Name: Beresford, S.	Category: A	FTE: 0.70
Identifier: 9710836663186 Research groups:		Year of entry:
RA2 - Research outputs		
Output number: 1 Title:	Output type: Performance	
'Whistle Concert'		
Composition and performance with Hay Place of performance: IKON Gallery, 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:		Additional authors:
1: Newman, H.	External author: Yes	
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).

Output number: 2 Title:	Output type: Composition	
Soundtrack Music to Bollywood Qu	ueen, film dir. Jeremy Wooding	
Publication date: 01/10/2003		
Media of output: DVD		
Is duplicate: No	Is interdisciplinary: No	Pending publication: No
Research group:		
Co-authors:		Additional authors:
1: Akhtar, N.	External author: Yes	
2: Spencer, N.	External author: Yes	
3: Wooding, J.	External author: Yes	
Other relevant details:		

This soundtrack for the film Bollywood Queen includes the incidental music, and songs, with lyrics in English by Neil Spencer, translated into Urdu by Najma Akhtar. Beresford was commissioned by the director Jeremy Wooding. The soundtrack was recorded almost entirely in London, and was released separately on an Original Soundtrack album.

Beresford composed a music track to amplify the on-screen action, giving a musical sense of place for a story which deals with transcultural romance and conflict. This relationship of music to image has similarities with Beresford's research interests in free improvisation and performance. He worked in a collaborative, negotiated process between several parties. At times, the music and on-screen action would enjoy an extremely close, hyperexplicatory relationship, while at others he explored aspects of Chionian anempathy, always keeping these extremes in the sort of creative tension which embodies the complex identities and loyalties of the film's protagonists.

These compositional principles have been applied to other types of music for screen. For example, Beresford's composition of the opening title sequence and incidental music for the three series of Derren Brown: trick of the mind for Channel 4 TV.

Beresford's work as improviser, composer and performer was profiled in The Wire (April 2002, May 2005).

Output number: 3 Title: Output type: Performance

External author: Yes

Graffiti Composition: Screenplay

Ongoing collaboration with Christian Marclay

Place of performance: LSO St. Luke's, London, March 22, 2005 (Graffiti Composition) 'Kill Your Timid Notion' festival, Dundee, Feb 21, 2006; 'Weekend Marclay', Cité de la Musique, Paris, May 5, 2007; 'Courtisane Festival', Gent, May 6, 2007 (Screenplay) Start date: 22/03/2005 End date: 06/05/2007 Media of output: Concert programmes and reviews only - realizations not recorded Is duplicate: No Is interdisciplinary: Yes Pending publication: No **Research group:** Co-authors: Additional authors: 1: Butcher, J. External author: Yes 2: Lovens, P. External author: Yes

3: Marclay, C.

Other relevant details:

'Graffiti Composition' and 'Screenplay' are two related works consisting of live musical improvisation and performance. They are part of an ongoing collaboration with the artist Christian Marclay.

'Graffiti Composition' involved Beresford directing an invited orchestra of improvising musicians. The work focuses on making music from the random compositional acts of strangers. Prior to realization, Marclay fly-posted several hundred sheets of blank manuscript paper, collecting the sheets some days later, after passers-by had written on them – using either traditional music notation or more transgressive interference modes (colour-blocks, torn holes in or abstract graphic symbols on the paper) – and sending photographs of them to Beresford. Beresford's directorial decisions helped these random graffiti become music via simple formal processes – restricting each musician to a handout of two MS each, or stipulating a mini-concerto for each player. Beresford's contribution explores the paradox of improvisation stipulated by strangers and controlled, however loosely, by the structuring agency of a musical director.

'Screenplay' extended this collaborative process between Marclay and Beresford. Beresford and other musicians responding to a visual track comprising found and public domain moving images manipulated by Marclay – gunfight scenes from a TV Western; running water; racing cars morphing into crying children, and so on, in black-and-white, with single-colour blocks appearing and developing as lines, spots, and other suggestive 'notation'. The elliptical, surprising, humorous nature of the images at times is hyperexplicated by the improvised music, and at others challenged, ignored or contradicted by the musicians' interaction.

'Graffiti Composition' was performed by the LSO at St. Luke's, London, March 22, 2005. 'Screenplay' premiered in Dundee in 2006, and toured Europe during 2007. Reviewed in the Herald (21 Feb 06) and Times (24 March 07). Beresford's work as improviser, composer and performer was profiled in The Wire (April 2002, May 2005).

Output number: 4 Title:

Output type: Composition

Foxes Fox and Freedom of the City 2005

Ongoing collaboration with improvising musicians
Publication date: 27/10/2004
Media of output: CD
Is duplicate: No
Research group:
Co-authors:
1: Edwards, J. External author: Yes
2: Moholo, L. External author: Yes
3: Parker, E. External author: Yes

Pending publication: No

Additional authors:

Other relevant details:

Foxes Fox (69.28) and 'Freedom of the City' (A 79.44, B 78.39) comprise two selected recordings with improvising musicians. These recordings are part of Beresford's regular collaboration with the London Improvisers Orchestra (especially in the annual Freedom of the City series), and Evan Parker, Louis Moholo and John Edwards (especially on the Foxes Fox CD).

The two recordings highlight the ongoing processes of collaboration with improvising musicians which has been at the forefront of Beresford's work. In these recordings, and in the regular live performances in a wide variety of venues, Beresford explores the paradoxical principles of improvisation. Every performance is highly differentiated from every other, and yet all have the potential to sound the same. Every collaboration involves listening intently to his collaborators playing and responding to their music with his own, but where this listening may result in strategies of non-listening. The unpredictability of free improvisation rests on the structuring process of this unpredictability in order to create rich, satisfying music.

This work is one in a constant state of refinement: each recorded artefact moves the research forward. Through the improvisatory process Beresford is trying to establish a flexible model for musical communication and meaning, whereby the artefact at the end of the process, while rewarding in its own right, is only an instantaneous window onto the process itself.

Beresford's work as improviser, composer and performer was profiled in The Wire (April 2002, May 2005).

Publication dates include October 27, 2004 (Foxes Fox: Naan Tso) and May 1, 2005 (London Improvisers' Orchestra: Freedom of the City 2005).

Name: Perchard, T.	Category: A	FTE: 0.50
Identifier: 0410830031916 Research groups:	Year of entry: 2006	
RA2 - Research outputs		
Output number: 1 Title:	Output type: Authored book	
Lee Morgan: His Life, Music and Culture Publisher: Equinox		
Year of publication: 2006 ISBN: 9781845532055	Number of pages: 297	
Is duplicate: No Research group:	Is interdisciplinary: No	Pending publication: No
Co-authors: Other relevant details:		Additional authors: 0

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.

Name: Thompson, S.	Category: A	FTE: 1.00		
Identifier: 0110831907255 Research groups:		Year of entry:		
RA2 - Research outputs				
Output number: 1 Title:	Output type: Composition			
New Nation Rising: a 21 st Century	Symphony			
An extended composition celebrati Publication date: 19/05/2002 Media of output: CD	ng London's diverse histories through the ther	natically linked movements of a symphony		
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	t 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).

Output number: 2 Title:	Output type: Composition	
Shift'		
Second part of incidental music f Publication date: 30/09/2005 Media of output: MS Score; Cor	or the ballet <i>Push</i> (choreography: Russell M	laliphant).
Is duplicate: No	Is interdisciplinary: No	Pending publication: No
Research group:		
Co-authors:		Additional authors:
1: Maliphant, R.	External author: Yes	

Other relevant details:

'Shift' comprises of a 15 minute composition for the second part of a dance choreography in Push by Russell Maliphant. Thompson was commissioned by Maliphant to create a composition through shared dance/music improvisation sessions. Other composers included Carlos Montoya and Andy Cowton.

Research for the work led to the incorporation of an African call-and-response formal scheme into the linear development of the motive and the more fluid structural implications of the joint improvisation sessions. This evokes the structural expansiveness of Bach's unaccompanied cello and violin suites and partitas with their musical alliteration, exuberance, virtuosity and gravitas, renewed and modulated by global musical hybridity and by new modes of composer/choreographer collaboration.

The choreography mirrors the music: like the solo cello part, the choreography for solo dancer begins with small gestures, constrained in a small physical space, that gradually expand into broad, sweeping movement across the full-breadth of the stage. As the cello soars up the fingerboard, so the dancer reaches new heights of intensity. Similarly, the shadow patterns created by the lighting design mirror the string chorus. Such explicit, all-encompassing musical and terpsichorean hyperexplication recalls the collaborative tradition initiated by Debussy with Nijinsky in 'Prélude de l'après-midi d'un faune', and continued by Stravinsky and Diaghilev in 'Le sacre du printemps'.

Push has toured to many major dance/concert venues across the world, and has received 4 major awards including an Olivier Award, The South Bank Show Dance Award, the Time Out Award and the National Dance Awards. Thompson's music for Push was featured in a Channel 4 documentary about Maliphant and his artistic collaborators in May 2006, entitled 'Light and Movement'.

Output number: 3 Output type: Performance Title: 'Summer Notes' Performance with The Shirley Thompson Ensemble, with Shirley Thompson conducting and musical director. Place of performance: Purcell Room, South Bank, London Start date: 28/06/2003 End date: 28/06/2003 Media of output: CD Is interdisciplinary: Yes Is duplicate: No Pending publication: No Research group: Co-authors: Additional authors: Other relevant details: 'Summer Notes' is part of an ongoing collaboration with South Bank venues (since 1995). The Shirley Thompson Ensemble has

developed an eclectic performing repertoire through performances with mixed modes of delivery, with premières of new works interspersed with contemporary orchestrations and popular music inflections, and dancing and rapping mingling with chamber ensemble orchestration and classical vocal writing.

The 2003 concert comprised Thompson as conductor and arranger. The aim was to bring together elements more usually associated with commercial music styles (especially rock and reggae) to the classical showpiece venues including the Purcell Room. The hyperexplicating choreography for solo dancer in each half of the programme reflects the instrumentation and melodic contour of the music as choragus to a narrative of human geography, rather than of chronology.

Scoring for a mixed ensemble of this kind poses several compositional and logistical challenges. Thompson devised some innovative pre-recording rehearsal strategies in order to integrate the performance praxis of musicians from both classical and commercial traditions, and to emphasise their equal status, whether privy to processes of the interpretation of notation or of the improvisatory spirit within freestyle rapping and in kit drum playing. This incorporation of classical and commercial elements emphasises musical and cultural common ground, and thus transcends the often ignoble and tokenistic tradition of classical-rock fusion through its post-modern musical and cultural egalitarianism. The performance was reviewed in Time Out (June 2003).

Output number: 4 Title: Output type: Composition

'Spirit of the Middle Passage'

Composition for Solo Singers, Speaker and Orchestra, commissioned to commemorate in music the bicentenary of the abolition of the transatlantic slave trade.
Publication date: 10/11/2007
Media of output: Score of all three movements
Is duplicate: No Is interdisciplinary: No Pending publication: No
Research group:
Co-authors: Additional authors:
Other relevant details:
'Spirit of the Middle Passage' is a composition featuring the narratives of three women from Europe, Africa, and the Americas
whose diverse lives are joined only by the thread of the slave trade experience. The musical ethos of each movement is inspired

Spirit of the Middle Passage' is a composition featuring the narratives of three women from Europe, Africa, and the Americas whose diverse lives are joined only by the thread of the slave trade experience. The musical ethos of each movement is inspired by the unique characteristics of each iconic woman, commingling opera, contemporary popular and folk idioms. A Speaker takes the role of a choragus that contextualises the narratives. Projections of the three women onto video screens at the back of the stage hyperexplicate the music-theatrical performances of the solo singers.

Each woman is characterised musically by a distinct lyricism portraying the essence of her nature, analogous to bel canto operatic vocal traditions, against an intricate, multi-layered string background. Call-and-response techniques between the wind instruments and the strings recall African music traditions, as does the presence of the Speaker, reflecting the function of the griot in many African cultures. Brass flourishes are underpinned by timpani ostinati, recalling the rhythms of African Master drummers. Vocal lines explore the full register, emotional range and stylistic flexibility of the singers, encompassing operatic, popular and folk modes of delivery.

The work was commissioned by the Freedom and Culture International Forum with a grant from the Arts Council and sponsorship by the South Bank Centre, and was premièred in the Queen Elizabeth Hall on 10 November 2007 by the Philharmonia Orchestra, conducted by Yuval Zorn. The performance was a focal part of an international three-day London conference on the slave trade, with keynote speakers including Professors Stuart Hall, Angela Davies and Nobel Prize-winner, Wole Soyinka. The second movement, 'The Woman Who Refused to Dance', was premièred at the opening of the parliamentary exhibition, The British Slave Trade: Abolition, Parliament and People (23 May – 23 September, 2007) at Westminster Hall.