

University of Westminster : 67 - Music
RAE 2008 : RA2 - Research outputs

Name: Beresford, S.

Category: A

FTE: 0.70

Identifier: 9710836663186

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Performance

Title:

'Whistle Concert'

Composition and performance with Hayley Newman

Place of performance: IKON Gallery, Birmingham

Start date: 05/09/2002

End date: 05/09/2002

Media of output: DVD/CD

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Newman, H.

External author: Yes

Additional authors:

Other relevant details:

Whistle Concert consists of a live composition and performance at the IKON Gallery, Birmingham. It is a collaboration with Hayley Newman. Both composers explored and applied pre-structuring principles to improvised musical performance in performance art. This performance is an exploration of 'liveness'. Both 'performers' are aware of the performative canon, but they do not try to establish a single relationship with it, but rather focus on broader music-specific decisions about music, control and freedom.

Research for the work involved a day of experimentation at the J. Hudson & Co. whistle company with a range of Acme whistles. Beresford and Newman researched how broad decisions about group forces and large-scale formal structure exemplify control; while the licence to play while listening to other group members, or to ignore them, critiques this force. These pre-structuring principles are applied to all parameters of the performance, except the micro-content of the performance (pitch, rhythm, timbre, dynamics, orchestration) itself.

Whistle Concert is part of a series of live compositions and performance by Beresford that address key questions within contemporary musicology. Key questions include the limits of control within composition, performance and the listening audience; the discovery of the extraordinary in the ordinary; and the structuring processes of unpredictability. Related works include the performance art project 'Table Piece – Make sounds with a table' – for an exhibition at Bristol's Arnolfini Gallery, curated by David Toop. Beresford's work as improviser, composer and performer was profiled in The Wire (April 2002, May 2005).

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RAE 2008 : RA2 - Research outputs

Name: Perchard, T.

Category: A

FTE: 0.50

Identifier: 0410830031916

Year of entry: 2006

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Authored book

Title:

Lee Morgan: His Life, Music and Culture

Publisher: Equinox

Year of publication: 2006

Number of pages: 297

ISBN: 9781845532055

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

This book is the first full-length critical and biographical study of the jazz trumpeter Lee Morgan (1938-72). It uses the life and work of one jazz musician as a lens through which to survey the social, cultural and political contexts in which jazz was made in mid-20th century America.

The book incorporates new biographical research, and musical criticism and analysis, into a socio-historical framework. It is divided into three parts, each of which develops new and distinct methods for reading the subject's work, life and cultural context. Part 1 addresses Morgan's youth, and thus issues of socioeconomics, pedagogy and aesthetics relevant to the jazz scene in Morgan's hometown during the 1950s. New archival, documentary historical research is combined with around 50 oral history narratives collected during fieldwork in Philadelphia and New York. In Part 2, Morgan's early and middle career is examined with the help of several music analyses. These passages describe a semiotic/hermeneutic method for the reading of musical improvisation. Part 3 comprises a series of documentary readings which situate the musician's aesthetic and political utterances within a fully developed hermeneutic investigation of the subject's intellectual contexts, in this case of late-1960s black American politics and ideas.

Dissemination has included a paper at the International Leeds Jazz Conference, Leeds College of Music, and reviews in Independent on Sunday, All About Jazz, Financial Times, The Wire, Jazzwise, New York Sun, Signal to Noise, Jazz Journal International, Coda, BBC Music Magazine, The Jazz Rag, Svenska Dagbladet, Mojo. The book is also being adapted by director Henry Pincus for a documentary film production.

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RAE 2008 : RA2 - Research outputs

Name: Thompson, S.

Category: A

FTE: 1.00

Identifier: 0110831907255

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Composition

Title:

New Nation Rising: a 21st Century Symphony

An extended composition celebrating London's diverse histories through the thematically linked movements of a symphony

Publication date: 19/05/2002

Media of output: CD

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

'New Nation Rising: a 21st Century Symphony' (40:18) celebrates London's spirit of change, innovation, and diversity, exploring historical narratives through the thematically-linked movements of a symphony. Such formal-methodological superstructure affords atavism and the mining of a millennium of folk memory strata, but also reflection on the present and the future through its eclectic incorporation of a range of contemporary musical styles from the full spectrum of London's intercultural music-making.

The diversity of instrumentation, timbre and compositional ethos reflects itself in interlocking ways: classical harmonic-motivic concerns sit with those of popular culture; instruments and styles from varying community traditions emerge from and merge with those from 'host' orchestral compositional praxis. Fully notated music is complemented by improvised, and pre-existing tunes, and East End folk memories are woven into a modern, populist harmonic and motivic scheme. The work is a re-imagining of the programmatic music tradition which was the high-watermark of the Victorian popular concert tradition. It is also an example of contemporary and experimental composition.

Motivic workings reflect both Schoenbergian Developing Variation principles, and also paradigmatic analytical procedures, to help extrapolate and exploit similarities of contour, rhythm, timbre and orchestration between the pre-existing musical signifiers – dhol drumming, rap, the fans' anthem of West Ham United FC, WWII comfort songs for Blitz survivors, and so on – and the semiotic musical framework into which these are woven.

The work was commissioned for HM Queen's visit to East London during the Golden Jubilee celebrations in 2002, and has been recorded by the London Philharmonic Orchestra, with Shirley Thompson conducting. Reviews include the Independent (16 September 2004), the Guardian (11 November 2004), and Thompson was interviewed in Woman's Hour (BBC Radio 4).
