

Research Seminars 2023-24

Occasional Wednesdays, 17.15-18.15, online or in-person

Contact the Research Administrator e.longson@trinitylaban.ac.uk with any queries
or to request links for online seminars

17 Jan 2024

Sam Hayden & Zoi Dimitriou

Boulevard Humaine

Boulevard Humaine is a new dance work by Zoi Dimitriou for 3 performers evoking the music *Okho* by Iannis Xenakis with additional counterpoint pieces by composer Sam Hayden. Created online and in person in Greece and the UK *Boulevard Humaine* is creative exploration of and response through dance to Xenakis' themes and rhythms, alongside themes of interculturalism, belonging and the core question of how can we be different together.

24 Jan 2024

Emilie Capulet

Transmedial Perspectives on Music and Sound in Early French Radio Plays from the 1930s: The Tangible Legacy of *Le Douzième coup de minuit*.

*During the 1930s, most French radiophonic music was composed within the context of the radio play. A lack of surviving primary sources has meant that these experimental musical practices have largely gone undocumented and their legacy overlooked. One key work of the period, *Le Douzième coup de minuit*, offers us a lens through which to consider how the medial boundaries between theatrical and musical performance were redefined through radiophonic techniques, and how these, in turn, redefined the scope of radio art more than a decade before Pierre Schaeffer's widely acknowledged radiophonic experiments in acousmatic music.*

3rd April 2024

Zak Ozmo

Case Study for Investigating the Musical Legacy of the Transatlantic Slave Trade: 18th-Century Portuguese Modinhas and Villancicos Negros

Scholars working on black music in the eighteenth century know there has been a scarcity of musical sources in this area. But music libraries throughout Portugal hold in their archives countless modinhas and villancicos negros, 17th and 18th-century song types that are influenced by an early Afro-Brazilian musical tradition, and in some cases, are even written by people of color. From an investigation into these songs, we can easily see the enormous impact that enslaved people and freemen arriving from Portuguese, Brazilian and African colonies had on music-making in Portugal. Not only was this music created and performed by these arrivals, but many Portuguese composers (António da Silva Leite, Marcos Portugal, José Maurício) also wrote modinhas and regularly imitated Afro-Brazilian sounds in their compositions. This music makes an excellent case study for examining issues of assimilation and appropriation in the Atlantic world. Furthermore, I propose that we might begin with the modinhas and villancicos negros, and with Portugal, the first European slave-trading power, when we begin to consider how the music of enslaved Africans and free men and women in European colonies and countries impacted the development of Western music as a whole.

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26 June 2024

Nic Pendlebury

my feet will follow (working title)

A desire path crossing a field, light streaking across a landscape at dawn, water coursing between rocks as it rushes down a mountainside. Each one seeking a course, each one orientating itself with its surroundings. my feet will follow explores journeying, navigation and choice. Are we led by our gut, by intuition, or by a map, a compass? What are we seeking; an escape, an easy life, an adventure or a way home? A score of possibilities navigated each time live in performance and an electronic map of obstacles and interventions changing the course of the piece.