

Conservatoire Postgraduate Research Study Days
22-23 May 2017, New Lecture Theatre

Monday 22 May

Session 1: 9.30 – 11

Daniel Galbreath: *Analysing Aleatory Performance*

Rosemary Wilkes: *Drawings on Language, Voice and Everyday Space: A Methodological Approach*

Melinda Maxwell: *An Instrumental Unlocking with Performer as Innovator: The Oboe as Protagonist in Rethinking the Relationships between Performance, Improvisation and Composition*

Break

Session 2: 11.30-1

David Etheridge: *Easy Listening: Jerry Lanning and the BBC Radio Orchestra 1979-1981*

Richard Stenton: *The Publication as an Alternative Musical Space: Composing the Medium and Subsequent Interaction Patterns*

Patrick Giguère: *Exploring Spontaneity and Discovery in the Composing Process of Three Pieces*

Break

Session 3: 2-3.30

Akvile Smotaviciute: *An Introduction to Stanchinsky: Harmonic Developments and Rhythmic Innovation in Stanchinsky's Piano Works*

Bobbie-Jane Gardner: *Composition in a Hyperlocal Environment- for-Wards: Citywide*

Lucy Fox: *An Exploration of Music Performance Anxiety Presenting in Woodwind Players*

Break

Session 4: 4-5

Keynote:

Dr Silvana Scarinci: *Safo Novella: A Woman's Voice in Seventeenth-Century Italy*

Evening Meal

(Venue tbc: contact Carrie Churnside if you would like to come along. All welcome!)

Tuesday 23 May

Session 5: 9.30-11

Niccolò Granieri: *Microgestural Implementation for the Creation of an Expressive Keyboard Interface*

Martin Perkins: *Eighteenth-Century Subscribers to Musical Publications*

Helen Roberts: *The Use of Instruments in Provincial English Cathedrals, c.1580-c.1680: Towards a Performance Practice*

Break

Session 6: 11.30-1

Simon Cummings: *Learning to Lose Control: Composition, Computation and Collaboration with CloudCube*

René Mogensen: *Computational Creativity: Revisions of Wiggins's Formal Model and a Prototype Based on Swarm Behaviour*

Kurt Rampton: *East Meets West: Transcribing 'High Mountain, Flowing Water' for Organ*

Break

Session 7: 2-3

Andy Ingamells: *Up Down Left Right*

Trish Clowes: *Emulsion: A Study in Improvisation and Collaboration in New Music*

Break

Session 8: 3.30-4.30

Chris Marshall: *Commissioning Malcolm Williamson's Hammarskjöld Portrait: The Secretary General of the UN and the Secretary to the Controller of BBC Radio 3*

Maya Verlaak: *Hands-on*

Close

Abstracts

Session 1

Daniel Galbreath: *Analysing Aleatory Performance*

This presentation will discuss the process of analysing recorded performances of several choral or vocal ensemble works that include aleatorism. Following on rehearsals, performances, and/or workshops with a diverse range of singers, audio recordings were made of performances of several pieces, both new and more established. Video recordings complemented some of these. Following a brief description of the transcription process, I will outline analytical points and parameters of interest, as derived from singers' responses to their own encounters with aleatorism. I will then detail how these points were combined with an adaptation of Julian Hellaby's 'interpretative tower' (2009) model, a means of analysing performers' decisions, to constitute an analytical methodology. Illustrated through its application to one work, Percy Pursglove's *Tender Buttons* (2016), I will discuss how this process provided useful insight into the musical outcomes of aleatory vocal ensemble performance.

Rosemary Wilkes: *Drawings on Language, Voice and Everyday Space: A Methodological Approach*

This paper emerges from my ongoing Masters research project which explores the relationship of voice, language and space, illustrating both the importance of the sung voice as an expressive tool but also the restraints of language in communicating experiences of everyday space, this paper will examine the use of the draw-and-write technique within my research. Though this technique was primarily developed as a tool to better understand children in health and education sectors, the method has extended to adults in therapeutic settings and higher education. By using this approach in a focus group environment, I aim to document participant experiences and memories of the Conservatoire building, it is expected that the drawings will reveal insights into participant psyche: 'Drawings have been used for decades as markers and mirrors of personal identity...[drawings] offer a different kind of glimpse into human sense-making than written or spoken texts do, because they can express that which is not easily put into words: the ineffable, the elusive, the not-yet-thought-through, the subconscious.' (Weber and Mitchell 1995: 34). Furthermore, the study aims to highlight restrictions put upon the voice by language, which not only involves our speaking voice and sung voice, but also our inner voice: 'Language also lies in the interior. Inner speech as the hidden monologue of thinking-in-a-language accompanies the daily activities of humans even when they are not speaking to each other.' (Ihde 2007: 118) The investigation will culminate in an informed performance, using the drawings as graphic notation.

References:

Ihde, D. (2007) *Listening and voice: Phenomenologies of sound*. 2nd edn. Albany: State University of New York Press.

Weber, S. and Mitchell, C. (1995) *That's Funny, You Don't Look Like A Teacher! Interrogating Images and Identity in Popular Culture*. The Falmer Press, Taylor & Francis Inc.

Melinda Maxwell: *An Instrumental Unlocking with Performer as Innovator: The Oboe as Protagonist in Rethinking the Relationships between Performance, Improvisation and Composition*

As an oboist who composes, improvises and performs, I want to delve into the inner workings of the oboe to find a musical language that synthesizes these three activities. By inner workings I mean not only exploiting instrumental possibilities that will include researching ancient types of oboe as well (from Arabia and India), but also researching the music that they played and still play today because traditions of playing haven't changed much. From the investigation of ancient modes, scales and tunings I want to find a way to transfer this into a modern style, a style that comes directly from improvising and listening in the moment, where the instinct and the ear lead. The notation of it will take place after this activity. This style will be directed by my experience of performing, for at least the last 30 years, all types of new music (e.g. Berio, Xenakis, Ferneyhough, Reich, Friedrich Haas), and commissioning new works for the oboe (e.g. from Birtwistle and Holt). Today I will demonstrate my first findings that will involve a practical showing of a particular Arabic mode and transforming it into a modern context and relate this harmonic activity to a seminal piece for solo oboe, a movement from Britten's *Six Metamorphoses after Ovid*, op.49 (1952).

Session 2

David Etheridge: *Easy Listening: Jerry Lanning and the BBC Radio Orchestra 1979-1981*

This presentation will examine the work of Jerry Lanning, arranger and musical director for the BBC Radio Orchestra 1979-1981. The history of the Orchestra is under-documented and this presentation looks at working practices in taking musical source material and arranging for the small ensemble within the Radio Orchestra. I will place the Radio Orchestra within the context of BBC radio and musical history, looking at the issues of live vs. recorded music, needle time agreements, programming and finances, the latter ultimately leading to the orchestra's demise. I will explore the Radio Orchestra's musical policy and its links to the worlds of pop music, easy listening and sweet music, and how these idioms influenced the approaches to the arrangement of pop material, TV and film themes. I will analyse two of Lanning's arrangements as case studies: Abba's *I Wonder/Departure*, and Richard Carpenter's *Yesterday Once More*, and compare them using scores and BBC source recordings with the originals. I will discuss changes in musical idiom, style, instrumentation, recomposition and arranging concepts and discusses how by using principles outlined in the works of Mancini (1962), Sebesky (1974) and Nestico (1999), the material is reworked in various ways. Taking the approach by Niles (2014) for the analysis of the music, I will suggest areas for further research and a wholesale re-evaluation of the Radio Orchestra's work.

Bibliography:

Mancini, H. (1962, 1999) *Sounds and Scores: A Practical Guide to Professional Orchestration*. New York: Northridge Music, Alfred Publishing
Nestico, S. (1993) *The Complete Arranger*. New York: Fenwood Music
Niles, R. (2007) *The Invisible Artist: Arrangers in Popular Music 1950-2000*. PhD. Brunel University
Sebesky, Don (1975, 2000) *The Contemporary Arranger*. Van Nuys, California: Alfred Publishing.

Richard Stenton: *The Publication as an Alternative Musical Space: Composing the Medium and Subsequent Interaction Patterns*

Composing for/a publication is to design the architecture of the musical experience on your own terms, ignore the usual processes, compose with different tools and observe limitless interaction patterns.

Composing for/a publication is reverse-ecomusicology.

Publishing is performing.

Some continuous verbs for interactions with publications:

Buying

Reading

Sharing

Losing

Finding

Playing

Owning

Selling

Looking

Ignoring

Damaging

Borrowing

In 2015 I published a book titled "100 Metres". The book contains exactly 100 metres of blank stave lines. I charge £5 per copy and I have sold many. Here are three things people have said to me about purchasing one:

"I need some manuscript paper"

"I am going to write a 100 metre piece"

"I would never write in it, it is a piece of art"

Roland Barthes considered there to be two types of music - 'the music one listens to [and] the music one plays' (Barthes, 1977, 1). In this paper I will present others.

Barthes, R. 1977. *Image Music Text*. Translated from French by Stephen Heath. London: Fontana Press.

Patrick Giguère: *Exploring Spontaneity and Discovery in the Composing Process of Three Pieces*

In the course of my PhD research project, which explores how the values of the duende – authenticity, spontaneity, physicality and discovery – shapes my composing process, I wrote numerous works. During this presentation, I want to show how my exploration of spontaneity and discovery evolved during composition of three works: (1) *L'anxiété de l'attente* for string quartet, (2) *Et maintenant* for string quartet and (3) *Revealing* for symphony orchestra.

Session 3

Akvile Smotaviciute: *An Introduction to Stanchinsky: Harmonic Developments and Rhythmic Innovation in Stanchinsky's Piano Works*

Alexei Stanchinsky is a name that remains unknown to many music scholars today. Born in 1888, Stanchinsky became a well-known and admired composer in contemporary Moscow. With his life tragically cut short at the age of twenty-six, his music was eventually forgotten and his once eminent name fell into oblivion. Stanchinsky's piano compositions were popular in early 20th century Russia; and his manuscripts were shared and copied by hand by his contemporaries. His works are unique; they encompass folklorism, polyphony and classical forms, whilst retaining

the diatonicism of the late Romantic period. Although most of the compositional techniques employed by Stanchinsky are orthodox in nature, to this day their combination remains unique.

During Stanchinsky's lifetime, his compositional style underwent significant developments. His musical roots, firmly embedded in the Romantic traditions of 19th century, were challenged and developed by his interest in the unusual harmonies and rhythms of Russian folk music. The process of continually acquiring new techniques is one that, for the most part, underpinned Stanchinsky's career. It allowed him to bring together diverse compositional traits and introduce them into his musical language one at a time; this procedure was to eventually lead to the development of a profoundly original musical style. Counterpoint, non-tertian-textured chords, use of modalities, and juxtaposition of diatonicism and chromaticism are all combined in his compositions to create new, original sonorities. This presentation will explore these compositional traits in a greater detail, in order to establish a well-defined image of Stanchinsky as a composer.

Bobbie-Jane Gardner: *Composition in a Hyperlocal Environment- for-Wards: Citywide*

Bobbie-Jane Gardner is a practice-based PhD student at Birmingham Conservatoire in the field of composition in a hyperlocal environment. She is currently devising a compositional methodology that includes elements of socially engaged practice via the notion of hyper-locality and/or site specific working methods. Her fieldwork is carried out through a series of community-based participative composition projects including *for-Wards*, a citywide music programme. *for-Wards* celebrates Birmingham's diverse communities by commissioning a collection of 10 bespoke musical pieces creating a cultural sound map of the UK's incredibly diverse second city. She is commissioning 10 leading composers with a strong Brummie connection including alternative pop legends Pram, Call Me Unique who draws from jazz scat and soul and Godflesh's Justin Broadwick, to work in one of the city's 10 districts and all of its 40 Wards, to produce a distinctive sonic response, inspired by a bank of community generated field recordings collected found in each district and shared stories. The 10 new works will be performed back in the districts in which the sounds are found.

Lucy Fox: *An Exploration of Music Performance Anxiety Presenting in Woodwind Players*

Picture it: you are about to step out in front of an audience to perform, your hands are shaking, your heart is racing, and negative self-doubting thoughts swarm your already cloudy mind. Many performers across a breadth of disciplines from musicians to athletes find themselves acquainted with these feelings, commonly referred to as Performance Anxiety. For years, researchers and performers alike have been endeavouring to explain and control this phenomenon, to be used as a technique for aiding successful performances as opposed to hindering them. In this paper I will be exploring the phenomenology of instrument specific Music Performance Anxiety presenting in conservatoire woodwind players from several perspectives; evidenced within data extracted from her ongoing research to date. My research explores music performance anxiety in woodwind players at Birmingham Conservatoire; participants consist of students from both undergraduate and postgraduate courses of whom specialise in the following instruments: flute, clarinet, oboe, bassoon, and saxophone. Data is being collected in the form of a pilot study through the research methods of a measurement study, comprising of observations, questionnaires, the completion of diary logs, and interviews, collating both qualitative

and quantitative data. This seminar will explore initial findings and address the following questions: why does performance anxiety occur? Does it differ between performers of different instruments and levels of experience? Is there enough evidence to form an argument for the existence of instrument specific performance anxiety? And how may the findings of this study be applied?

Session 4: Keynote

Dr Silvana Scarinci: *Safo Novella: A Woman's Voice in Seventeenth-Century Italy*

The composer Barbara Strozzi (1619-1677) published, during the course of her life, eight books of cantatas. At the beginning of the modern era, there were very few possibilities for women to compose; women's lives were limited by the strict boundaries of either marriage or the convent. Barbara Strozzi fell outside the typology of the virtuous woman, occupying a highly ambiguous and paradoxical place in Venetian society – evidence leads us to believe that she might have been a courtesan. Like a courtesan, she was highly educated, renowned as a singer and composer, and engaged with the most important intellectual trends of her times. Central to the moving force behind the new aesthetics and movement was Giambattista Marino, the poet of *meraviglia*. I will demonstrate how influential Marino's poetry was on Strozzi's composition and how her music was deeply authorial in a sophisticated and coquettish environment.

Session 5

Niccolò Granieri: *Microgestural Implementation for the Creation of an Expressive Keyboard Interface*

Musicians spend a great deal of time practising their instrument. As a result they develop a unique set of microgestures that define their personal sound: their acoustic signature. This personal palette of gestures has been identified as one of the most distinctive aspects of piano playing and is rarely considered in new digital keyboard instruments. This research bases itself around the concept of the instrument as a communicative vehicle: in order to convey expressiveness the musician must attain fluency with the instrument itself. Taking into account current interface developments, such as Roli Seaboard and TouchKeys, there is a need to develop digital instruments able to convey expressiveness in a musical manner. The analysed interfaces have achieved this goal by modifying the keyboard interface in order to accommodate physical ways of transforming microgestures into control parameters. This research aims to achieve a high level of expressivity without changing the keyboard instrument itself or requiring additional technique, using Google's Soli, a radar-based motion capture device. The presented research proposes to create an interface for expressive digital performance based around musicians' needs and technique. This will enable classically trained musicians to easily approach electronic and digital interfaces, applying their already learned gestures to new environments. Throughout the creation of technology probes, that will enable a continuous evaluation of the system during all the steps of its development, and user experience questionnaire, the interface will be tailored to the musician itself. A deeper quantitative analysis will be obtained from the interpretation and observation of the raw sensor data when performing microgestures. The outcome of this research will enable musicians wider control over digital sound processing, by implementing gestural sound control drawing upon pre-learned technique. Further observations will be conducted to identify which musicians will mostly benefit from the interface analysing their musical background, level of expertise on the instrument and familiarity with digital instruments and music environments.

Martin Perkins: *Eighteenth-Century Subscribers to Musical Publications*

What Can Subscription Lists to Music Publications Tell Us? Two Case Studies.

Composers wanting to publish their music in the 18th century often funded the venture by subscription, the patronage of each individual being noted in a list at the front of the volume. Singly, these lists can show the various networks of the composer: acquaintances, family members, fellow composers, links with aristocracy, and potential pupils. When compared to the composers' subsequent published works, the lists can reveal patterns within these networks: an expanded clientele, ties with institutions, and strengthening bonds with particular families. Taken as a whole, these lists can potentially show us nationwide links between composers and their patrons. We can recreate the libraries of provincial musical societies, or ascertain the instrument played by certain individuals. The data may also help uncover trends in musical genre among class, sex and age of the musically literate, and changing fashions of instrument and musical style. As a biographical tool, such data can provide evidence of composers' activities not found in other sources. The case studies presented show how this data can be used and what might be possible with a large collection of subscribers lists.

Helen Roberts: *The Use of Instruments in Provincial English Cathedrals, c.1580-c.1680: Towards a Performance Practice*

Today's period performers approaching sacred music of the Italian and German Renaissance and early baroque are the beneficiaries of decades of research linking performance practices with a broader understanding of the musical and cultural landscape. Those approaching English music of the same period, particularly those seeking to engage with provincial sources from outside London and the Royal Court are not so lucky. Whilst the corpus of evidence directly relating to instrumental participation in English church music is small in comparison to continental sources, the cathedral archives contain tantalising snippets of information which both confirm the practice and suggest it may have been quite widespread. However, many questions remain unanswered, and it is the purpose of my poster to present some of these issues, which I intend to address during my PhD research. I have four principle study locations (Canterbury, Durham, Exeter and Worcester) and work carried out thus far in the archives at Canterbury and Exeter Cathedrals has already brought new evidence to light regarding the use of instruments at both locations, principally regarding the individuals employed in each city to play instruments in church. As a professional cornettist myself, it is proving fascinating to identify those musical ancestors who participated in the liturgy of these cathedrals and, in so doing, develop a fuller understanding of the context of this long-neglected aspect of performance practice. Along with an overview of my research question, my poster will also present a selection of this new material.

Session 6

Simon Cummings: *Learning to Lose Control: Composition, Computation and Collaboration with CloudCube*

This paper presents an overview of personal experiences and development working with algorithmic software to compose music during the last fifteen-or-so years. The research focuses on compositions for acoustic instruments, the primary objective being to create perceptible, large-scale musical transformations. These are created using a variety of algorithmic and stochastic techniques, codified in bespoke

computer programs that generate the musical material. The paper describes the evolution of both compositional method and the respective roles of composer and computer, and examines the implications this has had on the creative process, challenging notions and instincts of control.

René Mogensen: *Computational Creativity: Revisions of Wiggins's Formal Model and a Prototype Based on Swarm Behaviour*

What is computational creativity and how can it be implemented? To approach this question I use a working understanding of 'computational creativity' which is an adaptation and modification of Geraint A. Wiggins's 'preliminary framework for description, analysis and comparison of creative systems'. (Wiggins, 2006, 449) The idea of 'creativity' is formalised by Wiggins as explorations in, and transformations of, 'conceptual spaces'; and he based his formalisation on the ideas of Margaret Boden who proposed that 'conceptual spaces are structured styles of thought'. (Boden, 2004, 4) I propose some modifications of Wiggins's framework and I examine a preliminary improvising computer implementation. The implementation is based on a swarm algorithm searching in a topology formed from musician input; this continues the empirical and theoretical research directions developed in an upcoming article publication. (Mogensen, 2017)

References:

- Boden, M. A. [2004], *Creative Mind*, Routledge, <http://www.mylibrary.com?ID=2664>.
Mogensen, R. [2017], 'Evaluating an improvising computer implementation as a 'partial creativity' in a music performance system', *Journal of Creative Music Systems* 2(2), forthcoming.
Wiggins, G. A. [2006], 'A preliminary framework for description, analysis and comparison of creative systems', *Knowledge-Based Systems* 19, 449–458.

Kurt Rampton: *East Meets West: Transcribing 'High Mountain, Flowing Water' for Organ*

In this paper I will talk about my recent experience of creating the first transcription for organ of the Guzheng piece, *High Mountain, Flowing Water* (Zhejiang School). Transcribing this repertoire provides several challenges in terms of numeral notation, articulation and how that assimilates with Western notation, pitch bend, differences in various recordings of the work and adapting this music for the new instrument.

I will be using a numeral score as the basis for my presentation, and referring to a glossary of terminology to address markings in the score. I intend to relate this to our notational system. Creating a note-by-note transcription for this work is not appropriate; I plan to demonstrate why this is the case and how an arranger can go about the delicate task of adapting a piece without drastically changing its mood, fundamental harmony or structure and the extent to which the arrangement is a new work, blending East/West approaches.

Session 7

Andy Ingamells: *Up Down Left Right*

On Saturday 11th March 2017, I invited members of the public without prior conducting experience to individually conduct the Salvation Army brass band. Responding to the conductor's gestures and movements, the band created a spontaneous and bespoke piece of music with each conductor which contributed to a new score to be performed in summer 2017. I was approached by art producers Situations to respond to the place and the people of the Salvation Army Citadel in St Pauls, Bristol, to create a project that would mark the development of the new Citadel building. When I first visited the Salvation Army in Bristol I was directed to their vast music archive, which contains uniforms, instruments and musical scores going back 100 years and more. As I explored further I uncovered a fascinating history encompassing the Bristol Bus Boycott, 1960s strip clubs, and tables made from sheet music. This is the ongoing story of the project.

Trish Clowes: *Emulsion: A Study in Improvisation and Collaboration in New Music*

At this stage in my project I have two main areas of research. The first is exploring the performance practices and compositional techniques of music that challenges the politics of the performance environment in new music, particularly in jazz. The second is researching venues and communities in the UK that have the potential for my Emulsion project (my community and experiential space) to collaborate with. This talk will present my findings to date.

Session 8

Chris Marshall: *Commissioning Malcolm Williamson's Hammarskjöld Portrait: The Secretary General of the UN and the Secretary to the Controller of BBC Radio 3*

Malcolm Williamson (1931-2003) was the ultimate establishment figure, the Master of the Queen's Music from 1975 until his death. At the same time, he saw himself as an outsider, an alcoholic Australian who eventually came out as gay; to say he was a difficult man is something of an understatement. He was highly successful, writing music that pleased both the general music lover and (some) critics. He had a facility for writing tuneful, popular works, but like many composers with this gift, he never felt he was taken quite seriously by the musical élite, and was constantly chasing success as a 'serious' composer. He particularly wanted to be taken seriously by the BBC, then as now an arbiter of taste in this field, and Williamson saw performances at The Proms as the ultimate accolade. These struggles and contradictions are seen in microcosm in the process of the BBC commissioning Williamson's Hammarskjöld Portrait, a setting for soprano and strings of words by Dag Hammarskjöld, the Secretary General of the United Nations. The work was commissioned for, and first performed at, The Proms, on Tuesday 30 July 1974. Examining the paperwork from the BBC's Written Archive, I trace the story of this commission, a story of money, power and social relationships, the Political Economy of Communication, as outlined by Vincent Mosco (2009), casting light on the sociology of the BBC through the lens of Art Worlds by Howard Becker (2008).

Maya Verlaak: *Hands-on*

Maya's composing attitude encompasses the idea that nothing is taken for granted, every single parameter invites reflection. In addition, by being fully committed, open to learn and using creativity, no project is impossible.