

Music Research Fora

Thursdays at 4.30 p.m. via Zoom · all welcome
<https://www.alc.manchester.ac.uk/music/research/events/seminars-and-fora/>

22 October

Introducing Music Research at Manchester

Our online research fora open with an informal session outlining the activities of the Music Department's research groups and core research areas, and inviting departmental staff and postgraduate students to introduce their own current research projects.

Led by Rebecca Herissone

29 October

Microtones: New Colours and Greater Resolution

Composer Richard Whalley is joined by music theorist Jonathan Wild (McGill University, Canada), trumpeter Stephen Altoft (based in Freiburg, Germany) and composer Dolore Catherino (based in Alaska), for a wide-ranging discussion about microtones and different tuning systems: their history, their implementation in performance and some of the challenges of composing with them. Hosted by the Creative and Performing Practices core research area, the session will begin with short research presentations by the speakers: Wild will give an account of the 31-div innovations of the 16th-century composer Nicola Vicentino; Altoft will discuss the promotion of microtonal repertoire through adaptations of acoustic instruments; and Catherino will introduce her distinctive 'polychromatic' approach, using technology to write in 106 divisions of the octave. Presentations will be followed by a plenary discussion.

Led by Richard Whalley

5 November

Music and Mental Health

Hosted by our Music, Health and Wellbeing research group, this session features the composer, visual artist and filmmaker Jim Aitchison (Falmouth University), whose video composition *Contrapunctus* focuses on mental-health issues, alongside composer Maria Palapanidou, drummer and director of the Kaleidoscope Orchestra, Steve Pycroft, and the Director of the Music for Healthy Lives Research and Practice Network, Craig Robertson.

Led by Camden Reeves

12 November

Music Literacy and the Modern University: Perspectives on the Continued Relevance of Specialist Knowledge in Music Studies

In this session, we welcome guest speakers Professor Julian Horton (Durham University), Dr Ian Pace (City, University of London) and Dr Hilary McQueen (University College London) with Dr Esther Cavett (King's College, University of London) to discuss the questions, challenges and opportunities facing music literacy in the modern university. Each speaker will offer a short position paper which will then be followed by a roundtable discussion involving members of the department's Historically and Culturally Informed Analysis core research area, leading to questions from the (virtual) floor.

Led by Anne Hyland

19 November

Decolonising Music Studies

In this session we welcome guest speaker Professor Laudan Nooshin (City, University of London), who will talk about decolonisation and anti-racism in music studies. Professor Nooshin will then join staff and students from the Nationalism, Mobility and Identity core research area for a roundtable discussion, followed by questions and comments from the audience.

Led by Chloe Alagband-Zadeh

26 November

Constructing the 'National' Composer

Hosted by the Critical Reception Studies core research area, this session focuses on the appropriation of composers in the invention of nationalistic narratives. Our starting point will be a paper given by Sarah Collins (University of Western Australia) – 'Purcell and the Politics of Modernism' – which investigates Vaughan Williams' engagement with Purcell and Peter Warlock's transcription activities. This will lead to a roundtable discussion on the extramusical influences on composer reception and their impact on our understanding and experience of composers' music in the present day, using Richard Wilson's 'Bonfire in Merrie England' – an investigation of Nazi links to the Shakespeare Memorial Theatre at Stratford – as a catalyst.

Led by Rebecca Herissone

3 December

Remaking Jazz Television

In this paper and roundtable discussion, Nicolas Pillai (Birmingham City University) will lead a discussion on music performance and its mediation via television, involving members of the Creative and Performing Practices core research area and students of the Jazz Historiography and Criticism course-unit. The focus will be on his TV re-enactment project *Jazz 1080* and the subsequent BBC Four iteration of that research.

Led by Alexander Gagatsis

10 December

Shakespeare and Music: New Interdisciplinary Perspectives

This Research Forum will be encompassed within the inaugural conference of the Shakespeare and Music Study Group, hosted by the University of Manchester on 10 December and the University of Huddersfield on 11 December. The group, which is affiliated to the Royal Musical Association, was founded to provide a distinct forum for researchers and practitioners across disciplines and cultures. The conference aims to promote and foster research, collaboration and exchange of ideas in two focal areas: music in Shakespeare's time, including various aspects of music in Shakespeare's works; and music inspired by Shakespeare's works, whether composed to Shakespearean themes or directly for Shakespeare plays. The conference will feature a streaming of the world premiere performance of John Casken's *The Shackled King*, a dramatic cantata to the composer's own libretto derived from Shakespeare's *King Lear*, with Sir John Tomlinson CBE in the title role and Rozanna Madylus (mezzo-soprano) as Cordelia, Goneril, Regan and The Fool.

Led by David Fanning

17 December

Postgraduate Presentations

This session offers an opportunity for postgraduate students in Musicology to present some of their ongoing PhD research work.

Led by Rebecca Herissone and Camden Reeves

How to participate in Manchester Music Department's Online Research Fora

- The Zoom link for all our Research Fora is:
 - URL: <https://zoom.us/j/99563602012>
 - Meeting ID: 995 6360 2012
 - One-tap mobile (UK): +442034815240,,99563602012#
 - Phone number (UK): +44 203 481 5240
 - The format for each session may vary slightly and will be explained by the session chair at the beginning of each forum. It will normally use the following protocols:
 - Papers given by guest lecturers will either be given live on Zoom, or may be pre-recorded; in both cases they will be presented in real time using the share-screen and presenter modes on Zoom. Those attending the talk need to turn off their cameras and mute their microphones during the presentation.
 - For roundtable discussions, we will switch to gallery mode. Invited active participants and the session chair will turn on their cameras and unmute their microphones, but other participants normally remain with cameras off and microphones muted, unless asking a question (see below).
 - For plenary discussions, we remain in gallery mode, with all participants turning on cameras and unmuting microphones.
 - Any participant wishing to ask a question should use the 'raise hand' facility on Zoom to alert the session chair, who will invite them to speak. Please ensure that you are identified by your real name in order to assist the session chair, and that you remember to unmute your microphone before you start to speak. Please also lower your hand once you have asked your question.
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