

# Music Research Fora

Thursdays at 4.30 p.m.

Martin Harris Centre G16 or online via Zoom · all welcome

<https://www.alc.manchester.ac.uk/music/research/events/seminars-and-fora/>

30 September

In person: G16

## Making Music in Lockdown

*Ellie Slorach*

*Conductor*

*Leo Geyer*

*Composer and Conductor*

The pandemic has unquestionably presented a host of stubborn obstacles for composers and performers, but it has also initiated changes to the way music is created, performed and consumed that may prove to be both positive and permanent. In our first 'post-lockdown' research forum (we hope!), we welcome two of our most successful recent alumni back to Manchester to talk about their experiences of music-making in the pandemic: Leo Geyer discusses the challenges and opportunities of 'lockdown music' in relation to his works *C<sup>o</sup>-VI-dx19*, for small ensemble in isolation, and *Water Boatman* for double bass and loop pedal, alongside Constella OperaBallet's virtual performance programme for care homes, while Ellie Slorach focuses on her digital lockdown performances with Kantos Chamber Choir, exploring ideas behind creating and commissioning new music when the concert hall doors were closed.



Socially distanced performance by the Kantos Chamber Choir

7 October

Online session

## The 'Three Pillars' of Sustainability and the Music Industries

*Tom Wagner*

*Royal Holloway, London*

*Kyle Devine*

*University of Oslo*

*Anna Morcom*

*UCLA, Los Angeles*

The Climate Crisis has thrust 'sustainability' to the forefront of both academic research and the popular consciousness. Yet, what is meant by the term and how the music industries contribute to (or hinder) sustainable practices is not well understood. In this session, Tom Wagner is joined by Kyle Devine and Anna Morcom, who will each give a paper focusing on one of the three 'pillars' of sustainability – environmental, cultural, and economic – through case studies in the music industries. The papers will be followed by an open discussion which will draw out the connections between the three viewpoints.

14 October

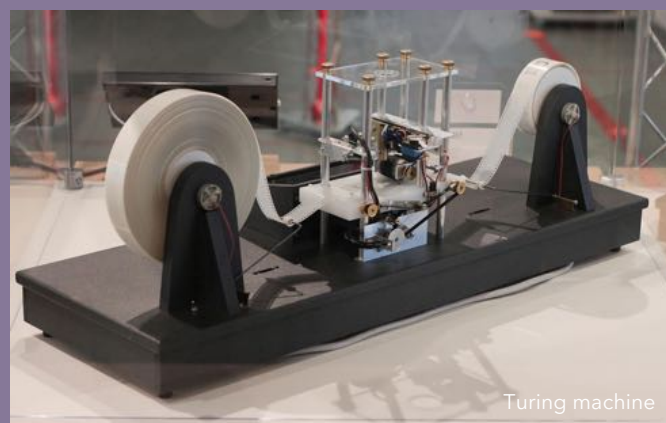
In person: G16

## Music Inspired by Alan Turing

*Josh Brown*

*University of Manchester*

In this session, Dr Joshua Brown will present work from his postdoctoral post as Artist-in-Residence at the John Rylands Research Institute in 2019–20. Josh focused on the work of Alan Turing during his time in Manchester, and in today's session he will talk about how he used ideas from the archive – such as patterns in biochemical processes – to develop music for diverse performing forces.



Turing machine

21 October

Online session

### What makes a Musical Instrument?

Vicky Clarke *Artist in Residence, NOVARS*  
Matthew Sergeant *Bath Spa University*  
Kathy Hinde *Freelance sound artist*

One of the most dynamic aspects of contemporary music is the way composers and artists are finding so many ways to expand the possibilities of existing instruments, to build new ones (whether virtually through electronics, or acoustically), and to expand the notion of what constitutes a musical instrument. This session offers three different perspectives on this subject and raises important questions about where we might go from here in this respect.



Kathy Hinde live in Moscow. Photo: Marina Ragoza

28 October

In person: G16

### Musical–Visual Culture

Ellie Chan *University of Manchester*  
Katie Bank *University of Sheffield*  
Christina Faraday *University of Cambridge*

In this session we will explore the rapidly developing field of musical-visual culture, and the dialogues between musicology and art history that it aims to provoke by thinking about music as a visual form. Ellie Chan will be joined by Katie Bank and Christina Faraday to explore a series of interactions between music and art in the English Renaissance in particular, and will discuss what can be gained by looking at musical and art objects alongside each other.



Washington, Folger Library MS 1608 (Trevelyon Miscellany), p. 189

11 November

In person: G16

### Composing for Film and Television

John Lunn *Composer*  
Danny Saul *Composer*

John Lunn is an Emmy and ASCAP Award-winning, BAFTA and Ivor Novello Award-nominated composer working in film and television, with a career spanning over 30 years. He is perhaps best known for his scores to all six seasons of the global hit TV drama *Downton Abbey* (and the 2019 movie). For the last few years, University of Manchester graduate Danny Saul has worked with Lunn on multiple TV scores, including *The Last Kingdom* (Netflix), *Jamestown* (Sky), *Shetland* (BBC), and *Grantchester* (ITV). He also worked with Grammy-nominated composer Ben Onono on music and sound design for the 2020 Paramount Pictures movie *Spell*, and released an album of library music, *Dark Strangeness*, through



John Lunn and Danny Saul in the studio

EMI this year. In this forum, Lunn and Saul will talk us through what it is to work as a composer for film and television in the 21st century, with helpful tips for aspiring composers seeking careers in this area.

18 November

In person: G16

## Women's Song

Laura Tunbridge

University of Oxford

Natasha Loges

Royal College of Music

Does 'women's song' exist, and if so, how can it exist in a way that doesn't simply reinforce gender essentialism? What happens to a woman's sense of self when she sings lyric song specifically, as opposed to, say, dramatic roles? What barriers need to be navigated when men's works envoicing women are performed on today's concert stages? This joint presentation focuses on two case studies: a 19th-century work – Robert Schumann's *Frauenliebe und leben* – and a 21st-century one – Hans Abrahamsen's *let me tell you*. These examples are used to examine the seemingly contradictory ways in which women sing themselves through others' music.



Thomas Eakins, *The Concert Singer* (1890-92)



25 November

Online session

## Building a New Community in New Music

Ruta Vitkauskaite

CoMA Glasgow

In this seminar, Ruta Vitkauskaite talks about establishing and running the CoMA Glasgow organisation – a group open for musicians of all abilities to take part in music making – while maintaining an active career as a composer in the UK and overseas. She will focus in particular on the differences of directing community-group and professional music ensembles, yet how experiences in both supplement each other. This will serve at the starting point to open up a wider discussion on the importance of belonging to a community in our profession.

2 December

Online session

## Music Creativity, Literacy and Authorship from behind the Drum Kit

Matt Brennan

University of Glasgow

In this paper, Matt Brennan uses the drum kit and drummers – and their fluctuating status in spheres ranging from copyright law to music education – as a lens to consider how the meanings of everyday concepts such as 'musician', 'literacy', 'creativity', and 'authorship' have changed over history and up to the present. In other words, exploring the drum kit can illuminate the complicated network of forces that guide audiences on what listen for in music, and whom to reward for the musical experiences we enjoy. He will discuss ideas from his recent book, *Kick It: A Social History of the Drum Kit*, as well as his current dilemma of choosing one of several avenues for future research: (1) a history and political ecology of mass-produced musical instruments; (2) a biography of drummer, composer, and activist Max Roach; and (3) a collection of essays tentatively titled *Hit It: Exploring the Drum Kit on Record*.





Arts & Humanities  
Research Council

9 December

In person: G16

### Digital Directions for Collected Editions

David Smith                      Northumbria University  
Rebecca Herissone          University of Manchester  
Magnus Williamson        University of Newcastle  
Frauke Jurgensen            University of Aberdeen

This session, which forms part of an AHRC-funded networking project, is intended as a forum to explore the potential of digital methodologies to transform the critical, scholarly editing of music. Each of the panel members, who between them represent three collected editions – Musica Britannica, the Purcell Society Edition, and Early English Church Music – will give a position paper outlining what they consider to be the main challenges facing editors and publishers today, where they see the future of the collected edition, and how this might involve digital approaches and online editions. This will serve as a starting point for a broader roundtable discussion involving panel members and contributions from the floor in which we will consider ways in which digital methodologies might allow the collected edition to adapt to serve the needs of musicians and scholars in the twenty-first century.

16 December

In person: G16

### Postgraduate Presentations

This session offers an opportunity for postgraduate students in Musicology and Composition to present some of their on-going PhD research work.



*Parthenia, or, The Maydenhead of the First Musicke that ever was Printed for the Virginalls* (London, ca. 1613)

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

- The Zoom link for all our online 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 online sessions 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 and presentations given by guest lecturers 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.