCafferty: together they use field recordings as a tool to explore and articulate urban transformation.

**Iñigo Sanchez** (Research Fellow) received his PhD in anthropology from the University of Barcelona (Spain). He is currently a research fellow in the Sonic Arts Research Centre at Queen's University Belfast and a research associate at the Instituto de Etnomusicología. Centro de Estudos em Música e Dança (INET-MD) of the Universidade Nova de Lisboa. His research interests focus on the study of music as a social and cultural phenomenon in three interdisciplinary domains: the relationship between music, identity and migration; the field of sound studies, and the study of music in urban settings. He is the author of the monograph *Cubaneando en Barcelona. Música, migración y experiencia urbana* (CSIC, 2012) and his research has been published in different journals (TRANS-Revista Transcultural de Música, Western Folklore, Revista d'Etnologia de Catalunya, MUSICultures) and edited books, among others *Fiesta y ciudad: pluriculturalidad e integración* (CSIC, 2008), *Made in Spain. Studies in Popular Music* (Routledge, 2013), *Musical Performance and the Changing City* (Routledge, 2013) ou *Towards an Anthropology of Ambient Sound* (Routledge, 2017). He is also the editor of TRANS-Transcultural Music Review.

## **Sounding Time and Focus in *Interval and Instance*** **Jules Rawlinson (The University of Edinburgh)**

*Interval and Instance* (2018-19) is a solo audio-visual work by composer/performer Jules Rawlinson exploring speed, motion and scale in archival material from the pioneering scientific filmmaker Eric Lucey, adding structured, extemporised live electronics to a fixed soundtrack that reflects on and responds to Lucey's studies.

Lucey's film-making was defined by his manipulation of speed, motion and scale as tools for observing behaviour using a variety of techniques, most famously time-lapse or very high-speed film, and microphotography. The subjects of his films vary from cells dividing and crystals forming, insect and animal behaviour, human motion and physical process as well as exploratory studies into feedback, interference and pattern. All of these aspects provide a useful prompt for developing sonic and musical processes that support and draw attention to the visual character of the films, with some creative, perceptual, performative and poetic licence that's suggestive of the contemporaneous Radiophonic workshop.

While the work is non-narrative, the clips have been assembled to provide moments of continuity and contrast. A base soundtrack with sound design and musical elements has been added to the film, which is processed and augmented in real-time. In particular the work makes use of extensive layering, time-stretching and time-compression, extreme pitch-shifting, physical modelling and frequency carving to create unexpected points of audition which offers audiences a detailed, expressive and immersive audio-visual experience that incorporates spectralism, repetition and granular detail. Sounds accelerate with visuals into dynamic forms, then are frozen, prolonged and intensified to what's been described as 'unnatural and uneasy duration'.

The main attraction in working with the Lucey archive was the combination of experimentation, invention and rigour in the films in the Lucey archive, coupled with the micro and macro character of the visual forms. The images are often alien, with glitched rhythms and geometries. The shape and texture of sonic material are informed by the abstract qualities of pattern, texture and detail in fractured crystals, billowing ripples and other elements. In creating and performing some of the more organic sound design elements there are often many layers of filtered sounds stacked and automated to create a single stream and this might be seen as a sonic metaphor for the shifting focus and emergent character of Lucey's films.

*Interval and Instance* was previously performed at the Edinburgh International Film Festival in June 2018 as part of a set of events featuring Lucey's archive. It was subsequently redeveloped for fixed multiscreen and multichannel installation for Dialogues Festival in February 2019, and most recently performed in an immersive multichannel and multiscreen form for Cryptic Nights at Glasgow's Centre for Contemporary Arts in June 2019.

Referencing concepts by Michel Chion, Chris Watson, Bill Nichols and others, the presentation will begin with an overview of *Interval and Instance*, before moving to address compositional and sound design approaches to particular sections, and ending with a discussion of how the work developed from a single screen, stereo performance to multi-screen, multichannel performance, with a consideration of performance practices in staging the work.

**Jules Rawlinson** is a composer and performer that works with electronic sounds and visuals in solo and collaborative settings. His work is characterised by fast-moving gesture, filigree detail and texture and includes *Please Use The Tramps Provided* (2010), *SKR1BL* (2016-19) and *Interval and Instance* (2018-19). Jules' collaborative output includes *A Requiem for Edward Snowden* with Matthew Collings, and *Lie Still My Sleepy Fortunes* with Raymond MacDonald. Jules is a founding member of the LLEAPP network exploring performance practice with live electronics. He is Programme Director for Design and Digital Media at The University of Edinburgh. For more information visit <http://www.pixelmechanics.com>

## ***ALL MY LIFE'S BURIED HERE – The Story of George Butterworth (UK, 2018, 97')***

**Stewart Morgan Hajdukiewicz**

George Butterworth (1885 – 1916) was considered to be the most promising young composer of his generation and was a key figure in a radical era for British music. However his potential was never fully realised. After volunteering for military service at the outbreak of World War One he was killed at Pozieres on the Somme, shortly before dawn on 5<sup>th</sup> August 1916.

In the century since his death Butterworth's music (and by association his life and personality) has been subject to what might be termed *mythrepresentation* – speculative mythology, outright misrepresentation, or both (wilful or otherwise). The uses that Butterworth's music has been put to in the media (and the causes to which it has been rudely tied on occasion) have obscured its original context and intent, meaning it is usually heard (erroneously) as pastoral and nostalgic. The portrait documentary *ALL MY LIFE'S BURIED HERE – The Story of George Butterworth* invites viewers to reconsider all they thought they knew about George Butterworth's music and, through the prism of the composer's story, revisit a vital period in the development of British music.

George Butterworth is known as a prolific early folk song and dance collector as well as a composer. His vision and dedication, along with that of Ralph Vaughan Williams, Cecil Sharp, Gustav Holst, Percy Grainger and others, helped create an extant bank of rural English folk songs, tunes and dances that might otherwise have vanished with the performers. Butterworth closely studied and absorbed the musical properties of the traditional songs he collected in a quest for a fresh style and a unique identity (indeed, an 'English' identity) for his own music. Butterworth's works are indelibly marked by the composer's ability to weave folk song melodies into his compositions skilfully and seamlessly, or to compose fluently in a style derived from folk music's modal influence.

Through his impressive dedication to collecting folk music 'in the field', and via his brilliant incorporation of traditional melodies into his own music, Butterworth held aloft the art of the rural singers as intrinsically valid, beautiful and not inferior to classical composition. We must resist the temptation to become blasé about this (then highly controversial) artistic choice, and remind ourselves what an intensely radical declaration it was at the time. Here was an early instance (in England) of acknowledgement of value in the culture of the working class - folk song being the music of the people from 'below'. To his eternal credit Butterworth refused to fall in with inherited Victorian notions of innate inferiority of folk music. Nor did he adhere to the concept of an irreconcilable separation between so-called 'high' and 'low' culture. He approached it all simply as 'music'.

As we now know, every important musical development throughout the rest of the Twentieth Century would rise up from 'below', rather than being imposed from the top down. We are compelled to reflect that George Butterworth was onto something.

**Stewart Morgan Hajdukiewicz** (b.1979, Leicester) is a documentary filmmaker, photographer and musician based in London. Since completing an MA Screen Documentary at Goldsmiths College (2013) he has produced several acclaimed short documentaries including *EDDIE PREVOST'S BLOOD* (2013) - a portrait of the veteran British improvising percussionist, and *WELLBELOVED* (2014) - a depiction of the workings of a family butchers shop in Deptford, south-east London famous for its handmade steak pies. *ALL MY LIFE'S BURIED HERE - The Story of George Butterworth* was researched and produced over three years and is the filmmaker's first feature length work. Since its premiere at the British Library, London in January 2019, the documentary has been screened in over 30 independent cinemas around the UK and in January 2020 was published in a special edition DVD/BluRay, featuring a booklet of newly commissioned essays on the composer. See [www.georgebutterworth.co.uk](http://www.georgebutterworth.co.uk)

## Virtual Bookstand: Meet the Editors

The Virtual Bookstand will allow delegates to book individual timeslots with publishers including Cambridge University Press, Boydell & Brewer and Combined Academic to discuss book proposals. For information on timeslots and how to book please go to the Virtual Bookstand section of the conference website.

## SOCIAL EVENTS

Tuesday 8 September, 19.00–20.00

### **Online Quiz: The Perfect Score!**

Hosted by the Royal Musical Association via Zoom. Instructions on how to join will be sent to all registered delegates in the daily conference email.

Test your general knowledge of all varieties of music in our fun and relaxed evening quiz. All are welcome—form a team of up to four members/households, or just come along and we'll add you to a group. All you need is a pen and paper (old technologies still rule!) and a good supply of your favourite drinks and nibbles!

Wednesday 9 September, 19.00–20.00

### **Discussion: Support for Early Career Pathways**

Led by Núria Bonet (University of Plymouth)

This session will be hosted via Jitsi. Instructions on how to join will be sent to registered delegates in the daily conference email.

This social session will focus on issues facing PhD and early-career researchers. It will be an opportunity to ask questions, exchange ideas and meet colleagues. There will be a short summary on how the academic landscape has changed recently for PhDs and ECRs, before an extended discussion. Delegates are encouraged to send questions in advance. Senior academics are also encouraged to attend in order to join the conversation.

If you would like to submit a question for discussion in this session, you can do so [here](#) (until 5pm on 7th September). Questions can be left anonymously, or you can give your name. During the session we will discuss as many questions as time permits.

Thursday 10 September, 17.00–18.00

### **Discussion: Equality, Diversity and Inclusion in the Profession**

With representatives from the LGBTQ+ Study Group and the Equality, Diversity and Inclusion in Music Studies Network

This discussion will be hosted via Jitsi. Instructions on how to join will be sent to registered delegates in the daily conference email.

This session will offer an opportunity to informally discuss some of the issues raised in the afternoon session Music Studies in the Round: Issues for the Discipline, including mentoring, the musics that are studied, and access to music education. Questions for discussion will be posed by the session hosts, but delegates are also welcome to bring their own questions for discussion.

## Sonic Scope Journal

### **Sonic Scope - New Approaches to Audiovisual Culture.**

Sonic Scope is a brand-new student-led journal, focussing on audiovisual cultures. We invite fresh, intrepid and dynamic student voices to re-imagine and re-think interdisciplinary approaches to audiovisual media. Today's accelerated media landscape offers an unprecedented range of audiovisual experiences, from dynamically reactive video games and ultra HD sports events, to live-streamed political rallies and YouTube vlogs. Within this expanding landscape, the relationship of music and sound to image has undergone radical cultural and aesthetic upheaval. Sonic Scope intervenes in this shifting media through theoretical and analytical word, ethnographic film, sonic art, audiovisual composition and practice-as research. Issue one will be published online in Autumn 2020!

**We are accepting ongoing submissions:** [Sonic.scope@gold.ac.uk](mailto:Sonic.scope@gold.ac.uk)

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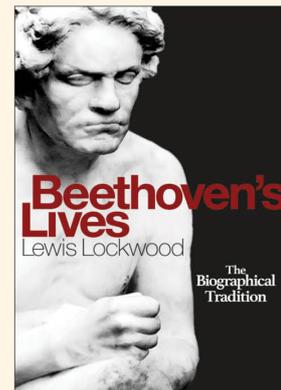
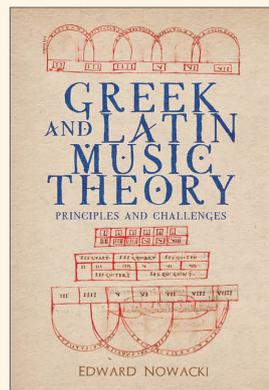
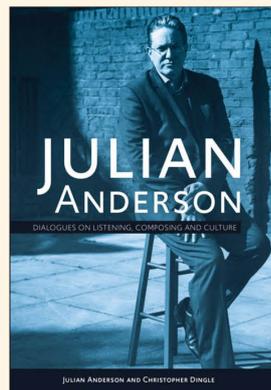
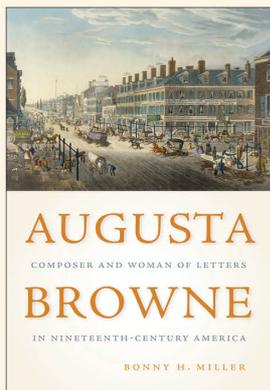
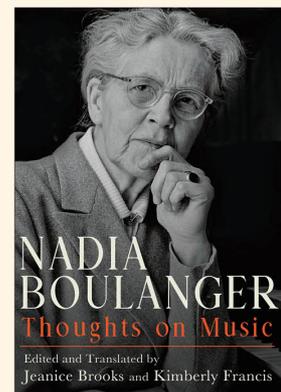
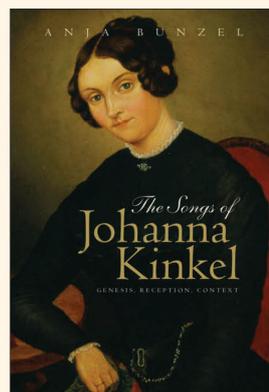
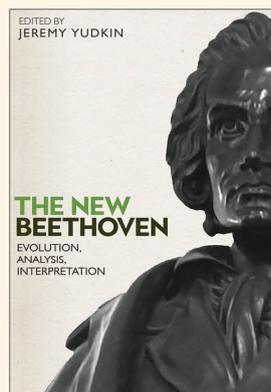
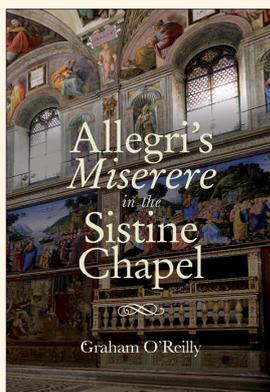
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# CONFERENCE ABSTRACTS



# Goldsmiths

UNIVERSITY OF LONDON



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Themed Session 1a: Source Studies in Russian Music

Chair: Daniel Elphick (Royal Holloway, University of London)

The collapse of the Iron Curtain in the late 1980s and early 90s brought a new era of access for researchers to study sources on Russian music and composers. The wave of revisionism and new historical studies since then reflects the breadth of research that has been carried out by Russian and international researchers, and the new insights that have been revealed as a result. Some efforts have taken the form of new performing editions, such as the DSCH edition of Shostakovich's works, and others have taken the form of impressive archival studies, such as Marina Frolova-Walker's study on the Stalin Prize Committee. As we approach thirty years after the fall of the Soviet Union, many issues remain, however. There have also been recent developments that have hampered access for researchers based outside of Russia.

Access to sources within Russia has become increasingly difficult; the means through which restrictions occur are numerous, whether they be items 'lost' in the process of upgrading to electronic systems, or simply as a result of the dilapidated state of many archive buildings in Russia and the lack of funds to support them. The field at present is currently in a state of consolidating what we know for certain about particular collections, and also expanding the concept of what constitutes a source for historical studies. This panel contains three prominent speakers in the field, discussing how the concept of a 'source' in Russian music has had to adapt and expand owing to circumstances and new discoveries.

This session explores the increasingly-expanding idea of 'source studies' in Russian music, whether through sketches, editions, performance practice, or work reconstructing 'lost' sources. This is partly in response to increasing difficulties in finding and accessing sources held within Russia, either from state indifference, or the deteriorating facilities at many archive collections. We will begin with an introduction and overview from the session convenor, before three twenty-minute papers from our panel members. Following this, we will have a roundtable discussion with questions from the audience, either as responses to the individual papers, or on wider aspects on the concept of 'source studies' raised during the session.

**In the Dark: Recovering Anton Rubinstein**

**Tamsin Alexander (Goldsmiths, University of London)**

Were you to ask anyone outside of Russia in the nineteenth century to name a Russian musician, their answer would most likely have been Anton Rubinstein. Hailed as one of the finest pianists of his day, Rubinstein has nevertheless all but disappeared from repertoires and music histories. I want to suggest that, in order to understand Rubinstein's status as both a leading figure in nineteenth-century musical culture and a key representative of Russian music abroad, we need to find ways of recapturing the experience of his playing. To this end, I turn to reviews, images and programmes relating to his London performances. Through these, we find that Rubinstein's mannerisms, coupled with his deteriorating eyesight, led many to align him with new ideas about listening in the dark and associated manipulations of the senses.

**Studying Schnittke's Music from the Goldsmiths Sources**

**Gavin Dixon (Goldsmiths, University of London)**

This presentation discusses the potential and limitations of the Ivashkin-Schnittke Archive at Goldsmiths, University of London. The main body of the Archive is an almost complete collection of photocopies of Schnittke's autograph manuscripts, along with a significant number compositional sketches, also in

photocopy. Schnittke wrote in a clear hand, at least until his second stroke, so photocopies are usually adequate. However, he often made alterations, which can be difficult to track, sometimes annotating photocopies, which were then photocopied again. The sketches are also valuable, although frustratingly incomplete and usually lacking any information about chronology. The Archive is therefore an important source of information on textual issues relating to Schnittke's music, while also offering tantalising glimpses of his creative process.

### **Rodzinski's *Lady Macbeth of Mtsensk*: What the Cleveland Archives Tell Us**

**Pauline Fairclough (University of Bristol)**

Artur Rodzinski was the first conductor to perform *Lady Macbeth* outside Russia. He personally attended both the Leningrad and Moscow productions in 1935 and made detailed notes on his personal copy of the score. His own staging was a composite of both productions, and thus provides evidence of the key decisions of libretto and staging that Rodzinski took. This paper looks at what Rodzinski's production can tell us, both about the productions he saw in Russia, and his awareness of key cultural differences between Russian and North American audiences that were likely to affect the opera's reception.

## Session 1b: Reworkings

### **Dialogues with Diabelli: Style, Memory and Identity in Zender's *33 Veränderungen über 33 Veränderungen*.**

**Mark Hutchinson (University of York)**

The music of the Austrian composer Hans Zender (1936–2019) is notable for its creative exploration of issues of timbre, temporality and communication. These concerns are also reflected in the series of 'composed interpretations' he produced between 1982 and 2011: in these works Zender blurred the boundary between transcription, recomposition and commentary, taking canonic compositions by Haydn, Beethoven, Schubert and Schumann and subjecting them to layers of modernist distortion and transformation. Yet his stated goal was not to critique or lament the past as much as to establish a dialogue with it; in his writings and interviews he outlined his desire to find contemporary equivalents for the technical innovations of the originals, to recover some of the eccentricities or idiosyncracies original audiences may have heard in them, and thus to allow them to speak with greater immediacy to a contemporary context. Zender even drew explicit parallels here between his composed interpretations and the agenda of the historically informed performance movement. As such, these pieces raise important questions about contemporary perceptions of history, memory, stylistic identity, and the status of the canon as a series of musical monuments or 'lieux de mémoire' (in the words of Pierre Nora). This paper will explore these issues in the context of Zender's *33 Veränderungen über 33 Veränderungen* (2011), a composed interpretation of Beethoven's 'Diabelli' Variations that takes as its starting-point the unusual historical awareness and stylistic mimicry of the original.

**Biography:** Mark Hutchinson is a Lecturer in Music at the University of York, where he is a member of the Contemporary Music Research Centre. His research focusses upon creative approaches towards the analysis of recent contemporary music. His book *Coherence in New Music: Experience, Aesthetics, Analysis* (Ashgate, 2016) uses ideas from a variety of different disciplines to argue for a novel concept of coherence within recent classical music. He has published articles examining overlaps between music, literature and philosophy in works by Henri Dutilleux, Tōru Takemitsu and Georg Friedrich Haas. He is also active as a piano accompanist and oboist.

## **Dance Edits and the Situationist International: Strategies of Appropriation in Contemporary Club Cultures**

**Jack McNeill (University of York)**

This paper will consider the remix, bootleg and edit in electronic dance music culture through the lens of the Situationist International's theory of détournement. Starting with an introduction to détournement, the paper will explore related theories before entering into a discussion of case studies in contemporary remixes, bootlegs and edits.

There is much research into the function of sampling in contemporary electronic dance music, as well as the (less common) framing of the remix through Nicholas Bourriaud's *Postproduction*. However, the theory of détournement and its wry approach to the re-appropriation of existing work offers a unique perspective on remix cultures. It provides a satirical analysis reflecting contemporary DJ cultures in which DJs such as Peach, Space Dimension Controller, Spence Parker and many more appear to perform in a 'tongue in cheek' and often nostalgic manner using appropriated, well-known pop tracks. Behind this DJ culture lies a selection of DIY, Bandcamp artists and labels who produce and redistribute these 'club-ready' bootlegs at a seemingly steady pace, including the likes of boygirl, Michael Brailey, EasyFun and Baby Blue.

It is specifically this humorous approach that I identify differentiates the use of postproduction, or 'culture as a screenplay', and détournement. This is a unique perspective on the analysis of remix, bootleg and edit cultures and will contribute to the development of a discussion on sonic appropriation and sampling.

**Biography:** Jack McNeill is a PhD researcher in composition at the University of York under the supervision of Dr Federico Reuben, where he is recipient of the Peggy Nonhebel Scholarship. His work considers the intersections between electronic dance music and visual art cultures, with research interests in contemporary popular and experimental music, DJ cultures, socially engaged art practices, new media, digital works and the contemporary political condition intertwined with artistic creation. He performs as a DJ and live across Europe, has exhibited sound installations across the UK and is co-founder of collaborative arts studio *Artificial Hells*, based in Somerset House, London.

## **Moving Backwards to Move Forwards: Re-working as Compositional Strategy**

**Tom Armstrong (University of Surrey)**

In this paper I discuss two collections of pieces, *Divertissements* and *Dance Maze*, that illustrate my commitment to practices of re-working. These pieces join a tradition ranging across art and popular musics (from Kurtag to Dylan) and across artistic disciplines (the 'rep and rev' techniques of playwright Suzan Lori Parks, the choreographic recreations of William Forsythe and the cinematic re-make). The two pieces are quite different in method, for example *Dance Maze* is re-worked via the music of another composer - Tom Johnson, but both originate over 15 years in the past.

My paper will focus less on the how and more on the why of re-working. I will posit re-working as a fruitful creative strategy, perhaps particularly amendable to the chart/matrix-based procedures of post-serial composition as musicology on Boulez (Salem 2014) and Maxwell Davies (McGregor 2010) attests. I will also discuss re-working as a means to buttress the sense of self in relation to the world around us and the waxing and waning of confidence endemic to any creative act, taking my cue from choreographer Jonathan Burrows' (2015) claim that any repetition of our own history is an attempt to make sense of the past at the same time as stabilising the future - an ultimately unattainable goal. My method may be described as 'automusicological'; through the careful scrutiny of my compositional documentation I aim to contribute a convincing case study of a composer's engagement with their own past.

**Biography:** Tom Armstrong studied composition with George Nicholson and Roger Marsh. Performers of his music include Jane Chapman, Simon Desbruslais, the Fidelio Trio, the Ligeti Quartet, the Delta Saxophone Quartet, and the BBC Philharmonic. His music is heard in venues such as Kings Place, the Wigmore Hall, the Southbank Centre and the Lowry as well as Europe and China. Tom's CD, *Dance Maze* (Resonus Classics 2018) investigates the revision process in composition, a key interest alongside the composer/performer relationship and musical borrowing. Tom is a Senior Lecturer at the University of Surrey from where he directed the AHRC-funded research network Music Composition as Interdisciplinary Practice in 2016.

## Session 1c: A/V and Experimental Sound

### "Saint George for England, and [Queer] Edward's Right!": Music, Anachronism, and OutRage! in Derek Jarman's *Edward II* (1991)

**Richard Piatak (University of Huddersfield)**

Derek Jarman's ninth feature film, 'Edward II', was one of the films classified as 'New Queer Cinema' by critic B. Ruby Rich in 1992. Based on Christopher Marlowe's play of 1594, Jarman fashioned Marlowe's original plot to his own political and (homo)sexual ends, emphasizing the love between the tortured king (Steven Waddington) and his favourite, Piers Gaveston (Andrew Tiernan). One device he used to achieve these ends is anachronism, a feature which is used to notable effect in previous films such as *Caravaggio* (1986). In *Edward II*, the appearance of the queer rights group OutRage! signals both a welcome voice and a base of support for the 'overruled' king, who is grief-stricken over the assassination of Gaveston and his court who threaten to depose him, led by the spiteful Queen Isabella (Tilda Swinton). Much like Annie Lennox's performance of Cole Porter's 'Ev'ry Time We Say Goodbye' to Edward and Gaveston earlier in the film, the intercession of OutRage! is a moment of reconciliation between the queer past of Edward's reign with the queer present. Further, the film is enriched with an electroacoustic score by composer Simon Fisher Turner (b. 1954). Turner's craft of combining original music and *concrète* sounds (recorded during the film's production) exposes integrated works of art which venture beyond the image. This paper will present the impact of Turner's score at the moment OutRage! appears to support Edward's campaign against Isabella and her minions, in so doing revealing further layers of meaning and significance through its analysis.

**Biography:** Richard Piatak is in the final stages of his PhD at the University of Huddersfield. His research explores the soundtracks in select feature films of the late British artist and director Derek Jarman, utilising queer theory and queer musicology in his approach. Other research interests include style and aesthetics of electronic and electroacoustic music, and violin pedagogy of the so-called Franco-Belgian tradition.

### Vari-speed and Musical Revisionism in the Soundworld of David Lynch

**John McGrath (University of Surrey)**

The glitchy post-classical editing of Lynch's images are often matched with music that barely moves. We are treated to a store of visual symbols and tropes that have invited a great deal of critical engagement; yet the prevalence of sonic slowness is just as persistent and, when experienced in conjunction with the images, salient. This aesthetic of slowness and sonic immobility has been hitherto little discussed. In this paper I explore the iteration of slowness and "slowing" across Lynch's transmedial work. In the long form of a TV series or feature film we often see Lynch slowing down material and stretching time; the temporal

canvas allowing for certain emotions to subtly manifest. This filmic expansive gesture often needs long periods to establish. In the short form of adverts however, message and delivery are sped up. An example of Lynch speeding up a motif transmedially occurs in the score for the 1991 Public Service Announcement (PSA) for “Clean Up New York”, an anti-littering campaign. Here, Lynch’s black and white avant-garde noir style is augmented by a vari-spiced iteration of Twin Peaks material – the “Stair / Danger Theme”.

**Biography:** John McGrath is a Lecturer in Music at University of Surrey. He completed his PhD in Music in 2014 at University of Liverpool and has published a monograph with Routledge entitled *Samuel Beckett, Repetition and Modern Music*. John’s writing has received positive reviews in *Music & Letters*, *Wire Magazine*, *Psychology of Music*, and the *Irish Studies Review*. McGrath is also an active guitarist, recent appearances include a solo set at King’s Place, London and a John Fahey memorial concert, while his compositions have been aired on various international radio stations. He is a committee member of the International Guitar Research Centre (IGRC).

### **Sonically Augmented Monsters: Scoring Boss Battles in the Soulsborne (Videogame) Series Alexander Kolassa (The Open University)**

The ‘boss battle’ is unique to the videogame medium: a ludic apotheosis, it rewards (or punishes) a player for having carried out tasks or for conquering a level. ‘Bosses’ are meant to present a real challenge to the player, and as such they have become a locus for game developers to explore impressive or sublime types of material, bodily, or imaginative excess. Whilst such a boss battle might easily be reduced to a set of alternating attacks and predictable patterns, it is in their aesthetic materialities—what they look like and what they are made of, the sounds they exude or the music that seems to float with them—that their challenge really finds purchase.

This is particularly true of the developers FromSoftware and the auteur director Hidetaka Miyazaki, whose fiendishly difficult games buck the trend in big-budget videogame to oversaturate the sonic or aural field. Their Dark Souls series and the standalone Bloodborne are scored sparsely, and it is only in a succession of nightmarishly sublime set-piece boss battle that music is used at all. In these rarefied musical ‘experiences’ the player is confronted with a sonically augmented monster capable of impeding their progress in enigmatic and little understood ways.

This paper will explore these interactive musical monsters, seeing how sound and music—and especially modernistic and expressionistic musical grammars—are employed in the videogame to instil a combination of terror and awe. Such perspectives have much to offer, not only to ludomusicological discourse, but to our understanding of the reception and affective realities of challenging musical idioms in digital cultures today.

**Biography:** Alexander Kolassa is a Lecturer in Music at the Open University. His research currently concerns the intersections of musical modernism, medievalism (which is to say the modern medieval imaginary), and popular culture: in the concert hall, on stage, and on screen. His research has been published by Routledge (as in his co-edited collection *Recomposing the Past: Representations of Early Music on Stage and Screen*, 2018) and Boydell & Brewer, and he has published work in sound studies and early music journals on subjects ranging from British contemporary opera, music in *Game of Thrones*, New Media, videogames, and Russian cinema. As a composer, Alexander’s music has been performed nationally.

Themed Session 2a: Japan and Western Music: Issues at the Interface

Chair: Naomi Matsumoto (Goldsmiths, University of London)

Japan has been participating in what we call 'Western music' in a variety of different ways: first as a provider of 'exotic' timbres and subjects; then as an eager recipient of Western canons; and lately as an originator of avant-garde and high-technology products. However, in the discipline of historical musicology, those issues have been discussed rarely beyond the Western orbit of Japonism. This themed session, consisting of four papers with diverse case studies dating c.1920 to the present, aims to examine the complex interface between the Japanese and Western music. Most of the papers will focus upon Japan's own politico-cultural agendas in its ambition to develop an 'Honorary Western' musical culture and the sometimes destabilising consequences of that project. Finally, the session will question what exactly is achieved by transferring idioms and styles between cultures without due regard for their original meanings and settings. As a framework, we will engage with theories developed in Translation Studies and Translation Politics, as well as contemporary concerns with cultural appropriation.

This themed session aims to examine the complex interface between the Japanese and Western music from a new perspective. It consists of the following four papers which, with diverse case studies dating c.1920 to the present, will not only demonstrate Japan's own politico-cultural agendas in its ambition to become an 'Honorary Western' musical culture but also question what exactly is achieved by transferring idioms and styles between cultures without due regard for their original meanings and settings.

***Madama Butterfly* in Japanese: Problems of Cultural Translation**

**Naomi Matsumoto (Goldsmiths, University of London)**

After the termination of the isolation policy of Japan (Sakoku) in 1854, Japan encountered Western opera for the first time and attempted to familiarise itself with the genre. Performers would sing the repertoire with the text translated into their native language, which was found necessary in order to make the works accessible. In singing operas in translation, there were technical issues caused by syntactical and phonetic differences between the languages. By and large, the attempts tended towards a kind of clumsy literalism since the Japanese were more anxious to emulate Western originals rather than to make cultural adaptations. However, Puccini's *Madama Butterfly* provides an interesting exception. In the face of its original setting in Japan, the Japanese were eager within their translations to 'correct' Western fallacies about their culture. As a result, the opera libretto's basis in pre-existing Western literature (a short story by J. L. Long, Belasco's play derived from it and P. Lotti's French novel *Madame Chrysanthème*) was obscured and the quasi-fantastical setting was transformed into something closer to Japan's real culture. But as Western productions in the original language continued to retain misleading stereotypes, the opera remained culturally unsettling for the Japanese even if it offered an international platform for many Japanese singers. This paper will unpick the complexities of Japan's 'love-hate' relationship with the opera, particularly as encoded in different translations of the opera and reviews of various productions.

**The Ambitious Fantasy of a Pan-Asian Music: Relative Musical Values in Wartime Japan**

**Amane Kasai (Waseda Institute for Advanced Study, Waseda University)**

Between 1930 and 1945, the Japanese empire promoted the political and cultural 'unity' of the East Asian territories under its occupation. This was pursued under the climate which led to the eventual formation of a slogan 'Greater East Asia Co-Prosperity Sphere' and many cultural activities including music making were drawn into this ideal. This paper will demonstrate first how Asian traditional music (previously regarded by the Japanese as inferior to Western music) was reevaluated. Similarly, Japanese composers trained in

Western music were urged to use traditional Japanese idioms in their works, even if they sounded 'primitive' or even 'exotic' to their own ears. At the same time, the work of Japanese musicologists was geared towards proving affinities among non-Western musics and their superiority to the West. Illustrated by various and often ambivalent discourses and practices around that time, this paper will discuss the precarious position of Asian music traditions in comparison to Western canons in the attempt of forming 'Greater East Asian Music'.

### **Japan as the Conduit of Western Music in Occupied Korea**

#### **Jiesun Kim (University of Tokyo)**

Korea was under Japanese rule between 1910 and 1945 and Korean musicians learnt 'Western music' from the Japanese. This presentation will examine Japanese influences over Korea's reception of Western music, by exploring the activities of Korean musicians who studied its practices and theories in Japan. Japan was a country more advanced but geographically much closer than the West, attracting many aspiring Korean musicians from affluent families. Returning to Korea, those musicians became cultural elites and contributed greatly to the establishment of Korea's own music education after the Liberation. However, what they brought back is a Japanese 'translation' of Western Music – for example, terminologies in music theory were translated from Japanese, some of which had already been translated from Western originals, while others were of Japanese origin. Such Japanese influences on Korea's music making can be perceived even today. By way of conclusion, the paper will discuss how this has affected the Korean's understanding of Western music as a whole.

### **Re-orientating Sonic Tradition: The Shakuhachi in Frank Denyer's Compositions**

#### **Moeko Hayashi (University of Oxford)**

This paper takes shakuhachi, the Japanese bamboo flute, as a prime example and examines the extent to which a musical instrument can be detached from its original cultural contexts and become a resource for 'free' sonic material in the service of creating a new sound world. As case studies, I will discuss the works of the British composer Frank Denyer which he wrote for the Japanese shakuhachi player Yoshikazu Iwamoto. In the 1970s, Denyer was seeking a new sound world free from 'the narrow range of Western instrumental types with confined connotations' (Denyer 1993) when he met Iwamoto who wished to 'develop the potential of the instrument much of which he thought had yet to be realised' (Gilmore 2003). They collaborated for more than two decades, seeking to expand the horizon of the instrument beyond its traditional scope. What they looked for is a symbiosis between West and East without confrontation. Examining the resulting works will lead to a discussion of methods of musical representation of a culture, cultural belonging and its transformation.

### **Speaker Biographies:**

**Naomi Matsumoto** is a Lecturer in Music at Goldsmiths, University of London, and works mainly on Italian opera of the seventeenth and nineteenth centuries. She has received several awards, including the British Federation of Women Graduates National Award, the Gladys Kriebel Delmas Foundation British Award and the Daiwa Anglo-Japanese Foundation Award. Recent publications include the edited collection *Staging Verdi and Wagner* (Brepols, 2015) and the co-edited volume (with Barley Norton) *Music as Heritage: Historical and Ethnographic Perspectives* (Routledge, 2018). She is currently researching the Far Eastern reception of Western opera and musical theatre.

**Amane Kasai** was awarded a PhD from Tokyo University of the Arts in 2010. She is currently an assistant professor at Waseda University. From cross-genre viewpoints, she has examined the wide range of music used in media events and films. Her co-authored books include: *Propaganda Films in Colonial Taiwan:*

*Research on Newly Discovered Films* (University of Tokyo Press, 2017) and *Moving Media and Propaganda: Popular Arts during and after The Second Sino-Japanese War* (Bensei Publishing, 2020). Her current research project reviews tourist sites as ‘contact zones’ where people with different music preferences and backgrounds gather and experience music together.

**Dr Jiesun Kim** completed her doctoral studies at the University of Tokyo where she currently holds a research fellowship supported by the Japan Society for the Promotion of Science. She works on music history in modern South Korea and Japan. She is the editor of *Keijo Nippo Ongaku kanren kiji/ Kōkoku mokuroku shū* (2019). Articles she has published include: ‘The Reception of Western Music within Colonial Korea: Focusing on the Actual Situation of Higher Music Education for Koreans’ (*The Hallym journal of Japanese studies*) and ‘A Music Essay on Korean Folk Songs in Korea Under Japanese Colonial Rule: Folk Song Surveys by Kiyosuke Kanetsune and Giichi Ishikawa’ (*Tokyo University Bulletin: Korean Culture*).

**Moeko Hayashi** is a DPhil candidate at the Faculty of Music, University of Oxford, currently working on a dissertation titled ‘Representations of Japan in British Contemporary Music from the 1960s to the Present’, funded by the Oxford Kobe Scholarship (University of Oxford) and the John Crump Studentship (British Association of Japanese Studies). Her research interests are 20th- and 21st-century music, British composers, musical exoticism, and cross-, trans-, and inter-cultural compositions and collaborations. She holds a BA and MA from Kobe University, a MA from Goldsmiths, University of London, and worked for the Japan Century Symphony Orchestra in Osaka.

## Session 2b: Audiences and Modernism

### **Rethinking an ‘Anti-Symphony’: Symphonic Politics, Rotational Form, and the First Movement of Malcolm Arnold’s Fifth** **Ryan Ross (Mississippi State University)**

When Malcolm Arnold’s Fifth Symphony premiered at Cheltenham in 1961, audience reaction was enthusiastic while the critics were largely negative. Arthur Jacobs dubbed it an “anti-symphony,” while an anonymous Times reviewer wrote that it “suggests a creative personality in an advanced stage of disintegration.” Subsequent analyses by Hugo Cole (1989) and Paul R.W. Jackson (2003) positively remarked upon the symphony’s imagination and complexity, including its subtle references to recently deceased friends. But both admit that the first movement in particular is inconsistent with traditional forms. The problem detractors (for instance, J.P.E. Harper-Scott) have continued to identify with Arnold the Symphonist emerges forcefully in this music: how does one reconcile a harmonically static, theme- and timbre-driven structure with traditional expectations for the genre?

Inspired by Christopher Ballantine’s pioneering scholarship, this paper proposes an analytical approach more amenable to the redefined symphonic conflict in the Fifth’s opening movement. Applying a modified version of the rotational model first introduced by James Hepokoski, it shows how Arnold builds his symphonic structure with a group of thematic motives that vary, juxtapose, and combine toward a climactic point just prior to the conclusion. This structure replaces the traditional, dialectical first movement scheme with a more dynamic and drama-oriented form. It embodies Arnold’s attitude that musical complexity should not preclude ordinary listener intelligibility. In these ways, the Fifth’s opening movement places the work with a body of late twentieth-century symphonies rooted in Beethovenian monumentalism, yet reinventing a mid-18th-century tradition of formal flexibility and listener-friendliness.

**Biography:** Ryan Ross is an associate professor at Mississippi State University in Starkville, MS, USA, where he teaches courses on music history and appreciation. His research interests include British and Northern

European music in the late 19th and 20th centuries, with particular emphasis on Ralph Vaughan Williams, Malcolm Arnold, and symphonic music. His reference volume, *Ralph Vaughan Williams: A Research and Information Guide*, was published by Routledge in 2016. He has authored articles for multiple journals, and is currently finishing a chapter about recordings for Cambridge University Press's forthcoming book, *Vaughan Williams in Context*.

### **Wienerlieder 1900: Musical Journalism for the Masses**

**Jason Weir (University of Oxford)**

The expansion of Vienna in the 1890s altered the musical landscape of the city significantly. Nowhere was this more apparent than in the striking developments of subject matter and use of language in *Wienerlieder*. Just as rapid urban development encroached onto outer districts such as Ottakring, the material, social and psychological phenomena of urban modernity began to infiltrate these song texts. The juxtaposition of working-class enclaves and semi-rural wine taverns in Vienna's suburbs proved to be a rich source of vernacular music-making and social commentary for composers and lyricists alike.

In this paper, I will focus on the songs of Carl Lorens, Josef Hornig, and Ludwig Gruber in order to examine how they reacted with almost journalistic speed to the socio-economic realities of the day. Such themes as urban poverty, homelessness, technological developments, and the threat of automation were delivered with heavy doses of irony and satire. Many of these examples, however, were based on direct, personal experience and were grounded in the social realities of suburban daily life. I suggest that the contrasting geographies which are drawn upon in this study foreground the creative tension between urban and rural experience in fin-de-siècle Vienna. Although the incubators for these popular songs often lay in the borderlands of the city, I argue that far from being a peripheral concern in the culture of 'Vienna 1900', they provided a sharp reflection of major social and political developments of the era.

**Biography:** Jason is studying for a PhD in Musicology at the University of Oxford. His research focuses on the auditory culture of fin-de-siècle Vienna and explores how changing perceptions of sound were mediated through the unique development of pseudo-folk music, particularly in working-class suburbs. Jason is also examining the relationship between noise abatement campaigns, street musicians, and urban synchronisation.

## Session 2c: Feminist Readings

### **Expressions of Desire in Rebecca Clarke's 'The Seal Man'**

**Leah Broad (University of Oxford)**

Feminist scholarship has paid significant attention to musical constructions of desire, but women composers are still under-represented within the literature on this topic. This paper examines Rebecca Clarke's 1922 song 'The Seal Man', arguing that Clarke's articulations of desire were not bound by the 'deep anxieties of emasculation, submission and creative impotence' that Stephen Downes identifies in mens' compositions of the period. Accounting for twentieth-century women's articulations of desire (sexual, creative, or otherwise) necessitates looking for different musical markers than those foregrounded in discussions of masculine desire.

Deborah Stein states that 'Seal Man' can be read 'as foreshadowing Clarke's loss of voice in the late 1920s and 1930s.' However, I argue that 'Seal Man' can be interpreted as an allegory connecting artistic creativity and sexual desire. I analyse Clarke's use of motif, form, and harmony, as well as genre, intertextual reference, her alterations to John Masefield's text, and the relationship between pianist and

singer. I argue that Clarke continually foregrounds the woman's experience and emphasises the corporeality of the singer and their voice.

Finally I touch on the topic of *écriture féminine*, and whether Clarke's compositional methods support the idea of "essential" difference. I conclude that while there is no essential or necessary difference between men's and women's compositional modes, the way women were treated in Clarke's lifetime and how she subsequently perceived herself did lead to her adopting standpoints and methods that are fundamentally different to those associated with masculine expressions of desire.

**Biography:** Leah Broad (leah.broad@chch.ox.ac.uk) is a Junior Research Fellow at Christ Church, University of Oxford. Her research specialisms are in women in music and theatrical music. She has work published and forthcoming in *Music & Letters*, *Journal of the Royal Musical Association*, *Music and the Moving Image* and *TEMPO*, and in edited volumes with Boydell & Brewer, Oxford University Press and Routledge.

### **Lives and Afterlives: Rethinking Clara Schumann Joe Davies (University of Oxford)**

In recent years, scholars have made important strides towards bringing Clara Schumann from the peripheries into a more central position in musicological discourse. Much of this work has focused on uncovering details of her life, with particular emphasis given to her career as a performer and the creative relationships she cultivated with members of her circle (see, inter alia, Reich 1985, Borchard 1991 and 2019, Ferris 2003, and Stefaniak 2017 and 2018).

Inspired by this burgeoning body of scholarship, as well as by broader currents in scholarship on women and music, this paper takes up the opportunity to rethink our understanding of Clara Schumann as a composer – a topic that is ripe for further exploration. How, for example, might we contextualise her own views (such as those quoted above) of her compositional endeavours? To what extent do they subscribe to – or encourage us to problematize – contemporaneous views of women composers and notions of female creativity? And, moving to more recent times, in what ways have scholarly biographies of Clara Schumann, such as those by Reich (1985 [rev ed. 2001]) and Borchard (1991 and 2019), sought to challenge the sense of self-doubt that characterizes Schumann's approach to composition? In addressing these questions, this paper aims not only to offer fresh perspectives on Clara Schumann's personal and professional identity, but also to open up new ways of thinking about the nineteenth-century composer whereby women's achievements are placed on an equal footing with those of their male contemporaries.

**Biography:** Joe Davies, who received his AHRC-funded doctorate from the University of Oxford, is an Irish Research Council Postdoctoral Fellow at Maynooth University and Lecturer in Music at Lady Margaret Hall, Oxford. His research interests lie in the aesthetics and cultural history of nineteenth-century musical culture, with particular emphasis on Schubert, the Schumanns, and women in music. His co-edited volume *Drama in the Music of Franz Schubert* was published by Boydell & Brewer in 2019, and he is currently writing a monograph for Boydell entitled *Schubert and the Gothic*. He is also editing *Clara Schumann Studies*, and co-editing (with Roe-Min Kok) *Clara and Robert Schumann in Context*, both of which are under contract with Cambridge University Press.

### **Performing Samba in Beirut: Citizenship, Precarity and the Lebanese State Gabrielle Messeder (City, University of London)**

Leila Khoury is a São Paulo-born Lebanese-Brazilian singer and dancer who lives and works in Beirut. Due to the close transnational relationship between the two countries and the international commodification

of samba, Brazilian musicians and dancers are in high demand in Lebanon: they are hired to entertain at weddings and nightclubs, and to teach dance classes. Yet, foreign female dancers visiting Lebanon are legally obliged to apply for an ‘Artist Visa’, which enforces bodily surveillance via regular medical tests, and categorises foreign dancers as sex workers. It is also part of the exploitative kafala (“sponsorship”) legislative framework. The conflation of foreign dancers – artistes – with sex workers was first legally enforced by colonial officials during the French Mandate for Syria and the Lebanon (1923–1946). This law has arguably contributed to long-held discriminatory attitudes towards performing women in Lebanon, and has stifled the growth of Beirut’s music and dance scene.

In this paper, I will outline how the sociolegal repercussions from these colonial-era laws are in dialogue with Portuguese colonial constructions of Brazilian women as hypersexual and exotic in the production and promotion of Brazilian music and dance in Lebanon. Tropicalist representations of samba dancers and musicians are commonplace, and thus, working as a performer in Beirut, Leila must navigate shifting priorities and dangers in her day-to-day working life: codeswitching between autoexoticising herself in order to obtain work as an “authentic” samba dancer, and trying to “pass” as Lebanese to avoid hassle from security forces.

**Biography:** Gabrielle Messeder is a PhD candidate in the Department of Music at City, University of London, supervised by Professor Laudan Nooshin. Her current research is concerned with Brazilian music and dance in Lebanon, and her wider areas of interest include music and postcolonialism, transnationalism and popular musics of the Middle East and South America. She also works as a music teacher and musician, and regularly performs Brazilian and West African music in London.

## Session 2d: Music in Built Spaces

### Concert Halls as Public Space

#### Neil Smith (Maastricht Centre for the Innovation of Classical Music)

This paper presents data from a recent qualitative project on attempts to build a new concert hall in Edinburgh. It focuses on the team’s insistence that the building must be a ‘democratic’ space ‘for all’. Their efforts to make this the case are described here as conforming to four strategies that range from how the building fits within the urban environment to the use of the building by youth and community groups.

These attempts will be contextualised by reference to two literatures: first, the already significant body of work on the socio-demographic profile of most live music audiences; and second, the geographical and urban studies literature on public space. These will serve to problematise the Edinburgh project’s approach, as well as that of much new elites-driven cultural infrastructure.

In particular, it will be argued that the ability to access a space does not confer upon it the status of being ‘democratic’. Rather, this relies on specific interventions that engage with new, often disenfranchised, publics, as well as a vision of the concert hall that is not simply a place of community cohesion or entertainment, but as a space in which to encounter difference and be ‘troubled’.

Finally, this spatial discussion of the concert hall will allow for reflection (and discussion) of the orchestra as an institution and its future place within such buildings.

**Biography:** Neil T. Smith is a researcher and composer. His research interests focus on contemporary musical culture, having written on contemporary music (in particular Mathias Spahlinger), emerging composers and concert hall building. He is currently a researcher at the Maastricht Centre for the Innovation of Classical Music, looking at the interface between music and buildings. His monograph on Mathias Spahlinger will appear next year, published by Intellect.

## **Orchestral Acoustics between London and Bayreuth** **Katherine Fry (King's College London)**

A year after the premiere of the *Ring* cycle in 1876, Wagner refashioned his *Bühnenfestspiel* (stage festival play) for a vast orchestra at the Royal Albert Hall, newly opened in South Kensington near the site of the Great Exhibition of 1851. Although he had long intended his Bayreuth theatre as a protest against industrial cities, the London concerts were marketed as an alternative Wagner Festival with programmes dedicated exclusively to orchestral arrangements of his operas from *Rienzi* to *Götterdämmerung*. To a certain extent, the cultural transfer of the *Ring* from the customized acoustic and scenic conditions of the Bayreuth festival theatre to the resonant amphitheatre of the Royal Albert Hall was a pragmatic initiative born out of financial necessity in the aftermath of the most ambitious operatic event of the nineteenth century. In this paper, however, I discuss the London Wagner Festival less as an isolated event within Wagner's individual career, more as part of a broader history of orchestral performance, architectural acoustics and Anglo-German crossings in the aftermath of the Great Exhibition. My starting point is Wagner's collaboration with the German architect Gottfried Semper, whose involvement in the Great Exhibition while exiled in London preceded his extensive designs for a monumental Wagner theatre in Munich. Meanwhile, the dissemination of Wagner's mature works and theories in London owed much to the prior activities of German émigré musicians and intellectuals, including members of the first London Wagner Society. As a result, the premiere of the complete *Ring* cycle attracted substantial interest from English visitors, prompting critical commentary from both sides of the channel about Bayreuth as a site of cultural tourism. When Wagner and his fellow musicians travelled to South Kensington the following year, it marked the continuation of a Bayreuth project already thoroughly entwined with Victorian cultures of listening and consumption.

**Biography:** Katherine Fry is a visiting fellow at King's College London, and was recently a lecturer in music at KCL and postdoctoral fellow on the European Research Council project 'Music in London 1800-1851'. Her research focuses on the philosophy and politics of music in nineteenth-century Britain and Germany, and she is completing a monograph entitled *Wagnerian Detours: Aesthetics and Performance in Victorian London*. She has published in *Opera Quarterly*, *Nineteenth-Century Music*, *Journal of the Royal Musical Association*, *Cambridge Opera Journal*, and in the edited collection *Music and Victorian Liberalism: Composing the Liberal Subject* (Cambridge: Cambridge University Press, 2019).

## **Antonio Meucci, Opera and Telephonic Listening** **Ditlev Rindom (King's College London)**

Recent histories of opera and media have made much of the establishment of the théâtrophone service in 1890: a quintessential late-nineteenth-century communications technology. Yet a longer narrative might instead begin with Antonio Meucci, who developed a prototype telephone while working at Florence's Teatro della Pergola during the 1830s (Pelosi, 2011). Developed from shipping technologies, Meucci's device enabled communication between the stage and control room, reflecting evolving theatrical design in Italy during the mania for theatre construction across the 1830s and 1840s (Sorba, 2001). Meucci later refined his device at Havana's Teatro Tacón, supplementing operatic experiments with medical and engineering feats. Moving from internal to external communication, Meucci affirmed the theatre as a uniquely multi-dimensional site for technological research, encompassing activity within, behind and beyond the stage.

This paper takes Meucci's experiments as an entry point to consider opera's relationship with the 'telephonic' more broadly during the mid-nineteenth century. In particular, I consider links between emerging stage technologies and the increasing use of acousmatic sounds in Italian operatic works, from Donizetti's *Parisina* (Florence, 1833) to Verdi's *Il trovatore* (Rome, 1853); operas in which, I suggest, distant sounds and physical enclosure are regularly juxtaposed. In so doing, I investigate opera's role in defining acoustic practices and modes typically identified with later communication technologies, engaging with recent scholarship on opera and nineteenth-century science (Martin, 2012, Schwarz, 2016; Davies & Lockhart, 2016, Trippett & Walton, 2019). What might be gained, I ask, from an alternative operatic history of telephonic listening?

**Biography:** Ditlev Rindom is a British Academy Postdoctoral Fellow at King's College London. He completed his PhD at the University of Cambridge (2019) and has published articles and reviews in journals including *Cambridge Opera Journal*, *Journal of the Royal Musical Association*, *Opera Quarterly* and *Music and Letters*. He is currently completing a monograph exploring operatic and cultural networks between Milan, New York and Buenos Aires c1900, and is also working on a critical edition of Puccini's *La rondine* for Casa Ricordi.

Tuesday 8 September, 15.00–16.30

Themed Session 3a: Auraldiversity and Musicology

Chair: John Drever (Goldsmiths, University of London)

After decades of scholarly interest in listening as an act—as a way of being in the world, of relating, of living through multiply situated bodies—attention is beginning to shift to material and experiential conditions of auditory difference. What role can musicology play in changing our expectations of what is audible? What happens if we consider aural sensemaking as a form of privilege? How does hearing loss challenge pieties around core disciplinary notions such as music, noise, and silence?

This themed session brings together a range of ongoing research oriented towards 'auraldiversity': that is, theory and practice which begins with the particularity and partiality of hearing. From subtle variations in sensitivity to sound that one may experience over the course of a day to extremes of pain engendered by hyperacusis, hearing cannot be considered a stable or neutral relay, and this has epistemic implications in music and sound studies. Over the course of these four talks, we shall discuss some of the challenges inherent in approaching, understanding, and representing auraldiversity, and also explore some of the conceptual, creative, and agentic potential of this new orientation to auditory relativity and positionality.

### **Primacy of the Ear—But Whose Ear?: The Case for Auraldiversity in Sound and Music Practice and Discourse**

**John Drever (Goldsmiths, University of London)**

60 years on from Pierre Schaeffer's call for 'primacy of the ear' ['primauté de l'oreille'] (Schaeffer 1957) and Denis Smalley's reassertion of 'the primacy of aural perception' (Smalley 1986) in music theory and composition, this presentation asks an ostensibly simple question: whose ear is implied when we talk of and compose under this fundamental principle? Is there a tacit audiometric norm, the 'otologically normal'—an acoustics standard from which A-weighted decibels is based (ISO 226:2003)—or even a pair of golden ears, at its core? And if a music is predicated on a specific auditory acuity, where does this leave the audience. With reference to his own practice and hearing, the author will tackle the above issues. In

conclusion the concept of aural diversity is proposed and creative strategies that eschew or problematise aural typical archetypes in sound and music and related theory are encouraged.

### **Aural Diversity: Hearing Differences and their Consequences for Music and Musicians**

**Andrew Hugill (University of Leicester)**

More than 538 million people worldwide have disabling hearing impairment (Olusanya et al. 2014). Everybody over the age of about 20 has some form of hearing deterioration (Huang and Tang 2010). Musicians are four times more likely than the general public to suffer hearing loss (Schink et al. 2014). Yet music and musicology take little account of the consequences of such statistics. The sheer range and complexity of hearing conditions gives rise to aural diversity. Hearing loss or impairment includes central deafness, sensorineural, conductive and mixed hearing loss. But there is also an array of auditory processing disorders, some of which do not involve hearing loss but nevertheless have significant consequences for hearing, listening and hence music. These include: hyperacusis (heightened sensitivity to everyday sounds); misophonia (a disorder in which sounds trigger unwelcome emotional or physiological responses); tinnitus (ringing, buzzing, hissing or other sounds in the ear when no external sound is present); and diplacusis (inter-aural pitch difference). This paper considers the consequences of this aural diversity for music and musicians and its implications for musicology.

### **Listening with a Machine: Cochlear Implant as Soundscape Arranger**

**Meri Kyotö (University of Eastern Finland)**

People living with cochlear implants hear their environment through microphones and code. The interfaces between the audio signal and the self bring forward challenges of adaptation in a situation where sonic phenomena is regularized to signal-to-noise automation. This paper examines these embodied human–technology relationships by asking how a coded soundscape shapes our understanding of acoustemology (knowing place by listening) and what kind of listening agency is given to the implant. These questions are approached with an empirical study: a one year ethnography with an adult informant adapting and learning to listen with two cochlear implants. The research is part of an Academy of Finland project ACMESOCS examining diverse auditory cultures, particularly how they are articulated, experienced and reclaimed within the acoustic environments of different sized cities.

### **Musicking with Mild Cognitive Impairment**

**Christopher Cook (Goldsmiths, University of London)**

Changing hearing abilities are among the first symptoms of many types of dementia. In controlled listening situations, the particular abilities affected can be shown to correlate with different dementia diagnoses (Hardy et al. 2016). In this paper, I will outline a case study from my PhD research on making soundscape compositions with people who have a dementia. One of them, Trevor, has mild cognitive impairment (MCI): a diagnosis which often precedes a dementia diagnosis. He is a keen amateur musician, playing recorder, oboe, violin, and piano. Musicking is an important part of his social life, and this has been impacted by the hyperacusis brought about by his MCI. Over the course of several months, Trevor and I explored the changes he had noticed in his hearing and listening, and the particular ways in which they intersect with his experiences of amateur musicianship in rural Cornwall.

## **Reanimating the Silent Voices of Ancient Texts: Developing Live Electronics to Mediate Between Dancer, String Quartet and Poetry**

**Edmund Hunt (Royal Birmingham Conservatoire) and James Dooley (The Open University)**

The use of the recorded human voice in electroacoustic music creates a multi-layered listening experience. The transformation of sounds and phonemes can shift the audience's focus away from the literal understanding of words and phrases, towards a more symbolic, emotional and metaphoric appreciation of the rich palette of sounds derived from the human voice. In the project that is presented here, this process was taken one stage further. An Old English poem, in a language which is largely incomprehensible to speakers of Modern English, forms the structural basis of a 10-minute work for dancer, string quartet and live electronics. But the text is never heard in its entirety. Instead, the timbral qualities of a recording of the spoken text (inaudible to the audience) structure and control electronic material at a granular level. In this way, the live electronics assume the role of intermediary between the different elements of dance and music. In order that new, live electronics processing could be developed intuitively, in conjunction with the creation of music and movement, the musical/technical aspect of the work arose from close collaboration between the composer (Edmund Hunt) and live electronics designer (James Dooley). The co-presented format of this paper mirrors the dialogic process of experimentation and creation that led to the work. In sharing our process and outcomes, we will show how live electronics could be embedded within the creative process, allowing the possibility of a bridge between the artistic creativity and early literature.

**Biography:** Edmund Hunt is a Derbyshire-based composer who writes instrumental, vocal and electroacoustic music. In 2018, Edmund became a Postdoctoral Research Fellow in composition at Royal Birmingham Conservatoire, focusing composition and live electronics based on the analysis of early medieval languages. Recent work has included a role as the Rosie Johnson RPS/Wigmore Hall Apprentice Composer in 2018, an electroacoustic composition for Longyou International Festival, China, and an ongoing Sound and Music 'New Voices' piece for dancer, string quartet and live electronics. In 2020, he will begin work as a co-investigator on an AHRC-funded project, 'Augmented Vocality: Recomposing the Sounds of Early Irish and Old Norse'.

**Biography:** James Dooley is an artist and researcher based in Birmingham, UK, who also performs under the pseudonym "formuls". Primarily working in the medium of sound, his performance and installation works explore a combination of interaction design, audiovisual and environmental elements examining the boundary and interaction between autonomous and synchronous emergent forms. Frequently utilising generative and algorithmic techniques, hidden connections between the ideas examined in his work are revealed through a digital conduit. His works have been exhibited internationally at festivals including: Lunar Festival (UK), London Design Festival (UK), SPECTRA (MY), SonADA (UK), Electric Nights (GR), Slingshot (US). He is Lecturer in Music Technology at the Open University.

## **What Listening Knows**

**David Chesworth (RMIT University, Melbourne)**

This paper discusses the large-scale video and sound installation *What Listening Knows* and how it interrogates the act of listening, particularly the concept of 'the microphone's gaze', which shifts the idea of the ocular gaze into an acoustic dimension.

During a recent research residency in Wiltshire, the artist duo Sonia Leber and David Chesworth filmed performers acting as field recordists in the landscape, trailing through cornfields, unfathomable

henges, earthworks, anthills and ancient forests. The highly-detailed soundscape is composed from environmental sounds, spoken texts, performances, military aircraft above the forest canopy, surveillance technologies, and special compositions performed by Salisbury Cathedral choristers.

The video reveals the temporal manipulations of two electronic musicians as they cut-up and splice the original recordings, subjecting them to changes of tape speed and direction. This references the methodology of *musique concrète*, originated by Pierre Schaeffer and others, where acousmatic music was created by manipulating recorded sounds to reveal new and affecting aspects of those sounds, obscuring the sound's original identity and meaning.

What Listening Knows explores compositional themes of *musique concrète* composers (male and female): ear perspective versus microphone perspective; intuition; non-human listening (by plants, animals, and electronic technologies); animism and sound; and transitional and marginal listening to different presences, absences and spaces of the mind. Key in this, is how different kinds of listening can lead us to experience new worlds beyond visual perception.

*What Listening Knows* has been created for exhibition over three large-scale video projections and 16 audio channels across the cavernous main space at Messums Wiltshire from 11 September to 25 October, 2020.

**Biography:** David Chesworth is an Australian-based interdisciplinary artist and composer. Known for his experimental and at times minimalist music, he has worked solo, in post-punk groups (Essendon Airport, Whadya Want?), in electronic music, contemporary ensembles and experimental performance. Together with Sonia Leber, Chesworth has created a series of large-scale sound installations and video artworks, such as *Zaum Tractor*, shot in Russia for the 56th Venice Biennale (2015), and *This Is Before We Disappear From View* commissioned by Sydney Biennale (2014). He is currently a Vice Chancellor's Post-Doctoral Fellow at RMIT University, Melbourne. David's practice-led research explores ontologies of engagement through the prism of antinomic framings in art, music, performance and sound.

### **The Globalisation of "Deconstruction": A Survey into Deconstructed Club Music Alex Yiu (City University of Hong Kong)**

In this paper, I examine the concept of 'deconstruction' in deconstructed club music through a general survey of its relevant online discussions, practices, labels, artists and their music. As a controversial term, 'Deconstructed Club' describes a wide range of music artists nowadays whom music cannot be simply described with the preexisted genres of electronic dance music. While these artists approach their music through sonic experimentation, world building, and even performative acts, they at the same time challenge the notion of genre in electronic dance music through the reconfiguration of dance music styles and materials.

Since the mid 2010s, music journalists have started to apply the term 'deconstructed club' to describe these kinds of music. However, the term is also being criticised and evaluated by the online community through memes and trolls. DJs such as Total Freedom and Object Blue have explored and expended the sonic ambiguity by blending genres of music and experimenting with sonic layering. Online platforms such as Soundcloud, Bandcamp, Mixcloud has become the major platforms for enthusiasts and small artists to share and distribute music. On the other hand, established artists like Holly Herndon and Amnesia Scanner create music to explore themes in technology. The idea of club space as the hedonistic heaven is also being challenged by the political manoeuvre within the community where racial and gender expression are at the core of labels and collectives such as NON Worldwide, Eternal Dragonz, N.A.F.F.I. and etc. These labels at the same time forms a global network of touring spots through agents, promoters and online radios all over the world.

While this paper attempts to examine the notion of 'deconstruction' in the current club music, I argue that such notion is a reflection of our technology-embedded world where the domination of social media and platform economy allows the formation of a virtual music scene, at the same time it further accelerates the globalisation of underground club music and electronic avant-garde.

**Biography:** Alex Yiu is currently a PhD candidate in the School of Creative Media, City University of Hong Kong. Prior to his PhD, he completed the MMus Sonic Arts at Goldsmiths, University of London. His research interests include deconstructed club music, the Hong Kong underground music scene, and other music/sound-related topics with a focus on the dynamic in between global, local and virtual. Alex has performed and DJ'd in numerous venues and platforms such as XXX, OIL Club, ALL Club, Sónar Hong Kong 2019, CTM Festival 2020, NTS Radio and at many other places.

### Session 3c: Modernism in Context

#### Schoenberg in China

**Wai-Ling Cheong (Chinese University of Hong Kong, Shatin), Ding Hong (Shanghai University) and Yi-Ching Tam (Chinese University of Hong Kong, Shatin)**

When Qing Zhu published 'Reactionary Music?' (1934), an article that defended twelve-tone music, the latter was hardly known at all in China. Qing Zhu had almost certainly drawn heavily on polemical writing in Germany, where twelve-tone music became an endangered species in the 1930s as the Nazis seized power. When twelve-tone music was later proscribed in the People's Republic of China (PRC) during the so-called Thirty Years (1949–1979), Qing Zhu's 'Reactionary Music?' took on a very particular – indeed a prophetic – significance. As it happens, the Nazi oppression actually contributed to the dissemination of Schoenberg's twelve-tone method in China, given that Jewish musicians associated with the Second Viennese School, Wolfgang Fraenkel and Julius Schloss in particular, fled there in the 1940s. China was then considered a safe haven, and this sowed the seed for the blossoming of twelve-tone music in China in the 1980s (Sang Tong 1990; Christian Utz 2004).

Schoenberg might have been gratified to know that his invention ended up serving more than just an Austro-Germanic cause. While he did not seem particularly interested in Chinese music, he did compose one twelve-tone piece that is plainly Chinese in appeal: 'Der Wunsch des Liebhabers,' the last of the *Vier Stücke für gemischten Chor*, Op. 27 (1925). In this setting of Hans Bethge's German translation of a classical Chinese poem, Schoenberg imbued the music with pentatonic figurations and repeating-note patterns that were clearly intended to evoke pedigreed perceptions of Chinese music (Zoltan Roman 2008; Wong Kwong Yu 2011). The objectives of this paper are twofold: to analyse Schoenberg's appropriations of Chinese pentatonicism and Chinese percussion playing within a rather strict twelve-tone work with recourse to the extant sketches (Arnold Schönberg Center, Vienna); and to attempt a transcultural investigation into the blossoming of twelve-tone music in the PRC in the 1980s, music that shares with Schoenberg's 'Der Wunsch des Liebhabers' surprisingly similar compositional tactics.

**Biography:** Wai-Ling Cheong is Professor at the Music Department, The Chinese University of Hong Kong. She received the PhD from Cambridge University, where she studied with Derrick Puffett. Her research interests include the reception of Soviet and Central European music theory in China, and the music of Wagner, Scriabin, Stravinsky, and Messiaen. Her scholarly works have been published by *Acta Musicologica*, *Music Analysis*, *Perspectives of New Music*, etc. Recent articles include 'Ancient Greek Rhythms in Messiaen's *Le sacre*: Nietzsche's Legacy?' *Musicology* 27 (2020); 'Ancient Greek Rhythms in *Tristan* and Nietzsche', *Musicologist*, 2/2 (2018).

**Biography:** Ding Hong is Associate Professor of music theory and clarinet at Shanghai University's School of Music. Hong received his PhD in music theory from The Chinese University of Hong Kong (Shatin) under the supervision of Professor Cheong Wai-Ling. His research interests include transformation theory, harmonic theory, and the aesthetics and the theory and practice of contemporary Chinese art music. Hong also holds degrees in clarinet performance from the Shanghai Conservatory of Music (BA) and the Hartt School, University of Hartford (MM).

**Biography:** Yi-Ching Kevin Tam is Research Assistant in the Department of Music at The Chinese University of Hong Kong (Shatin), where he received his BA (First Class Honours), majoring in Music and minoring in History. Tam obtained his MPhil in Music Studies from the University of Cambridge under the supervision of Professor Marina Frolova-Walker. Following his MPhil dissertation, which focussed on selected compositions for the Chinese orchestra, he is researching on the adaptation of Western art music in China in relation to the rise of Chinese nationalism since the late nineteenth century, with special emphasis on the Chinese orchestra.

### **'His Faith was Never that Strong': Newman, Elgar, and Nineteenth-Century English Catholicism Joanna Bullivant (University of Oxford)**

The nature and extent of Elgar's Catholicism has always been strongly contested. While Stanford famously complained that *The Dream of Gerontius* 'stank of incense', the Elgar Society's biography downplays the importance of faith, arguing that the composer's faith was 'never that strong'. Regardless of the truth of that assessment, equating Elgar's Catholicism with his degree of belief risks a too-narrow assessment of what it meant to be a Catholic in nineteenth-century England.

This paper seeks to establish a framework for understanding Elgar's Catholicism that moves beyond either constructions of 'Otherness' or the minimising of identity based on faith alone. Being a Catholic in nineteenth-century England could encompass many things: accusations of a lack of patriotism (cf. Gladstone); membership of a self-sustaining subculture; inhabiting marginal spaces like St George's Chapel, Worcester or the oasis-like 'little Italy' of Newman's Oratory in Methodist Birmingham. Yet Catholic communities were also diverse: Worcester's integrated community contrasted sharply with the Irish immigrant Catholic populations of Liverpool, for example. Moreover, English Catholics in Elgar's lifetime experienced profound changes in liturgy and musical practice, from Mass settings by Hummel to the rediscovery of ancient music to the practice of 'musical Oratory' at Birmingham and Pius X's liturgical reforms (*Tra le sollecitudini*, 1903).

Drawing on the wealth of social-historical studies of English Catholicism in the late-nineteenth century, and Cardinal Newman's writings on both nationalism and aesthetics, this paper points towards a richer framework for exploring Elgar's Catholicism and, ultimately, its significance in his music.

**Biography:** Joanna Bullivant is Departmental Lecturer in Historical Musicology at the University of Oxford. She has published widely on aspects of British music and politics, including essays on Alan Bush, Britten, Tippett, and Eisler. Her monograph, *Alan Bush, Modern Music and the Cold War: The Cultural Left in Britain and the Communist Bloc*, was published by Cambridge University Press in 2017. She is also a digital musicologist and the author, with Daniel M. Grimley, of the award-winning *Delius Catalogue of Works* ([delius.music.ox.ac.uk/catalogue/](http://delius.music.ox.ac.uk/catalogue/)). She is now embarking on a study of Edward Elgar in the context of nineteenth- and twentieth-century English Catholicism.

## Narrative Problems and Musical Solutions in Britten's *Canticle IV*, 'The Journey of the Magi' Vicki Stroehrer (Marshall University)

T. S. Eliot's poem, 'The Journey of the Magi' presents an interesting array of narrative intricacies: a single narrator speaks as both an individual, lyric 'I' and a corporate 'we'; the story with which the poem begins is ultimately framed as a recollection from a distant past; and the final stanza is non-linear, interlacing present-day and retrospective reflection. In his 1971 setting of the poem, Benjamin Britten turns to multiple narrators and employs various musical devices to contend with these 'problems'. These devices, which include heterophony, diegetic sounds, quotation, word painting, and gestural return, locate the narrative and narrators in time and space by constructing a soundscape for the journey and by foregrounding memory. But more importantly, the composer made use of their narrative and symbolic potential to establish connections between sequences of events from the flashback and the narrators' subsequent non-linear reflection. By linking the narrative to reflection, he solves temporal issues and uses these marked musical materials to draw attention to the main subject of the poem – the magi's spiritual transformation and subsequent alienation from society. Britten's use of gestural return also contributes to a sense that the magi's transformation is rediscovered and relived with each retelling of the story of the journey in a sort of continual cycle. Ultimately, this examination of Britten's use of marked materials to manipulate the temporal disparities in this poem can shed new light across upon his shaping of narrative and framing of memory and time across his vocal repertoire.

**Biography:** Vicki Stroehrer is Professor of Music History at Marshall University in Huntington, West Virginia. She is the co-editor of *My Beloved Man: The Letters of Britten and Pears* (2016) which was awarded the 2018 C. B. Oldman prize by the International Association of Music Libraries, UK and Ireland. She is also co-editor of *Benjamin Britten Studies: Essays on an Inexplicit Art* (2017), and her article on Britten's use of monotone as a discursive shift was published in *Literary Britten* (2018). Her current projects include *Britten in Context* for Cambridge and a monograph on Britten's songs and song cycles for Boydell.

Themed Session 3d: Emerging Musical Value(s) in Neoliberal Economies: New Directions for Economic Ethnomusicology  
Chair: Darci Sprengel (University of Oxford)

Ethnomusicology claims, as Martin Stokes has argued, to be the musical discipline that attempts to understand its interlocutors' real lives and social situations. But the question of the economic has been understudied and undertheorized in the field. The economic concerns myriad activities, including the power of consumer culture, branding, affective labor, competing regimes of value, and more. This panel investigates these facets in four case studies in North America, India, Egypt, and megacities in the Americas to demonstrate how neoliberal economic logics shape the social and political value(s) of contemporary musicking and vice versa. As neoliberal logics develop uniquely and unevenly across the globe, alongside the development of innovative digital and marketing technologies, understanding contemporary music practice requires approaching musicking as a form of value creation that produces new economic practices. As these papers demonstrate, targeted marketing, reality music television, and the corporate harnessing of musical affect have led to 'culture' and 'affect' themselves becoming leading marketing logics and forms of investment. Such phenomena necessitate considering the economic ethnographically, in ways that analyze emerging market and digital infrastructures in relation to local histories, intimate affective relations, and geopolitical positioning. This panel broadly shows that there is more to the 'economic' than money and that the 'economic' goes to the heart of the 'social'. As a whole, it argues that attention to the economic is fundamental to the study of music as lived practice. It aims to jump-start a broader discussion of theory and methodology in contemporary economic ethnomusicology.

## **Toward a Value Theory of (Consumer) Culture**

**Timothy D. Taylor (University of California, Los Angeles)**

The members of Generation Z (people born between the mid-1990s and the mid-2010s) are widely reported to be changing the music industry through their listening habits. Marketing and consumer research show that Generation Z is more political and more attuned to the international world. The size of this demographic, and its relationship to music, means that music purveyors must address what it believes to be the tastes and values of this group, which will affect how music is marketed to everyone else. Such market research in a real sense creates that market, necessitating a rethinking of the culture concept--markets are in effect become their own cultures based on what its members value as consumers. The main argument of this paper is that, through market and demographic research, and coolhunting and trendspotting, advertisers and marketers possess a massive and an extremely granular body of data on their consumers and have become so adept at identifying and targeting specific demographic groups that they have created those groups. In effect, such demographic and marketing groups have become their own cultures, whose cohesiveness is powerfully shaped by their members' tastes and what they value.

## **"Face Value", Reality Music TV Shows, and Speculative Logics of Celebrity in Contemporary India**

**Anaar Desai-Stephens (Eastman School of Music)**

Watched by millions of viewers and adjudicated by a jury comprised of high-profile Bollywood industry insiders, Indian reality music television shows have established themselves a crucial site where singers can become known to audiences and industry insiders alike, gaining what they call "face value." Drawing on two years of ethnographic fieldwork around the reality music television industry in Mumbai, this paper focuses on discourses of "face value" and the musical-social practices of speculation it engenders.

As singers increasingly conceive of themselves as "brands," increasing "face value" has become central to their logics of brand enhancement, necessitating new sites and strategies for investment. Tracing the means by which young singers seek to increase their "face value" across reality music television shows and digital social media platforms such as WhatsApp and Instagram, this paper argues that "face value" simultaneously articulates a new mode of musical celebrity in neoliberalizing India and illuminates the forms of social and economic value that undergird it. Building on anthropologists and social theorists who have attended to "face" as a site of reputation management (Ganti 2012, Goffman 2005), and expanding recent work on an emergent culture of speculation in South Asia (Bear et al 2015), this investigation of "face value" affords important insights into how singers' manage their (musical) futures in contemporary India.

## **Risk as Affective Value: Making the "Danger" of Egyptian Independent Music Profitable through the Neoliberal Imagination**

**Darci Sprengel (University of Oxford)**

'Risk taking' is a central logic of neoliberal capitalism. It underpins the workings of contemporary finance, security, and entrepreneurship. This paper demonstrates that producing affects of 'risk' has also become a primary criterion for determining the value of Middle Eastern music in the West. Examining the representation of Egyptian independent music in the global music market over the last decade, it asks why those musicians who have experienced violence (torture, sexual assault, imprisonment), and whose work has led to asylum in the West, have been overwhelmingly foregrounded. It argues that 'risk' is a musically mediated affect that produces value in the global economy. A form of affective value, risk is desirable as musical affect because it arouses embodied feelings of danger and excitement in Western listeners but without putting them in actual danger. Music scholars have demonstrated that culture is increasingly financialized in the global economy as a means to frame notions of 'risk' as positive or beneficial in the

American imaginary (Chapman 2018). Expanding this literature, this paper demonstrates that the Western music market depends on the entanglement of global finance, orientalism, and militarism in rendering risk a valuable musical affect. Most broadly, it considers how militarism and capitalism intertwine to produce the conditions for evaluation, recognition, and upward mobility in the global economy.

### **Sofar Sounds: Affect, Work, and the Sound of Networked Intimacy Around the Globe Shannon Garland (University of California, Merced)**

Sofar Sounds is a company that promotes intimate musical experiences in unconventional venues, such as apartment living rooms and corporate offices. Run largely by unpaid volunteers, Sofar attracts devotee listeners, musicians and organizers in over 430 cities around the world. Despite their geographic reach, however, Sofar shows maintain a relatively consistent aesthetic, including audience-performer positioning, lighting and decoration, listener comportment, and sonic attributes. The music tends toward soft acoustics of singer-songwriters with guitars or simple accompaniment, with minimal amplification. In this paper I discuss how Sofar Sounds constructs intimacy through aesthetics. The aesthetics include musical style, but also the design of the show's surroundings, and, crucially production structure--the material elements (amplifiers, mics, chairs) and labor of volunteers. Drawing on ethnographic work on Sofar Sounds audiences, musicians, and producers in Los Angeles, New York, São Paulo, and Santiago, I'll show how the aesthetics, and the feelings of intimacy they help produce, are the driving force behind the expansion of Sofar around the globe, because it is these feelings which enable the overall structure of production that allows Sofar to exist and to grow. I argue that by relying on these aesthetic parameters as well as helping reproduce them, the company illustrates, in a striking way, the central role of affect in the production of subjectivity and capital.

### **Speaker Biographies:**

**Timothy D. Taylor**, a professor in the Department of Ethnomusicology at UCLA, is an interdisciplinary social scientist who studies capitalism and other economic issues, globalization, and technology as they relate to music. He is the author of numerous articles and books, including: *Global Pop: World Music, World Markets* (Routledge, 1997), *Strange Sounds: Music, Technology and Culture* (Routledge, 2001), *Beyond Exoticism: Western Music and the World* (Duke, 2007), *The Sounds of Capitalism: Advertising, Music, and the Conquest of Culture* (Chicago, 2012), *Music and Capitalism: A History of the Present* (Chicago, 2016), and *Music in the World: Selected Essays* (Chicago, 2017).

**Anaar Desai-Stephens** is an Assistant Professor of Ethnomusicology at the Eastman School of Music, University of Rochester. Her current book project, *Voicing Aspiration: Bollywood Songs and the Dreamwork of Liberalizing India*, explores the role of popular music and media in the formation of Indian aspirational economies and subjectivities. She is also the co-editor of "Musical Feelings and Affective Politics," a forthcoming special issue in the journal *Culture Theory Critique*. Anaar received her Ph.D. in Ethnomusicology from Cornell University in 2017. Her work has been supported by Cornell University's Randel Dissertation and Teaching fellowship and the American Musicological Society's Howard Mayer Brown Fellowship.

**Darci Sprengel** is a Junior Research Fellow in Music at the University of Oxford. She is currently completing her first book, *'Postponed Endings': Youth Music and Affective Politics in Post-Revolution Egypt*, which focuses on independent music and politics in Egypt from 2010 to the present. Her publications appear in *Popular Music*, *International Journal of Cultural Studies*, *Égypt/Monde Arabe*, *Sound Studies*, and the

edited collection *Playing for Keeps: Improvisation in the Aftermath* (Duke UP). She has taught at the University of Oxford, Beloit College, the American University in Cairo, and UCLA.

**Shannon Garland** is Lecturer in Global Arts Studies at the University of California, Merced. Her research investigates the production of popular music from an ethnographic, transnational perspective, focusing on indie music across the US and Latin America. Concerned with the types of labor emerging in the music industries, this work ties labor to affective musical response, social relations, and financial value. It thus asks how differential types of value—esthetic, social, financial— are produced by the arrangement of these elements into particular economies, and traces the symbolic and material effects of these arrangements. Garland holds a Ph.D. from Columbia University.

Wednesday 9 September, 10.30–12.00

Themed Session 4a: Sounding Trans-Gibraltar: The Borderland Politics of Music Across the Western Mediterranean

Chair: Samuel Llano (University of Manchester)

In *The Deepest Border* (2018), Pack calls for an integral study of the western Mediterranean that attends to the ways in which “The region’s many borders [...] became key sites of negotiation in the regional dialectic of territoriality and mobility.” Only by focusing on the borderland politics of what he calls “trans-Gibraltar,” he argues, it is possible to account for the political, economic and cultural processes relevant to the states and populations of this region. Thanks to musicologists such as Jonathan Shannon and Jonathan Glasser we know that music has been an integral part of the human and cultural flows that have shaped trans-Gibraltar since the nineteenth century. Yet, a few questions still need to be raised about the traffic of sounds and musics in this area: how has this traffic helped to consolidate or undermine trans-Gibraltar’s outer and inner borders, and to negotiate the ways in which they perform their liminality? How can musicology help to accomplish the interconnected study of the geographies and temporalities of trans-Gibraltar? By focusing on a few case studies that explore the flow of music and sound across France, Algeria, Morocco and Spain from the nineteenth century up to today, this session aims to stimulate critical discussion around these questions. This session’s papers do not take “music” and “sound” for granted, and instead explore the ways in which borderland cultures have transformed these concepts and the practices that sustain them.

### **Singing Across the Sea: Music, Memory and Migration in Franco-Algerian Relations**

**Stephen Wilford (University of Cambridge)**

Algeria and France have long had a close and troubled relationship, from the beginnings of colonial rule in 1830 to Algerian independence in 1962, and throughout the postcolonial period. Over these near two centuries, people and musics have flowed across the Mediterranean, connecting the two countries through musical ideas and memories, recordings and instruments. Music and words have provided Algerians in North Africa and Europe with agency and offered a means of communicating the often traumatic processes of migration and loss.

This paper explores some of the musical encounters and interactions that have taken place between Algeria and France, focusing upon the role that music has played in enabling and reflecting processes of migration and memory. In particular, I focus upon the ways in which Algerians on both sides of the Mediterranean have used music to connect with one another. Taking two songs as my starting point (Dahmane el Harrachi’s 1973 chaabi hit *Ya Rayah*, and rapper Medine’s 2012 track *Alger Pleure*) I interrogate the ways in which Algerian identities have been negotiated and mediated through musical

flows across and through the interspace of the sea, collapsing notions of distance, separation and clearly demarcated borders.

### **Musical Crossings of the Sephardi *Ivri*: Borderland Aesthetics and Negotiated Identities**

**Vanessa Paloma Elbaz (University of Cambridge)**

The Judeo-Spanish repertoire of Morocco sat across its northern border for centuries. This repertoire was porous, accepting new pieces from the north across the Strait when travelers or song sheets came through their communities. During the Spanish Protectorate (1912-1956) repertoire was added from traveling musicians that were invited to perform in colonial theatres. Members of Morocco's Jewish community shared their repertoire for the archives of Ramón Menéndez Pidal and El Archivo de la Palabra, both in Spain. After independence, many of the Sephardim made the trip back across the borders that their music had traveled, and settled in communities in Málaga, Torremolinos, and Marbella.

This paper explores the movement of these musics from 1890 to 2020. The relationship that modern-day Sephardim in Spain's Costa del Sol have with a Judeo-Spanish repertoire can help us understand the continuity in this musical oscillation in the trans-Gibraltar region. I propose to explore what Moroccan-descent Sephardim today in Spain say about their perception of the relationship between the textual Spanish literary lineage coupled with Judeo-Moroccan symbolic power. How do these literary and symbolic border crossings interact in their own relationship to their lived identities as *ivri* – musical border crossers?

### **Music, Brotherhood, and the Making of the Mediterranean Border in “Spanish” Morocco (1912-1956)**

**Samuel Llano (University of Manchester)**

The making of borders is one of the central projects of colonialism, and so it was in the Moroccan Protectorate. Spain invoked real and imaginary borders to prompt the colonial populations to re-imagine themselves in ways that facilitated their being controlled. In the Spanish colonial imagination, the Mediterranean was a porous border that could be invoked at will, and made to seem variably permeable. The rhetoric of brotherhood was instrumental in helping to align perceptions of the Mediterranean border with Spain's colonial ambitions. In this rhetoric, the myth of al-Andalus was invoked to articulate a Hispano-Moroccan ethnic bonding and, in that way, to justify the colonial occupation. At the same time, Morocco was ascribed the role of a lesser brother who is anchored in the past and in need of intervention from abroad. While scholars in anthropology (Mateo Dieste), history (Calderwood) and the visual arts (Bollorinos-Allard) have analysed the rhetoric of brotherhood and its effects on borders, its impact in music scholarship remains largely unstudied. What role did music and musicology play in helping the Spanish colonial administration make the Mediterranean border? Does music deserve special consideration in the light of its “ability to animate imaginal spaces and [...] to penetrate and traverse margins and boundaries” (Shannon)?

### ***Tan cerca, tan lejos*: Sounding the Liminality of the Spanish-Moroccan Border in the Musical Journey of Jallal Chekara**

**Matthew Machin-Autenrieth (University of Aberdeen)**

In 2009, the Moroccan musician, Jallal Chekara, released a documentary called *Tan cerca, tan lejos*. Positioned as an account of Jallal's own personal and musical journey from Tetuan (Morocco) to Granada (Spain), the documentary narrates the wider context of musical flow and exchange across the Strait of Gibraltar. As the title ‘So Near, So Far Away’ suggests, the documentary seeks to promote the idea of deeply-rooted historical, cultural and musical connections between Morocco and Spain, but an idea that struggles against wider social perceptions of cultural incompatibility, stringent immigration controls and

the securitisation of Spain's external border with North Africa. In this paper, I want to explore how the liminality of the Spanish-Moroccan border is performed in this documentary. Music, I argue, is positioned in the film as an active agent in the connection of geographies (Morocco-Spain, Granada-Tetuan, the Mediterranean Sea), temporalities (the notion of a Hispano-Moroccan cultural memory), and familial and musical lineages (the Chekara family and its role in facilitating Spanish-Moroccan musical rapprochement). Combining a critical analysis of the film with conversations with Jallal himself, I explore how one individual navigates the trans-Gibraltar borderland (Pack 2019), filtering through his own musical journey an interwoven history of colonialism and independence, conflict and confluence across the Mediterranean.

### **Speaker Biographies:**

**Stephen Wilford** is a Research Associate within the Faculty of Music and a Junior Research Fellow of Wolfson College Cambridge. He is part of the team working on the European Research Council-funded project 'Past and Present Musical Encounters across the Strait of Gibraltar'. He studied at the University of Aberdeen, Leeds College of Music, and Goldsmiths, University of London, before completing his AHRC-funded PhD at City, University of London, with a thesis focusing upon music-making among the Algerian diaspora community of London. He has taught at City, University of London, the University of Southampton and Goldsmiths, University of London. Stephen's work focuses upon North African musics, particularly those of Algeria, and spans a range of traditional and contemporary styles, from the region's various Andalusí traditions to the Franco-Algerian hip hop scene. He was formerly an Early Career Research Fellow of the Institute of Musical Research and is currently a member of both the national committee of the British Forum for Ethnomusicology, and the Ethnomusicology-Ethnochoreology committee of the Royal Anthropological Institute.

**Vanessa Paloma Elbaz** is Research Associate of the Faculty of Music at the University of Cambridge working on the ERC funded project "Past and Present Musical Encounters Across the Strait of Gibraltar". A current Research Associate at Peterhouse she has been a Fellow of the Tangier American Legation Institute of Moroccan Studies (2016-2018) and Research Associate of Hadassah Brandeis Institute (2010-2016) at Brandeis University. Dr. Elbaz was granted her Ph.D. from the Sorbonne's CERMOM research group of the INALCO with *félicitation du jury* and was nominated for the best dissertation of the year. In 2012 she founded KHOYA: Jewish Morocco Sound Archive in Casablanca. Her research on Moroccan Sephardi music and orality has been supported by the Posen Foundation, the American Institute for Maghrib Studies and a Senior Research Fulbright fellowship amongst others. Most recently she was awarded an ERC Marie Curie Individual Fellowship for a project on Songbooks in Judeo-Spanish throughout the Mediterranean basin. Her work has been featured on PBS, NPR, PRI, the New York Times, BBC, I24, France24 and Al Jazeera international amongst others. Her current research focuses on Spanish and Moroccan uses of Jewish music within national narratives of diversity. She is also an international performing artist of Moroccan Sephardi repertoires.

**Samuel Llano** is a Senior Lecturer in Spanish Cultural Studies at the University of Manchester. He earned his PhD from the Universidad Complutense de Madrid in 2007. Before joining Manchester in 2015, he has been a Research Fellow in the University of Birmingham (2008-2011) and the University of Cambridge (2011-2014); and a Lecturer in Hispanic Studies in Durham University (2014-2015). Llano is the author of two books: *Whose Spain?: Negotiating 'Spanish Music' in Paris, 1908-1929* (OUP, 2012), which studies 'Spanish Music' as a probe to analyse the forging of cultural alliances in the years surrounding the First World War; and *Discordant Notes: Marginality and Social Control in Madrid, 1850-1930*, which studies the role of street music and flamenco in Madrid in giving shape to debates on sonic hygiene, public health and social aid. In 2013, his book *Whose Spain* received the Robert M. Stevenson Award of the American

Musicological Society. His current work is focused on the study of the formation of discourse on Arab music in colonial Morocco (1912-1956), and the development of Sufi music in relation to manifestations of power and resistance in that context. He is working on a book tentatively titled *The Empire of the Ear: The sonic architecture of colonial Morocco*.

**Matthew Machin-Autenrieth** is Lecturer in Ethnomusicology at the Department of Music, University of Aberdeen and the Principal Investigator for the European Research Council-funded project 'Past and Present Musical Encounters across the Strait of Gibraltar' (2018–23). He is also a Visiting Research Fellow at the Faculty of Music, University of Cambridge (until 2023). Matthew completed his Masters and PhD in Ethnomusicology at Cardiff University. Following his studies, Matthew was appointed as a Leverhulme Early Career Fellow at the University of Cambridge (2014–17) and then Senior Research Associate (2018–20). Matthew's research spans three main areas with a particular focus on Spanish music and its intersection with Morocco: the relationship between music and regional identity in nation states; heritage studies; and music, diaspora and postcolonial studies.

#### Session 4b: Analyses of Modernist Works

##### **Deterministic Randomness and Compositional Balance: Xenakis' Random Sieves** **Dimitris Exarchos (Goldsmiths, University of London)**

Since the early 1960s, Iannis Xenakis (1922-2001) developed compositional approaches that came to complement his early stochastic methods: Sieves and Groups provided tools for total determinism in formal, pitch, or rhythmic structures. Mathematical groups are special collections of elements; and sieves, conceived as operations on Residue Classes, are special kinds of simple groups. The musical concept of the sieve is a generalisation of that of scale: different versions of a scale belong to one class, expressed by a sieve (cf. Forte's Set Classes). Although Xenakis offered an analysis of sieves and groups in *Nomos Alpha* (1965-66), he made extensive use of these in his late music (from the late 1970s onwards) on the construction of which he offered no explanation. This body of work spans nearly two decades, around forty compositions, and one hundred pitch scales; all of these distinct scales share the same features, thus loosely consisting in one type of sieve. This allows for a certain kind of 'compositional balance' across works, in the sense proposed by Charles Ames (1990), who argued for comparable kinds of balance-types in Xenakis, Schoenberg, Koenig, and computer-music empiricists. This paper tackles, for the first time, the construction method of Xenakis' sieves in the late works, presenting a novel hypothesis (including a mathematical model), unveiling a return back to the idea of randomness that had preoccupied Xenakis in the early works of the 1950s.

**Biography:** Theorist and musicologist Dimitris Exarchos has published in books and journals on 20th-century composition, theory, and analysis. He has delivered talks internationally, organised symposia (Xenakis International Symposium; Notation in Contemporary Music; Compositional Aesthetics and the Political) and curated events (Southbank Centre, UK; Goldsmiths, University of London; Migrant Sound). He researches the themes of temporality, notation, and materialism, on the intersections between philosophy, aesthetics, analysis, and composition; his analytical work includes computational and mathematical approaches. He has been Research Fellow at the Contemporary Music Research Unit, Goldsmiths, University of London, and at the National Institute of Music Research, Berlin.

**Impossible Machines: Brian Ferneyhough and the Politics of Time**  
**Alastair White (Goldsmiths, University of London)**

Ferneyhough's practice is commonly situated as a synthesis of modern and postmodern concerns. By reading his music through a Marxist critique of the politics of musical temporality in 20th-century compositional practice, these tensions can be further contextualised within the antagonism between temporality and spatialisation. This allows for a reimagining of the implications of well-documented frictions and drama in his music between structure and contingency, and between meaning, identity and their dissolution. Seen in this way, the composer's work gains an immediate political relevance to our historical moment, one marked by a related, though disempowering, reconciliation of its preceding two general periods: where the postmodern sense of perspectival multiplicity combines with an older, monad-like individual certainty. Ferneyhough provides us with an almost complete inversion of these regressive trends, whereby rigorous yet disorientating objective structures become paramount to the maintenance of subjective freedom: one that is seen as a fluid, dynamic series of perspectives. Central to this is the striking musical wager that processive logic and developmental direction may exist as paradox, multiplicity, and fractured, broken discourses. This paper outlines the critical framework with which to apprehend this idea, by combining elements from a tradition of political thought that grapples with the interplay between material conditions, ideology and aesthetic form: through re-readings of Marx, Lukacs, Adorno and Jameson, it traces the effects of changes in our experience of time under late capitalism. An examination of John Zorn's *Cobra* and Earle Brown's *Novara* will demonstrate this phenomenon at work; then, by following Ferneyhough's development from the influence of that tradition through three key stages, this paper suggests how it can be seen to originate in and transcend those limitations. In doing so, it explores the relationship in his music between notation, gesture, bodily physicality and temporal experience, and offers reflections on the significance of this in the context of recent philosophical materialisms.

**Biography:** Alastair White is a Scottish composer and writer. His work is characterised by a lyrical complexity that draws influence from fashion, machines, cosmological descriptions, radical politics and materialist philosophy. Recent projects include the operas *WEAR* (Tete-a-Tete, Opera in the City) and *ROBE* (Métier Records), and the string quartet *Two Panels* (Navona Records). Shortlisted for a Scottish Award for New Music twice (in 2019 and 2020) and a Creative Edinburgh Award (2019), his music has been supported by the Hinrichsen Foundation, Help Musicians UK, the Goldsmiths Graduate Fund and Music Research Committee. [www.alastairwhite.org](http://www.alastairwhite.org)

Session 4c: Historical Perspectives

**Disagreement between Authors and Scribes in Medieval Musical Treatises: Notational Examples of Ligatures in F-Pn lat. 16663**

**Kaho Inoue (University of Southampton/University of the Arts, Tokyo)**

Notational examples in medieval musical treatises often represent notes and signs that vary from the authors' description, although they should have been designed to supplement the main text. Such notational disagreements are probably the results of miscommunication between the author and the copyist(s)—or the scribe(s)—of the manuscript, and tend to be regarded just as 'errors' made by copyists. However, this discord between an author and copyists offers us significant information about music theory and practice, especially regarding the notational convention to which the copyists were accustomed and the extent to which the notation suggested by the author was incomprehensible or unfamiliar to the copyists or their generation.

In this paper, I discuss the case of F-Pn lat. 16663, a manuscript probably copied by one hand circa 1300. It consists mainly of Jerome of Moravia's *Tractatus de Musica* (c. 1300), citing four treatises in chronological order: Anonymous's *Discantus positio vulgaris* (c. 1240); Johannes de Garlandia's *De musica mensurabili positio* (c. 1260); Franco of Cologne's *Ars cantus mensurabilis* (c. 1280); and Johannes Picardus' *Musica mensurabilis* (c. 1290). Garlandia's and Franco's works in particular detail ligature notation, but their doctrines differ in that the former always begins the six rhythmic modes with ligatures *cum proprietate*, whereas the latter employs ligatures *sine proprietate* at the beginnings of the first and third of the five rhythmic modes. However, in Franco's treatise, the copyist of the manuscript frequently notates ligatures *cum proprietate* within the explanation of these modes, which is contrary to Franco's writing, and if anything, in accordance with Garlandia's theory. The 'errors' on the part of the copyist might then imply that around 1300, pre-Franconian theories were still widespread and that Franco's new doctrine of ligatures had not yet fully taken root.

**Biography:** Kaho Inoue is a PhD candidate in Music (Musicology) at the University of Southampton and at Tokyo University of the Arts, under the auspices of British Council Japan Association, the Japan Student Services Organization, and the Nomura Foundation. She has been a recipient of awards from the RMA (The Frank Howes Research Grant), the Music & Letters Trust, the K. Matsushita Foundation, the Suntory Foundation, the Rohm Music Foundation, and the Kao Foundation for Arts and Sciences. Her PhD research at Southampton focuses on multiple functions of ligatures in pre-Franconian theory in comparison with Franco of Cologne's *Ars cantus mensurabilis* (c. 1280).

### **Music, Politics and Religion—Reframing Restoration Bands of 'Hoboy's' in the Context of Diplomacy Robert Rawson (Canterbury Christ Church University)**

This paper seeks to reframe the constitution and repertoire of ensembles of 'Hoboy's' in Restoration England as slightly adapted versions of both the Hauboisten of German courts and the 'musique de l'écurie' of the French court. In doing such, the 'Hoboy's' of Princess Anne, for example, can be cast as something partway between a ceremonial or military band and a court Capella. The general understanding of English bands of 'Hoboy's' has often been misrepresented to mean 'oboe band', that is, as ensembles of double reeds. This paper argues that was not the case. Moreover, new research points at the (primarily Catholic) musicians who were the mainstay of Princess (later Queen) Anne's 'Hoboy's' as functioning in ensembles to accompany diplomatic missions. Taking one such event as a case study, the Treaty of Ryswick of 1697, the English 'Hoboy's' travelled with both William III and other diplomats to The Hague. Central to this group are several prominent Catholic musicians who may have acted as informants for the exiled James II; a court with which two of the most prominent Catholic musicians in England—Jaques Paisible and Gottfried Finger—maintained direct contact.

**Biography:** Robert Rawson is scholar and performer with a special interest in baroque-era music of Britain and the former Austrian Empire. He has published widely on these subjects in book chapters, journal articles and a monograph, *Bohemian Baroque—Czech Musical Culture and Style 1600–1750* (Boydell, 2013). Robert is also active as a performer, particularly with his period-instrument ensemble, The Harmonious Society of Tickle-Fiddle Gentlemen, whose pioneering CDs have won awards and accolades around the world. Robert was the Albi Rosenthal Visiting Fellow in Music at the Bodleian Library, University of Oxford, 2019–2020.

## **Schubert's Gothicism and Recurring Nightmares in the First Movement of the 'Unfinished' Symphony** **Sio Pan Leong (University of Edinburgh)**

Modern commentators have often pointed out that in Schubert's late instrumental works, certain musical passages can readily be possible to be understood in terms of the idyllic dreams frequently featured in Romantic art. Yet, while the types of dreams that are more unsettling or nightmarish also play a central role in artistic and literary works contemporaneous to Schubert—as is exposed in the works of so-called 'dark Romanticism' or Gothicism—they have nonetheless received little attention within Schubert scholarship.

Addressing this issue, this paper focuses on the trademark Gothic theme of the recurring nightmares, exploring the ways in which this is articulated in Schubert's music. Taking the first movement of the 'Unfinished' Symphony as an example, it demonstrates how the core of the development section features the repetition of the disruptive moment heard in secondary theme, while the formal structure of the movement foregrounds an essentially open-ended, cyclic procedure in which music reminiscent of the development section is constantly brought back. It argues that these musical procedures strikingly resemble the type of uncanny nightmarish loop highly characteristic of Gothic literature. This paper concludes by drawing briefly on how the oft-discussed 'nightmarish' repetitions of the E-flat Major Trio, D.929 and the C Major Quintet, D.956 might be interpreted in a similar light, highlighting that the Gothic theme of recurring nightmares offers a hermeneutic window through which one's understanding of Schubert's musical dreams can be enriched.

**Biography:** Sio Pan Leong is a PhD candidate and tutor of an undergraduate course on 19th- and 20th-century music history at the University of Edinburgh. He received scholarships and completed his BFA Music at the National Taiwan University of Arts and MMus Musicology at the University of Edinburgh. He is interested in the concept of dreams as it intersects with philosophy and the arts, especially literature and music of the Romantic tradition. His PhD project, funded by the Macau government, focuses on the aesthetic and psychoanalytic investigation of Schubert's 'dreamlike' music.

Wednesday 9 September, 13.00–14.30

Themed Session 5a: Lecture Recitals

### **Affect is No Crime: New Music for the Traverso** **Matteo Gemolo (Cardiff University)**

Acknowledging the past with the intention of shaping the present is an inclination that lies at the very core of human creation. Building bridges between old and new, between tradition and innovation, between historically informed performance practices and late-modernist techniques has established itself as a major driver of aesthetic change in the field of contemporary music. Since the late 1980s, an increasing number of composers, scholars, HIP performers and ensembles have contributed to enlarging the contemporary repertoire for period instruments. Their personal and original perspectives have set the basis for a variety of different aesthetics and aimed at plural and distinctive results: from solos to orchestral works, from the revival of instrumental settings dating back to the 17th and 18th centuries to the use of electronics. The atomisation of stylistic cohesion, a shared sense of self-referentiality and historical relativism with a sprinkling of irreverence and sarcasm, all these features have constituted the main ingredients of such a post-modern repertoire. The latest predominance of empirical and experimental approaches on period instruments based on textural, stochastic and spectral trends are in no way reminiscent of the neoclassical and nostalgic idealization of pre-industrial products typical of the beginning of last century. A postmodern

need for expressiveness inspired by the *Affektenlehre* tradition of the eighteenth century together with cross-fertilizations between tonal, modal, atonal and microtonal languages have contributed to broaden the palette of sound possibilities of period instruments way beyond their traditional Baroque landscape. Through a series of music examples (recordings and video clips) it will be shown how the new composers' need to distance themselves from the strict rules of post-serialism and free their voices from any orthodox approach to music have found in the use of Baroque instruments and its musical legacy the best way of reconnecting the avant-gardist 'effects' with the perennial 'affects' that these instruments are still able to provoke.

**Biography:** Matteo Gemolo (b. 1985) is an Italian flautist, musicologist and Ph.D. candidate at Cardiff University. As both a performer and researcher he has been praised as 'one of the leading exponents' (British Flute Society, 2020) in promoting the use of period instruments within the context of contemporary music. He regularly performs with top-notch ensembles on period instruments, including Vox Luminis (Lionel Meunier), Les Muffatti (Peter van Heyghen), Le Concert d'Anvers (Bart van Reyn), BachPlus (Bart Naessens), La Cetra d'Orfeo (Michel Keustermans), Silete Venti! (Simone Toni), and performs on the main stages and festivals such as: Concertgebouw Brugge, Bozar (Brussels), SHF (Czech Republic), Festival Oude Muziek (Utrecht), Festival de Sablé, Musica Sacra Maastricht, Venice La Biennale. As a soloist he recorded for internationally renewed labels such as Warner Classics & Erato, Arcana and Glossa. He is the artistic director of the Belgian collective Europa Ritrovata.

### ***Parjanya-Vata* for Solo Cello by James Dillon** **Alfia Nakipbekova (University of Leeds)**

My lecture-recital will involve a presentation and performance of *Parjanya-Vata* for solo cello (1981) by James Dillon. In my talk I will explore the spectra of various musical influences and philosophies discernible in the composition and the issues pertaining to the interpretation and performance.

*Parjanya-Vata* is a challenging virtuosic work for cello that demands a highly developed technique and an expansive sound range. The extra-musical dimension outlined by the composer in the Preface suggests the intensity of expression and a vivid sound palette that are called for to communicate the fantastical power of the natural forces of rain and wind personified by the Hindu Gods. The span of their imagined space of action is beyond human range – this image of the wildly oscillating elemental forces between the macro and micro planes translates into the movements of the left hand 'leaping' across the fingerboard to the opposite extremes of registers contrasting with the microtonal alterations within and between the pitches.

In my discussion on the approaches to mastering *Parjanya-Vata's* extreme extended techniques, I will also consider how the extra-musical element of the piece influences physicality of my playing and how a research of Hindu philosophy contributes to the performer's ability to express the work's singular world of images, movement and the world of the ecstatic 'cosmic dance'.

**Biography:** Alfia Nakipbekova is an internationally acclaimed cellist soloist, chamber musician and researcher. Alfia has completed her PhD thesis 'Performing Contemporary Cello Music: Defining the Interpretative Space' at the University of Leeds in 2020, and is currently researching the subject of musical interpretation from the perspective of Mikhail Bakhtin's literary theory at Birkbeck, University of London (Comparative Literature and Cultural Studies). She had given lecture-recitals at the international conferences in the UK, Europe and Hong Kong. In September 2017, Alfia organised the RMA Xenakis Symposium at the University of Leeds. She is the editor and contributor to *Exploring Xenakis: Performance, Practice, Philosophy* published by Vernon Press in March 2019.

**“...bedenke wie er schon in seinem 16ten Jahr selbstständig in der Kunst dagestanden”:** Exploring the Early Music of Mendelssohn and Joachim

**Katharina Uhde (University of Valparaiso) and R. Larry Todd (Duke University)**

This lecture recital considers two early works by two prodigies, Mendelssohn and Joachim--the Concerto in D minor for violin and piano, MWV O4 of 1823, written when Mendelssohn was fourteen, and the Andantino und Allegro scherzoso for violin and orchestra, Op. 1 of 1847, finished when Joachim was sixteen. If Joachim became arguably the leading violinist of the later nineteenth century, Mendelssohn, of course, was remembered principally as a composer, pianist, organist, and conductor. Nevertheless, he was also a skilled violinist, such that, as Carl Friedrich Zelter commented to Goethe, Mendelssohn could well have become a professional violinist. These two works betray two different traditions of violin performance practice. Mendelssohn's concerto was written for his friend and violin teacher, Eduard Rietz, a protégé of Pierre Rode, while Joachim's Op. 1 was modeled on a similar work by Ferdinand David, Introduction et variations Op.6 (1838), which may have influenced also Mendelssohn's Violin Concerto Op. 64 (finished 1844). This presentation reflects on Joachim and Mendelssohn's shared Leipzig network from 1843 to 1847, and proposes thus far little-acknowledged influences among members of this network. We would like to briefly compare Mendelssohn's and Joachim's youthful compositions, and conclude with performances of selections from both.

**Biography:** Katharina Uhde, DMA, PhD, is an Associate Professor of Music at Valparaiso University. She is the author of *The Music of Joseph Joachim* (Boydell & Brewer, 2018) and she has edited for Bärenreiter two Joachim works (2018). She has also written chapters, articles, and encyclopedia entries related to Joachim. As a violinist she has won prizes in competitions, released several CDs, and has recently recorded four unknown works by Joseph Joachim with the Radio Orchestra Warsaw. She has received grants from the Fulbright Commission, the Andrew W. Mellon Foundation, the Fritz Thyssen Foundation, and the American Brahms Society.

**Biography:** R. Larry Todd is Arts & Sciences Professor at Duke University. His books include *Mendelssohn: A Life in Music*, “likely to be the standard biography for a long time to come” (*New York Review of Books*), and *Fanny Hensel: The Other Mendelssohn*, which received the Slonimsky Prize. He has published numerous articles on topics ranging from Obrecht to Webern. A fellow of the Guggenheim Foundation, he edits the Master Musician Series (OUP). He studied piano at Yale University, and has issued with Nancy Green the Mendelssohns' cello works. He has co-authored *Beethoven's Cello: Five Revolutionary Sonatas and Their World*.

Session 5b: Music and the State

**Rethinking Cultural Relativism: Understanding Alexander John Ellis and Krishnaji Ballal Deval in the Context of Late Colonial India**

**Daniel Walden (University of Oxford)**

Alexander Ellis's 'On The Scales of Various Nations' (1885) is often celebrated as a turning point in the history of comparative musicology, for pointing scholars towards the embrace of cultural relativism on the strength of its conclusion: 'the Musical Scale is not one, not 'natural' ... but very diverse, very artificial, and very capricious' (Stock 2007, Nettl 2012). Recent scholarship has nevertheless observed that 'On the Scales' introduced "colonial numerology"—i.e., the statistical techniques that colonial bureaucracies used to control populations—to musical studies (Walden 2018). Scherzinger 2018 moreover observes that the

affirmative rhetoric of cultural relativism can itself belie the persistence of ‘homogenized relativisms’ that reinforce the dichotomous thinking about culture (‘East/West,’ ‘us/them’) that undergirds imperial logic.

This talk builds on those insights in undertaking a post-colonial rereading of Ellis’s seminal text, with additional reference to Krishnaji Ballal Deval’s treatise *Music East and West* (1908). Deval repurposed Ellis’ statistical methods in the interest of affirming that both Hindustani and British musics derived from a single ‘natural’ scale first documented not by the ancient Greeks, but by Sanskrit authorities. In so doing, this paper argues, he sought to ‘provincialize’ British music theory as an offshoot of Indian tradition—reclaiming discursive power from and for the imperial margins (Chakrabarty 2000). Reading Deval’s and Ellis’s texts together will offer insights that complicate our understanding of the origins of comparative musicology and musical anthropology, while also pointing out some hidden perils of present-day ‘global historiography.’

**Biography:** Daniel Walden is a Junior Research Fellow at The Queen’s College (Oxford) who combines music theory with the global history of science and society, postcolonial studies, and media theory. He received his PhD in 2019 from Harvard University, where he was a Presidential Scholar, and an MPhil in Music from University of Cambridge as a Gates Scholar. His current book project examines entanglements between European and non-European theories of tuning and how they reconfigured geopolitics, and his recent publications appear in *The Oxford Handbook of Timbre*, *History of the Humanities*, *Early Music History*. He is also an experimental pianist. ([www.danielwaldenpiano.com](http://www.danielwaldenpiano.com))

### **My Harp's in the Highlands: John Gunn's *Historical Inquiry Respecting the Performance on the Harp* (1807) and the Construction of Scottish National Identity**

**George Kennaway (Universities of Leeds and Huddersfield)**

In 1805 the Highland Society of Scotland commissioned the well-known Scottish music teacher and scholar John Gunn (1766-1824) to write about two harps that had recently come to its attention. They belonged to a General Robertson, who gave them to the society in order that they could make a detailed study. The society approached Gunn, who until then knew nothing of the topic, to write a report. This report became too large for inclusion in the society’s regular publications and it appeared as a full-length book in 1807. While its value as an historical source is now somewhat questionable – indeed, it was already criticised later in the nineteenth century – there are other aspects related to evolving notions of Scottishness at the time. In particular, Gunn’s harp history turns out to be strongly linked to the ongoing investigation in the authenticity of the Ossian poems, and internally there are suggestions of a pro-Scottish bias. It is also connected with Gunn’s own search for linguistic connections between Gaelic and oriental languages. Gunn’s surviving correspondence also shows that the commission came at a time when his personal life was in some disarray. This unusual book is therefore connected with its author’s biography and with cultural movements towards a post-Jacobite Scottish national identity. This paper outlines new information about Gunn and relates his harp history to his general intellectual orientation. It draws on the speaker’s research for a forthcoming book about John Gunn.

**Biography:** Dr George Kennaway studied at the Universities of Newcastle and Oxford, the Guildhall School of Music, the Salzburg Mozarteum, and the University of Leeds. He is now Visiting Research Fellow at the Universities of Leeds and Huddersfield. He was a member of the Scottish Chamber Orchestra and the Orchestra of Opera North for 30 years, and now regularly appears as a soloist and chamber music player, on modern, 19th-century, and baroque cello. He is a member of the Meiningen Ensemble, a chamber group which explores practical applications of historical research to 19th- and 20th-century repertoire. Publications include a monograph on 19th-century cello performance practice, and articles and book chapters on textual and theoretical aspects of 19th-century performance research. Forthcoming

publications include a full-length study of the life and works of the Scottish musician John Gunn (1766-1824) for Boydell, book chapters on theoretical and historical topics for OUP and Routledge, and editions of later 18th-century cello repertoire for Artaria Editions.

### **The 2017 Catalan Independence Referendum in Catalan Popular Music Núria Bonet (University of Plymouth)**

This paper will explore the impact of the 2017 Catalan referendum, and subsequent political events, on Catalan popular music. It will specifically look at musicians and bands which have written and performed music reflecting their pro-independence or government-critical views. While some of the music discussed has subsequently been sung and played by crowds at protests and rallies, I will focus on the intentions of their originators. The paper will discuss case studies of musicians whose activism has been confirmed, awakened or revived by these events. Trends include the revival of repertoire by Franco-era protest songs by singers such as Lluís Llach, María del Mar Bonet and the band La Trinca; but also the emergence of a new generation of post-78 artists writing songs in reaction to the referendum. It is particularly interesting that while some singers and bands' music had political content before 2017 (f. ex. Obeses, Valtònyc), the political events since then appear to have encouraged others (f. ex. Txarango, Mostassa, Rosalía) to make more or less overt political statements through their songs and appearances.

The research will draw mainly on interviews carried out with pro-independence singers, musicians and bands from the Catalan popular music scene, which have reacted to recent political events. It will also take media interviews, recordings and social media posts into account to discuss the musicians' and media's perception of the impact of the referendum on the creative landscape of the nation.

**Biography:** Núria Bonet is an Associate Lecturer in Music at the University of Plymouth. Her doctorate focused on the use of scientific data as a compositional tool. She also researches Catalan music and has published on Catalan folk instruments. Núria's music and research has been presented on BBC Radio 3, BBC Spotlight, the Independent, the Observer, Catalunya Radio, and more. She is publishing a record of the music she wrote for the 'head-cinema' piece *Apoplexie* in collaboration with the *Escher Theater* (Luxembourg), *Openscreen* (Luxembourg) and the Arts Council.

## Session 5c: Music and Conflict

### **'Allons au-devant de la vie': Shostakovich and the *Front Populaire* Campaign in 1930s France Madeleine Roycroft (University of Melbourne)**

In the early 1930s, the music of Dmitri Shostakovich began to gain popularity outside of the Soviet Union and across Western Europe. As the decade progressed, the French public became acquainted with his symphonies and opera via radio broadcasts, piano recitals and orchestral concerts. However, Shostakovich was not initially known for his art music compositions; instead, he was recognised as the composer of a popular song known by its French title 'Au-devant de la vie'. Having originally appeared in Shostakovich's soundtrack to the 1932 Soviet film *Counterplan*, the song became popular in France among left-wing workers' choruses and other communal singing groups after Jeanne Perret, a *Parti communiste français* (PCF) member, created a set of French lyrics in 1934.

This paper will outline the role of 'Au-devant de la vie' in the social engagement efforts of the *Front populaire*, a coalition of French Communist, Socialist and Radical parties that aimed to counter the rise of fascism by uniting left-wing intellectuals with the working classes. I will show how this association made 'Au-devant de la vie' instrumental in disseminating Shostakovich's name in Paris, as its popularity

generated public interest in the ensuing live performances of his concert works. Finally, I will demonstrate how the political context in which the song was first introduced led to a performance history in France that was entirely distinct from Shostakovich's (now better-known) concert and operatic works.

**Biography:** Madeline Roycroft is a PhD candidate in musicology at the Melbourne Conservatorium of Music, University of Melbourne. Her thesis looks at the reception of Dmitri Shostakovich's music and its intersection with politics in 20th-century France. Madeline tutors and lectures in 19th and 20th-century music history, and has worked as a research assistant in the Éditions de l'Oiseau-Lyre archive at the University of Melbourne.

### **A Masonic Piece for Benjamin Franklin in the d'Artois Collection: Demignaux's *Hymne à l'amitié* Clémence Destribois (Brigham Young University)**

This paper introduces the d'Artois collection, more than 130 pieces bound in three large volumes which belonged to Marie-Thérèse of Savoy, Countess of Artois, wife of French king Charles X. It provides insights into domestic musical life at the house of Artois and individuals serving in the countess's household on the eve of the French Revolution. This paper then focuses on the *Hymne à l'amitié* (Anthem to Friendship), a hitherto unknown fifty-page cantata played (and maybe composed) for Benjamin Franklin for one of his visits to a masonic lodge at the Court of Versailles in 1783, found in the first volume of the collection.

The manuscript reveals that the *Hymne à l'amitié* was performed on at least two occasions: First, for the visit of Benjamin Franklin to the lodge of the *Trois Frères Unis* at Versailles on the feast of Saint John on June 24, 1783, and second, at the King's *Grand couvert* at *Fontainebleau* on November 1, 1783. We know the author of the text, but the composer is not specified. My extensive research in France and the United States reveals that the music was composed by Louis Charles Demignaux, musician of the king. The piece, divided in sections of contrasting musical characters, features strong masonic symbolism and maybe regarded as an iconic piece of early Franco-American music history only a few months prior to the Peace of Paris which ended the American Revolutionary War.

**Biography:** Clémence Destribois grew up in Normandy, France, where she studied trumpet, organ, voice, harmony and analysis at the conservatories of Le Havre, Caen and Rouen. She earned a *Diplôme d'Etat* in music education in France, as well as a bachelor's degree in organ performance and a master's degree in musicology at Brigham Young University, Utah, USA. She recently completed a PhD in musicology at Royal Holloway, University of London. Clémence is currently an assistant professor in music history at Brigham Young University. Her research interests focus mainly on the history of French and Italian music theory, ca. 1550-1750. Upcoming publications include articles in *Theoria* and *Fontes artis musicae*.

### **A Comparative Study of German and British Musical Heritages: The Berliner Philharmoniker and the London Symphony Orchestra during the First World War Percy Leung (University of St Andrews)**

In the current literature, historians of First World War visual arts, theatre, cinema, literature and other cultural productions, in both Germany and Britain, unequivocally argued that the cultural productions in their fields attempted to galvanise the populations by adopting a xenophobic and hostile attitude towards the enemy. Through my paper, I will challenge this widely-held notion and underline that classical music productions did not share the xenophobic, nationalistic and stereotypical perspectives adopted by other cultural productions. Having studied all the concert programmes of both orchestras during, as well as the five years before and after, the First World War, I will demonstrate, by using traditional historical analysis

as well as innovative mathematical and statistical methodologies, how the orchestras' performance practices followed a pattern of continuity and how the British and German upper- and middle-class societies, despite the prevailing xenophobia, continued to react positively to classical music from their adversaries. Indeed, Austro-German classical music in Britain remained popular, if not became more popular, during the war, while German orchestras continued to perform compositions by Russian and French composers.

My analysis will reveal about the diametrically different musical heritages between Germany and Great Britain, before culminating in the conclusion that classical music has attained a transnational (non-national) quality by 1914, largely followed the pre-war established performance practices and operated in a 'business as usual' manner at a time of national crisis and turbulence.

**Biography:** Percy Leung is a Hong Kong-born, British-based historian of political culture and – especially – of the role of music in modern societies. Percy studied at Cambridge, Oxford, and Durham Universities and is now a doctoral researcher in modern history at the University of St Andrews. He was also a visiting scholar at the Humboldt University of Berlin between 2018-2019, under a scholarship awarded by the State Parliament of Berlin. Percy's research interests are centred on the relationship between music and politics in the first half of the Twentieth Century, with a special focus on the cultural history and the musical life of Germany and Britain, the history of symphony orchestras and the role of music in authoritarian regimes.

## Session 5d: Linguistic and Phonetic Approaches

### **The Influence of Phonetics on Dieter Schnebel's Vocal Compositions** **Nadine Scharfetter (University of Music and Performing Arts, Graz)**

The oeuvre of the German Composer Dieter Schnebel offers a broad range of compositional practices from serial music and experimental music to revisions of works by Bach, Wagner, Webern, etc. However, Schnebel's compositions were not only influenced by composers like Schönberg, Webern, Stockhausen, and Cage. His education and interest in various fields such as theology, philosophy, musicology, psychology, phonetics and his teaching profession significantly influenced Schnebel's work as a composer as well.

In my presentation, I discuss Schnebel's preoccupation with phonetics and its influence on his musical works. Based on his vocal compositions from the 1950s and 1960s, I will show how his interest in speech sounds has changed over time. This change is reflected above all in the fact that Schnebel no longer focuses on producing specific speech sounds (vowels and consonants). Rather, his interest is increasingly directed to the organs involved in the production of speech sounds. Schnebel's preoccupation with phonetics and his growing fascination for the organs of articulation are also reflected in the notation used in his vocal compositions. For this reason, I will also discuss the development of his musical notation.

**Biography:** Nadine Scharfetter obtained her Master's degree in musicology at the University of Music and Performing Arts Graz (KUG) and the University of Graz. While studying, she worked for various cultural institutions, KUG, and the Institute of Musicology at the University of Graz. Nadine received several scholarships and awards for her academic achievements. She is currently working on her PhD thesis on the aspect of corporeality in Dieter Schnebel's experimental musical theatre at KUG. In 2016, she was awarded a DOC Fellowship from the Austrian Academy of Sciences. Since October 2017, she works as a university assistant at the Centre for Gender Studies (KUG).

## Stage Personas and Environmental Languages in Musical Theatre Analysis Nick Braae (Waikato Institute of Technology)

The musicological study of musical theatre is a relatively unexplored area of enquiry. One of the challenges is the stylistic diversity of the idiom, ranging from 'lite' classical (e.g. Lloyd Webber), to pastiche of both contemporary and historical popular styles (e.g. Lin Manuel Miranda), to the idiosyncratic techniques in of individual composers (e.g. Menken cf. Sondheim). It is perhaps for this reason that authors often focus on word-painting or motif/leitmotif analysis (e.g. Sternfeld 2006; McGill 2012; Nisbet 2014) – that is, small-scale musical devices that can be interpreted in relation to specific lyrical and book content.

This paper argues that Moore's (2005, 2012) persona-environment model may be a useful analytical tool for understanding the varied stylistic worlds in musical theatre. I propose that individual shows can be defined by a particular 'environmental' musical language that frames the characters' setting and/or emotional states. I articulate this idea with reference to *The Last Five Years* (2001) and what I describe as Jason Robert Brown's 'language of distance'—the open chord voicings, sparse arrangements, and frequent pedal points evoke the lack of emotional connection between the two characters, on account of the wide and ambiguous harmonic and textural space. This same environmental language is utilised in *Dogfight* by Pasek and Paul, but fused with a 'language of dreaming' (shimmering textures, modulations in thirds, Dorian modal progressions) that captures the main characters' internal conflict throughout the show: yearning for a connection but split apart by war and societal pressures.

**Biography:** Nick Braae is a Senior Academic Staff Member in Music and Performing Arts at the Waikato Institute of Technology, Hamilton, New Zealand, where he teaches composition, performance, music theory, and cultural studies. His PhD thesis addressed British rock band Queen, and he has published widely on the band's recorded output, issues of style and genre in popular music discourse, and cultural identity and New Zealand popular music. Outside of teaching, Nick performs regularly as a pianist and has worked on a number of shows as a composer, arranger, musical director, and pianist.

Wednesday 9 September, 15.00–16.30

Themed Session 6a: Negotiating Identities on the Republican and Imperial Stages of Europe c.1800  
Chair: Alessandra Palidda (Oxford Brookes University)

Although the emergence of European nationalism is often traced to the decades surrounding the year 1800, the landscape of Europe at that time was not defined by centralized nation-states. Local contexts present multi-ethnic and multi-cultural traits that can transcend 'national' borders or distinctions. Such cultural variety, already embedded in pan-national polities, was further enhanced by (e)migration caused by revolution and war. These factors helped to foster a theatrical realm populated by often marginalized, yet significant theatrical agents and genres that operated widely throughout this complex network.

This panel explores such genres, their performers and their dissemination to not only investigate their influence on theatrical practices, but also their role in identity construction. By focusing on the Holy Roman Empire, Austrian Empire, and Republican & Imperial France, among Europe's largest supranational polities, we examine how music theatre helped to inculcate a sense of cohesion and belonging to vast socio-political frameworks, and how phenomena of contamination and imposition, local initiatives and cultural imperialism triggered significant mobility in terms of theatrical practices and products, and contributed to the creation of transnational, rather than supposed national, identities.

This panel presents four papers to examine how various theatrical genres in these polities became sites for negotiating a relationship between audiences' local identities and their belonging to larger cultural-political entities. In so doing, they highlight in detail a problematic, yet rich theatrical geography to reveal how identity was mediated during a turbulent and transformative era in European history.

### **Music for an Imperial Stage**

#### **Austin Glatthorn (Durham University)**

About 290 German-language troupes brought music theatre to the expansive Holy Roman Empire between 1775 and 1806; yet, despite their prolific activity, most investigation into Central European music theatre c.1800 remains focused on Mozart's works and modern-day German and Austrian cities including, Berlin, Hamburg, Mannheim, and Vienna. Owing in part to such canonic sympathies and preference for the local, very little is known about the Empire's music.

This paper reassembles the network of imperial theatre to open a new vista into the music-theatrical landscape of Central Europe c.1800. I demonstrate that, despite its French origins, melodrama—a genre developed intensively by Empire's most talented actresses—proved to be the ideal imperial genre. By shifting focus to such genres, theatre companies, and audiences, I argue that there was a shared imperial music-theatrical realm that transcended and melded the boundaries of local and regional, as well as court and public cultures.

### **Cultural Exchange and Identity Formation: Operas in Translation in Pressburg and Vienna in the Late Eighteenth Century**

#### **Anisha Netto (University of Southampton)**

In 1785, Count Johann Nepomuk Erdödy established a small opera theatre in Pressburg, which continued to operate until his death in 1789. At that time Holy Roman Emperor Joseph II's reforms—particularly his imposition of German as the administrative language across the Monarchy's dominions (1784)—had created widespread dissent among the Hungarian nobility. However, Erdödy employed an opera troupe, whose repertoire consisted mainly of Italian operas in German translation.

This paper explores the implications of this German troupe in Pressburg within the context of Hungarian resistance and the Nationaltheater movements in Vienna. By comparing the Spielpläne of the Viennese Burg- and Kärntnertheater and that of Pressburg between 1785 and 1789, I argue that the Italian operas heard in Pressburg in German translation can be considered not only as examples of cultural exchange between genres (opera buffa and Singspiel), but also as a medium of latent cultural imperialism emanating from Vienna.

### **Cittadine and Eroine: Women and Female Characters On and Off Stage in Jacobin Milan (1796-1799)**

#### **Alessandra Palidda (Oxford Brookes University)**

The French occupation of Austrian Lombardy (1796) and its transformation into a republican state triggered changes at all levels of the citizens' political and cultural experience. With propaganda rapidly turning into a priority, theatrical performances as well as carefully devised celebrations in Milan's public spaces became two parts of a plan to control the citizens' cultural horizon and imagery, also triggering an unparalleled permeability between the theatrical and public spheres.

This paper focuses specifically on the changes triggered by this new social and spectacular context to the female identity, and to the women's role in the new republican society and in its continuous celebration. Through the collation of sources such as archival documents, iconography, literary and musical texts, the paper will attempt a parallel investigation of of womens' behaviour within the republican

festivals, and of coeval operatic heroines, thus describing an important re-negotiation of the female character both on and off stage.

### **Conquering the Départements on Horseback: Equestrian Theatre Troupes in the Napoleonic Empire** **Annelies Andries (University of Oxford)**

While Napoleon's feared cavalry galloped towards the battlefields, a different set of riders traversed the Empire: the Franconis' equestrian circus. In Paris, the Franconis made furore with their large-scale patriotic spectacles, unique for featuring multiple horses. During the summer, they toured the départements to entertain local audiences with dressage shows.

Though largely overlooked in scholarship, this paper argues that these tours were crucial to disseminating the militarism sustaining the Napoleonic war effort to peripheral regions such as present-day Belgium. Because the shows presented short scenes based on French historical and military heritage in which the much-admired horses moved in perfect synchrony with the music, they helped build a public image of French (military) prowess and discipline. While not invariably winning the audience's support for Napoleon's imperial project, the Franconis were vital in fostering a widespread enthusiasm for military display and for turning war into a mass spectacle in the nineteenth century.

#### **Speaker Biographies:**

**Austin Glatthorn** is a British Academy Newton International Fellow in the Department of Music at Durham University. His research and teaching focus on the interdisciplinary negotiation of music, politics, and aesthetics in the years around 1800. Austin's recent work appears with *Journal of Musicology*, *Music & Letters*, and A-R Editions. Currently writing a monograph, Austin is exploring an entangled web of Central European theatres and theatre troupes, networked by postal communication and mobility, that were the preconditions for a shared music culture that transcended traditional political, geographic, and cultural boundaries between 1775 and 1806. Austin's research has been supported by the British Academy, the Social Sciences and Humanities Research Council of Canada, the Leibniz-Institut für Europäische Geschichte, and the Deutscher Akademischer Austauschdienst (DAAD).

**Anisha Netto** is currently a doctoral researcher at the Department of Music, University of Southampton, and holds a Wolfson Postgraduate Scholarship in the Humanities for Languages. Her doctoral research focuses on the circulation and reception of Italian operas in German translation in late eighteenth-century German-speaking lands and their subsequent impact on the Singspiel as practice as opposed to genre, within the broader framework of cultural transfer.

**Dr Alessandra Palidda** is currently a Lecturer in Music at Oxford Brookes University, where she teaches modules in social history of music and opera and methodology of musicological research. After being trained as a classical singer and a musicologist in Milan's Conservatoire and University, she obtained her PhD in 2017 at Cardiff University with a thesis focusing on the musical and cultural environment in late-Habsburg and Napoleonic Milan, which still constitutes an object of her research. She is also active in projects focusing on music, society and politics, for instance on music and print culture in 19th-century Italy and on music and public celebration in 18th-century Milan.

**Annelies Andries** is a Fellow by Examination in Music at Magdalen College (University of Oxford). Her research focuses on how European opera and music theatre developed in the wake of military conflicts between 1750 and 1850. Together with Dr. Clare Siviter (Bristol), she leads the research project 'Theatre on the Move in Times of Conflict, 1750-1850', supported among others by a British Academy/Leverhulme Small Research Grant. She is developing a book on Napoleonic opera titled *Performing History for the*

*Future: The Opéra in Napoleonic Paris.* An article based on this research, 'Uniting the Arts to Stage the Nation: Le Sueur's Ossian (1804) in Napoleonic Paris' has just been published by *Cambridge Opera Journal*.

## Session 6b: Sound and Space

### **Calibrating Spatial Typologies with Musical Ideas in Composition and Performance** **Emma Kate Matthews (Bartlett School of Architecture, University College London)**

This practice-based research presents a range of real and virtual scenarios in which acoustic characteristics of physical and virtual space, and conceptual spatial ideas are embodied in sonic works, with a particular focus on architecturally-aware and spatially-organised musical compositions. This paper acknowledges the spatially-precise works of composer Henry Brant in parallel to an exploration of the limitations and opportunities of ambisonic simulation technology and spatial audio as a tool for prediction and performance by architects, composers and musicians, and as employed in recent spatial music projects by the author. Throughout this paper, I use the self-coined term “spatiosonic” to refer to work which deliberately discovers productive reciprocities between music as constructed sound and architecture as constructed space. Constant developments in spatial audio technology is changing the way that we understand and experience relationships between architecture and music. An increasing freedom from a physical site-specificity is accompanied by a desire to access and replicate the acoustic character of ‘other’ spaces; both virtual and real. In order to maintain a critical and productive dialogue between the practices of constructing sound and constructing space, we must establish rigorous and precise methods for the calibration of these two worlds. This paper presents an initial identification and categorisation of spatial typologies in relation to sonic media as a means of establishing methodologies by which characteristics of both physical and virtual space can be more precisely calibrated with musical ideas in spatiosonic practice, using examples from recent spatial composition projects by the author.

**Biography:** Emma-Kate is an architect, composer and musician, currently undertaking a PhD at the Bartlett School of Architecture UCL. Emma-Kate’s spatialised compositions have been performed at the Sagrada Familia in Barcelona, London’s Southbank Centre and LSO St Luke's. Emma-Kate plays multiple instruments including the Clarinet, Drum Kit and Electric Bass. She has recently completed commissions for Musicity and the Barbican Centre as part of the “Sound Unbound” festival and has released a number of albums including "East of the Active" on Algebra records. She is currently composing for the London Symphony Orchestra as part of the Panufnik Composers' scheme (performance due in March 2021).

### **The Hum: An Introduction to Uncommon Sounds in Common Spaces** **Angus Tarnawsky (Concordia University)**

Discovering uncommon sounds in common spaces provides a mechanism for breaking patterns of predictable listening. Unexpected sonic events draw listeners’ attention and further sustain interest when nurtured with sensitive intentionality. I contend that through subtle yet powerful shifts of everyday behavior it is possible to facilitate diverse and meaningful shared aural experiences. In this paper, I reflect on this series of observations and ideas as they pertain to an unassuming hum at OCAD University in downtown Toronto. This discussion focuses on my sustained commitment towards developing socially and politically aware opportunities for listening and sounding in public and semi-public settings. The hum—while easy to miss—is remarkable if you decide to listen closely. Subsequently, as an example of an uncommon sound in a common space, it provides a launchpad to investigate what perspectives and relationships might be forged through the expansion of listening inside of entrance foyers, corridors and

staircases in urban multi-storey buildings. Pursuing this idea further, I champion the development of a discursive set of techniques that can be used to encourage varied modalities of listening and participation in common spaces. Here, my intention is not so much to create new sounds; rather, it is to amplify what is occurring in the environment.

**Biography:** Angus Tarnawsky is an Australian artist/musician and researcher in the field of sound studies. His practice considers perceptions and perspectives of sound and space utilizing many hybrid forms of presentation including composition, performance and installation. He holds an MFA in Interdisciplinary Art, Media and Design from OCAD University in Toronto and is currently a PhD student in the Department of Communication Studies at Concordia University in Montreal.

### **Sonic Elongation: Experimenting with the Theory of Experimental Film** **Holly Rogers and Heather Britton (Goldsmiths, University of London)**

This video essay combines spoken and sonic investigation into an audiovisual process we call “sonic elongation”. Sonic elongation arises when diegetic sound from within the film’s world is broadened until it becomes unfamiliar: when source sounds lose their synchronicity with the image and develop in timbre until they assume musical form and texture. This gap invites a wide range of subjective responses. With reference to experimental and sensory documentary film, this short video explores how sonic elongation can intervene in traditional viewing practices by radically activating our interpretative capacity.

The crux of sonic elongation is that sound lengthens away from the image but our memory of the original audiovisual connection is maintained. When it reaches a certain rhythmic and aesthetic distance, however, the stretched sound no longer tells us what the image is, but rather encourages us to rethink what it might be. Our film mimics this process of broadening and dislocation. The first section outlines the theory through prose and analysis: the second unravels this prose until the semantic roots of the words become untethered, or elongated. This textural reconfiguration creates a theoretical poetry appropriate to the cinematic poetry of its subject.

**Biography:** Holly is Reader in Music at Goldsmiths, University of London. She is author of *Sounding the Gallery: Video and the Rise of Art-Music* (Oxford University Press, 2013), co-author of a textbook on twentieth-century musics (Cambridge University Press, 2021) and editor of *Music and Sound in Documentary Film* (Routledge, 2014), *The Music and Sound of Experimental Film* (Oxford University Press, 2017), and *Transmedia Directors: Artistry, Industry and New Audiovisual Aesthetics* (Bloomsbury, 2019). She is also a founding editor for the Bloomsbury book series *New Approaches to Sound, Music and Media* and the Goldsmiths journal *Sonic Scope*.

**Biography:** Heather Britton is a multi-instrumentalist and audiovisual composer, working across multiple mediums and genres. She has recently completed her MA in Creative Practice at Goldsmiths, where she produced *EROS*, an audiovisual album. Current projects include her band *Calluna*, a psychedelic shoegaze collaboration, and *Vulgaris*, her experimental audiovisual work. Her extended research interests and practice covers a broad range of topics from sound design to video editing, with a special interest in synchresis and incongruousness in audiovisual composition, as well as being a cinephile with a passion for experimental filmmaking. She is on the editorial board for the journal *Sonic Scope* and lives in Brighton with her pet rabbit, Zissou.

### **Saying Something 'Real': Gender, Authenticity, and the Aestheticisation of Musical Labour** **Kai Arne Hansen (Inland Norway University of Applied Sciences)**

Not all forms of creative work are valued equally. Prevailing paradigms of authenticity in popular music assign producers, studio engineers, composers/songwriters, instrumentalists, and singers different roles in the gendered social hierarchy of musicmaking (Mayhew 2004; Warwick 2004, 2015; Negus 2011; Hansen 2018). For example, the practice of singing has been culturally coded feminine (McCracken 2015; Warwick 2015), and has held a lower status than activities perceived to be more masculine, such as songwriting/composing, playing an instrument, or the mastery of technology (e.g., record producing). In this paper, I investigate such a discourse through a case study of Justin Timberlake's 'Say Something' (2018). The song exchanges Timberlake's trademark R&B/hip-hop sound for a style rooted in country music, a transition that is validated by the appearance of Nashville artist Chris Stapleton. The accompanying music video asserts Timberlake's skills as an instrumentalist and a live performer by presenting a live version of the song filmed in a single uninterrupted take. Interpreting the sound recording and music video vis-à-vis related material in the form of behind-the-scenes clips and social media posts, I demonstrate how the co-authentication of Timberlake's masculinity and musicianship unfolds across disparate channels of expression. The main objective of the paper is to provide a contemporary example of how, even though pop has largely been conceptualized as the inauthentic Other against which the authenticity of rock and other genres are measured (Weisbard 2014), rockist conceptions of authenticity frequently operate as guiding ideals also within the pop mainstream.

**Biography:** Kai Arne Hansen is an associate professor of music in the Department of Arts and Cultural Studies, Inland Norway University of Applied Sciences. He has published on issues pertaining to popular music, audiovisual aesthetics, gender and identity, contemporary media, pop personae, and children's musical cultures. Hansen is co-editor of *On Popular Music and Its Unruly Entanglements* (2019, with Nick Braae) and *Popular Musicology and Identity: Essays in Honour of Stan Hawkins* (in print, with Eirik Askerøi and Freya Jarman), is currently editor-in-chief of the *Norwegian Journal of Musicology*, and is working on a monograph about masculinities in pop music.

### **Pirate Mentality: How Radio has shaped Creative Practice in Grime Music** **Alex de Lacey (Goldsmiths, University of London)**

Grime music is an Afrodiasporic performance form originating from London. While artists such as Stormzy and Skepta are now international stars, its gestation took place within a grounded network of record shops, pirate radio stations and raves. This paper presents new findings on the role of pirate radio, demonstrating how the densely interrelated network of stations across London—and the particularity of these radio performance environments—helps to foster new creative practice.

Through its role as a space for both live dissemination and improvisatory 'practice hours', pirate radio offers a unique dual functionality. Artists have to deal with the pressure and expectation of live performance to an audience of listeners, alongside the need to impress peers (and adversaries) in the studio through debuting new ideas. As a result, these performances see fresh material realised in situ, with risk and uncertainty bringing forth innovation.

Following a general study of the collaborative links between artists across the radio network, this paper examines the practice of London grime crews, Shellyvonne and Over The Edge. It attends to how these groups' MCs have developed intermusical and referential flow patterns that both reaffirm a

recognisable crew aesthetic, while providing permutations with which improvisatory performances can be negotiated.

This work builds upon Richard Bramwell's examinations of the aesthetics of London-based rap, and Justin A. Williams' work on 'musical borrowing' in hip-hop, to demonstrate how the multidirectional interplay that characterises grime performance is crafted in makeshift studios that combine liveness with collective social learning.

**Biography:** Alex de Lacey is a Lecturer in Popular Music at Goldsmiths, University of London. Alex's research examines Afrodiasporic music practice in the United Kingdom, with a particular focus on grime. He completed his PhD, entitled *Level Up: Live Performance and Collective Creativity in Grime Music*, under the supervision of Professor Tom Perchard and Professor Keith Negus earlier this year, and has publications forthcoming with *Popular Music History*, *Global Hip-Hop Studies* and *Critical Digital Pedagogy*. Alex is a journalist, and writes for Complex, Red Bull, and Songlines. He is the DJ for grime crew Over The Edge, with a monthly show on Mode FM.

Thursday 10 September, 10.30–12.00

Themed Session 7a: Music and the Third Wave of Democratisation in Southern Europe and the Global South

Chair: Robert Adlington (University of Huddersfield)

This session examines how musical practices formed ways of imagining democracy, and how these practices participated in the wider social struggle to define freedom and equality in the late twentieth century. Taking as a historical premise Huntington's (1991) notion of the 'third wave of democratisation', the panel explores case studies from Greece, Spain, Chile and South Africa.

The elimination of the censorship imposed by the Greek military junta (1967-74), Franco's dictatorship in Spain (1936-1975), Pinochet's military dictatorship in Chile (1973-1990), and the apartheid system in South Africa (1948-1994) opened up new channels of expression. As a result, the four countries' post-authoritarian eras are commonly considered as periods of intense artistic activity. Scholars, however, have paid scant attention to the ways in which artists, and musicians in particular, thought and put into practice the very notion of democracy in these years.

Chaired by a specialist on the relationship between music and democracy this session engages in a comparative discussion of how music framed different ideas of democracy in the southern European, Latin American, and African post-authoritarian transitions during the 1970s, 80s, and 90s. How did musical practices instantiate ideas of democracy in these contexts? Inversely, how did different ideas of democracy inform musical practice? How did Greek, Spanish, Chilean, and South African musicians negotiate between creative autonomy and social responsibility? And more broadly, what is the role of musical culture in a transition to democracy?

**Singing out Democracy in Post-Dictatorship Greece (1974)**  
**Anna Papaeti (Panteion University, Athens)**

Taking as its starting point the documentary *Songs of Fire* by Nikos Koundouros (1974), this paper examines how popular songs became the medium through which the celebration of and demand for democracy were expressed after the fall of the military dictatorship in Greece. Shot and released at a time

when the transition process still felt somehow shaky, with perpetrators still unprosecuted, the film exhumes the elation and fiery encounters of public gatherings filled with song. It features public displays of collective singing and chanting at political demonstrations and funerals, as well as material from two famous public concerts featuring left-wing composer Mikis Theodorakis.

Popular songs became identified with public enthusiasm and longing for democracy during the transitional period, forging collectivities and challenging boundaries between performers and audiences, and between different political groupings. Songs that had been censored by the regime re-emerged during the transition moment as forms of political testimony. The association of popular songs with resistance to authoritarianism (in particular the songs of Theodorakis, which had been banned by the dictatorship), enacted a sense of (imaginary) collectivity that was in a sense backdated to the years of the dictatorship. I argue that Theodorakis's music and the collective actions of public singing during the transition imagined new ways of political participation for Greek citizens.

### **New Music and the Democratic Imaginary in Post-Francoist Spain** **Igor Contreras Zubillaga (University of Huddersfield)**

After Franco's dictatorship, democracy was the cardinal value around which Spain's political life reconstituted itself, and it defined the civic atmosphere of the subsequent period. Indeed, Spain in the mid-1970s and early 1980s might illustrate Dewey's (1927) distinction between 'democracy as a social idea and political democracy as a system of government'. In the realm of government, the very notion of democracy was virtually a floating signifier. As the Francoist politician Tomás Garicano Goñi stated in 1976: 'Everyone thinks we should democratize our politics, what I'm not so sure about is that we all agree on the meaning of 'democracy'.'

This paper examines how musical practices in 1970s and 1980s Spain formed ways of imagining an alternative to the controlled parliamentary democracy being implemented by Franco's institutional successors. Ensembles such as Actum—created in 1973 on the initiative of the composer Llorenç Barber—enacted a range of experimental creative ventures, based on improvisation and musical theatre, as meeting points for professional and amateur artists. Building upon previous studies of music-channelled political projects (Adlington, 2009) and the insights of political science into different models of democracy (Held, 1987), I explore the relationship between grassroots collaboration and ideas of participatory democracy, and analyse the significance of this relationship in post-Franco Spain.

### **Tracking Democratisation through Artistic Performance: Perspectives from Chile** **Daniel Party (Pontificia Universidad Católica de Chile)**

In a 1988 plebiscite, the people of Chile voted to put an end to the Pinochet dictatorship. The fact that the conclusion of a sixteen-year-long military regime was decided by popular vote is symptomatic of Chile's unique transition to democracy. In what has been described as a pacted transition, the dictator remained a looming presence, first as commander-in-chief of the army and later as unelected senator. The reconstruction of democracy in Chile has been so protracted, that political scientists prefer to describe it as a process of political democratisation, rather than an enclosed transition to democracy.

This paper studies the Chilean process of political democratisation for the period 2009-2019 through an analysis of public performances by the activist group 'Los Diablos de Víctor Jara'. A music and dance troupe of roughly one hundred members, Los Diablos perform in public only once a year, in the context of the annual commemoration of the citizens 'disappeared' by Pinochet's regime. Los Diablos' striking performances—street processions of masked dancers dressed in all-red, moving to Jara's songs set to traditional Andean rhythms—have been studied from a synchronous perspective (Chornik 2019). Here, I propose that a diachronic analysis of ten years of their performances illuminates the evolution of the Chilean democratisation effort over the past decade.

## **Operatic Empowerment and Deracialised Democracy in Post-Apartheid South Africa** **Juliana Pistorius (University of Huddersfield)**

The dawn of democracy in South Africa prompted a serious reevaluation of the country's cultural institutions. Founded on ideals of racial exclusion and European aspirationalism, orchestras, opera and dance companies in the 'new South Africa' faced the challenge of democratising their fare—both for artists and for audiences. Directors and performers responded by transposing canonical works into the South African context: integrations of Western musical and theatrical practices with 'local' or 'vernacular' forms transformed repertoire works into newly imagined performances of multiculturalism and 'rainbow nationalism'. But the integration achieved on stage arguably represented an unrealistically optimistic take on a society still unable to realise fully the ideals of citizenship and access promised during the 1994 transition.

This paper evaluates critically two early operatic projects aimed specifically at enacting South Africa's democratic transition on stage: William Kentridge's collaboration with Handspring Puppet Company on Monteverdi's *Il Ritorno d'Ulisse* (1998) and Cape Town Opera's performance of Beethoven's *Fidelio* at the former state penitentiary on Robben Island (2004). Through narrative and musical adaptation, both these projects aimed to enact an artistic equivalent of political democratisation. However, remaining entangled in inherited systems of economic and racial exclusion, they simultaneously underlined the enduring racialised fissures that separate political enfranchisement from structural empowerment in post-apartheid South Africa.

### **Speaker Biographies:**

**Robert Adlington** holds the Queen's Anniversary Prize Chair in Contemporary Music at the University of Huddersfield. He has written widely on twentieth-century and contemporary music, with a particular focus upon the relationship of avant-garde musicians to the political movements of the 1960s. His books include *The Music of Harrison Birtwistle* (2000), *Louis Andriessen: De Staat* (2004) and *Composing Dissent: Avant-garde Music in 1960s Amsterdam* (2013), and the edited volumes *Sound Commitments: Avant-garde Music and the Sixties* (2009), *Red Strains: Music and Communism outside the Communist Bloc* (2013) and *New Music Theatre in Europe: Transformations Between 1955 and 1975* (2019).

**Anna Papaeti** (PhD, King's College London) is a researcher writing about opera and the intersections of music, violence and ideology. She held two Marie Curie Fellowships on music in detention in Cold-War Greece (University of Goettingen, FP7; Panteion University, Athens, H2020), and was also supported by Onassis Foundation, Research Centre for the Humanities, Athens, and DAAD. In 2013 she co-edited two special issues on music and violence for *the world of music (new series)* and *Torture* journals. She also created two sound installations (2016, 2019; with Nektarios Pappas) and the podcast *The Undoing of Music* (Museo Reina Sofia, Madrid, 2019).

**Igor Contreras Zubillaga** is British Academy Postdoctoral Fellow at the University of Huddersfield, UK. His research focuses on the relationship between music and politics in Francoist and post-Francoist Spain. His books include the monograph *"Tant que les révolutions ressemblent à cela" L'avant-garde musicale espagnole sous Franco* (forthcoming, October 2020), and the edited volumes *Composing for the State: Music in Twentieth-Century Dictatorships* (2016), *À l'avant-garde ! Art et politique dans les années 1960 et 1970* (2013), and *Le son des rouages. Représentations des rapports homme-machine dans la musique du 20e siècle* (2011).

**Daniel Party** is an associate professor of music at Pontificia Universidad Católica de Chile and an adjunct researcher at the Millennium Nucleus Art, Performativity and Activism. He has held visiting positions at Brown University, Tulane University, University of Oregon, and University of Georgia. He received his Ph.D. in Music History from the University of Pennsylvania, and a B.A. (Classical Guitar) from Pontificia Universidad Católica de Chile. His research focuses on Latin American, U.S. Latino, and Spanish popular music, and the intersection of music, gender, and sexuality.

**Juliana Pistorius** is a Leverhulme Early Career Research Fellow at the University of Huddersfield, UK, and Research Fellow at Africa Open Institute, Stellenbosch University, South Africa. Her research centres around opera in apartheid and post-apartheid South Africa, and incorporates interests in voice, race, coloniality, and political resistance. She is a founding member of the international Black Opera Research Network (BORN). Currently, she is developing a monograph on the operatic projects of visual artist William Kentridge.

## Session 7b: Social and Critical Theory

### **The Cartography and Cartology of a Performance**

**Jacob Hart (University of Huddersfield)**

Recent theoretical turns in musicology have seen terms such as environment, geography and ecology being deployed in the context of many methodological and analytical conversations (Hanninen 2012, Piekut 2014). This ecological paradigm prescribes a non-hierarchical, interdisciplinary and performative approach to music analysis (Agawu 2004, Born 2010, Cook 1999). This perspective appears to be notably appropriate for the field of analysis of performance – however the practical and methodological implications of these ideas remain relatively vague. Through a series of analyses of four performances by contemporary electronic musicians, this project aims to explore how we could implement this kind of perspective in a formalised manner.

The proposed methodology draws ideas from the field of actor network theory (Latour 1993). The method is articulated around two interdependent analyses: a cartographical analysis which intends to map the scope of sonorous potentialities offered by an instrument; and a cartological analysis which looks to trace the paths taken (and those not taken) through these environments by the musician at the time of performance. With the use of audio descriptors and dimension-reducing algorithms such as PCA (Principal Component Analysis), t-SNE (t-Distributed Stochastic Neighbour Embedding) and self-organising maps, I wish to propose a method for an analysis of performance which holds the ecological paradigm at its heart. While addressing its various limits, it is clear that this type of approach could open-up fresh avenues for music analysis in accord with contemporary schools of thought.

**Biography:** Jacob is currently a PhD student in musicology at the University of Huddersfield, part of the ERC-funded FluCoMa project. His research centres around tracking the creative process of techno-fluent composers and new approaches to computational musicology. His other research interests are the nature of the contemporary ear, ludomusicology, experimental music analysis and digital sound visualisation.

### **Experimenting with Music's Mediations: Deleuze and Guattari with and against Assemblage Theory** **Iain Campbell (University of Dundee)**

The concept of the assemblage has contributed much to the recent growth in work on music and mediation. Described by Georgina Born as 'a particular combination of mediations (sonic, discursive, visual,

artefactual, technological, social, temporal) characteristic of a certain musical culture and historical period' (Born 2005, 8), this notion has helped music scholars account for the complex, multi-scalar constitution of their fields of inquiry.

The assemblage derives in the first instance from the philosophical work of Gilles Deleuze and Félix Guattari, but in this paper I will suggest that in the uptake in musical research of what has been termed 'assemblage theory' some key aspects of Deleuze and Guattari's concept are lost. In particular I will pose Deleuze and Guattari's notion against two influential adoptions, namely those associated with Actor-Network Theory and those associated with the social theorist Manuel DeLanda. I will argue that both of these risk equating the assemblage only with ever-greater levels of descriptive complexity. By returning to Deleuze and Guattari I aim to highlight how for them the assemblage is an intrinsically experimental and critical notion, understood as constructive rather than only descriptive. With reference to George E. Lewis's landmark work on the Association for the Advancement of Creative Musicians (2008), I will outline an understanding of the assemblage that is better able to address some key questions in the current work on music and mediation, particularly around the themes of aesthetics and politics.

**Biography:** Iain Campbell is an interdisciplinary researcher based in Edinburgh, and is currently serving as a postdoctoral research assistant on the project *The Future of Indeterminacy: Datification, Memory, Biopolitics* at Duncan of Jordanstone College of Art and Design, University of Dundee. He has written on topics across philosophy, music, sound studies, and art theory for publications including *parallax*, *Deleuze and Guattari Studies* and *Sound Studies*. His current research focuses on experimentation, and on the differences and continuities between conceptualisations of this notion in philosophy, art, music, and science. He is an associate member of the Scottish Centre for Continental Philosophy.

### **How to Become Ethereal: A Compositional Approach to Mass as a Timbral Dimension** **Ivonne Michele Abondano Florez (University of Leeds)**

As Asteris Zacharakis, Konstantinos Pasiadis and Joshua D. Reiss argue, the perceptual experience of timbre is strongly influenced, if not determined, by the use of words that describe its characteristics and behaviour, often in terms of luminance, mass, and texture. Spectral analysis of timbre allows for the formulation of more specific descriptors of timbral possibilities, contributing to a richer understanding of timbre in a multidimensional and dynamic perspective. Here, I focus on outlining the compositional approach for 'A Weightlessness Process (... or how to become ethereal)', a solo cello piece based on the timbral perception of mass, specifically from the experience of weight. In the field of physics, mass refers to the resistance that a body of matter offers to a change upon the application of a force. Timbre, as a process of interaction between the parameters of sound, implies continuous transformation. Thus, the perception of mass in timbre can be associated with its resistance to change, and 'matter' to the internal behaviour of timbre itself. From this perspective, weight is approached as the force exerted to determine the resistance given in timbre, as the perception of its internal interaction as well as the experience of the physical approach to the source of sound. Consequently, the spectral analysis of the cello techniques developed for this composition brings about a recognition that the perception of weight in timbre is influenced by parameters like loudness and spectral content. This information makes possible a classification of these techniques according to descriptors for the 'measurement' of weight that function as structural points in the weightlessness process, from a technical and conceptual perspective.

**Biography:** Composer, experimental performer and researcher. Her creative work has been developed in the fields of acoustic and electroacoustic music as well as live electronics and collaborative works with dance. Her main interest is to explore timbre, especially, its multidimensional and dynamic condition. She holds a Master's degree in Music Composition, Honourable Mention, from Universidad Nacional Autónoma

de México (2015) as well as a Bachelor's Degree in Composition from Pontificia Universidad Católica Argentina (2011). She was awarded an AHRC Doctoral Research Scholarship to pursue a PhD in Composition at the University of Leeds (UK, 2018-21).

## Session 7c: Techniques in Historical Research

### **Cultural Economics and Music Business: The Bach-Abel Subscription Concerts, 1773–1775** **Ann van Allen Russell (Trinity Laban Conservatoire of Music and Dance)**

The production and consumption of culture has been a central theme for researchers of the long eighteenth century. Hume and Milhouse focus on the business practices of opera in London during the eighteenth and nineteenth centuries, while McVeigh explores the benefit and public concert series of the same period. However, the business practices of one of Georgian London's most prestigious subscription concerts series, run by two of its most formidable musicians - Johann Christian Bach and Carl Fredrick Abel - has received little scholarly attention over the past three decades. A set of account ledgers held at the Royal Bank of Scotland Archives in Edinburgh relating to the Bach-Abel concerts for the period from 1773 to 1775, and J. C. Bach's personal account ledgers from 1767 to 1780, provides a unique opportunity to look inside the books of one of the most important musical business ventures in late eighteenth-century London.

This paper provides the first in-depth critical analysis of the information contained within these underexplored financial documents: investigating the economic realities of cultural production, such as who could truly access this cultural product and who the composers wanted to have access; how much the jobbing musicians earned compared to the 'star' performers; and whether Bach and Abel made a profit (and if so, how big was that profit? And was it all about profit?). As part of the research, I will draw on new thinking put forward by Hume on the buying power of money and the employment of spread-figure multipliers to convey more realistic approximations of value. Hume's work applies this methodology to books, collections of plays, and chapbooks; I will be extending this in a new direction to concerts, and with the existence of the Bach-Abel account ledgers there is an exciting opportunity to apply this methodology to one of the most significant cultural events of the period and place. This information is valuable not just for itself but for what it tells us about the wider cultural and economic realities, and how and by whom various forms of culture were acquired and enjoyed.

**Biography:** Ann van Allen-Russell is a Senior Lecturer at Trinity Laban Conservatoire of Music and Dance, where she currently teaches music history, form and analysis, and interdisciplinary modules in musicology. Her research focuses on Johann Christian Bach, and the music publishing industry in England and its legal and economic facets between 1710-1842, specifically the development of copyright. She has presented papers at conferences in the UK, US and Europe and has published on the music of J. C. Bach, and the legal proceedings between J. C. Bach and the publishers Longman and Lukey. Her current projects included articles on J. C. Bach's and C. F. Abel's Chancery suits; business practices relating to the Bach-Abel concerts, and a chapter on music borrowing and copyright for the forthcoming *Musical Genre and Copyright Law*.

### **Exploring Renaissance Music at Scale with F-TEMPO** **Tim Crawford (Goldsmiths, University of London)**

In the first half of the 20th century Jaromír Weinberger's *Švanda dudák* was the most widely known Czech opera after Smetana's *Prodaná nevěsta* (The Bartered Bride). After its world premiere on April 27, 1927, at

the Národní divadlo in Prague under Otakar Ostrčil (1879–1935), it rapidly achieved great success and was performed throughout the world. This was especially true for its famous Polka and Fugue, which the composer extracted from the score and reorchestrated for concert performance. Though successful, *Švanda dudák* was also controversial, triggering debates upon its world premiere in Prague, where critics judged the work an epigone and musical reminiscence of bygone times that hindered the development of modernism in Czech music. Much of the criticism reveals a deep-seeded antisemitism as well. The dichotomy, between attraction and rejection, recurred at century's end when the Walt Disney Company in 1999 considered a sequence of this work for the movie *Fantasia 2000*—in the end it was not included. Today, *Švanda dudák* is barely known and hardly ever performed, and of the exceptions being the revival initiated by the Komische Oper Berlin in the spring of 2020. This essay aims at unraveling the in-betweenness of the work by closely looking at the creative process, conception, compositional style, as well as the reception of its two versions in the context of nationalism, antisemitism, and identity politics during the interwar period. It does so by employing hermeneutics, as well as musical and cultural analysis.

**Biography:** After some years at King's College, London and City University, Tim Crawford moved to Goldsmiths, University of London in 2004. As a musicologist, he mainly researches 16- to 18th-century music for the lute, and has edited much of the Complete Works of S.L Weiss, an exact contemporary and friend of J.S. Bach, for *Das Erbe deutscher Musik*. He also works in the computational field of Music Information Retrieval (MIR), and was the Principal Investigator on 'Transforming Musicology', a project funded by a Large Grant from the AHRC. He is currently the UK PI for the EU-funded TROMPA project (<http://trompamusic.eu>).

### **Handling Tovey's Bach Reuben Philips (University of Edinburgh)**

As a composer, scholar, performer and educator, Donald Francis Tovey's (1875-1940) engagement with the works of J. S. Bach provided the impetus for some of his most remarkable feats of intellect and creativity. These included the production of a 55-page programme note to accompany a performance of the Goldberg Variations in London in 1901, a continuo realization of the figured bass for the entirety of the Mass in B minor, and a hypothetical completion of the final fugue from *Die Kunst der Fuge* — the latter also recorded by Tovey in the 1930s at a time when his hands were racked with pain from arthritis.

In this paper I draw on methodologies of material history to ponder Tovey's multi-faceted, loving and energetic engagement with Bach's music by examining his personal copy of the Bach-Gesellschaft Ausgabe held in the University of Edinburgh Library. Handsomely bound in green leather and stamped with Tovey's initials, 'D. F. T.', almost every one of these fifty volumes carries copious pencil markings from its former owner. Tovey's annotations mix scholarly acumen with witticism and wonderment, variously providing thoughts on performance practice, sharp-tongued complaints about idiotic editors, personal memories of past performances, and penetrating critical commentary. Inspired by approaches to the study of annotations pioneered by historians of the book (The Multigraph Collective 2018), I ask what it means to 'hear' Bach's music through these markings, and consider more generally the experience of early twentieth-century musicians attempting to comprehend Bach's style through 'bookish' rather than aural encounters with his oeuvre.

**Biography:** Reuben Phillips received his PhD from Princeton University in 2019 for a dissertation that drew on archival research to explore Brahms's engagement with German Romantic literature in the 1850s and '60s. His dissertation was awarded the Karl Geiringer Scholarship of the American Brahms Society and he has since been the recipient of research fellowships from the Deutscher Akademischer Austauschdienst,

the Staatliches Institut für Musikforschung in Berlin, and an Edison Fellowship from the British Library. Reuben has articles published and forthcoming in the *Musical Quarterly* and the *Journal of the Royal Musical Association*; with Nicole Grimes he is co-editing a book of essays titled *Rethinking Brahms* for Oxford University Press.

Thursday 10 September, 13.00–14.30

Themed Session 8a: Practice Research Workshop  
Chair: Scott McLaughlin (University of Leeds)

### **Composing for the Indeterminacy of the Clarinet with Heather Roche and Jonathan Sage**

The possibilities of woodwind multiphonics has been well-mapped in recent decades, to the point of the technique being ubiquitous in contemporary music. Resources by Bartolozzi (1967), Rehfeldt (1976), Farmer (1982), Weiss & Netti (2010), Watts (2015) and others have tended towards the goal of documenting only the most reliable and predictable fingerings. This strategy is entirely sensible for certain modes of composition/performance, but occurs at the expense of exploring the specific ways in which multiphonics can be indeterminate, and the rich compositional possibilities these indeterminacies offer that go beyond the production of arbitrary sounds and ‘effects’.

This online workshop with Scott McLaughlin and clarinetists Heather Roche and Jonathan Sage works through the key insights of the AHRC-funded project ‘The Garden of Forking Paths’ (2019–21) which develops compositional strategies for working with the indeterminacies of clarinets. The project flips the standard model of multiphonics by taking indeterminacies as opportunities to be followed; assigning a material-agency (Pickering 1995) to the clarinet wherein the instrument reveals new sounds through recursively exploring limited configurations of fingering/throat-embouchure-techniques. We develop compositional strategies for performatively generating and following the paths laid down by the instrument: see Tim Ingold’s concept of ‘wayfaring’ (2013). The workshop will explore different dimensions of this, demonstrating compositional strategies appropriate for several classes of indeterminacies.

#### **Participant Biographies:**

**Scott McLaughlin** is a composer and improviser (cello, live electronics) based in Huddersfield, UK. Born in Ireland (Co. Clare) in 1975. He studied BMus (Uni of Ulster), MA/PhD Uni of Huddersfield (PA Tremblay, C Fox, J Saunders, B Harrison). Scott lectures in composition at the University of Leeds; leading the MMus Critical and Experimental Composition programme, and co-directing CePRA (Centre for Practice Research in the Arts). His research focuses on contingency and indeterminacy in the physical materiality of sound and performance. He is currently running an AHRC Leadership Fellowship project ‘The Garden of Forking Paths’ on composition, contingency, indeterminacy, and clarinets.

**Heather Roche:** Recently referred to as “The Queen of Multiphonics” and “a figurehead for contemporary music performance practice” on BBC Radio 3, Heather Roche appears regularly at UK and European festivals. She currently plays with Apartment House ensemble, and has a duo with the accordionist Eva Zöllner. Heather wrote her doctoral thesis at the University of Huddersfield. Her blog on writing for the clarinet attracts 90,000 views each year. She is also reviews editor of TEMPO journal, and teaches clarinet

at Goldsmiths University. Heather has recorded a solo CD *Ptelea* (HCR/NMC) and a CD of Christopher Fox's music *Headlong* (Métier), and records regularly for Another Timbre. [www.heatherroche.net](http://www.heatherroche.net)

**Jonathan Sage:** York-based Jonathan Sage is a versatile musician who divides his time between orchestral playing, chamber music, solo performance, pit work, and teaching. He has given recitals throughout Europe and USA, and at festivals including HCMF, Dartington International Festival, and the Edinburgh Fringe. Jonathan is a passionate advocate of contemporary music, regularly commissioning and premiering new work. In 2013 he gave the first performance of [Garrett Sholdice](#)'s concerto for basset clarinet. Jonathan is also a founder member of the contemporary music group [Dark Inventions](#), with whom he has toured and recorded extensively, as well as broadcasting live on BBC Radio 3.

## Session 8b: Comparative and Qualitative Approaches

### **West African Dance to Symphonic Movement—The Importance of the Juba Dance in African American Music**

**Dwight Pile-Gray (London College of Music)**

The “dance” movement has been a staple device of Western Art music for centuries. We are all familiar with dances such as the Waltz, the Polonaise, the Polka and the Gigue all dances based on European folk music. My research concentrates on tracing West African music via slave routes across the middle passage and dispersions throughout the Americas and the Caribbean, through African American folk music both secular and spiritual into the compositions of 19th and 20th century African American composers.

By using a qualitative research approach, I intend to show how some aspects of the folk music and dance of specific communities in West Africa specifically the Juba from Kongo, having been transported were kept alive in communities and were then redistributed and evolved from their original forms into works that came to be fashionable in America and Europe. This pathway will illuminate some of the actual influences that African American composers used in their works. Like their European counterparts, but with the variation that although they are all African American, they originally come from different places.

I will be using recordings and comparative analysis to show the development of the Juba dance from its origins and development throughout the Caribbean and through a specific 20th century composer who developed the style through four Symphonies. The findings I will be discussing will be the historically important movements of slaves throughout the Americas from different ethnicities linking into the wider project of tracing other styles throughout slave states.

**Biography:** Dwight Pile-Gray is a PhD Student at London College of Music, University of West London. His research is focused on the influence of African music, African American folk songs including Negro spirituals, and religious hymnody on 20th Century African American composers and explores how these influences manifest themselves in their compositional output. He is also a professional horn player and conductor and is currently Musical Director of a wind ensemble and two orchestras.

### **Embodied Research Methodology as a Creative Framework for Performance Pedagogy in Higher Education**

**Mira Benjamin and Pete Furniss (Goldsmiths, University of London)**

Recent discourses in Practice Research have addressed the epistemic capacities of embodied knowledge. In illustrating how knowledge can arise both as thinking and as doing (Varela et al. 1991, Knorr-Cetina

2001; Borgdorff, 2012; Schwab 2015), such conversations have seeded a community of embodied researchers, including a growing number of practice-based research projects in Music Performance. Following Ben Spatz's argument that "knowledge inheres in practice" (Spatz, 2015: 25), we may understand the development of a musician's technique as representing knowledge, which may be applied in many potential 'instances of practice'.

We propose that embodied research methodologies afford both constructive and creative frameworks in individual learning and teaching when applied in performance pedagogy in Higher Education. This approach offers an alternative to outcome-oriented pedagogies that may prioritise certain achievements at the expense of motivation and investment, and to the potential impairment of the health and well-being of students. Instead, an emphasis on learning as a discovery-led process of research (Bell & Stoneham 2016) – one in which the development of technique is seen as a growing of embodied knowledge – can carry a profound impact on student experience and engagement.

Our argument is illustrated and discussed using recent case studies involving undergraduate and postgraduate Music Performance students, which evidence the creative potentials of critical self-reflection, questioning, and a focused attention to process.

**Biography:** Mira Benjamin is a Canadian violinist, researcher, and new-music instigator living in London, where she is Lecturer in Performance at Goldsmiths, University of London. She performs new and old music with an experimental outlook, and takes a special interest in musical pitch, intonation and microtonal music. Her practice of collaboration with composers has seen the world premieres of over 200 new works. After growing up in Vancouver, British Columbia, Mira lived for many years in Montréal, where she was a member of the Bozzini Quartet. Since 2014 she has resided in the UK, where she now plays with Apartment House, Plus Minus Ensemble and Decibel Ensemble. Mira's academic research interests include pitch and tuning, embodiment, epistemologies of practice, practice-research, and person-centred pedagogy. Her PhD at the University of Huddersfield (supervised by Philip Thomas, 2019) explored a relational epistemology of musical pitch via various ways of practising, modelling, representing, and ultimately *knowing* pitch space. Mira was the recipient of the 2016 Virginia Parker Prize from the Canada Council for the Arts – awarded annually to a Canadian musician in recognition of a valuable contribution to artistic life in Canada and internationally.

**Biography:** Pete Furniss has performed internationally across a variety of genres, including orchestral and chamber music, a wide variety of contemporary and electronic musics, free improvisation and improvised theatre. His PhD in Creative Practice focused on bringing electronics and digital technology alongside the practice of traditional instruments, and was supported by an award from the UK Arts and Humanities Research Council (AHRC). He has presented related performances and papers in Lisbon, Athens, Seoul, Amsterdam (STEIM), Edinburgh Jazz Festival, the Universities of Sussex, Sheffield and Manchester, Trinity Laban Conservatoire, and the Barbican Centre. Solo recordings include *Time Pieces* (2007, Clarinet Classics) and Mendelssohn's pieces for clarinet and basset horn with Dimitri Ashkenazy (1994, Pan Classics). In 2015 he released *Bitter Together* (Fabrikant Records) with guitarist Haftor Medbøe, a set of improvisations using analogue and digital electronics. Pete is currently Lecturer in Performance at Goldsmiths, University of London

### **Analysing Electronic Dance Music Discourse on Boomkat.com Maria Perevedentseva (Goldsmiths, University of London)**

This paper presents a mixed-methods discourse analysis of record release blurbs on the online record retailer Boomkat in order to investigate genre-specific discursive tropes and the value systems they infer. Boomkat is well known in the electronic music community for its inventive use of language, which plays

upon the tacit scene knowledge of Boomkat's customers in order to sell them products. My analysis uses quantitative, qualitative and computational methods to categorise and compare the weighting of frequently-occurring terms in three electronic dance music (EDM) sub-genre categories on the Boomkat website. The genres discussed are Grime-FWD, Jungle-Footwork and Techno-House, and the trope categories include references to timbre or instrumentation, references to rhythm and metre, and references to affective tonality, among others. Comparing the prevalence of different discursive tropes offers insights into the value systems operative among distinct musical styles in a setting where musical products are literally conferred value through the purchase of records. For example, despite rhythm and metre traditionally being seen as the defining feature of EDM, this category is subordinate to that of timbre and instrumentation in two out of three sub-genre categories, and both of these are subordinate to that of affective tonality.

In the latter half of the presentation, I turn my attention to the highly evocative affective language used to describe releases by picking some commonly occurring affective terms and analysing the tracks they have been used to characterise in order to identify the sonic correlates to those linguistic descriptors. My results suggest that much of the whimsical language used to describe the sounds of EDM is in fact firmly rooted in embodied experience and the cross-modal conceptualisation of the spectromorphological features of the sounds in question.

**Biography:** Maria Perevedentseva is working on a PhD thesis titled *Something for Your Mind, Your Body and Your Soul: Timbre and Meaning in Electronic Dance Music* at Goldsmiths, University of London. The project hinges on an ecosemiotic methodology which enfolds theories of affect, semiotics, ecological perception and embodied cognition in order to explore how the ontological and operational continuity of timbre in EDM binds together its ever-expanding matrix of genres, spaces, sounds and subjectivities. She is also an Associate Lecturer in Music at Goldsmiths, and has subsidiary interests in philosophy, musical modernism, and music psychology.

#### Themed Session 8c: Music, Mind and Brain

Chair: Daniel Müllensiefen (Goldsmiths, University of London)

Since its beginning around 150 years ago, music psychology has played a pivotal role for the fruitful discourse between scholarly perspectives from musicology and empirical perspectives from psychology. Hence, music psychology offers a chance to advance our understanding of music through the study of psychological processes as well as our understanding of the human mind through the study of music. This broad remit has partly been responsible for the considerable growth that music psychology has seen over recent decades and for the differentiation of its topics and methodology in research and teaching. The growth of music psychology as a discipline has been accompanied by the emergence of new degree programmes, such as the MSc in Music, Mind and Brain that was established in the Goldsmiths psychology department in 2008. Since its start, the programme has been bridging the gap between musicological and psychological research on music by attracting students from both disciplines and by producing research across a very wide range of topics.

This themed session provides a showcase of the span of research projects currently pursued by the Music, Mind and Brain research group at Goldsmiths. The four papers comprise clinical applications of music for stroke rehabilitation and perinatal depression in a Western society as well as in a non-western music culture. In addition, this session, also includes an empirical investigation on the aesthetic question of musical beauty, and a long-term study on the development of musicality employing the Goldsmiths Musical Sophistication Index.

## **Maternal Music in The Gambia: Understanding Music's Role in Maternal Mental Health** **Katie Rose Sanfilippo and Lauren Stewart (Goldsmiths, University of London)**

Perinatal mental health problems are a particular challenge in low and middle-income countries where they can be twice as frequent as in higher income countries. Music-centred approaches may be particularly useful in The Gambia since a range of musical practices that specifically engage pregnant women and new mothers already exist.

This study addresses the following questions: 1) How are feelings of anxiety and depression described and what are the potential contributing factors to ill mental health? 2) How does music already play a role in maternal health? 3) Can a co-developed group singing intervention help reduce anxiety and depression symptoms in pregnant women in The Gambia?

We ran focus groups with a variety of stakeholders: pregnant women, community birth companions, midwives and musicians. We measured symptoms of mental distress before and after women participating in six singing group sessions led by local women's singing groups.

Empirical results indicate that music, and specifically group singing, may be helpful for expectant mothers as a way to learn about maternal mental health and ways to seek help, lift their mood, and connect to their baby. Existing music practices, such as infant naming ceremonies, performances by Kanyeleng groups, and lullabies give examples of how existing musical practices already support and can be adapted to support pregnant women. Women who participated in the Kanyeleng led singing group had a greater reduction in depression and anxiety symptoms than women who only received standard care. Interviews with the participants showed that the intervention was well received and culturally appropriate.

## **Experiencing Musical Beauty**

**Diana Omigie (Goldsmiths, University of London)**

To better understand the cognitive, affective and neural bases of beauty experiences is to better understand a unique phenomenon that defines us as humans. A key question is the extent to which all beauty experiences should be considered comparable irrespective of how diverse the objects are that cause them. To examine the potential evidence for a plurality of beauty experiences in response to music, my colleagues and I recently acquired a multi-modal dataset of self-identified beauty experiences, that included listeners' subjective report, physiological recordings and neural data. In an online survey, participants indicated pieces in which they considered specific passages to be outstandingly beautiful. Then, in the lab, they listened to these pieces while physiological recordings were taken, before providing feedback on their experience. Cluster analyses, based on listeners' subjective report, indicated that self-identified beauty experiences tend to fall into three categories: low-Tension-low-Energy (LTLE), low-Tension-high-Energy (LTHE) and high-Tension-high-Energy (HTHE) experiences. LTHE and HTHE experiences were associated with greater reported interest, dynamic changes, and physiological arousal. In contrast, LTLE experiences, associated with music low in tempo and polyphony, resulted in the increases in smiling commonly associated with processing fluency. Finally, while all three shared a common neural signature of motivated engagement, they differed on another neural signature more commonly associated with arousal. Taken together, we observed that there are at least three major kinds of experience of musical beauty, distinguishable on a range of facets.

## **The Development of Musicality Across Adolescence** **Daniel Müllensiefen (Goldsmiths, University of London)**

There is plenty of evidence for the close relationship between musical abilities on one hand and intellectual, social, motivational and personality factors on the other hand. All of these capacities undergo a crucial phase of development during adolescence, yet it is unclear what the causal relationships between the development of capacities in music and other psychological factors are. In a nutshell, are smarter children more likely to learn music or is it music that makes children smarter? From the existing literature it is not easy to answer these questions because there is substantial lack of longitudinal studies documenting the development of musicality as well as other abilities across the teenage years. Therefore, we started the LongGold project in 2015, a longitudinal study that tracks musical skills and activities as well as intelligence, self-concepts, attitudes, personality, and academic achievement in the same children over their secondary school years. An integral part of the annual assessment procedure is the Goldsmiths Musical Sophistication Index, a battery consisting of a collection of state-of-the-art listening tests as well as a self-report questionnaire on musical background and expertise which has become a widely established research tool around the world. Preliminary results of the longitudinal study show closely musical expertise is linked to learning attitudes and how these can in turn affect academic performance. Hence, the data shows how developing musical abilities is an integral part of general human development during adolescence.

## **Motivating Stroke Rehabilitation Through Music** **Pedro Douglass-Kirk & Lauren Stewart (Goldsmiths, University of London)**

Stroke is a leading cause of adult disability and rehabilitation of the upper limb is typically inadequate. Our research evaluates the use of music and new technologies to aid in stroke rehabilitation of the upper limb. A number of research studies will be presented highlighting the benefit of using self-chosen favourite music and the utility of digital technologies that permit real-time feedback to aid rehabilitation goals.

Our early exploratory research revealed that stroke survivors reported high levels of motivation to use music as part of their rehabilitation leading to the rapid prototyping of a number of digital musical instruments. Qualitative feedback and observations demonstrated that stroke survivors engaged with these devices and expressed a desire to use them within the home environment. Following this, we developed a system that was tailored for use in the home environment, including bespoke digital drum pads and a tablet-based app that played participants' self-chosen music. The results showed significant levels of self-management and significant increases in functional measures. However, the quality of movement was not measured during these studies.

Our current research extends on the earlier work by focusing on the quality of movement. A system has been developed that provides auditory feedback to signal when the patient is using undesirable compensatory movements such as trunk leaning to achieve their target movement.

## Session 8d: Keyboard Performances

### **David Tudor and the First Recordings of Stockhausen's *Klavierstücke*** **Gabriel Jones (University of Leeds)**

In July and November 1965, Aloys Kontarsky made the first supervised recordings of Stockhausen's *Klavierstücke I–XI* (1952–1961). These canonical recordings established an objective, modernist performance style, which has since become synonymous with the aesthetics of the music. This is a far cry from the visceral pianism of David Tudor, which famously inspired the composition of *Klavierstücke V–XI*. My paper considers the implications of this historical moment, beginning with a close examination of the Stockhausen-Tudor correspondence, which reveals the composer's original intentions for Tudor to make the first complete recordings, culminating in a series of unrequited petitions for the performance and recording of *Klavierstücke IX* and *X* in the early 1960s. Tudor's lesser-known, unsupervised 1959 recordings of *Klavierstücke I–VIII* and *XI* are compared with those of Kontarsky, drawing attention to Tudor's dynamic range and rapid execution of grace notes, in contrast to Kontarsky's attenuated profiles and measured aperiodicity. This raises important questions about the possible trajectory of the performance tradition, had Tudor made the first supervised recordings, contributing to understanding of the relationship between canonical recordings and aesthetic appreciation of musical works. My research also offers an insight into the mechanics of mid-twentieth-century composer-performer relationships, and encourages new modes of performance and listening, through better understanding of Tudor's pioneering practice.

**Biography:** Gabriel is currently completing a practice-led PhD at the University of Leeds, exploring the performance practice of Stockhausen's *Klavierstücke*. The finished project will feature experimental studio recordings of *Klavierstücke I, VII* and *X*, offering a range of alternatives to the established traditions surveyed in the thesis. Prior to starting his PhD, he worked as a piano teacher and lecturer at KM Conservatory of Music and Technology in Chennai, India. His current research interests include the aesthetics and performance practice of post-WWII New Music, contemporary methodologies and applications of performance analysis, and theories of style in performance.

### **The Pianist as Film Critic: Interpreting the Intermedial Dialogues of Nicole Lizée's *Criterion Collection*** **Zubin Kanga (Royal Holloway, University of London)**

This paper explores the new approaches to interactions between a live performer and film, and the corresponding interpretative challenges, of the *Criterion Collection* works of Canadian composer, Nicole Lizée. These works take clips from iconic films by a major filmmaker, looping and manipulating them and using the resulting distorted film score, dialogue and foley as musical materials, with each scene transformed into a short study. Each set of studies thus becomes a musical portrait of a particular film auteur. In their integration of media, theatre and performance, these works exemplify the recently emerged compositional school identified as 'The New Discipline' (Walshe) or 'Music in the Expanded Field' (Ciciliani, Shlomowitz), while also being a unique outlier of this new intermedial genre.

Focusing on her *Scorsese Etudes* (2018) (commissioned by the author) as well as the *Hitchcock Etudes* (2010) and *David Lynch Etudes* (2015), the paper will analyse the categories of relationships between live performer and film, the myriad musical materials resulting from different film manipulations, the different musical results from focusing on different filmmakers, and the interpretative challenges of negotiating all these possible combinations of source, style and transformation. Using correspondence with the composer, the author's performance scores, and videos of the author's performances, a new type of performer role will be demonstrated, one that is both a virtuoso and a film critic, interrogating auteur theory from the keyboard.

**Biography:** Zubin Kanga has collaborated with many of the world's leading composers including George Benjamin, Thomas Adès, Liza Lim, Alexander Schubert and Michael Finnissy, and premiered more than 120 works. A pianist, composer and technology-innovator, he has performed at many international festivals

including the BBC Proms, Huddersfield Contemporary Music Festival (UK), Melbourne Festival (Australia), Festival Présences (France), Klang Festival (Denmark), and November Music (Netherlands). After graduating from the University of Sydney and the Royal Academy of Music, Zubin was a postdoctoral researcher at the University of Nice and IRCAM (Paris). Following a Leverhulme Early Career Fellowship at Royal Holloway, University of London, he was appointed as Lecturer in Performance and Digital Arts. [www.zubinkanga.com](http://www.zubinkanga.com)

## **The Contribution of Church Organists to Silent Film Accompaniment in the UK, 1912–1929**

**Jonny Best (University of Huddersfield)**

Silent-era cinema created a boom in employment for musicians; to meet the demand, cinema proprietors hired players from a wide variety of backgrounds. Provincial music teachers, professional music hall pit players, amateur pianists with spare time - from the highly skilled to the barely skilled - all were to be found performing in early twentieth century cinemas.

Church organists provided cinema proprietors with an additional source of keyboard players and many church organists made the transition to film accompaniment. Trained church organists were more likely to have improvisation experience than their pianist colleagues, rendering them especially suited to the demands of cinema work.

To what extent did church organ practices map successfully onto, and play a role in shaping, the musical practices of early twentieth century cinema exhibition? What did the transition from church to cinema entail - and how did church organists go about achieving it successfully? To what extent did the improvisational practices of church organists influence the role of improvisation among cinema keyboard players as a whole? To what extent and how were the skills and practices of church organists valued by cinema proprietors and audiences?

Drawing on primary source evidence from trade papers, instruction manuals, newspapers and ephemera, I'll examine and evaluate the contribution to early cinema music made by church organists in the UK between 1912 and 1929.

**Biography:** Jonny is a final year artistic research PhD student working on improvised silent film piano accompaniment. He studied piano with Ryszard Bakst and Sally Ann Macleod. Jonny is one of BFI Southbank's house pianists and performs regularly around the UK and internationally, most recently with the International Film Festival of India, Leeds International Film Festival, Hippodrome Silent Film Festival and the festival he leads, Yorkshire Silent Film Festival. Before beginning his career as a silent film musician, Jonny worked in classical music, arts festivals, opera and theatre. [www.jonnybest.co.uk](http://www.jonnybest.co.uk)

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