

## MANCHESTER RESEARCH SEMINARS IN MUSIC

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University of Manchester, Department of Music

Semester Two, 2022-23

All welcome!

If you wish to attend via Zoom, please email [joshua.brown@manchester.ac.uk](mailto:joshua.brown@manchester.ac.uk) for the meeting details.

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\*\* Time: 16:30--18.00 GMT (a drinks reception will follow each talk)

\*\* Venue: Room G16, Martin Harris Centre for Music and Drama

\*\* Address: University of Manchester, Bridgeford Street, Manchester, M13 9PL

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### Seminars

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\*\* Thursday 2 February

### MAPPING THE EXPERIMENTAL? SOUND, SPACE AND THE BOUNDARIES OF ELECTRONIC DANCE MUSIC

With support from the University of Manchester's John Rylands Research Institute; hosted by the States of Flux Research Group.

#### Speakers:

-- Dr Dhanveer Singh Brar (Lecturer in Black British History, University of Leeds), "Unhoused Music"

-- Dr Maria Perevedentseva (Lecturer in Musicology, Salford University), "On space, time and estrangement: the alt-Detroit lineage and planetary EDM"

-- Dr Edward K. Spencer (Postdoctoral Research Associate, University of Manchester), "Post-racial Rhetoric and Deleuzian Dubstep Heads: Mapping the power dynamics of 'open source philosophy' in electronic dance music web fora"

Session abstract:

‘That spot you mapped is dimensionless.’ -- Fred Moten and Stefano Harney, *All Incomplete*

Concern with the occupation and reorganisation of social space has been a central trope in both ethnographic and theoretical accounts of electronic dance music (EDM), as instrumental to the articulation of diasporicity in urban centres such as Detroit, London and Lisbon as to the metaphor of the continuum onto which the development of progressive dance musics is often mapped. In terms of its sonic and social construction, EDM has been valorised for carving out spaces, online and offline, for the alien and the strange, transgressing boundaries even as new ones are imposed to ringfence these emergent ecologies.

This panel seeks to probe further the power dynamics underpinning the mapping of borderlands in EDM, with a special interest in how the valorisation and reality of borders relate (or not) to discourses of experimentation and the avant-garde in the popular music sphere. This, in turn, raises crucial questions about the ontology of experimentation and space, and the politics of their representation.

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\*\* Thursday 9 February

No session.

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\*\* Thursday 16 February

MUSM DISSERTATION POSTER EXHIBITION

*MusM Musicologists and Ethnomusicologists*

In this forum, we welcome our MusM postgraduate students in musicology and ethnomusicology, who have prepared poster presentations outlining the research projects they are working on for their Masters' dissertations. The Forum audience is free to circulate the posters and is encouraged to provide the students with feedback to enable them to fine tune their projects. With a wide range of diverse topics, the session promises to provide a good deal of variety and plenty of food for thought and discussion.

The session will be of particular interest to UG students interested in MusM pathways in Musicology and Ethnomusicology.

Please note that this Forum will not be streamed over Zoom.

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\*\* Thursday 23 February

\*\*\*CANCELLED\*\*\*

UNDERCARTOGRAPHIES AGAINST THE BORDER (AND WRITING DECOLONIAL MEDITERRANEAN FUTURES FROM ATHENS)

Hosted by the States of Flux Research Group.

Speaker:

-- Dr Tom Western (Lecturer in Social and Cultural Geography, University College London)

Abstract:

This talk engages spatial imaginations of the contemporary from Athens and the Mediterranean. Thinking from the city to the sea and back again, it listens for ideas of the contemporary through cultural errancies, multiplicities, and mobilities – cultures made and at home in states of flux. The talk will sketch some undercartographies: maps made out of circulations, rhythms, entanglements, and spatial inventions. Maps that can't be seen but can be felt and heard. Maps that are invisible to border enforcement. Drawing on ongoing collaborative work in the city, including the Citizen Sound Archive project, the talk details collective practices that write against Euro-colonial cartographic cruelty and the linear histories and geographies of empire. The result is a gathering of sounds and ideas – halfway between a map book and a chapbook – that produce undercartographies against the border.

<https://citizensoundarchive.com/>

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\*\* Thursday 2 March

## RAISING AWARENESS AND DEPICTING RACISM IN MEXICO THROUGH ELECTROACOUSTIC MUSIC

Speaker:

-- Dr Rosalia Soria Luz (Lecturer in Composition for Interactive Media and Film, University of Manchester)

Abstract:

Discrimination due to ethnic origins is widely accepted in Mexico and so embedded in the culture that it is almost invisible. This phenomenon is believed to be a consequence of Spanish colonisation. In this presentation, Rose discusses the challenges of developing the three-year project “Against racism in Mexico”, funded by the Mexican agency SNCA- FONCA. The project aimed to raise awareness about racism in Mexico through electroacoustic music and the outcome consists of 7 electroacoustic pieces addressing this topic---some including interviews with Mexicans, some including sonorities of pre-Hispanic Mexican instruments. The talk will cover a number of the different aspects: musical, narrative, social, historical and cultural.

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\*\* Thursday 9 March

## POPGIRLZ SCOTLAND: NURTURING NETWORKS - SOCIAL AND LOCAL

A special forum as part of the student-led MUSICA celebrations, to take place the day after International Women’s Day 2023.

Speakers:

-- Rachel Alice Johnson (‘Kohla’) and Josephine Sillars

Abstract:

Join Rachel Alice Johnson (‘Kohla’) and Josephine Sillars as they breakdown Vick Bain's 'Counting the Music Industry' research, inequalities within playlisting and spotlight articles published in The Times, The Glasgow Guardian and The Scotsman. Having spoken at leading International institutions including The University of Edinburgh, The University of Lund, Sweden, Queen's University Belfast, The University of Middlesex, London, The University of Bournemouth, University College

Cork, Glasgow School of Art, Leeds Conservatoire and The University of Aberdeen, Popgirlz research has been published by PRS M Magazine, and has featured in The Scots Magazine, The Skinny and Bella Caledonia. Popgirlz Scotland's main objective is friendship-building between members to tackle sexism within the music industry.

Popgirlz Scotland is a support group for female/female-identifying/trans artists in the Scottish music scene, which now has over 185 members. Rachel created the group in late 2019 with the idea of making a safe, motivating space for womxn artists. It includes collaborative Facebook and Instagram pages where members can help and support one another, and Rachel organizes social events where members can meet, collaborate and become friends.

<https://instagram.com/popgirlzscotland>

<https://twitter.com/popgirlzscot>

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\*\* Thursday 16 March

ON THE ROLE OF ANALYSIS IN SOVIET AND POST-SOVIET MUSIC STUDIES: A SEMINAR IN HONOUR OF PROF. DAVID FANNING

Speakers:

-- Dr Richard Gillies (Lecturer in Music, University of Glasgow)

-- Dr Ivana Medic (Senior Research Associate, Institute of Musicology SASA, Belgrade)

Abstract:

For this special research seminar, to celebrate David Fanning's 50-year contribution to the Department of Music, two of David's former doctoral students return to Manchester. Together they will present current research whose orientation and scope owes much to David's encouragement, to his network of contacts in Eastern Europe and beyond, and, moreover, to a guiding axiom in his work: that the history of the classical-music tradition in the twentieth century remains a preliminary sketch without due attention to the peculiarities of musical works.

Through his publications, public talks, broadcasts, reviewing, recitals and many years of teaching, David's approach to music in the twentieth century---and especially the music of Shostakovich, Weinberg and Nielsen---continues to emphasise the lessons to be learned from the international dimensions of classical music; from the reality of life as a musician in various and varied contexts; on the need historiographically to balance tradition with innovation; to pay attention to the sheer range of inter-musical

references contained within and between composed works; and to the role that musicology and music criticism should undertake in giving voice to the poetics and interpretation of works in live performance and on recording.

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\*\* Wednesday 22 March

#### POSSIBILITIES OF THE MICROTONAL TRUMPET

Speakers:

- Dr Richard Whalley (Senior Lecturer in Composition)
- Stephen Altoft (Trumpeter/Improviser, Freiburg, Germany; Artistic Director of Microtonal Projects)

Abstract:

In this **extra** seminar (NB time and date), Stephen Altoft will introduce his microtonal trumpet, which he has converted so that it can play 19 equal division of the octave, and tell the story of how it came into being, demonstrating some excerpts of music written for this instrument. The session will include an introduction to microtonal music theory, through considering some of the properties of 19-div tuning, and its attraction to composers. Richard Whalley will then introduce his new composition from 2020, entitled '*Lud's Church*' for trumpet and pre-recorded multitrack, named after one of the strangest places in the Peak District, and discuss how he approached the harmonic possibilities of this unique instrument.

Please note Stephen Altoft will be performing repertoire specially written for his 19-division trumpet, including the premiere of Richard Whalley's *Lud's Church* in the lunchtime concert starting at 1.10pm on Thursday 23<sup>rd</sup> March in the Cosmo Rodewald Concert Hall.

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\*\* Thursday 23 March

#### MASTERCLASS WITH SADIE HARRISON

In this masterclass, three postgraduate composition students will present their work to composer Sadie Harrison as part of her visit to the University of Manchester. Don't miss the open rehearsal at 14:30 (23 March) in the Cosmo Rodewald Concert Hall, and

the lunchtime concert, also in the Cosmo, on Friday 4 March. The three postgraduate composition students presenting their work will bring scores and recordings of their work to share with Sadie and the audience. These musical works will then be discussed publicly.

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\*\* Thursday 20 April

Title: PhD Composer Presentations

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

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\*\* Thursday 27 April

ARTHUR HONEGGER'S 'MODERNIZED *EROICA*': DISSOLVING LIBERAL SELFHOOD IN BERLIN 1933

Speaker:

-- Dr Emily MacGregor (British Academy Postdoctoral Fellow, King's College London)

Abstract:

Arthur Honegger's *Mouvement Symphonique nr. 3*, the third in a trio of symphonic movements that began with *Pacific 231* and *Rugby*—and the only one without a juicy programmatic title—was a commission for the Berlin Philharmonic's 50<sup>th</sup> anniversary celebrations. It premiered in Berlin in March 1933, just days after the Enabling Act was passed and Hitler's political powers became total. So risky was a performance of the new symphony in this charged setting that conductor Furtwängler advised Honegger best not visit from Paris for the performance. For this was a symphony with inflammatory potential: after the midpoint introduction of a lyrical alto saxophone voice unfamiliar to the symphonic tonal palate, the work descended into the depths of the orchestra to simply tail away into nothing, the antithesis of symphonic apotheosis.

The intellectual history of the symphony has long been entangled with ideas of the self and value. Unsurprisingly, associated questions of national identity and style dominated *Mouvement Symphonique*'s Berlin reception. After all, the work of a Swiss-German composer based in Paris was unambiguously neither French nor German, and the work tested the boundaries of Germanic idealist aesthetic traditions at this

transitional political moment. But perhaps even more interesting is what the reviewers did (could?) not acknowledge. Programmatic aspects were barely mentioned in the critical reception, but in spite of the work's 'sober and unprepossessing' title, I suggest in this presentation that *Mouvement Symphonique nr. 3* had a critical political programme. Manipulating the symphonic form, and referencing Beethovenian subjective narratives in particular, the work considers the changing relationship between the individual and the collective within a tumultuous era of political and industrial/technological upheaval, ultimately lamenting over the ruins of both the symphony and the utopian political project it represented.

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