School of Music PGR Symposium

Online event via Zoom

Monday 10 May 2021

9:30   Welcome. Bring your own tea/coffee (biscuits/cake)

Session 1. Informal works in progress. 9:45 – 10:30 *(Chair – Gabriel Jones)*

Amelie Addison

Ellie Barnard

Lizzie Morris

BREAK (10.30-11.00)

Session 2. 11:00 – 12:00 *(Chair – Melissa Kirby)*

Luqian Zhao	Changes in motivation as expertise develops: Relationships with private music tutoring	11:00 – 11:30
Oliver Rudland	Song of Our Heartland - telling a community's story	11:30 – 12:00

LUNCH (12-1pm)

Session 3. 13:00 – 14:30 *(Chair – Hannah Firmin)*

Kenrick Ho	Composing with cognitive constraints	13:00 – 13:30
Gabriel Jones	Interpreting Tempo in Stockhausen's Klavierstück X	13:30 – 14:00
Juan Daniel Hernández	Estudios Espectroscópicos: mapping data from atomic spectra as compositional methodology [Pre-recorded]	14:00 – 14:30

BREAK (2.30-3pm)

Session 4. 15:00 – 16:00 *(Chair – Ed Cooper)*

Hannah Firmin	Inter-semiotic translation: translating Queneau's *Exercices de Style* into musical form [Pre-recorded]	15:00 – 15:30
Niki Zohdi	Using Historical Materials in a New Compositional Context: The Process of Superimposition in *[inter]r[e]act*	15:30 – 16:00

BREAK (4-5pm)

Session 5. Life post-PhD. 17:00– 18:00 *(Chair – Freya Bailes)*

Panel discussion with alumni Dr Kate Blackstone, Dr Sylvia Jen, and Dr Sarah Mawby.

Bring along your refreshments for an informal chat about transitioning to life post-PhD

Watching pre-recorded presentations

Juan and Hannah have pre-recorded their presentations. You are asked to *download their recordings BEFORE their sessions begin* (to save time and bandwidth).

The presentations will be available to download from Thursday 6th May, here:

https://leeds365-my.sharepoint.com/:f:/g/personal/musfb_leeds_ac_uk/EsBoLPepD9REruHUcFaKldIBT1e52SU_04Wq9U8j0HDrQw?e=ns6AZF

Joining Instructions

Join Zoom Meeting

https://universityofleeds.zoom.us/j/82119839845?pwd=RWxLOGM3eVZQRVhjSHArMUthWmgxQT09

Meeting ID: 821 1983 9845

Passcode: 8K&cQ^

Changes in motivation as expertise develops: Relationships with private music tutoring

Luqian Zhao

This talk aims to explore changes in motivation as expertise develops, and address how private tutoring impacts on a child's motivation and expertise levels. A total of 464 primary school students, aged 10-13 took part in a wide range of musical activities. Participants were asked to indicate whether they had received private tutoring before or not and enjoyed or not. Besides, the participants were also asked to indicate their expertise level (Grade 1 to 10 which means from beginner to higher education conservatoire entry level). Participants were also asked to rate their motivation levels. The statements were derived from a motivation scale by Susan Hallam and her colleague's research. Five sub-scales consist of the whole motivation scale: social support and affirmation, social life and the value of learning music, enjoyment of performing, self-belief in musical ability and enjoyment of musical activities. The result shows that over half of participants have taken part in music private music tutoring and many of them achieved high expertise level. Furthermore, the analysis indicates that there was a statistically significant difference in motivation between students who joined in private tutoring and those who did not join. Students who enjoyed private music tutoring have higher motivation to learn music (M=5.36, SD= .86) than students who did not enjoy private music tutoring (M=4.28, SD=1.01). In addition, participants giving positive feedback on private tutoring (who enjoy private tutoring) have higher expertise level (M=6, SD=3.9), than those not giving a positive feedback (M=3, SD=3.7). Furthermore, through regression analysis, participants' levels of motivation increase as the increasing of each level of expertise. Besides, there also were linear trends for each of the five sub-scales in relation to level of expertise.

Song of Our Heartland - telling a community's story

How co-creative workshop activities can help shape a new community opera

Oliver Rudland

Community and participatory projects have emerged over the last 30 years, or so, as an important feature of the activities of opera houses and other arts organisations across the UK. Central to these projects has been the development of 'co-creative' activities that enable participants, generally within a workshop context, to contribute to the creative process of bringing a new musical work, or a new community opera to life.

Although much has been written about the worth and benefits of co-creativity (see Bartleet and Higgins 2018, Matarasso 2019), there is a general paucity of detail concerning how it actually works in practice. This paper looks in detail at a case study, a new community opera

by Will Todd (Song of Our Heartland, 2020), to analyse and document some of the ways in which the mechanics of the co-creative process function. The paper draws on examples from a filmed recording of the first performance, testimony from both the composer and participants who collaborated on the creation of the opera, and the musical score. With the aid of musical examples, it examines some of the ways in which both the words and musical content of the opera were fashioned collaboratively in the workshop context, and also makes a first attempt at differentiating between varying approaches to co-creativity

Composing with Cognitive Constraints

Kenrick Ho

Several composers such as Xenakis and Lerdahl have criticised algorithmic music for its gap between compositional method and the listening outcome. Xenakis' response was to design new stochastic algorithms to create audible sonic processes from mathematical logic. On the other hand, Lerdahl turned to the field of music cognition and invented a set of science-based rules that can be implemented into composition. For my research, I created a generative algorithm that satisfies all of Lerdahl's constraints. There are six pieces that came from the algorithm, with each exploring a different aspect of the constraints: tempo, repetition, structure, tuning system, instrumentation and harmony.

My research question is 'in what ways can music cognition inform composition?' The commentary will discuss relevant issues on aesthetics, comprehensibility, and the consequences of using Lerdahl's constraints in my composition. In the process of writing these pieces, I realise that there are clashes between Lerdahl's implied aesthetical goals and mine. This has led to extensive exploration in my algorithm in trying to find boundaries where my own goals are met with the constraints. This study concludes that the Lerdahl's theory only works for the music it is designed for. In other words, the pieces that came from my algorithm could be seen as a significant contribution to those who identify with Lerdahl's motivation and aesthetic goals.

Interpreting Tempo in Stockhausen's Klavierstück X

Gabriel Jones

Performances of Stockhausen's Klavierstück X (1961)—one of the most notoriously challenging piano pieces of the twentieth century—typically last around twenty-five minutes. It was therefore surprising to see the release of a forty-five minute version by German pianist Sabine Liebner in 2018. This may seem wilfully subversive in light of the direction to play the piece 'as fast as possible'—and Liebner does take a very free approach

to many details of the score—yet anecdotal evidence from Herbert Henck's analytical monograph indicates that Stockhausen himself once envisaged a performance that could last up to an hour. This paper presents empirical analysis of the recording tradition of Klavierstück X, supported by audio examples, highlighting a clear trend towards slower performances, from the early virtuoso recordings of Frederick Rzewski and David Tudor (who for many years was not known to have performed the piece) to the greater rhythmic accuracy and textural detail of later Stockhausen collaborators Ellen Corver and Benjamin Kobler. Having explored the ambiguity of Stockhausen's tempo direction in relation to the technical details of the score, I conclude by outlining plans for my own experimentally slow version of the piece, made in response to the composer's vision, using empirical data analysis as both a source of creative inspiration and a practice tool.

Estudios Espectroscópicos: mapping data from atomic spectra as compositional methodology

Juan Daniel Hernández

This project explores data mapping as compositional methodology by examining different strategies to extract musical parameters from astronomical processes related to stellar evolution, energy production in stars and chemical evolution of the universe; a distant stance towards the 'primarily instructional' (Doornbusch, 2002) purpose of data sonification is maintained. In a broader sense I am interested in the concept of metacreation and generative processes. However, an extensive body of work in the context of generative art and aesthetics, as well as research on creativity and emergence, comes from the study of evolutionary biology and artificial life (McCormack, Eldridge, Dorin, & McIlwain, 2009). Instead, generative processes within the domain of astronomy, cosmology and astrophysics have been mostly overlooked and may bear an abundant source of data and mechanisms to be probed and transposed to spur new compositional tools, resources and materials. Through a survey of composition work developed this year, which serves as record of experimentation with mapping approaches, data sets, integration of 'conceptual spaces' (Boden, 2004) and pairings of input data to output musical parameters, this presentation will focus on the prospects of atomic spectroscopic data as springboard for sound synthesis algorithms, tuning and harmonic systems, structural models, and compositional procedures.

Inter-semiotic translation: translating Queneau's *Exercices de style* into musical form

Hannah Firmin

This presentation will focus on a project that I have been working on for the last year, *Exercices de Style* (2020–present) which is a book of musical exercises based on Raymond Queneau's book by the same name. In the same way that Queneau's book comprises an

original story, and ninety-nine re-telling's of it, this musical work will eventually comprise an original exercise, along with ninety-nine translations of this original. However, the works aim is not to translate Queneau's book word for word into the musical target language, instead, its intention is to carry over both its characteristics, and form into a musical setting. The work is an exploration of musical language in the same way that Queneau's book is an exploration of the French language. The work is also a demonstration of inter-semiotic translation where one semiotic system is translated into an alternative semiotic system, in this case, a book into music.

The paper will begin with an introduction to my project, and translation in general before going on to discuss how I translated Queneau's textual exercises into musical ones, as well as how I retained its comical character and open structure. The presentation will include both score examples and musical excerpts.

Using Historical Materials in a New Compositional Context: The Process of Superimposition in *[inter]r[e]act*

Niki Zohdi

Aside from the relative newness of surface-level complex features within the aesthetic qualities of the score, composers under the descriptor of 'New Complexity' also make claims for its newness through explicit reflections of past material in their works. These reflections of the past tend to come in three main ways. First, through explicit quotation of pitch and rhythmic material; second, through the borrowing of historical technique; and third, through a commitment to an aesthetic of modernity. If these particular constellations of the old are so productive in creating the new within 'complex' music, the deployment of these elements in my own music, which takes direct influence from the 'New Complexity' as well as early music, directly investigates this typology of newness and the specific relationality to the past each approach takes. In my recent clarinet piece, *[inter]r[e]act* (2021), I use a compositional methodology of superimposition to combine two independent, pre-composed microstructures based on materials borrowed from Walter Frye and Jacob Obrecht to construct an overarching formal structure of monophonic polyphony with moments of structural 'interaction'. The two microstructures are essentially two autonomous lines of music with matching time signatures, and the process of superimposition in this context is the process that links the 'old' and the 'new' together. The piece provides a specific framework of how the 'old' is so proactive in the creation of the 'new' within a 'complex' context. This presentation will specifically show how my methodology of superimposition combines two independent microstructures, both explicitly derived from historical sources, to construct an overarching formal structure and textural narrative that introduces the ideas of 'reaction' and 'interaction', whilst holding a constant level of ambiguity and inaudibility of the borrowed material.