

RNCM

ROYAL NORTHERN  
COLLEGE of MUSIC



SIMONE REBELLO

# Research Forum 2014-2015

Wednesdays at 5.15pm *Forman Lecture Theatre*

Open to all, free admission

[research@rncm.ac.uk](mailto:research@rncm.ac.uk) | [www.rncm.ac.uk/research](http://www.rncm.ac.uk/research)

1 October

Tim Rutherford-Johnson (independent writer)

## **Not the End: Untangling contemporary music history**

Contemporary music in the early 21st century seems like an unmanageable sprawl of unconnected styles and practices. In this talk, writer and blogger Tim Rutherford-Johnson attempts to untangle the mess and make sense of it all.

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8 October

Simone Rebello (RNCM)

## **Percussion in Brass Bands**

The use of percussion in brass bands has developed and expanded at a phenomenal rate over the last 50 years ensuring that there has never been a more exciting time to be a percussionist in the brass band movement.

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15 October

Simon Clarke (RNCM)

## **Derrida and Topic Theory: Musical Semiotics Folded Back into Philosophy**

This presentation charts the various mutations by which rhetorical *topoi* made their way into the musicological domain with a view to projecting the study back into philosophy proper. At stake here ultimately is Derrida's 'alogical logic'.

22 October

Steve Berry (RNCM)

## **Liberate your ear (but not the Van Gogh method...)**

Scales and arpeggios are seen by some as a necessary evil or an irksome chore, but what if they could be a creative and stimulating resource, daily contact rewarded with an enriched and ever-deepening harmonic and aural capability?

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29 October

Garth Knox (RNCM)

## **Stretching the string**

Garth Knox explains the ideas behind his recently composed concert studies for viola, 'Viola Spaces', which explore extended string techniques. Students will demonstrate the first sketches for some new studies for violin.

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5 November

Sarah Watts (RNCM)

## **Spectral Immersions - bass clarinet multiphonics**

In this Forum, Sarah will discuss and demonstrate her ground-breaking charts formulated after her PhD research into multiphonics. Included in the presentation will be practical demonstrations, illustrating how these chords may be successfully integrated in new compositions.

12 November

Professor Liza Lim (University of Huddersfield)

## **Knots and other forms of entanglement; a discussion of recent compositions**

This talk will focus on the imaginal aspect of knots and knotting as a way of modelling processes of ‘thinking with’ materials and ‘thinking through’ gestures and how that can correspond to aspects of a compositional practice.

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19 November

Victoria Williamson (University of Sheffield)

## **Earworms - tunes that get stuck in the head. Stories, suspects and solutions**

Spontaneous, repeating musical imagery (the ‘earworm’ phenomenon) affects 90% of people at least once a week. What triggers earworms? Who gets them most? What are the musical features of earworms? And how might we get rid of them?

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26 November

Professor Roger Marsh (University of York)

## **Ways of Telling Tales**

A central concern in my work over thirty years has been the clear presentation of narrative in musical form. In *Il Cor Tristo*, composed for the Hilliard Ensemble and for ECM (2013) I turned to Dante, and to a lengthy and serious passage of narrative in verse. I will describe the process of musical translation and the musical language to which it gave rise.

3 December

Toby Heys (MMU)

## **Martial Hauntology**

A talk about deceptive frequency-based strategies, technologies, and programs developed by military organisations since 1944 to orchestrate the spectral phenomena of a haunting – what shall be referred to as a sonic hauntology – within an area of conflict.

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10 December

Rob Buckland (RNCM)

## **Just One Note: The what, when, why and how of musical performance**

The theories that I have developed in my recent book, *Playing the Saxophone*, have wider musical and pedagogical implications, and can be used as a model for analytical learning in all musical disciplines. I will use state-of-the-art recording techniques to capture, examine and enhance a live performance incorporating these learning models in real time.

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25 February

Professor Rebecca Herissone  
(University of Manchester)

## **A complete and correct Score: Music printing and creativity in late seventeenth-century England**

Detailed textual study of Restoration printed music challenges our long-standing association of publication with the notion of textual fixity. Using examples from Purcell’s music I demonstrate how music printing can preserve creativity in unexpected ways, with significant implications for today’s performers.

4 March

Karen Jensen (University of Manitoba)

## Breakthroughs in Singing

What are the factors that contribute to new insights or breakthroughs in singing? This research examines the pedagogy literature and the evidence as reported by students and teachers at the Desautels Faculty of Music.

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11 March

Roddy Hawkins (University of Manchester)

## Questions of Method: The New Music Ensemble as Research Object

As an entity, the new music ensemble is a neglected topic of sustained scholarly research; yet the historical and contemporary existence of these varied, specialist ensembles has a vital role to play in our understanding of the musical, cultural and socio-economic dynamics of contemporary music practices.

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25 March

Emily Howard and Matthew Sergeant (RNCM)

## m62: from Liverpool to Leeds via Paris

Three extraordinarily diverse composers - Emily Howard, Mauricio Pauly, Matthew Sergeant - discuss their unusually close collaboration with freshly-forged virtuoso chamber ensemble *scapegoat* (Joshua Hyde, Noam Bierstone), part of RNCM Research Project *m62*.

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22 April

Michelle Castelletti (RNCM)

## Re-discovered = Re-constructed = Re-born

The re-creation of Mahler's 10th Symphony through a new performing edition made in the contemporaneous tradition of the *Verein für Musikalische Privataufführungen* as established at the beginning of the 20th century.

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29 April

David Vickers (RNCM)

## Handel's last prima donna: rediscovering and exploring the repertoire of Giulia Frasi

Handel's last English oratorios all included parts for the soprano Giulia Frasi (such as the title-role in *Theodora*), and after his death she remained a mainstay in oratorio concerts directed and composed by his heirs. The rest of Frasi's long career singing in Italian operas and English works in London theatres has been almost totally neglected by scholars and performers - until now.

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6 May

## Research Students' Symposium

Members of RNCM's community of researchers undertaking MPhil and PhD degrees will report on the progress of their research projects (speakers and topics to be announced).

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13 May

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