

ROYAL MUSICAL ASSOCIATION ANNUAL CONFERENCE: MANCHESTER 2019

CALL FOR PROPOSALS

<https://www.alc.manchester.ac.uk/music/research/conferences/RMA2019/call-for-proposals>

The 55th Annual Conference of the Royal Musical Association will be hosted jointly by the Royal Northern College of Music and the University of Manchester, between Wednesday 11 and Friday 13 September 2019. It seeks to celebrate the interface between performance, musicology and composition, and we are therefore keen to encourage proposals for presentations that represent the full range of current international scholarly and creative research in music, including:

- Individual Papers (20 minutes)
- Themed sessions of 3–4 papers (90 minutes)
- Lecture-recitals (30 minutes)
- Poster presentations
- Practice-based research workshops (90 minutes)
- Acoustic compositions (up to 10 minutes)
- Electroacoustic compositions (up to 10 minutes)

The Programme Committee welcomes proposals from both established scholars and practitioners and from early-career researchers. Any individual may submit one proposal; RMA membership is not a prerequisite for submission.

Submission Procedures

- All proposals must be submitted via the online proposal submission form by 5 p.m. (GMT) on **Thursday 15 November 2018**.

Individual Papers, lecture-recitals and poster presentations

- Proposals must contain an abstract of not more than 200 words.

Themed Sessions

- Proposals must contain an outline of the session theme, format and names of proposed contributors.
- They must also include abstracts for each paper within the session, or equivalent descriptions of content where different formats are used.
- The total length of the proposal must not exceed 900 words.

Practice-based Research Workshops

- Proposals must contain an outline of the session theme, format and names of proposed contributors, as well as details of any performing resources required.
- They must also include abstracts for each component of the session, or equivalent descriptions of content where different formats are used.
- The total length of the proposal must not exceed 900 words.

Compositions

- Works must be of no more than 10 minutes' duration, and can be for any combination of mezzo-soprano, cello and percussion and/or MANTIS (Manchester Theatre in Sound): see 'Presentation and Performing Resources' below for further details. Compositions may be for some or all of the acoustic forces listed above, for live electronic forces only, for fixed-media forces only, for acoustic forces with fixed media, acoustic forces with live electronics, or acoustic forces with both fixed media and live electronics.
- Proposals must comprise an outline of the proposed piece (which may be an existing new piece or one yet to be completed) and a brief account of how this opportunity would benefit the composer.
- Proposals must not exceed 200 words in length and must be accompanied by **three** sample pieces, which need not include the proposed piece.
- Each of the sample pieces must be submitted in **one or both** of the following formats:
 - A score in pdf format (where written notation is used).
 - A permanent download link (where electronic forces are used). Stereo and multi-channel formats are welcome, but multi-channel work must be accompanied by a stereo reduction. Audio-visual work should be submitted in mp4 format. Other forms of work need to include a representative audio recording (with video where appropriate).
- Where electronic resources are required, an additional document in pdf format must be submitted detailing technical/data requirements for the proposed piece.

Selection Procedures

- Proposals for individual papers, lecture-recitals and poster presentations will be selected anonymously by the programme committee on the basis of the quality of the research proposal, including its aims and objectives, methodology, original contribution, and the significance of the research findings.
- Proposals for themed sessions will be selected by the programme committee on the basis of the quality of the research proposals, including the aims and objectives, methodology, original contribution, and the significance of the research findings for each individual contribution, and also the coherence and planning of the session as a whole. The committee is particularly keen to encourage themed sessions that relate to the RMA's study groups and sibling organisations concerned with research in music and related areas. Note that, in order to encourage the participation of speakers representing the full range of research in music, the programme committee may actively solicit proposals for themed sessions.
- Proposals for acoustic and electroacoustic compositions will be selected anonymously by a separate subpanel, on the basis of the quality of the proposed project, including its aims and objectives, methodology, original contribution, and the significance of the research findings.
- Where the number of proposals fulfilling the selection criteria is very high, preference may be shown for submissions from those who did not present papers at the last annual conference. The capacity of papers to fit within coherently themed conference sessions may also be taken into account.
- The Programme Committee intends to notify proposal submitters of its decisions by **Thursday 7 February 2019**. Those selected will be asked to confirm their acceptance and may make revisions to their abstract at this stage.

Presentation and Performing Resources

- All conference sessions will be hosted in rooms equipped with data projectors, CD and DVD players and computers. Pianos are available in the majority of rooms, but please specify in your proposal if you require one for your presentation. For more complex technical needs please contact the conference organisers by email: rma2019@manchester.ac.uk.
- Lecture-recitals, practice-based research workshops and composition performances will be held in one of four venues: the Concert Hall or the Carole Nash Recital Room at the RNCM; and the Cosmo Rodewald Concert Hall or John Thaw Theatre at the University of Manchester.
- Acoustic forces available for compositions will comprise mezzo-soprano, cello and standard percussion, performed by vocalist Laura Bowler and members of Psappha. A detailed list of the percussion instruments and vocal techniques available will be provided subsequently.
- Electroacoustic compositions will be realised by the University of Manchester's MANTIS (Manchester Theatre in Sound). The core of their equipment comprises:
 - A large-scale array of loudspeakers (mainly Genelec)
 - Antares Orion Audio interfaces (64 channels i/o)
 - 2 x Mac Pro computers
 - Custom designed MANTIS software (MaxMSP based)
 - 2 x custom-designed 32-channel Gluion fader controllers (OSC data)

Programme Committee

- Prof. Barbara Kelly (RNCM)
- Prof. Rebecca Herissone (University of Manchester)
- Dr Warwick Edwards (RMA)
- Dr Michelle Assay (RMA)
- Dr Chloe Zadeh (University of Manchester)
- Dr David Horne (RNCM)
- Dr Tom Perchard (Goldsmiths, University of London)

Subpanel for selection of Acoustic and Electroacoustic Compositions

- Prof. David Berezan (University of Manchester)
- Dr Laura Bowler (Royal Northern College of Music)
- Dr Larry Goves (Royal Northern College of Music)
- Dr David Horne (Royal Northern College of Music)
- Prof. Camden Reeves (University of Manchester)