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Welcome

Thank you for joining us for the 2018 BFE/RMA Research Students' Conference, and welcome to Huddersfield! We're delighted to host this year's conference, and look forward to hearing your presentations, compositions, and performances.

The conference theme of 'Music Inside and Out' highlights both challenges and opportunities for musical researchers. Today's global politics raises fundamental questions around power, cultural expression, and the status of knowledge, all of which are relevant both to our own work and to the future development of our discipline – and the academy – more widely. As arts and humanities researchers, we strongly support the inclusive and interdisciplinary approach of the RSC as a student-focused event, and as a broader forum for the sharing of ideas, experience, and understanding: principles central not only to scholarship but also to citizenship itself.

Many people have helped to make this conference possible. Sponsorship has been provided by the RMA, the BFE, Routledge, Oxford University Press, the New Berlioz Edition Trust, and Music and Music Technology at the University of Huddersfield. Many staff and students of the University, as well as the various officers of the RMA and BFE, have also given generously of both their time and expertise: thank you for all of your help and support.

We hope you enjoy your visit to Huddersfield! If you need help or have any questions then please don't hesitate to ask: the committee and student helpers will have a dot on our name badges to help you find us.

With very best wishes on behalf of the conference committee,

Catherine Haworth

Practical arrangements

The majority of conference sessions will be held in the Creative Arts Building (CAB). Rooms G/01, G/03, G/04, and G/05 are all on the ground floor, adjacent to the Atrium where the registration desk and all catering will be based. CAM1/14 (training) and Phipps Hall (HISS sessions) are on the first and second floors of the CAB, respectively: there are stairs at either end of the building, a small lift in the centre, and a larger lift at the opposite end to the registration area. Performance sessions and the conference keynotes will take place in St Paul's hall, which is the converted church a short distance from the CAB.

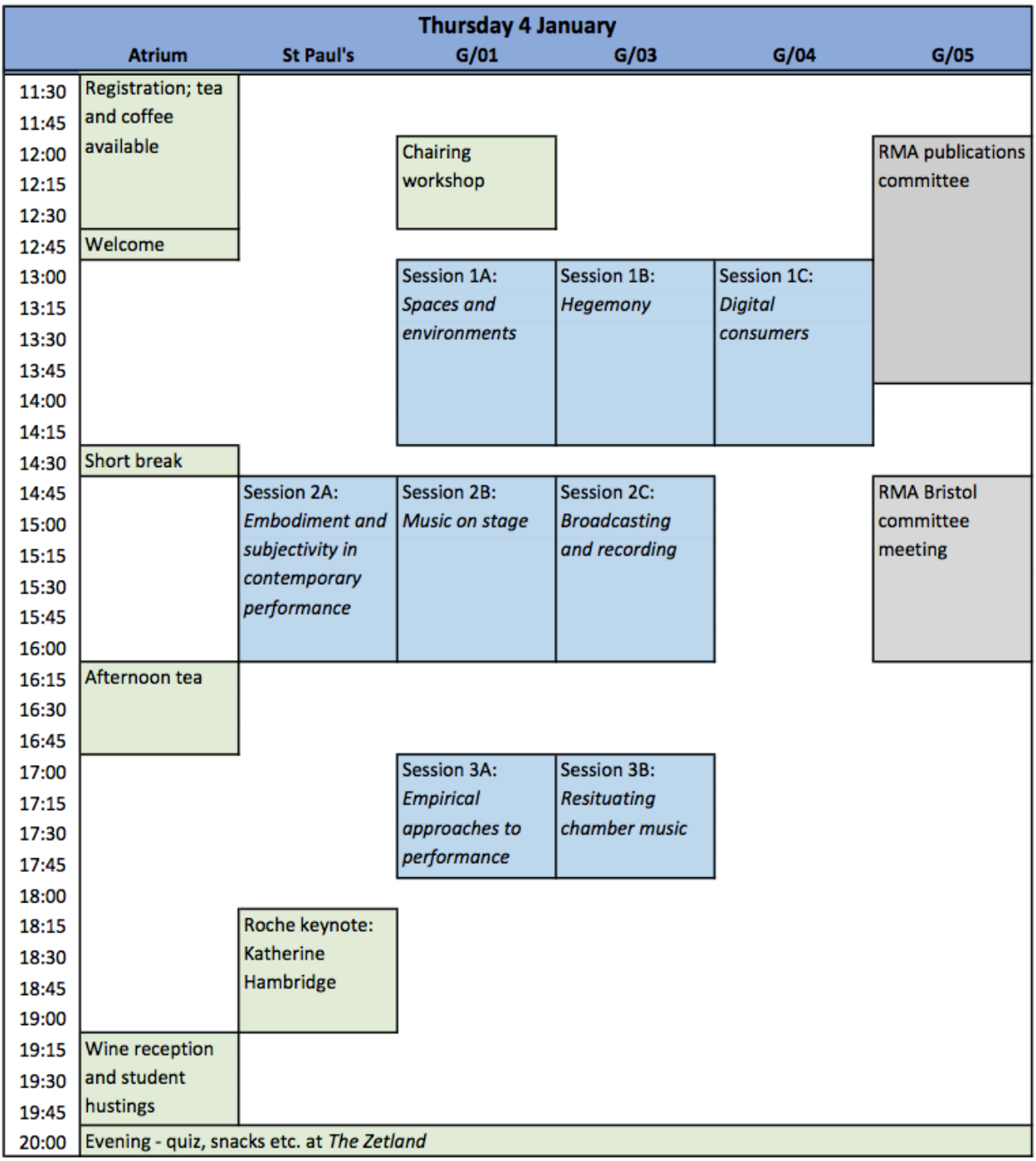
There are toilets in St Paul's and on each floor of the CAB, including Radar-access disabled facilities.

Both the CAB and St Paul's are wifi enabled. You should be able to access eduroam using your usual University login credentials, and the Uni-Guest network is non-password protected (and therefore correspondingly less secure). Please speak to the reception desk if you need to borrow a temporary Huddersfield guest log-in.

All presentation rooms are equipped with standard audio-visual projection facilities, including PCs, DVD/CD players, visualisers, and a piano. You will be able to connect laptops to the system, but for speed and ease we suggest that you bring presentations on a memory stick wherever possible. Please arrive early for your session in order to check your technical requirements with your session chair.

Schedule

Thursday: overview



Thursday 4 January						
	Atrium	St Paul's	G/01	G/03	G/04	G/05
11:30	Registration; tea and coffee available					
11:45						
12:00			Chairing workshop			RMA publications committee
12:15						
12:30						
12:45	Welcome					
13:00			Session 1A: *Spaces and environments*	Session 1B: *Hegemony*	Session 1C: *Digital consumers*	
13:15						
13:30						
13:45						
14:00						
14:15						
14:30	Short break					
14:45		Session 2A: *Embodiment and subjectivity in contemporary performance*	Session 2B: *Music on stage*	Session 2C: *Broadcasting and recording*		RMA Bristol committee meeting
15:00						
15:15						
15:30						
15:45						
16:00						
16:15	Afternoon tea					
16:30						
16:45						
17:00			Session 3A: *Empirical approaches to performance*	Session 3B: *Resituating chamber music*		
17:15						
17:30						
17:45						
18:00						
18:15		Roche keynote: Katherine Hambridge				
18:30						
18:45						
19:00						
19:15	Wine reception and student hustings					
19:30						
19:45						
20:00	Evening - quiz, snacks etc. at *The Zetland*					

Friday: overview

Friday 5 January							
	Atrium	St Paul's	Phipps	G/01	G/03	G/04	G/05 / Other
09:00				Session 4A: *Creative identities, games, and play*	Session 4B: *Analytical identities*	Session 4C: *Ritual, religion, and transcendence*	Session 4D: *Race, ethnicity, and diaspora*
09:15							
09:30			(HISS rehearsal time available)				
09:45							
10:00							
10:15							
10:30	Tea and coffee						
10:45							
11:00						Training: *Grant writing and funding bids*	*Archives* (HQ) / *Wellbeing* (CAM1.14) / *Empirical methods* (G/02)
11:15							
11:30				RMA council meeting			
11:45							
12:00							
12:15							
12:30	Lunch						
12:45							
13:00							
13:15		Session 5A: *Legacies and resistance*	Session 5B: *HISS performances*		Session 5C: *Music on screen*	Session 5D: *Popular music and social change*	
13:30							
13:45							
14:00							
14:15							
14:30							
14:45	Tea and coffee						
15:00							
15:15		Session 6A: *Approaches to nineteenth century pianism (extra 10 minutes in length)*	Session 6B: *HISS performances*	Session 6C: *Symphonies and orchestras*	Session 6D: *Criticism*		
15:30							
15:45							
16:00							
16:15							
16:30							
16:45	Afternoon tea						
17:00							
17:15							
17:30		Session 7A: Hardeep Singh Sahota bhangra workshop	Session 7B: *HISS performances*				
17:45							
18:00							
18:15							
18:30							
18:45							
19:00	Evening - own arrangements, or pre-booked conference dinner at *Thai Sakon* (8pm)						

Saturday: overview

Saturday 6 January						
	Atrium	St Paul's	G/01	G/03	G/04	G/05
09:00			Session 8A: *London histories*	Session 8B: *Rethinking 'new music'*	Session 8C: *Music and text*	Session 8D: *Community and identity*
09:15						
09:30						
09:45						
10:00						
10:15						
10:30	Tea and coffee					
10:45						
11:00		Training: *Improvising for film*	Training: *Berlioz trust editing workshop part 1*	Training: *Presenting your research*		
11:15						
11:30						
11:45						
12:00	Short break					
12:15		Session 9A: *Transforming tradition (75 minute session)*	Training: *Berlioz trust editing workshop part 2*	Session 9B: *Learning and pedagogy*	Session 9C: *Quotation and allusion*	
12:30						
12:45						
13:00						
13:15	Lunch					RMA student panel
13:30						
13:45						
14:00			Session 10A: *Technology and agency*	Session 10B: *Gender and sexuality*	Session 10C: *Nineteenth-century narratives*	
14:15						Session 10D: *Drop-in editing clinic*
14:30						
14:45						
15:00						
15:15						
15:30	Tea and coffee					
15:45		BFE keynote: Kevin Dawe				
16:00						
16:15						
16:30						
16:45	Conference close					

Thursday: session breakdown			
11.30	Atrium	Registration, tea and coffee available	
12.00	G/01	Workshop for session chairs with Robert Adlington	
12.45	Atrium	Welcome address	
13.00	G/01	Session 1A:	Tim Knowles (University of Sheffield)
		Spaces and environments	Scene, not he(a)rd: objects as mediators at participatory events
			Maxime Le Mée (Dublin City University)
			Romanticism and music as liminal space, a reflective interplay: the nocturnes of John Field
			Cristian Morales-Ossio (University of Huddersfield)
			Recursivity and distribution in the triangle composer/machine/performer: articulating a complex environment in my recent works
	G/03	Session 1B:	Ignacio Agrimbau (SOAS, Univeristy of London)
		Hegemony	Evocations of the old style among Iranian santoor players: a case of overlapping hegemonies and counter-hegemonies
			Moss Freed (University of Hull)
			Who exactly is in charge here?
			Amin Hashemi (SOAS, University of London)
			Hegemonic shifts in articulations of national identity in Iranian music
	G/04	Session 1C:	Anna Kent-Muller (University of Southampton)
		Digital consumers	A formula for music similarity: utilising score-based recommendation
			Victor Ávila Torres (University of York)
			Making playlists: new practices and attachments to music
			Haider Javed Uppal (Lahore University of Management Sciences) and Javed Yunas Uppal (PFAET)
			Methodologies to go across borders in music
14.30	Atrium	Short tea and coffee break	
14.45	St Paul's	Session 2A:	Colin Frank (University of Huddersfield)
		Subjectivity and embodiment	Performing the medium: hybrid approaches to new instruments
		in contemporary performance	Vera Fonte (Royal College of Music)
			Exploring memorisation strategies in non-tonal piano music: a self-case study
			Kathryn Williams (University of Huddersfield)
			Coming up for air
	G/01	Session 2B:	Júlia Coelho (University of Missouri)
		Music on stage	Claudio Monteverdi and *La Favola d'Orfeo:* character construction and depiction of emotion
			Dominika Moravčíková (Charles University)
			I guess it's in my blood': folklore-ing disability in the Slovak folklore TV talent show *The Earth Sings* (2017)
			Philip Robinson (University of Manchester)
			Between orientalism and transnationalism: the politics of early Kazakh opera

14.45 (cont.)	G/03	Session 2C: *Broadcasting and recording*	Susan Daniels (King's College London) 1933, L'oiseau Lyre, François Couperin and Ruffled Feathers
			Helen Gubbins (University of Sheffield) Simulated liveness in historical radio broadcasts of Irish music
			Will Finch (University of Bristol) In and out-side the Panoram: BBC *Arena*'s jazz visual juke box
16.15	Atrium	Afternoon tea	
17.00	G/01	Session 3A: *Empirical approaches to performance*	Pétur Jónasson (Royal College of Music) Attention and visual memory processes for complex, contemporary music stimuli
			Agata Kubiak and Bartosz Szafranski (University of West London) Advantages of rehearsing and performing with technology-enhanced score presentation
	G/03	Session 3B: *Resituating chamber music*	John Fallas (University of Leeds) String quartet in the expanded field: genre and Christopher Fox's *The Wedding at Cana*
			Luiz Mantovani (Royal College of Music, sponsored by CAPES-Brazil) Ferdinand Rebay and the reinvention of guitar chamber music
18.15	St Paul's	RMA Jerome Roche Prize keynote address	Katherine Hambridge (Durham University) Popularising the 'popular'
19.15	Atrium	Wine reception, sponsored by Routledge To include RMA student representative hustings	
Evening	Pub quiz, open mic, food, and jollies at *The Zetland*, 29 Queensgate, HD1 2RD (just opposite the Creative Arts Building)		

Friday: session breakdown			
09.00	G/01	Session 4A: *Creative identities, games, and play*	Jennifer Smith (University of Huddersfield) The representation of time and place in *The Witcher 3: Wild Hunt*
			Jason Hodgson (Canterbury Christ Church University) Neuro diversity as a compositional tool
			Clarissa Brough (University of Southampton) Constructions of online identity: active and reflexive identity work on Spotify
	G/03	Session 4B: *Analytical identities*	Claire McGinn (University of York) 'You can't harmonise *regilaul'*: linking alternative analyses with 20th-century Estonian cultural poetics discourse in Tormis's 'magical minimalist' music
			Leah Stuttard (University of Huddersfield) What meanings do performers make? How a 12th century song can be made expressive through musical gesture and sound
			Ayat Nasser Al-Matani (Sultan Qaboos University) Microtonality in East and West: spaces between keys
	G/03	Session 4C: *Ritual, religion, and transcendence*	Sophie Mahar (Liverpool Hope University) Oratorio as devotional worship: Alessandro Scarlatti's *St. John Passion*
			Xueyang Fang (University of Huddersfield) Study on nine chime stones found from Eastern Zhou tomb in Hebi China
			Adele Franghiadi (University of Birmingham) The psychedelic legacy: a postcolonial examination of orientalism in psychedelic rock, and its impacts on Goa trance in contemporary India
	G/04	Session 4D: *Race, ethnicity, and diaspora*	Alexandra Kaufman (Macquarie University) Klezmer beyond borders
			Ciara Conway (Queen's University Belfast) John O'Keeffe and the South Seas: *Omai, or a Trip Round the World*
			Gabrielle Messeder (City, University of London) 'Obrigada, Shukran': Brazilian musical encounters in Lebanon
10.30	Atrium	Tea and coffee	
11.00	Heritage Quay / CAM1/14	Training sessions: *meet in the Atrium at 10.55 to be taken to these rooms* a) The British Music Collection and archival sources for musical research (Robert Adlington and Sarah Wickham) b) Yoga, mindfulness, and music (Julio d'Escrivan)	
	G/02	Training session: Empirical methodologies for musical research (Steven Jan and Kagari Shibazaki)	
	G/04	Training session: Writing applications for grants and funding schemes (Sally Pedley)	

12.30	Atrium	Lunch	
13.15	St Paul's	Session: 5A: *Legacies and resistance*	Susannah Self (Birmingham City University) New opera: creating resistance to patriarchal commissioning
			Xiaoshan Yin (SOAS, University of London) Reconstruction of tradition as resistance to institutionalization and reconstruction of identity: the case of the Chinese *qin*
			Sarunda Siasiriwatana (Princess Galyani Vadhana Institute of Music) Gender studies and Fanny Mendelssohn
	Phipps	Session 5B: *HISS performances/papers*	Nuria Bonet (Plymouth University) *The Voice of the Sea*
			Oliver Larkin (University of Huddersfield) An introduction to high order ambisonics workflow for spatial composition
	G/03	Session 5C: *Music on screen*	Sven Raeymaekers (Kingston University) Silence, and...action! History and analysis of silence in the Hollywood sound film
			Edwin Runagle (University of Leeds) Constructing and rejecting identities in Jack Parow's *Bloubek* (2014)
			Katy Homden (Bournemouth University) Poppy and the cult of critical theory
	G/04	Session 5D: *Popular music and social change*	Samuel Murray (Cardiff University/Teeside University) Bridges not walls: the role of the popular music researcher in social change
			Nathan Landes (Indiana University) Subgenre hierarchies, canonization, and the boundaries of metal identity
			Emma-Jayne Reekie (University of Liverpool) The Times They Are A-Changin': politicians, musicians and the political award
14.45	Atrium	Tea and coffee	
15.15	St Paul's	Session: 6A: *New approaches to nineteenth-century pianism* *[session finish: 16.55]*	Lucas Berton (Paris Sciences et Lettres Research University) A presence of ancient literature in Franz Liszt's music: the Hungarian rhapsody as an echo to Homer's rhapsodies
			Ruth Minton (Liverpool Hope University) Improvisation into composition: interpreting Schubert's piano music
			Xiaoyun Cloudy Lim (Trinity Laban Conservatoire of Music and Dance) Revisiting the analysis of Chopin's mature piano sonatas: a performer's perspective
	Phipps	Session 6B: *HISS performances/papers*	Sophie Stone (Canterbury Christ Church University) *As Sure As Time…* (2016)
			Hannah Firmin (University of Leeds) Parts and wholes: open form and micro-dramaturgy in my quartet *Rock Formation* (2017)

15.15 (cont.)	G/02	Session 6C: *Symphonies and orchestras*	Ingrid Bols (University of Glasgow) Identities and symphony orchestras: programming choices in France and in the UK
			Owen Burton (University of York) Manipulations of form: tracing spirals in Einojuhani Rautavaara's *Symphony No. 8*
			Jon Churchill (Duke University) A second battlefield: semantic exchange between Ralph Vaughan Williams's *London* and *Pastoral* symphonies
	G/03	Session 6D: *Criticism*	Alex de Lacy (Goldsmiths College, University of London) Restart that! The (mis)representation of grime music and the recent rise of 'in-house' criticism
			Michael Whitten (Queen's University Belfast) Disagreeing about musical taste: respect, esteem, and recognition
			Leon Clowes (University of Huddersfield) Make It Easy On Yourself: Bacharach and the middlebrow in the age of the emerging singer-songwriters
16.45	Atrium	Afternoon tea	
17.30	St Paul's	Session 7A: *Bhangra Renaissance*	Interview with Hardeep Singh Sahota and Toby Martin Followed by bhangra dance workshop
	Phipps	Session 7B: *HISS performances*	Performances to include: Brice Catherin (University of Hull): *Motionless Opera* [Act I] and *The Future of an Illusion* Anna Terzaroli (Santa Cecilia Conservatory, Rome): *Dark Path #2* Peter Falconer (University of Southampton): *Hi There* Alexandra Kaufman (Macquarie University): performance for banjo and electronics
Evening	Own arrangements, or meet for the pre-booked conference dinner at 20.00, *Thai Sakon,* 5 Saint John's Road, HD1 5AY		

Saturday: session breakdown			
09.00	G/01	Session 8A:	Catherine Garry (University of Southampton)
		London histories	Italian singing masters and their students: the vocal tuition of domestic performers in Georgian Britain
			Caspar Frankford (University of Birmingham)
			The sonic construction of race: unpicking the blackness presented by blackface street minstrels in Victorian London
			Joyce Tang (University of Southampton)
			Pianos in St James' Hall (1880-1904)
	G/03	Session 8B:	Daniel Galbreath (Birmingham Conservatoire)
		Rethinking 'new' music	Embodying complexity: choral aleatorism and the construction of agency
			Max Erwin (University of Leeds)
			The advent of the avant-garde: Goeyvaerts/Eimert/Stockhausen and 'post-Webern' music
			Hakan Ulus (University of Huddersfield)
			The identity of contemporary artmusic: current mannerist tendencies in the second decade of the 21st century, with a focus on the scene in Germany
	G/04	Session 8C:	Artur Pereira (University of Manchester)
		Music and text	Dedications in eighteenth century English sources
			Charlotte Ankers (University of Salford)
			To be, or not to be? Exploring the instrumental soliloquy and its definition within music
			Stephanie Naisbett (Newcastle University)
			Characterisation and empathetic reinterpretation in the songs of Kate Bush
	G/05	Session 8D:	Peter Lell (University of Leeds/University of Music Franz Lizst Weimar)
		Community and identity	What is knowledge? Visitors learning experiences at world music festivals
			Taichi Imanishi (SOAS, University of London)
			Can today's technology make 'non-portable music' portable? Changes in people's perceptions of musics across the globe
			Khetsin Chuchan, Dhorn Taksinwarajan, Kawirat Saimek, and Selina Jones (Princess Galyani Vadhana Institute of Music)
			This and that: polarities and transitions in the music of Thailand
10.30	Atrium	Tea and coffee	
11.00	G/01	Training session:	
		Music editing workshop part 1 (sponsored by the New Berlioz Edition Trust) [attendees should go to both parts of this workshop]	
	G/03	Training session:	
		Conference presentations: making research accessible to your audience (Elizabeth Fairweather)	
	St Paul's	Training session:	
		Improvising to film (Jonathan Best)	

12.15	St Paul's	Session: 9A: *Transforming traditions* (75 mins)	Maksim Stsura (Royal College of Music) Lost in transcription: limitations of 21st century music notation
			Stephan Schönlau (University of Manchester) 'Sounds like Bach': a lecture-recital exploring the case for composition in historical styles
	G/01	New Berlioz Edition Trust music editing workshop continued [attendees should go to both parts of this workshop]	
	G/03	Session 9B: *Learning and pedagogy*	Veronique Walsh (SOAS, University of London) Inside and outside the teacher's domain: power struggles and teaching methods in traditional song from West Java
			Patrick Olsen (University of Cambridge) Assessing 'Improvisation' Inside and Out of Formal Graded Music Examinations
	G/04	Session 9C: *Quotation and allusion*	Dominika Micał (Academy of Music in Kraków) Music inside the other music: quotations and allusions in madrigal-connected works by Alexander Goehr, Calliope Tsoupaki and Andrzej Kwieciński
			John Shanks (Canterbury Christ Church University) Can memory and nostalgia help us understand historically-informed performance?
13.15	Atrium	Lunch	
14.00	G/01	Session 10A: *Technology and agency*	Sam Cleeve (Birmingham City University) Where I end and you begin: musical agency and virtual performance environments
			Nick Morrish Rarity (Royal College of Music) Flattening the phonograph: composing through bio-technological networks
			Caitlin Mockridge (University of Leeds) The historical-innovation paradigm: a case study of creative practice and its modes of dissemination in the sounding works of Hugh Davies
	G/03	Session 10B: *Gender and sexuality*	Enya Doyle (Durham University) With one voice: an examination of the increasing inclusion of women and girls in English cathedral music
			Richard Piatak (University of Huddersfield) Making desires reality: centrepiece and soundtrack in Derek Jarman's *Jubilee*
			David Buschmann (University of Music and Performing Arts, Graz) Music as resistance in the queer club scene of Berlin

14.00 (cont.)	G/04	Session 10C: *Nineteenth-century narratives*	Koichi Kato (University of Southampton) In search of 'circular wandering' in Schubert
			Jessica Beck (Royal Northern College of Music) Lost identities: reimagining nineteenth-century women musicians through literature
			Bryan Whitelaw (Queen's University Belfast) Franz Liszt's piano Sonata in B Minor: thematic typology and hermeneutic narrative
14.15	G/05	Session 10D: *Drop-in session*	Short mentoring appointments available for students interested in music editing or publishing, with members of the New Berlioz Edition Trust and Music Publishers Association
15.30	Atrium	Short tea and coffee break	
15.45	St Paul's	BFE keynote address	Kevin Dawe (University of Kent) Deep organology: musical instruments inside and out
17.00	Conference close		

Keynotes

Kevin Dawe (University of Kent)

Deep organology: musical instruments inside and out

Arguably, we are now working with a new paradigm in musical instrument research. I call it 'Deep Organology', the subject of my latest book project, which is about the study of community, wellbeing and environment through musical instrument research. I argue that instruments play a central role within this golden triangle of interdisciplinary and impact generating research involving issues of society, health and sustainability. Importantly, musical instruments enable music researchers to probe further into the material economy, issues of inclusion and exclusion, power and agency, cultural expression, and the status of knowledge to such an extent that their in-depth study has become increasingly urgent.

***

Kevin Dawe is Professor of Music in the School of Music and Fine Art at the University of Kent. He is an ethnomusicologist who researches a wide range of musical genres and styles, music industries and musical infrastructures around the world by working closely with musicians, bands, instrument makers, teachers, artist and label managers, retailers, and creative, cultural and community organisations. A member of the University of Kent's Centre for Ethnographic Research, his own ethnographic field research includes time spent in Greece, Turkey, Spain, Canada, USA, Papua New Guinea, and East and West Africa. His research is orientated towards the anthropology of sound and music, musical instrument and material culture studies, popular music and music industry studies, ecomusicology and environmental studies, music education, and community and wellbeing projects. His publications include monographs on bandleaders and entrepreneurship in Crete, and the cross-cultural and contemporary study of the guitar.

Katherine Hambridge (Durham University)

Popularising the 'popular'

The concept of the popular has been sufficiently problematized that it is now used self-consciously within the academy. But the work of tracing its historical usage and emergence in the nineteenth century, notwithstanding the significant contributions made by Matthew Gelbart, Bernd Sponheuer, Derek Scott, and David Gramit, has lagged behind the attention given to 'absolute music', 'programme music', 'virtuosity', and other key terms used to categorise nineteenth century music and musical life, at the time, and since. Was it a question of venue, of statistical consumption, of style, of listening mode, of genre? And what precisely was its utility to those that wielded this term? What processes of inclusion and exclusion did it enable?

In my paper, I argue that the extreme self-consciousness of music and theatre critics in Berlin c. 1800 provides a useful window into the development of the nineteenth-century North German discourse of the popular that has been so influential within musicology. Reacting to the influx of Parisian 'boulevard' and Viennese 'suburban' theatre, writers projected considerable anxiety about their role in guiding public taste. In Berlin at this point all genres appeared at the Nationaltheater, in German: without a system of alternative theatres to separate spatially the high and low, audiences—some thought—were not distinguishing sufficiently between the works played to them. Probing the motivations and processes driving the rhetorical fashioning of a

concept of the popular as a response to this problem, I show how one city's music professionals negotiated the uneasy question of commercial art, popular taste, and agency in the post-revolutionary period. This analysis then leads me to reflect on the values systems still inhibiting the integration of popular music into historical musicology.

***

Katherine Hambridge is Lecturer in Musicology at Durham University. She specializes in French and German musical life in the first half of the nineteenth century, in particular, music and politics, music theatre, and issues of genre and performance. She has publications in the *Annales de la Révolution française*, *Cambridge Opera Journal*, and the *Oxford Handbook of the Operatic Canon*, and her article for the *Journal of the American Musicological Society*, 'Staging Singing in the Theater of War (Berlin, 1805),' won the Royal Musical Association's Jerome Roche Prize 2016. Together with Jonathan Hicks she has edited the volume *The Melodramatic Moment: Music and Theatrical Culture, 1790-1820*, which is forthcoming with the University of Chicago Press in Spring 2018.

Hardeep Singh Sahota (University of Huddersfield)
Bhangra renaissance: interview and workshop

In conversation with Toby Martin, Hardeep will discuss aspects of his work on bhangra in the Panjabi communities of Huddersfield and West Yorkshire. The session will also introduce Hardeep's recent research as part of the British Council-sponsored Artists' International Development Fund scheme. This includes travel to India to learn from acclaimed bhangra artist Avtar Channa, and a residency with Tomohiro Kurita in Tokyo to develop a greater understanding of bhangra culture in the far East. Hardeep will then lead a participatory workshop to give delegates some first-hand experience of bhangra.

***

Hardeep Singh Sahota is a leading authority on bhangra and its migration to the UK, where the Panjabi community in Huddersfield played a key role is establishing the dance and its music in a new home. His Heritage Lottery Fund project 'Bhangra Renaissance' focused on the origins of the dance form and its impact on the identity and shared heritage of participants in Yorkshire. Hardeep is a member of VIRSA, a community group made up of young professionals and volunteers from the community who research, practice and celebrate the heritage of South Asian Arts in Kirklees. Working with a range of services from the museums and libraries to the sports development teams and local schools, colleges as well as the University of Huddersfield, they aim to strengthen the understanding and the preservation of memories based around bhangra. Hardeep's book, *Bhangra: Mystics, Music and Migration* was published in 2014.

Training session one options (Friday, 11-12.30)

The British Music Collection and archival sources for musical researchers

Robert Adlington and Sarah Wickham

This session offers an opportunity to learn about the British Music Collection, a unique collection of over 40,000 scores, recordings, concert documentation and composer dossiers relating to British music of the past 100 years. The physical collection is now housed at the University of Huddersfield, and the collection continues to grow online at https://britishmusiccollection.org.uk/. Our workshop will include an introduction to the history of the collection, its potential for academic research (postgraduate and postdoctoral), a tour of the storeroom, and time to peruse some of the materials.

Yoga, mindfulness, and music

Julio d'Escrivan

A workshop on current approaches to mindfulness from the perspective of a musician and yoga instructor. We will try various meditation techniques, relate them to everyday life as a musician that practices and does academic research, and relate it to psycho-physical practices with a focus on Yoga. No previous experience is necessary, accessible to everyone. (Places limited to 16 for space.)

Empirical methodologies for musical research

Steven Jan and Kagari Shibazaki

This session will be divided into three parts. The first part will compare two styles of observation, namely open and systematic (useful in a variety of music-research contexts when studying musicians at work and in interaction), using a video example to extract quantitative data. The second part will cover approaches to the computer-aided analysis of music, looking at the *Humdrum Toolkit* and the *Tonalities* software. The third part will be a question and answer/discussion session, and participants are encouraged to bring examples of their own research work in progress (methodologies, datasets, etc.) for discussion and (friendly) critique.

Writing applications for grants and funding schemes

Sally Pedley

This session will look at the style and language required to successfully communicate your proposal to a grant scheme or funding body, as well as giving an overview of some of the major current funders of postgraduate and postdoctoral research in music. Participants are encouraged to bring examples/ideas from their own research to use as practical examples.

Training session two options (Saturday, 11-12.00)

Improvising to film

Jonathan Best

This training session will take the form of an open workshop for three student pianists, working with Jonny in a masterclass format to create their own accompaniments to three short film excerpts. As well as discussing broader ideas to do with improvisation, communication, and collaboration, the session will focus in particular on how an improvising pianist reads a film and translates moving images into musical sound. This will be an entertaining and informative session for anyone with an interest in film music or improvisation.

Music editing workshop

Organised and sponsored by the New Berlioz Edition Trust

Training in the scholarly editing of music from historical repertoires no longer occupies a prominent position in historical musicology courses, but the music publishing industry continues to offer flexible career options for those with such skills and/or experience in music setting. The New Berlioz Edition and the Music Publishers Association join forces in two workshop sessions to offer insights into the available training and professional opportunities and taster sessions providing glimpses into the scholarly and practical issues that practitioners in the fields have to address. Speakers will include Chris Banks (vice-president, RMA), Prof. Hugh Macdonald (General Editor of the NBE), Robert Percival (bassoonist, scholarly editor and music setter) and Elaine Gould (Senior New Music Editor, Faber Music Ltd and author of *Behind Bars: The Definitive Guide to Music Notation* (2011)).

Drop-in mentoring appointments with these speakers are also available after lunch on Saturday afternoon, in G/05 following the RMA Student Panel Meeting.

Conference presentations: making research accessible for your audience

Elizabeth Fairweather

Many conference presentations struggle to reach their intended audience convincingly. Often, this is not due to any research problem, but results more from a lack of confidence and expertise in both preparing for, and delivering the presentation itself. Having written your conference paper, where do you go next? and what can you do to enthuse your audience?

The session will be in three sections: the first will look at the preparation needed to ensure that your paper is accessible and engaging, including the use of effective AV. The second section will focus on public speaking techniques, and the third (non-compulsory participation) will be a brief masterclass for any students who would like to read a short section of their paper to the group to receive kind and constructive help.

Upcoming RMA/BFE-sponsored events

New Perspectives on the Music of Sir Peter Maxwell Davies
3 March 2018, Canterbury Christ Church University

Musical Culture in the Wars of Religion (1550-1650)
17-18 March 2018, St Catharine's College, Cambridge

Claude Debussy in 2018: a Centenary Celebration
19-23 Mar 2018, RNCM Manchester / University of Glasgow

British Forum for Ethnomusicology Annual Conference 2018
12–15 April 2018, Newcastle University

Queerness, Voice, Embodiment: 2nd Symposium of the LGBTQ+ Music Study Group
20-21 Apr 2018, Maynooth University

Ralph Vaughan Williams and the Church: An RMA Study Day
4 Jun 2018, Durham University

RMA 54th Annual Conference
13-15 Sep 2018, University of Bristol

2019 BFE/RMA Research Students' Conference
10-12 January 2019, University of Sheffield

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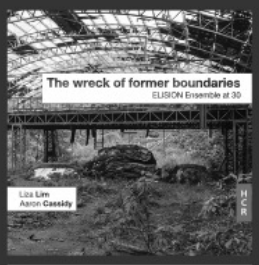

The wreck of former boundaries
ELISION Ensemble
Liza Lim and Aaron Cassidy

Caerulean
Carl Rosman, clarinet
Georges Aperghis, Richard Barrett,
Mauricio Kagel, Rebecca Saunders

Beat Generation Ballads
Philip Thomas, piano
Michael Finnissy

Flux: New Music · New Dance
Mark Bowden, Quinta,
Kate Whitley, Gavin Higgins,
Cheryl Frances-Hoad

Bracing Change
Simon Holt, Donnacha Dennehy,
Anthony Gilbert

Shenanigans
Colin Riley

The Rime of the Ancient Mariner
Howard Skempton

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Enquiries: CeReNeM Manager, Sam Gillies - cerenem@hud.ac.uk

CeReNeM

Getting around

Huddersfield town centre

BFE/RMA RSC 2018 venues

- Creative Arts Building
- St Paul's concert hall
- Thai Sakon
- The Zetland
- Heritage Quay

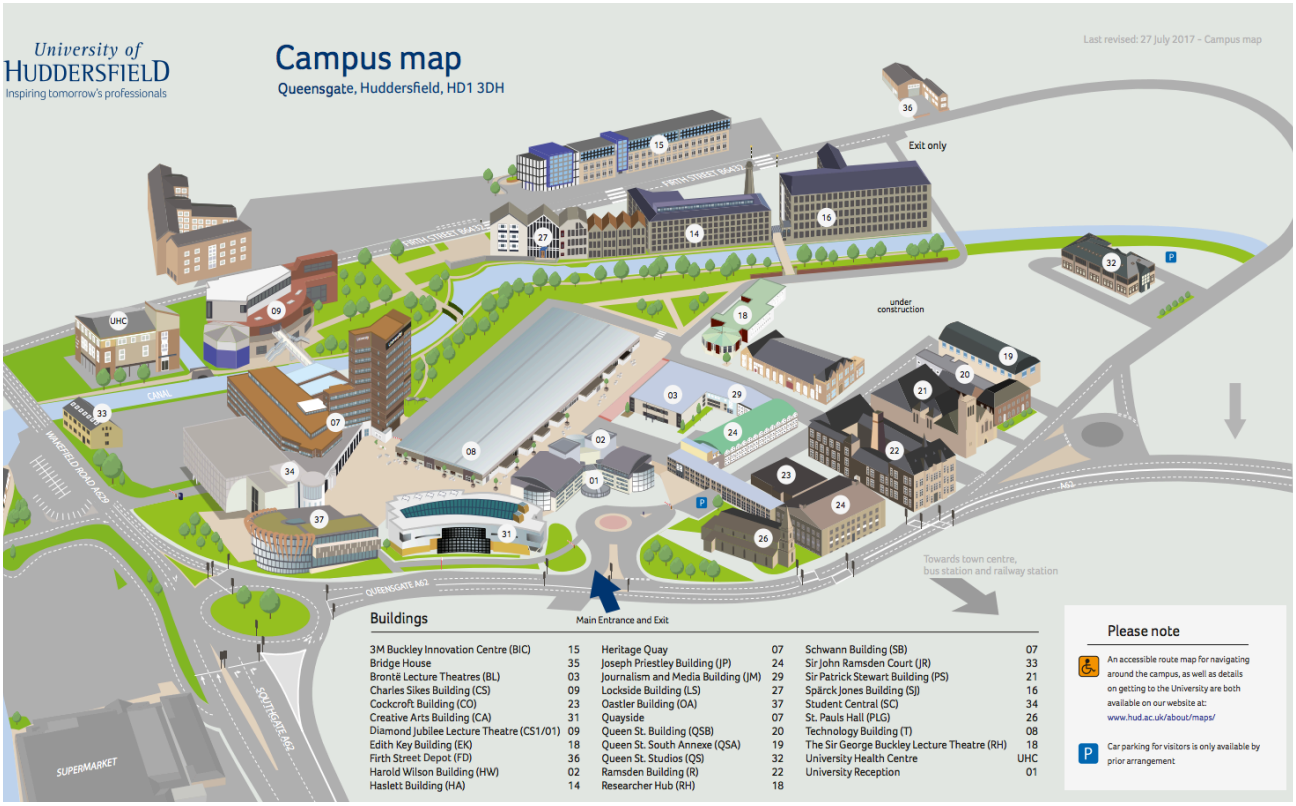
Travel

- Rail station
- Bus station

Postcodes

- University: HD1 3DH
- Rail station: HD1 1JB
- Bus station: HD1 2JN
- Thai Sakon: HD1 5AY

Campus map



Places to eat and drink in Huddersfield

Cafes and restaurants

Nawaab (33-35 Westgate, HD1 1NY)
Curry house near the railway station, offering a wide range of Indian dishes with extensive vegetarian options.

Gringos (8 Railway Arches, HD1 5DL)
Mexican and American smokehouse-style food. Useful look-ahead allergy section on their online menu http://gringos-restaurant.co.uk/.

Coffee Evolution (8 Church Street, HD1 1DD)
Serving Bean Brothers coffee, together with a good selection of sandwiches, cakes, and light lunches.

Lala's (5 St George's Square, HD1 1LG)
Kashmiri restaurant just near the train station, with plenty of vegetarian dishes.

The Keys (Byram Street, HD1 1BU)
Café housed in the vaults of Huddersfield parish church, with breakfast and lunch options.

Med One (10-12 Westgate, HD1 1NN)
Restaurant with Lebanese specialties and broader Mediterranean choices.

Epicure (Queensgate, HD1 2RD)
Just across the road from the CAB: fancy tea and coffee during the day, beers and gin during the evening. Breakfasts, sandwiches, and hot food, together with a range of cakes.

Bar Maroc (120 New Street, HD1 2UD)
Relaxed mixture of Moroccan food and homemade pizzas, with beers and mint tea. Good value and good veggie and vegan options.

There are also most of the usual chains in Huddersfield, including Nando's, Subway, Turtle Bay, Pizza Hut, Revolution, Wetherspoons etc.

Pubs and bars

Rhubarb (opposite Creative Arts Building)
Welcoming pub with food available. Shows major sports and tends to fill with students. Usually two ales available, and a half-price food deal on Thursdays.

Rat and Ratchet (40 Chapel Hill, HD1 3EB)
Traditional cosy pub selling a wide range of ales, ciders and milds, including their own beers brewed on site. No food.

The Grove (2 Spring Grove, HD1 4BP)
Amazing range of literally hundreds of ales, ciders and Belgian beers, including many local brews. No food.

Head of Steam (Railway station, St. George's Square)
Traditional pub with food options. Usually plenty of guest beers available, as well as tea and coffee: excellent for squeezing in a beverage before your train.

Magic Rock Tap Room (Willow Park Business Centre, HD1 5EB)
A bit more of a walk out past the railway station, but worth it. A brewery tap bar with Magic Rock's craft ales on tap and a range of wines and soft drinks. Guest street food trucks on site Friday-Sunday, and charcuterie boards available during the rest of the week.

The Corner (5 Market Walk, HD1 2QA)
A Mallinson's tap house with a relaxed pub/bar vibe, plenty of cask and keg beers, wines, gins, and soft drinks. Good range of food options.

Small Seeds (120 New Street, HD1 2UD)
Eclectic live music venue and bar: see what's on at https://www.facebook.com/smallseedstalltrees/.

Parish (28 Kirkgate, HD1 1QQ)
A student favourite: cheap and cheerful, with beers, wines, milkshakes, soft drinks, and cocktails. Burgers and bar food available until 8pm and a good programme of live gigs. See what's on at https://parishpub.co.uk/gigs.

Other useful things

The **SU Shop** is in Student Central, adjacent to the CAB. This is a newsagent and mini supermarket, selling coffee, a range of sandwiches, snacks and drinks, tobacco and limited groceries and stationery. If you want a souvenir University of Huddersfield hoodie you can buy one here.

The nearest **cash machines** to the conference are just opposite the Creative Arts Building, on the side of the Schwann Building. You'll also find a **post box** just next to them.

University reception is housed in the Harold Wilson Building, just off the main entrance to campus from Queensgate. If you need to contact **campus security**, please phone 01484 472 550, or 01484 472 222 in an emergency.

Taxis

Bob's Taxis	01484 434 967
Ex Service Taxis	01484 421 111
Huddersfield Taxis	01484 517 517
Mount Taxis	01484 515 006

Abstracts (alphabetized by surname)

Ignacio Agrimbau (School of Oriental and African Studies, University of London)

Evocations of the Old Style Among Iranian Santoor Players: A Case of Overlapping Hegemonies and Counter-hegemonies

---

This paper explores how conflicting evocations of the *shive-ye ghadimi* (old style) were used to articulate reactions against perceived stylistic and pedagogical hegemonies. I situate my analysis within wider discussions about the impact of Western modernization in Iran which proliferated in the 1960s in response to the Pahlavi regime's (1925-1979) modernization policies.

The reaction against feelings of loss of identity and the encroaching Western influence in Iranian music led to revivalist movements in the 1960s and 1980s (Nooshin 2014). Whereas factions within these movements were influenced by the polarized views conveyed in the pejorative term *gharbzadegi* ('occidentosis'), other musicians elaborated dialogic perspectives about change and authenticity. Among santoor players, adherences to a transmission conduit represented by the santoor legend Habib Soma'i (1901-1946) where permeated by the hybridity that pervaded notions of tradition and modernity. Firstly, the authority of an influential preservationist strand was challenged by followers of the *santoor-e novim* (new santoor), who objected to preservationist polarities and claimed a more authentic linkage to the old style. Secondly, the preservationist approach became under internal scrutiny by a younger generation of musicians and scholars who saw in their teachers' orthodoxy a modern reconfiguration of the past as much as a preservation effort.

Building on relevant Area Studies literature (e.g. Jahanbegloo 2004, Semati 2008, Nooshin 2015), ethnomusicological perspectives on canon-formation (e.g. Bohlman 1992, Harris 2008) and different constructionist conceptions of tradition (e.g. Keesing 1989, Otto & Pedersen 2005), I present a case study of the performative interdependence between hegemonic and counter-hegemonic narratives.

Ayat Al-Matani (Sultan Qaboos University)

Microtonality in East and West: Spaces Between Keys

This title considers the use, conceptualisation and understanding of microtonality in music from both Western and Eastern traditions and practices. Since "probably … the eighteenth century",[1] music of Arab origin has often used a scale of quarter-tones, in which there are 24 notes per octave. This contrasts with the standard-practice Western musical canon of the same time period, which broadly speaking is based on semitones and whole tones as laid out on a piano keyboard. However, in the Western musical tradition too, microtonality is used. Non-keyboard instruments such as the voice, or string and wind instruments, are more than capable of playing microtonally, and certain composers and artists have exploited this ability for interesting musical effect.[2]

The proposed title would examine, from a musicological perspective, microtonal music in Arab musical traditions from the eighteenth century to the present; microtonal musical composition and performance in the global West during this same time period would also be examined. The form, and function, of microtonality in both settings will be considered, and music-theory texts relating to microtonality and the

[1] Marcus, Scott. "The interface between theory and practice: Intonation in Arab music." *Asian Music* 24, no. 2 (1993): 39.
[2] Bake, Jamil, Simon Shaheen, and Near Eastern Music Ensemble. "Arabic music: samaie farhafza analysis." (2003).

division of the musical octave will be consulted. The reasons and meaning for the use of microtonality will be explored, as will the relationship of microtonal musical activity to contemporary and historical tuning practices as they relate to the orchestra, the chamber ensemble, bands and solo instrumentalists in Eastern and Western traditions.[3] Developments such as equal-temperament tuning in Western traditions will be considered alongside the use of microtonal traditions and practices. To give one example, Western piano tuners commonly "stretch" the piano so that the high end is brighter or sharper and the low end is a little flatter and darker. This can be considered a modern manifestation of microtonality. It will be compared with Arabic microtonal practices and development that are commonly based on the placement of pitches on stringed instruments such as the oud, and the human voice which has full microtonal potential. The routes and channels of influence between East and West, in relation to microtonality, will also be explored.[4] This is an interesting topic for study, as microtonality generally is an area of music that has been somewhat neglected by comparison to simpler, more tangible elements such as pitch, rhythm, melody and harmony. The musicological context of microtonality in the Arab and Western worlds – and in the interaction between these worlds – can provide fresh musicological insight and understanding.

Charlotte Ankers (University of Salford)

To Be, or Not to Be? Exploring the Instrumental Soliloquy and its Definition Within Music

---

The theatrical form of a soliloquy has been a means of communicating and engaging with audiences for generations. Whilst its origins are thought to have been within Greek theatre where they were used to address the audience directly, its popularity peaked in the Jacobean era, perhaps most notably through the works of William Shakespeare. In recent decades there has been a decline in playwrights using this form of monologue; however I have recognised a growing trend of composers using this term to describe their works – particularly within solo instrumental repertoire. Initial observations have suggested that composers are deviating from the traditional and etymological definition of the soliloquy, which would suggest that a re-definition within the context of music may be appropriate. In this paper I will examine a database of repertoire collated to suggest how composers are using the form and how this may impact on the presentation of an instrumental solo to an audience.

Jessica Beck (Royal Northern College of Music)

Lost Identities: Reimagining Nineteenth-Century Women Musicians Through Literature

---

Links between music and literature have been drawn since the nineteenth century, and more recently, scholars such as Phyliss Weliver have made enlightening connections between music, literature, poetry and gender. Usually, these connections are used to identify tropes in culture, the arts and wider society, or to extract alternative meanings from texts or music. In this paper, however, I will attempt to use literature as a tool to reconstruct the lives and outputs of musical women from the nineteenth century, whose musical work is only partially to be found today.

The women musicians at South Place Ethical Society between 1880 and 1914 played integral and varied roles, undertaking tasks such as concert organising, educating, performing and composing hymns, songs and chamber music. Their impact was vital to the society's ongoing success and was fairly well recognised by their contemporaries, but subsequent histories of South Place have focused on male leaders, leaving unanswered

[3] Mac Erlaine, Seán. "Microtonality as an expressive device: An approach for the contemporary saxophonist." (2009).
[4] Burstyn, Shai. "From Oriental to Occidental Musical Idiom." *Mediterranean Cultural Interaction* (2000): 229.

questions around the identities of women such as Josephine Troup and Edith Swepstone. Therefore, I will attempt to use Troup's substantial poetical writings published in the South Place magazine to shed light on her work as a composer, and furthermore, look at how her choice of poetry for hymns allows insight into her influences, ideals and goals as a musician. Swepstone's references to literature in her composition titles and descriptions also provide an alternative angle to consider the musicianship of an intriguing composer whose works are no longer to be found. Through this approach I hope to show a new perspective on the words and notes of musical women in the nineteenth century.

Lucas Berton (École des Hautes Études en Sciences Sociales)

A Presence of Ancient Literature in Franz Liszt's Music : the Hungarian Rhapsody as an Echo to Homer's Rhapsodies

---

The presence of literature in Franz Liszt's music and writings is huge, and I will focus on the presence of ancient literature. We will start from the work La Notte, in which Liszt wrote on the score a quotation by Virgil, showing the will to be identified to Antares, a character who appears in the Aeneid. We will try to explain how his music could then be considered as an illustration of what we call musical autobiography. This will lead us to the importance of ancient literature for the composition of Liszt's Hungarian rhapsodies. As Liszt considered ancient Greece as a golden age for our civilisation, we must wonder how much he thought Homer's rhapsodies were a part of his own identity. We may consider the Hungarian Rhapsodies not just as works composed by Liszt, but more as the representation of an unconscious genius of a specific population. And so we can consider the works written by Homer. At a time when different European countries tried to find their own identities, Liszt wanted to compose a work which would represent the spirit of a nation. Vladimir Jankélévitch adds that the early 19th century began to fight against the symphonic tradition that was fixed by the conservatory in Vienna. Among several other specificities that will be discussed, Liszt's rhapsodies break the sonata form and show a very spontaneous melodic line, representing therefore an echo to Homer's rhapsodies.

Ingrid Bols (University of Glasgow)

Identities and Symphony Orchestras: Programming Choices in France and in the UK

Symphony orchestras seem to be standardised institutions around the world. From Berlin to New York, from Johannesburg to Tokyo, international musicians and conductors perform pieces from a shared Western musical Canon. Nevertheless, a closer look on the concert protocol reveals than French and British orchestras do not come on stage in the same way for example. Orchestras have been studied as artistic structures, as companies to manage and as sociological groups. Nonetheless, even if major symphony orchestras are highly international structures, no cross-border study has been made on the content of their concerts.

This study focusses on France and the United Kingdom. Even if they are neighbouring European countries, France and the UK have major differences in running symphony orchestras. British orchestras epitomise a more liberal and privately funded way of managing art structures whereas French orchestras rely almost completely on public funding and state policies. Despite being based on a shared Western musical Canon, programmes echo major cultural differences. Handel's *Messiah* is a must-have on one side of the Channel, a secondary piece on the other side.

Comparing the programmes of the Royal Scottish Symphony Orchestra, the London Symphony Orchestra, the Strasbourg Philharmonic Orchestra and the Paris Orchestra reveals how symphony orchestras do express

national specificities and even some regional identities such as Scotland's strong music culture and Alsace's distinctive place between French and German traditions.

Núria Bonet (Plymouth University)

The Voice of the Sea

The Voice of the Sea is a piece of live electronics which uses live data from a buoy out at sea at Looe (Cornwall) to determine compositional choices. It combines synthesised sounds and recordings from the coastal soundscape of Looe. Depending on the weather, the piece's character can range from calm and soothing to tempestuous. The performance of the *Voice of the Sea* contains a simple visual element; a screen which displays the incoming data from the buoy and a webcam of Looe bay.

The paper presented in conjunction with the piece draws on the sonification framework I have developed during my PhD. It describes the composition process of The Voice of the Sea from a theoretical and practical point of view. Finally, the paper makes a case for the use of sonification in musical practice as a continuation of the romantic practice of Program Music for a contemporary audience.

Clarissa Brough (University of Southampton)

Constructions of Online Identity: Active and Reflexive Identity Work on Spotify

---

For some, the emergence of interactive music technologies during the twenty-first century has transformed the dissemination and consumption of music. One of the most recent innovations has been the development and increase in on-demand music streaming platforms, such as Spotify, Pandora and Apple Music. Many listeners engage in these networks, which provide open forums for listening, sharing, rating and recommending music. Since the platforms contain vast and diverse music catalogues, they seek to reduce the volume of possible song choices by employing user data to generate personalised recommendations.

Music is a powerful resource for individual and collective identity construction, performance and management, so what do these online music streaming platforms mean for our identity work? In this paper, I explore how music accumulated on a particular platform, Spotify, can enable users to effectively construct and perform their online identity. Additionally, I convey how Spotify attempts to reflect a user's online identity by generating personalised recommendations, an act that I term 'profile construction'. Ultimately, I demonstrate how processes of self-fashioning through music are potentially being governed by the technology of recommender systems.

Owen Burton (University of York)

Manipulations of Form: Tracing Spirals in Einojuhani Rautavaara's Symphony No. 8

Often, in the structure of a large-scale work, there is a unique balance between perceiving temporal linearity and architectural discontinuity. Late-twentieth-century music – where linear orientation comes into question – offers complex and ambiguous cases of form. This is especially true in the context of the fragmented discontinuity of musical modernism. The Finnish composer, Einojuhani Rautavaara (1928-2016), developed new strategies to reassert a linear emphasis in his final symphony "The Journey" (1999). This compositional mentality, which often centres on processes of slow transformation and phased return, demonstrates

Rautavaara's independent approach and creates a fluidity of form that challenges our aural perception of the symphonic process.

David Buschmann (University of Music and Performing Arts, Graz, KUG)

Music as Resistance in the Queer Club Scene of Berlin

Safer Spaces are a common conception in queer club cultures. They are the attempt to create spaces in which all kinds of queer performances are accepted. Since queer identities and expressions are widely marginalised such Safer Spaces are avital need. Queer Safer Spaces mostly exist in clubs, that is musical spaces, and it suggests itself to research the role of music in the creation of Safer Spaces in queer club culture.

Using sociological space theory (Martina Löw 2001) I am going to examine if and how musical text and action serves as a means for queering as an action in the process of constructing Space in general and for queer Safer Spaces in special. During my ethnographic research in Berlin (observing participation and interviews) I found that the positionality and queer performance of DJs is the key element for the interpretation of music as queer and therewith the act of clubbing as a queer action.

I am going to show how *identity politics* influence musical action in the queer club scene of Berlin and how agents of the scene think of music as a resource for inclusive spaces, also concerning the latest migration movements towards Germany. The policies of the queer club scene of Berlin can be summarised as (musical) resistance. Resistance is understood as productive and the realization of utopic spaces. With this research I fill "ethnomusicology's queer silences" (Cheng, Barz 2015) and for the first time, make sociological space theory adaptable in musicological research.

Brice Catherin (University of Hull)

HISS performances

Extracts from 'Opera Immobile' [Motionless Opera] (4 channels) and 'Die Zukunft einer Illusion' [The Future of an Illusion] (4 channels with video).

Khetsin Chuchan (Princess Galyani Vadhana Institute of Music)

This and That: polarities and transitions in the music of Thailand

---

The current state of the world denotes signs of transition, whether in politics, economy and culture. Thailand, as well as other countries in the Southeast Asia, are now undergoing a significant transformation. As a result, 'cultural polarities' do not have the same constituents as before in our society. This leads to new challenges for musicians to readjust our perspectives of the music we practice.

In understanding and adapting to this transformation in our region, we have observed how cultural polarities play a role in our society and our music. How does it create imagined borders? How does it affect realities? How has it influenced other kinds of music and placed itself in the wider society?

This presentation will showcase the relationship between polarities and transitions in the music of Thailand and how music represents both ideas in the world, especially in Southeast Asia, through the perspective of the

students of Princess Galyani Vadhana Institute of Music (PGVIM).

Jon Churchill (Duke University, USA)

A Second Battlefield: Semantic Exchanges Between Ralph Vaughan Williams's London and Pastoral Symphonies

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As a stretcher bearer in WWI, Ralph Vaughan Williams survived events that fundamentally altered his personal life and later works. The clearest musical changes emerge in A London Symphony (1912), begun before the war and edited during, and the Pastoral Symphony (1921), a work first conceived on the Western Front. While the latter work earned the moniker “Vaughan Williams’s war requiem,” the trenches’ effects first appear in the edits to A London Symphony. There, Vaughan Williams deletes a gesturally-rich section named “Nocturne” that contains three features common throughout his larger oeuvre: sarabande rhythms, harmonic stasis, and arch shaped interruptive gestures. Pages of near silence take their place.

The features’ reappearance in the Pastoral reveals their dark associations and suggests a protective drive behind their removal. By engaging the composer’s own remarks, semiotics, and traditional analysis, this work first shows a psychological link between sarabandes and the heavy labour of nighttime stretcher bearing. A connection between harmonic stasis and the anxiety-ridden battlefield ritual of “stand-to” is revealed in the same manner. Finally, the arch-shaped interruptive gestures will be shown to align with wartime literary depictions of trench-scarred battlefields.

This study is the first to examine the puzzling edits to A London Symphony in terms of the Great War, and its novel approach uncovers specific changes in Vaughan William’s compositional language and their causes. Both discoveries stand to reveal much about the workings of a sparsely-researched figure and his relationship with one of humanity’s darkest periods.

Samuel Cleeve (Birmingham City University)

Where I End and You Begin: Musical Agency and Virtual Performance Environments

---

In recent years virtual reality (VR) has become an increasingly prevalent platform for musical performance—Björk, U2, Gorillaz, and even the LA Philharmonic all having taken to the virtual stage. Such virtual encounters profoundly disrupt conventional definitions of live music, in particular problematising notions of agency. A common-sense definition of performance, for instance, might describe a communicative act contingent upon the inter-acting agencies of performer and audience. A simulated performer, who possesses no inherent capacity to act or react, cannot therefore partake in a performance. Tis paper proposes that this impasse may be best negotiated with the aid and insights of Actor-Network Teory (ANT). Proponents of ANT espouse an understanding of agency conceived in terms of effects, rather than actions (Latour 2005; Law 2009). In this understanding, agency is decoupled from notions of will and purposeful intent, and as such is no longer the reserve of the embodied subject, being freely attributed to a range of non-human entities. By opening up the conceptual territory around agency, ANT affords a radical new way of understanding performance in virtual environments. Tis approach has recently been deployed elsewhere in order to illuminate the unpredictable contributions of instruments and digital technologies in the process of music-making (Bates 2017; Strachan 2017). To elucidate this idea, this paper draws on a VR performance by London-based musician Sampha, in which the viewer appears to occupy the body of the performer, thereby displacing agency from the embodied subject.

Leon Clowes (University of Huddersfield)

Make It Easy On Yourself: Burt Bacharach and the Middlebrow in the Age of the emerging Singer-Songwriters

---

In the mid to late 1960s, the demise in the popularity of the Brill Building's hit songwriters crossed over with the ascension of singer-songwriters such as Dylan and Lennon/McCartney. These emerging singer-songwriters of the 1960s were hegemonic hit-making creators who, significantly, would attract serious critical attention in a way previously not seen in popular music.

In parallel though, with his songwriting lyricist partner Hal David, Burt Bacharach in some ways bucked this trend. Bacharach and David were both commercially successful and lauded by other musicians. But there is a paradox here. On one hand, Bacharach is a 'musician's musician', an influence on generations of musicians across many genres since the 1960s. On the other, the music industry and critical labelling of Bacharach as 'easy' listening confirms that his canon inhabits the middlebrow of popular music.

Through historical analysis, I will address a lack of scholarly engagement of Bacharach's accomplishments as this composer's contribution to popular music is arguably among the most significant of the 1960s. What are the particularities of the composer's music, given what are seemingly conflicting attitudes towards his reception? Through examination of the critical reception and middlebrow interpretation, the composer's importance and influence will be positioned within the context of the time (the 1960s) when it was produced.

Júlia Coelho (University of Missouri)

Claudio Monteverdi and La Favola d'Orfeo: Character Construction and Depiction of Emotion

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The construction of character on the early operatic stage by means of musical gestures is an arresting achievement of Italian master Claudio Monteverdi, a practice first evident in his signature opera L'Orfeo. In Monteverdi's depiction of character, notably that of Orfeo and Apollo, his decisions to express emotion through voice type and musical/rhetorical devices appear to be connected primarily to contemporary aesthetic concepts and singing style conventions, representing the ideas of morality (ethos), reason (logos), and emotion (pathos) in much subtler ways than in his late opera Incoronazione di Poppea, with Seneca and Nerone.

Monteverdi's operatic style in Orfeo is indebted to several factors, namely cultural, personal, and social conditions (e.g., his exposure to musical activities in other Italian city-states, his involvement with cultural academies, and the constraints resulting from his Mantuan patronage). Lacking the freedom to write for the public theatre as in his later operas, Orfeo can be seen as a result of three determining factors: cultural/intellectual environment, particularly the patronage system; influence of academies, namely the Accademia degli Invaghiti; and aesthetics of singing / performance practice.

By re-examining primary sources and re-evaluating several contemporary scholarly studies, this paper aims to further an understanding of Monteverdi's aesthetic position as it affected his construction of operatic characters and their musical depiction, informed by the three factors above. Such an impact will be discerned using Orfeo's "Possente Spirto" and the duet between Apollo and Orfeo "Saliam, cantando al cielo," in which similar musical settings represent different dramatic situations.

Ciara Conway (Queen's University, Belfast)

John O'Keeffe and the South Seas: Omai; or a Trip Round the World

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Captain James Cook is best known for his exploration of the south seas and his death by homicide in Hawaii in 1780. Cook made a total of three pacific journeys; the first from 1768-1771, the second from 1772-1775 and the third from 1776-1780. Well acquainted were the British public with Cook's journeys due to the publication of first-hand accounts. John Hawkesworth's An Account of a Voyage round the World (1773) was widely read and critiqued, and sparked huge interest in that of unknown cultures in Polynesia. In 1784 A Voyage to the Pacific Ocean was published in three volumes; the first two volumes comprised of Cook's memoirs and the third of James King's memoirs. Nicely timed and well received was John O'Keeffe and William Shield's new pantomime Omai; or, a Trip round the World in Covent Garden in December 1785. The main plot focuses on real life Tahitian characters, that of Omai in particular who accompanied Captain Cook to London at the end of his second voyage. Innovations in spectacular machinery and effects received universal praise from reviewers; so too did authenticity across set, staging and costume which were based on the drawings of chief illustrator John Webber aboard the final Cook voyage. However, the same ethnographic legitimacy cannot be claimed in the music. Even though the pantomime consists of the well-known commedia dell'arte characters, it strays from typical pantomimic conventions which raises questions not only concerning characterisation but also its allocation of borrowed music. This paper will place Omai in the context of musical characterisation on the London stage in the late eighteenth century when the racialisation of the south seas was taking hold.

Susan Daniels (King's College London)

1933: L'Oiseau Lyre, François Couperin and Ruffled Feathers

This paper will consider the influence of Louise Dyer and her press L'Oiseau Lyre's construction of French cultural heritage, through her publication and launch, at the Arsenal on 29 May 1933, of the *Œuvres Complète François Couperin,* a set of 12 opulently produced volumes. 1933, a pivotal year in Europe, also marked the bicentenary of the death of François Couperin and the turning point in re-confirming Couperin's place in French music's cultural heritage. It also re-energised the early music revival in France that had begun in the 19th century when performances of Couperin's music, and others, was used to develop a sense of identity. This paper will explore how Louise Dyer, an outsider, relatively new to Paris and a modernist approach, influenced a change in the accepted repertoire at the time, as well as blurred the boundaries between private, women's culture and the public world of publishing and recording. Dyer considered her music editions and later the recordings, as her monuments: a legacy for scholars, musicians and lovers of music alike. In addition, L'Oiseau Lyre gave opportunities to talented scholars, musicians, performers and artists, and produced high-quality informed editions creating a trusted brand for those seeking new musical experiences. Using the Couperin editions, this paper will demonstrate the interplay of the Press, as an institution, the networks involved, the editorial and innovative practices.

Alex de Lacy (Goldsmiths College, University of London)

Restart That! The (Mis)representation of Grime Music and the Recent Rise of 'In-House' Criticism

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Grime music is more popular than it's ever been. Two radical misunderstandings in the journalistic sphere over the past year, however, have brought the narrative surrounding the genre into acute focus, particularly amongst its community of practitioners. The Evening Standard's John Aizlewood mistook a critical

performance trope the “reload” for a technical malfunction at Skepta’s headline show at Alexandra Palace, whilst Music Week presented J Hus – an Afro Bashment artist – as the cover star for their ‘Grime Week’ issue.

Dissenting voices are rising and a burgeoning school of in-house criticism is raising interesting questions. This paper will unpack the implications of shows such as ‘Played In Full’, Kwam’s ‘Unpopular Opinions’ and media platforms including Joseph Patterson’s newly launched Trench Mag. Academic writing will also be considered: up until now it has been heavily atomized, localized, and steeped in hagiographic accounts that fixate upon Dizzee Rascal and Wiley, whilst journalistic reportage regularly lacks in insight. DJ Logan Sama – who commented on the Music Week debacle – recently spoke out on this issue: “this is what happens when journalists and publicists only talk to each other and not actual figureheads.”

Using primary research from participant observation and interviews conducted with DJs, photographers, journalists and MCs, this paper will present important findings including reasons for prior lack of engagement with the written sphere from the “mandem”, the role now incumbent upon practitioners tired of journalists with “too much power”, and ways to reconcile the problematic chasm between critics and crafts(wo)men.

Enya Doyle (Durham University)

With One Voice: An Examination of the Increasing Inclusion of Women and Girls in English Cathedral Music

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Since 1991 the historic reluctance to move away from the ancient tradition of all-male choirs in English cathedrals has been increasingly challenged. Nowadays, many cathedrals offer musical opportunities to girls and women as well as boys and men. The most recent Church of England statistics reveal that 690 of 1490 choristers, and 80 out of 550 Lay Clerks are female. This paper uses the case of female Choristers, Lay Clerks, and Directors of Music in English cathedrals to explore and explain the ideological tensions surrounding gender in the Church of England. Questions such as ‘do / should female musicians sing different music than their male counterparts?’; ‘How do the different personae adopted by women singers reflect the many ways of being female in this scenario?’; and ‘Is the male chorister the ideal acoustic model?’ will be interrogated to ‘vindicate the insights of this alternative tradition and … to reshape and enlarge the vision and life of the church today’ (Ruether, Women of Spirit 1979:28).

After a brief introduction to the gendered history of English cathedral music making, this paper will utilise qualitative research carried out in English Cathedrals (Guildford, Salisbury, and St Albans) to reflect on how musical choices, rehearsals and services, leadership, and performance (may) differ for women and men. To conclude it will look to the future of musical and theological discussion of women and girls, men and boys in the Cathedral music world.

Max Erwin (University of Leeds)

The Advent of the Avant-Garde: Goeyvaerts/Eimert/Stockhausen and “Post-Webern” Music

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The textbook narrative of European art music after World War II, most succinctly represented in Richard Taruskin’s Oxford History of Western Music, tells of a close-knit group of elite composers who, having discarded the Western tradition in toto, relied only on arcane scientism and, more pointedly, the music of Anton Webern. However, recent research by scholars such as Martin Iddon, Pascal Decroupet, and M.J. Grant (among others) have demonstrated that there is virtually no commonality of technique among composers of the so-called Darmstadt school and, furthermore, my own research reveals that both Karlheinz Stockhausen and Karel Goeyvaerts, two of the central figures of the Darmstadt School, had only a rudimentary knowledge of the Second Viennese School when they wrote their first pieces of “serial” music. The question then

becomes obvious: what, or who, propagated the idea that this younger generation of composers had "pledged allegiance to Schoenberg's great pupil"? This paper investigates precisely these forces, both private and institutional, which devised the narrative of the post-war musical avant-garde.

Peter Falconer (University of Southampton)

Hi There (2017)

Prompted by the conference theme of 'Music as Resistance,' this piece represents the feeling of being overwhelmed by everyday life, and how music - in this case Lowercase music - can act as a 'reset button' when things get too much. Lowercase is a branch of electronica concerned with barely audible and often unnoticed microsounds.

The sounds in Part 1 of the piece are intrusive noises such as heavy traffic, a screaming child, and - from the perspective of a self-employed musician - spoken phrases associated with clients trying to get some work done for free. Part 2's sounds are introspective - my breathing, and a peaceful Eb2 chord synthesised from the same breathing recorded inside a piano. The unwanted sounds try to return, but the Lowercase sounds continue to resist.

My compositions over the course of my PhD will be exploring Lowercase in conjunction with techniques used in soundscape composition and sonic journalism, to create works based on (and partly created from) the sounds of abandoned buildings. The works will recreate the sonic architecture of the buildings, as well as representing a narrative of the buildings' histories.

John Fallas (University of Leeds)

String quartet in the expanded field: genre and Christopher Fox's *The Wedding at Cana*

Writing in 1968, the musicologist Carl Dahlhaus was able to find compelling evidence in then recent composition for an exacerbation of the tendency away from genre and towards the individuated work which he, Theodor Adorno and others had seen as typical of nineteenth- and earlier twentieth-century 'high art' music. My paper surveys both composition and musicology in the period since then to present and explore several counternarratives: both new evidence and new methodologies which cast doubt on the supposed 'decline of genre'.

Yet evidence and methodology interact unpredictably. The large body of new string quartets composed since around 1980 under the aegis of the Arditti and Kronos quartets might appear to provide a new body of genred art music (two volumes of *Contemporary Music Review*, Toop & Albertson 2013 and 2014, seem happy to treat it as such). In roughly the same period, however, musicology's own assumptions regarding the centrality of art music have been challenged to a point where one might question why the attempt to restore a generic context to the string quartet should exclude other domains in which the medium carries cultural meaning: TV theme tunes, for example, or wedding receptions. Drawing also on the art critic and historian Rosalind E. Krauss's essay 'Sculpture in the Expanded Field', I conclude by reading Christopher Fox's *The Wedding at Cana* (2013) – which sits self-consciously on the borders between functional music and 'high art' – in the light of this productively ambivalent expansion of the field of musicology.

Xueyang Fang (University of Huddersfield)

Study on Nine Chime Stones Found from Eastern Zhou Tomb in Hebi China

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Among many percussion instruments of Oriental origin used in musical performance, the chime stone is one of the most interesting acoustically. According to the Chinese classical text *Zhou Li, Bayin* was a classification system. Musical instruments were divided into eight groups, according to the materials from which they were made. The chime stone (Chinese Term 磬 *Quing*), which I will introduce in this paper, belongs to the category of stone and it is a kind of percussive lithophone which can be categorised into idiophones within the H-S system.

Between 2009 and 2010, a set of chime stones dating to the Spring and Autumn period (ca. 770-476 BCE) of the Eastern Zhou Dynasty (ca. 770-221 BCE) was excavated in the tomb M4 at Hebi Qixian Songzhuang in Henan, China. The shape of these nine chime stones during this period had gradually become unified and standardised. Then they are stuck by mallet respectively, they can produce a sound which constructs a tetrachord in pentatonic scale mode. They also had ritual meaning when they were used in an ancient royal court. Due to the fact that there are neither previous not current research relating to chime stones from this tomb, therefore further investigation is needed to do systematic research on chime stones including typology, sound archaeology as well as their social and political meanings based upon the *Li-yue* (ritual music) cultural system. In this presentation, I will combine my fieldwork with theoretical research to make an exhaustive study of these instruments, including tone measurement, total analysis and so forth.

Will Finch (University of Bristol)

In and Out-Side the Panoram: BBC *Arena*'s Jazz Visual Juke Box

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This paper explores two TV programmes by the BBC's documentary strand, Arena. It demonstrates jazz culture's interrelationship with audio-visual technologies through an examination of Jazz Juke Box I and II (BBC2, 1983). I consider two interdependent layers: firstly, I address the programmes' aesthetic and formal presentation of jazz and its audio-visual materiality. Secondly, I examine the expository material presented in the programmes and the meaning it generates.

Jazz's Visual Juke-Box might have served as another title for the programmes as each re-presents a selection of promotional jazz 'shorts' and 'soundies'. The films are introduced from a smoky bar by George Melly who directs our attention towards a 1940s visual juke-box (Panoram) which re-plays the films. I argue visual techniques are used to blur technological lines between the materiality of jazz's audio-visual modes and also spatio-temporal lines between the places where Panorams were originally found and the bar Melly inhabits. This blurring draws attention to the socio-cultural context that surround the films' consumption and the programme's concern with the 'rareness' of the 'forgotten' footage and its analogue reproduction.

Melly delivers an interpretive script that, although educational, does not rely on didacticism nor fully problematize the films' stereotyped depiction of black musicians. Nevertheless, the audience is offered some possible interpretations of the films' significance to histories of jazz culture. This paper discusses the extent to which Arena and Melly's presentation of the short films is conditioned by discourses of race and jazz on small-screens in 1980s Britain.

Hannah Firmin (University of Leeds)

Parts and Wholes: Open Form and Micro-dramaturgy in my Quartet: *Rock Formation* (2017)

Mathias Spahlinger's *128 erfüllte augenblicke* (1975) for soprano, clarinet and 'cello, presents 128 miniatures all of which are printed on a single page. The duration of each ranges from 1" to 4'; the exact choice, order, and total duration is decided by the performers. This is a typical example of an open form piece as described by Umberto Eco in his book 'The Open Work' [1989].

The compositional technique Spahlinger uses allows each miniature to be located on a 4-by-4, three-dimensional matrix, or grid; by placing each fragment in the context of an open form, Spahlinger's work suggests the following question: if a form can be truly 'open' and determined by the performers, how does this affect a listener's/performer's perception of the relationship between the parts and the whole?

For my piece, *Rock Formation,* written for male singer, trumpet, trombone, and bass clarinet, I used Spahlinger's pre-compositional matrix as a model to create a series of 20 miniatures which I ordered into a sequence. I was interested in examining the cumulative relationship between hearing many short fragmentary dramas, or 'micro-dramaturgy' amongst the instruments, and the effect they have on the whole piece.

For my paper I will demonstrate these methods and strategies and I will compare my work with examples taken from the Spahlinger original. In future I aim to compose a more extended open form piece which builds upon the experiences gained by working on and critically evaluating this piece.

Vera Fonte (Royal College of Music)

Exploring Memorisation Strategies in Non-Tonal Piano Music: a Self-Case Study

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Musical memorisation has been a dominant topic among music psychologists. Previous studies, mainly based on tonal music, suggest that professional musicians develop retrieval schemes, using their knowledge of tonal music language to hierarchically organize the information. Moreover, they develop landmarks of different types, often identified as Performance Cues (PCs), to guide their memorised performance. Nevertheless, more research is needed to investigate memorisation processes in the context of music not following a tonal approach.

In this study, the author closely observed her own process of learning and memorising a commissioned non-tonal piano piece. The aim was to investigate how, and to what extent, the retrieval schemes commonly used in tonal music apply to the memorisation of non-tonal music.

The author video-recorded sixty practice sessions, while commenting to the camera and annotating on different copies of the score her main goals of practice, as well as musical and technical decisions. Following a protocol developed in previous longitudinal case studies, qualitative analysis of the reports was combined with multiple regression analysis of the behavioural data extracted from the recordings. This presentation will focus mainly on the qualitative analysis of the pianist's reports.

The pianist developed types of PCs not reported in previous, such as landmarks based on her body position or patterns personally developed to organize the music pitches. Results will be discussed with the intent of providing understanding on how musicians develop retrieval schemes in the context of music that is tonally and structurally less familiar.

Adele Franghiadi (University of Birmingham)

The psychedelic legacy: a postcolonial examination of orientalism in psychedelic rock culture, and its impacts on Goa trance in contemporary India

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Psychedelic rock genres from 1960s Britain and America have seemingly evaded postcolonial sociopolitical criticism, despite both the music and fan culture readily adopting Orientalist tropes. Using Said's theories (1978) to analyse these colonial resonances, this paper observes how psychedelic rock, and its modern developments such as Goa Trance, rely on their fascinations with "Imagined India", and that such attitudes are manifested in Western musicians, fans, and tourists' quests for "authenticity"; this can range from conceptions of authentic India, through to constructions of an authentic "Self", as evident from the author's own research into psychedelic rock fans' responses to music and postcolonial criticism. In analysing the approaches of Western fans, it emerges that commonly held ideals about authentic India are fabricated according to Anglo-centric standards, as influenced by British and French Orientalists. Yet even today, the impact of Orientalist colonialism, and the sociopolitical legacy of 1960s psychedelic rock has led to severe outcomes within contemporary India, from the disruption of economic patterns within certain musical traditions, through to the influence of racism and segregation within modern music scenes, such as Goa Trance. As the realities and impacts of colonial, Orientalist attitudes within psychedelic rock have seemingly not been studied within academia, it has been important to synthesise seminal postcolonial texts with literature from a variety of fields – such as tourism and authenticity theory – which have been put in dialogue with Goa Trance ethnography, to expose historical links between the scenes, and reveal the sociopolitical postcolonial legacy of psychedelic rock.

Colin Frank (University of Huddersfield)

Performing the Medium: Hybrid Approaches to New Instruments

By applying Marshall McLuhan's exclamation that 'the medium is the message' to contemporary music we can consider each piece's instrumentation as integral ro its artistic expression. Unique instrumental usage has been commonplace since 1945, especially prevalent in the percussionist's art, effecting the performers' physical motions as piece-specific musicality differs. Physical instruments are further mystified by electronic extensions through tape tracks, live-electronic audio/video, and body sensor interaction, requiring bodily approaches that extend into the virtual.

My MA research practically investigates this problem by performing recent percussion literature, primarily utilising unique instruments in small setups with and without live DSP, sensor controllers, and video; improvising with new instrument combinations with and without electronics; and composing for instruments electronically extended. In an attempt to create new performance practices through solving problems unique instruments pose I plan to draw from embodied traditions not typically associated with contemporary music practice, such as reed organ pumping, 12th century historical re-enactment, Newfoundland mummering, throat singing, bossa nova, drama and dance.

My presentation is a lecture-recital: a performance of Bekah Simm's piece for ugly stick and vocalizations, Ochre Dust, with a description of how I solved problems the instrument and piece proposed. This will be preceded by an overview of my research in progress referring to specific pieces, performing practices, and current research. Contextualized within the broader conference discussion, I will question why I included these traditions, the importance of repertoire choice, and the benefits/disadvantages of cross-disciplinary methodologies.

Caspar Frankford (University of Birmingham)

The Sonic Construction of Race: Unpicking the Blackness Presented by Blackface Street Minstrels in Victorian London

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This paper will explore how race was sonically constructed in the music of blackface street minstrels in London from 1846-1864. Scholarship focusing on the Victorian soundscape has largely centred on the anti-street music campaign that became synonymous with anti-Italian organ grinder campaigns, and the crescendo of antipathy towards some street musicians that culminated in the 1864 Street Music Act, whilst issues of race and ethnicity have been neglected. I argue that sound provides a crucial site to unpick the complex nature of how race was constructed in Victorian London. This will be done through an analysis of the reactions to the sounds of 'street negro serenaders' (Mayhew 1968: 190), before unpicking the blackness that was sonically constructed by blackface street minstrelsy music using sheet music of a song popular on London's streets. Through this analysis of blackness's sonic construction and the public's response to this music, I suggest that Victorian attitudes to race straddles a line between sentimental attachment to a black Other who represented the 'beneficence of their action' of outlawing slavery (Lorimer 1978: 70) whilst simultaneously denigrating the black Other as the antithesis of the perceived 'purity' of the English race. Turning up the volume on an all too silent past therefore enables a more holistic understanding of attitudes to race constructed on the streets of Victorian London.

Moss Freed (University of Hull/University of Huddersfield)

Who Exactly is in Charge Here?

As a composer for improvisers my research brings the topic of musical hegemony very directly into the compositional process. This paper will focus on three recent pieces, composed as part of my PhD research, examining the various controls at the disposal of composer, performer and listener against the backdrop of an increasing understanding of the music as performance over the part 40 years or so (Small; Cook etc.). I will discuss my decision-making in relation to the types and levels of controls given to (or taken by) the various parties, and detail the iterative process that influences the progression of approaches, all of which can be seen as forms of 'bounded improvisation' that seek to give a great amount of individual performer freedom whilst retaining a sense of compositional autonomy. This includes quite radical changes in perspective and technique regarding notation, structure, material and time. Temporary hegemonies and counter-hegemonies are particularly at play in my most recent piece (as yet untitled), where players are required not only to generate material, respond to their surroundings and instigate section changes (also choosing the materials/mechanisms that will constitute that section), but are also invited to establish independence sub-ensembles that can vie for sonic dominance. Relinquishing compositional control in certain ways invites an increasing of control in others, and begs questions regarding musical ontology and authorship, and indeed what constitutes a piece. Some ways of considering such concepts in the context will be discussed, examining the link between control and authorship, and notions of defining pieces by their 'performativity'.

Daniel Galbreath (Royal Birmingham Conservatoire, Birmingham City University)

Embodying Complexity: Choral Aleatorism and the Construction of Agency

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This paper responds to the question: how might complexity theory offer insights into the performance of aleatory choral music? The performance of these works is under-studied, even when their artistic rationale is distinctively predicated on the primacy of the agentive, physical singer. Following the European

transformation of Cagean 'indeterminacy' into 'aleatorism' (Feisst 2002), improvisatory textures increasingly appeared in choral compositions as a way of balancing idiomatic vocal writing with textural complexity (Bodman 1994), or affording singers a liberatory embodied experience (Oliveros 2004). Complexity theory – or thinking (Kuhn 2008) – provides a means of understanding how singers construct shared authorship of these pieces via the embodied interactions of multiple indeterminate musical elements and processes.

I will detail how ongoing action research with choirs (ranging from amateur to professional; Birmingham and London, 2015–2017) has suggested that singers create, and act based upon, constructions of musical elements such as process, concept, composer, and context in rehearsal and performance. Construction takes place on both the individual and the social planes (following the work of constructivist theorists such as Piaget and Vygotsky). They are unpredictably emergent; result from numerous (largely sonic, often proximal) interactions; and exchange energy between multiple nested levels. These aspects of aleatory performance correspond to important tenets of complexity theory (Davis and Sumara 2002, 2006). Disrupting both Cartesian mind-body, and constructivist individual-social, dichotomies, I conclude that singers' bodies are sites of knowledge construction and transmission, acting within the complex, interactive enactment of choral aleatorism's inherently shared creativity.

Catherine Garry (University of Southampton)

Italian Singing Masters and their Students: The Vocal Tuition of Domestic Performers in Georgian Britain

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By the mid-eighteenth century, amateur music making was a substantial part of everyday life for many middle and upper-class families. Domestic performance was seen as a mark of elite culture; young women in particular were encouraged to develop musical skills in order to display their education and status. Meanwhile, Italian opera had taken London's theatrical scene by storm, and attending opera performances at the King's Theatre was a prestigious social activity. Despite the prominence of both domestic music making and Italian opera in England at this time, the relationship between the two is yet to be explored in detail.

This paper investigates the domestic tuition of amateur vocalists, focusing on the role of the professional Italian musicians employed in aristocratic households as vocal pedagogues. Exploring vocal treatises of the era alongside surviving domestic music collections provides a unique insight to the vocal lessons undertaken by amateur students, and the extent to which vocal pedagogy was dominated by Italian operatic trends. How did students approach the highly virtuosic Italian operatic arias? How were they taught to perform in the Italian language? And how far did the repertoire of both vocal treaties and private domestic collections reflect the contemporaneous repertoire of the King's Theatre? Answering these questions sheds new light on the development of vocal pedagogy in the eighteenth and nineteenth centuries and assesses the extent to which domestic musicians were engaging with Italian opera through vocal performance, exhibiting their elite taste and identity.

Helen Gubbins (Department of Music, University of Sheffield)

Simulated Liveness in Historical Radio Broadcasts of Irish Music

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The concept of "liveness" is a primary one in studies of radio and of the mediatization of music. It is often connected with the ideas of co-presence, authenticity and intimacy. In this paper, I employ Sanden's (2013) theorisation around the concept and function of liveness in modern music to examine the spectrum of live performances in historical recordings of Irish traditional music on Irish public radio in the years 1974-1991. Irish public radio broadcaster, Radio Éireann, was one of the key sites for Irish musical production and debate

in the twentieth century, including for Irish traditional music (White 1998; Vallely, 2011). I discuss The Long Note, a weekly Irish traditional music radio programme that broadcast on the station from 1974-91, a time period of much debate within that musical tradition. A close network of presenters, producers, and performers were involved in the programme's production, and preliminary interviews indicate that The Long Note was a significant development from previous radio programming in certain ways. Here, I focus on the show's rhetoric of liveness, its attempted reproduction of "traditional liveness" (Sanden, 2013) and explore its embedded hierarchies of "live" versus "recorded" sound to investigate how Radio Éireann programming related to Irish musical activity, ideas and discourse in that time period.

Amin Hashemi (SOAS, University of London)

Hegemonic Shifts in Articulations of National Identity in Iranian Music

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This paper examines key examples of cultural hegemony shifts in contemporary Iranian society in relation to state's cultural apparatus, and eventual articulated understandings of the West, national identity and artistic values (1950s-2010s). The shifts in identity paradigms happened due to ruling class' pro-Western cultural hegemony during the 1950s. However, two major events changed the trajectory of discursive articulations of national identity in Iranian music. Firstly, during the 1960s, the hegemony of left discourses took over the state institutions to an extent to 'return' to domestic identity instead of forging a western musical layout for Iranian music. Secondly, the 1979 revolution purged the elite discourse and renovated a new clergy elite class that initially caused suspension of musical practices across the country but later attempted to gradually resume the musical practices through a similar yet different 'return' project. In other words, the pro-Western secular identity articulation of ruling classes (the 1950s) challenged first by the (global) left discourses (1961) and then later by the traditional and anti-Western discourses (1979). The paper deconstructs several competing discourses of national identity during this long period and shows how music has been first an object of resistance and cultural hegemony in contemporary Iran before 1979 and then becomes a subject of discursive articulations. It illuminates how and why several cultural discourses constitute their own musical approaches while they have always been themselves a subject of change and unfixity.

Jason Hodgson (Canterbury Christ Church University)

Neuro Diversity as a Compositional Tool

Currently studying Masters with a focus on Composition at Canterbury Christ Church University, and Winner of the 2015 Canterbury Festival Composition Competition. One of the driving forces in my explorations of sound and music is my relationship with my Asperger's Syndrome and other disabilities. I believe that my unique outlook on the sound world is directly related to these conditions. With it, I feel comfortable to explore more unusual ways of creating music.

I am an advocate of using 'play' as a creative catalyst. This means taking on the role of a child and seeing everything with fresh eyes. Previous projects have involved tools and techniques such as indeterminacy, sweets, theatre, improvisation, a box, dice, percussion, and a dragon.

In this paper, I will demonstrate and discuss this use of play, its relationship with my conditions, and my compositional processes, with a live performance presentation. I will also explain the tools I use in life and how I use them for compositional inspiration. I will discuss why more "mainstream" tools provide challenges for me as a neuro-diverse artist, and some of the alternative routes I pursue. During the presentation, I will present a live performance of the results of these compositional situations with the bonkers and openly

notated piece ‘it takes all sorts’ which allows the performers to explore a version of hyper-sensitivity, whilst creating a live musical interpretation.

Katy Homden (Bournemouth University)

Poppy and the Cult of Critical Theory

Poppy, also known as ‘That Poppy’ is the YouTube sensation directed by Titanic Sinclair that is taking the internet by storm. Poppy is a representation of an AI pop star, who believes she is a real person. She appears as a product, most likely that of the ‘Illuminati’. Her official VEVO channel showcases generic pop music with occasional sinister lyrics. Poppy’s YouTube channel, contains short, strange videos presenting Illuminati symbolism, references to the occult, religious ideology and criticism of popular culture, which are all sugar coated in pastel pink and funky outfits. Yet what is most intriguing about this online phenomenon is the engagement of the YouTube community. Users seem fascinated by the hidden ‘message’ of Poppy. Many users are creating content reacting to the symbolism in her videos and encouraging their audiences to engage in discussion. This, along with the curious nature of Poppy’s videos suggests that Titanic Sinclair has successfully implemented the concept of critical theory, whether intentional or not.

This paper will outline the Poppy project, Poppy’s music, symbolism in her videos, and analyse the story so far. It will discuss YouTube personalities who engage with Poppy and subsequently create content which encourages audiences to think critically about this YouTube art installation. It will also draw upon critical theory in an attempt to understand Poppy’s parody of pop culture, which leads to the critical engagement of her audiences. Poppy’s official YouTube channel: https://www.youtube.com/user/thatPoppyTV.

Taichi Imanishi (SOAS, University of London)

Can Today’s Technology Make ‘Non-Portable Music’ Portable? Changes in People’s Perceptions of Music Across the Globe

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The concept of portable music and non-portable music was first coined in the late 1960s by Toru Takemitsu (1930 –1966) who, as a contemporary composer, diligently studied world musics in their indigenous places (see Konuma 2008). Through such musical experiences, he concluded that some types of music were portable while some were not. To explain the difference between these types based on Takemitsu’s views, portable music is most likely to be a kind of music that can be notated in detail so that musicians can easily learn to play from it, while non-portable music can be a kind of music that is learnt primarily through verbal transmission.

The issue with Takemitsu’s concept is that it was conceived almost half a century ago and since that time many people’s perceptions of world musics have changed because of the advancement of technology. In other words, what was non-portable in his time is less or almost not non-portable today. Many scholars have looked at the impact of modern technology upon our sense of space; some have deeply examined the changes in our musical understanding in a number of ways (e.g., Furini 2010, Haynes 2013, Tagg 2013, Soderberg 1995, Kellerman 2017, Roads 2015, Mantie 2017, Burnett 2016, Sykes 2017). Therefore, I believe it is time for a new evolution of this concept and think about alternative ways of understanding differences between musics, which I begin here.

Pétur Jónasson (Centre for Performance Science, Royal College of Music)

Attention and Visual Memory Processes for Complex, Contemporary Music Stimuli

Musicians' visual behaviour when sight-reading is increasingly being studied using eye-tracking technology. Most studies to date, however, have focused on traditional, tonal music. Little is therefore known on how musicians' eyes behave when presented with the more unusual and complex musical and rhythmic aspects of contemporary classical music. Research into memorization in this context is also scarce. The aim of this study is to cast a light on which musical factors summon the participants' attention when presented with examples of musical notation for a very short time, and how that may enhance subsequent visual working memory process.

In an eye-tracking lab, two groups (experts/laymen) are shown slides containing two types of musical material:

1. Tonal, rhythmically regular
2. Atonal, rhythmically complex

For each slide there is another identical one but which has been changed in a specific place. The two are flickered in an alternating, looping order (~1000ms each).
Participants' eye movements highlight features to which their attention is summoned. The task of detecting the difference between each pair of slides allowed for the visual working memory to be activated and studies, time being the measure of the performance. Based on the Findings of Jónasson & Lisboa (2006) where participants found it easier to memorize complex, atonal musical examples that tonal, the following hypotheses are posited: attention is drawn to points where musical material is more complex and irregular, and performance on change detection test is better at these points. Implications for music and general education are discussed.

Koichi Kato (University of Southampton)

In Search of 'Circular Wandering' in Schubert

The recent Schubert scholarship has cultivated a cyclic aspect in his use of sonata form. Suzannah Clark has associated the nature of Schubert's cyclicality with lyricism and memory, while Brendel showed that Schubert's late piano sonatas (D. 958–960) have a cyclical construction similar to the great song cycle Winterreise. Youens thoroughly analyzed the song cycle, identifying what she calls the "walking motive" as the principal kernel linking all the twenty-four songs, and has demonstrated the reminiscence of the walking motive in the first of Impromptus D. 899. In my analysis, this motive actually permeates all the four pieces in D. 899, suggesting that this work could be viewed as similar to the song cycle. Cyclic multi-movement organization in Schubert's oeuvre can be recognized since the early period but particularly evident towards the late period (Chusid). Indeed, the fact that Schubert reused his own song melody in his instrumental works shows that song cycle and sonata can intersect, contributing to the development of sonata in the early romantic era. Moreover, its underlying concept can be traced to Adorno, who viewed Schubert's idiosyncratic music structure in his late Sonatas and Impromptus as a type of cyclic construction counter to the organic, linear development of the Beethovenian prototype. Thus, this idea challenges a fundamental concept of music theory: linear versus cycle. This paper will examine the idea of the multi-movement cycle in Schubert's late piano works as an intersection of song cycle, approaching a sonata through poetic/narrative perspective.

Alexandra Kaufman (Macquarie University)

Klezmer Beyond Borders

This paper traces migrations in klezmer from its Eastern European origins to its place in modern music. The analysis here covers issues of diaspora, ethnicity and gender and explores the influence of religion in this context. Concepts of cultural authenticity, tradition and innovation have influenced the ways in which klezmer exists today as a site for negotiation of identity. Historically klezmer was performed almost exclusively by male musicians, while today there are many prominent female klezmer musicians. The place of female klezmer performers in the musical landscape is influenced by an array of social and cultural attitudes, including gender role ideals related to Judaism. This paper explores how klezmer performers, and especially female klezmer performers, integrate their musical practice with their ethnic and religious identities. The focus of this paper relates to a larger study comparing diasporic and cultural aspects of Jewish and West African musics. Themes of survival and subversion in the musics of these people can be identified as arising from the experiences of Jewish and West African populations and offer an opportunity to consider convergences between these groups. Forced migrations of Jews and West Africans underlie involvement of both groups in social justice activism. Some scholars argue that, in the case of Ashkenazic Jews, participation in social activism relates to a sense of being 'off-white' stemming from an inclination to avoid polarising black-white paradigms.

Anna Kent-Muller (University of Southampton)

A Formula for Music Similarity: Utilising Score-Based Recommendation

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The release of Napster in 1999 saw exponential growth of online music streaming. This has inspired the development of tools to discover new music, typically as part of applications such as Spotify. Music recommendation often suggests new music to users based on their own and others' preferences (Herlocker et al., 2004; Celma 2010) or audio-based methods of "similarity" analysis (Downie, 2008). I propose that score-based musical analysis can provide a more useful similarity comparison than audio analysis.

To date, there has been a lack of success in extracting high-level musical features from audio. In contrast, traditional music analysis methods (e.g. Schenker) enable the evaluation of high-level musical features, including harmony, timbre and melody. These features could be compared to determine the similarity of two pieces of music. I will discuss how traditional music analysis methods can be utilised to determine musical similarity and propose ways of quantifying similarity to enable computation. Additionally, I will report on the provisional findings of a listener study examining the perceived audibility of theoretical definitions of musical similarity.

This work will enable cross-genre musical recommendation based on the fundamental features of a piece of music. For the consumer this means more relevant and accurate recommendations, and for emerging artists greater exposure.

Tim Knowles (University of Sheffield)

Scene, Not He(a)rd: Objects as Mediators at Participatory Events

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Musical scholarship has tended to argue (or presume) that those engaging with the same music, or musical activity, can be interpreted as constituting a homogeneous 'community'. One justification for this has been to suggest that shared enthusiasm is the result of similar background. Another has been to point to examples in

which musical engagement has promoted a feeling of solidarity between even the most politically divided of individuals (e.g. Brinner, 2009), in order to stipulate that individuals inevitably develop a deeper bond through their mutual participation. I have found through my fieldwork at public participatory music events in Sheffield (open mics, folk sessions, and jazz jam sessions) that co-participants can have very little in common beyond their mutual interest in, and engagement with, the activity at hand; but also, that even long-term co-participants often, quite happily, know very little about one another's lives beyond the event. Drawing on the work of Latour (2005), this paper will argue that the apparent unifying capacity of music may be the result of musical objects (such as repertoire, and musical instruments) serving as mediators between participants, and substituting for personal conversation. With reference to the work of Rapport (1993) and de Certeau (1984), I will venture that participants interpret and appropriate these objects in different ways, and conclude that successful co-participation depends on individuals perceiving the actions and values of other participants as compatible with their own, rather than on these being identical.

Agata Kubiak and Bartosz Szafranski (University of West London)

Advantages of Rehearsing and Performing with Technology-Enhanced Score Presentation

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The authors, a composer-performer duo, have been collaborating on practice-led research, taking as subject of their investigation music, which focuses on slow transformation of parameters, requiring an alternative approach to presenting the score and facilitating ensemble performance.

From the composer: The problem is addressed by producing animated video scores, to be projected during performances. This mode of presentation comes with a set of unique challenges at score production and editing stages, which exert traceable influence on the end result.

From the performer: The clarity of such an approach would mean that the group can focus mainly on the musical aspects of the piece from the very first rehearsal. The visual time trigger takes over the responsibility for time keeping of the whole group and allows for the attention to be focused elsewhere. It is not an overstatement that in the case of 'Six Spiders', when engaging one performer in multiple roles, this approach has the potential of revolutionizing practice, bringing back momentum into the confusing situation of dealing with multiple staves, lyrics and performance marks.

Data is being gathered by means of rehearsals and interviews with players, as well as by critiquing the quality of the recorded evidence collected at the same time. The research is relevant to the impact of technology on human performance, technology affecting the role of the conductor, and the relationship between the musical material and non-traditional score presentation.

Nathan Landes (Indiana University)

Subgenre Hierarchies, Canonization, and the Boundaries of Metal Identity

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Heavy metal identities, and their accompanying prestige within the metal community, are partly built around associations with subgenres and representative bands. Champions of thrash-era Metallica will possess subcultural capital in most metal circles, while supporters of nü-metal's Limp Bizkit will likely be met with derision. Fans enshrine knowledge of subgenre hierarchies by canonizing bands, effectively maintaining or challenging the status quo. In turn, the metal canon shapes metal identities by assigning aesthetic preferences cultural value. Knowledge of metal music and culture is prized by fans, who seek such subcultural capital in an effort to distinguish themselves from the uninformed and to better enjoy the company of other fans.

For metal identity to hold value, it is necessary to establish boundaries of inclusion and exclusion in the metal community. It is reasonable for knowledgeable metal fans to assert that some things are not metal. Yet when fans seek to eliminate or marginalize once-popular-but-currently-unfashionable subgenres and their fans, exclusion becomes a negative force in metal canonization. Fans used negative tactics to marginalize hair metal in the 1990s, nü metal at the turn of the millennium, and more recently metalcore and its affiliates.

My paper proposes an ethical manner of metal canonization, one that balances the needs of the community to be exclusive with the equally important need to not exclude unfashionable metal music. I will apply this standard to both popular and academic instances of canonization to show where metal fans have succeeded or failed.

Oliver Larkin (University of Huddersfield)

An Introduction to High Order Ambisonics Workflow for Spatial Music Composition

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This is a work in progress audiovisual composition for the HISS, in high order ambisonics (HOA), talking about my working methods: I have developed an instrument that produces highly unique 3D sounds, tightly coupled to visualisation that generates material for the piece. My PhD is focused on abstract synthesis techniques for spatial audio, and I have been developing new software to facilitate sound generation in space that goes beyond mere panning of point sources and incorporates algorithms that feature spatial parameters. I would like to encourage others to start working in HOA using some excellent free tools that are not widely known: my presentation will show how I am working with these tools to realise a composition based on sounds created with my software. In that sense it will be something like a workshop, although I want to keep it accessible and not too technical. My software makes spatial sounds that will be highly interesting to a variety of delegates, including non-music technologists.

Maxime Le Mée (Dublin City University)

Romanticism and Music as Liminal Space, a Reflective Interplay: The Nocturnes of John Field

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The question of a Romantic music has raised significant methodological issues, with analysts and critics torn between, broadly speaking, structural and interpretative approaches. The theories of Romanticism, developed initially for the realm of poetry, have caused music to be compared to language, and have raised the question of music's elusive nature. In addition to the difficulties of 'grasping' the nature of music, the very definition of Romanticism has itself proved problematic.

This paper proposes a study of music as a liminal space, simultaneously conveying and shaped by the ideas at whose threshold it stands. Music is seen as a vehicle of the antinomies of Romanticism, rendering opposing ideas sensible by its liminal position between them. This position of music as torn between irreconcilable contradictions puts it in a state of becoming, grants it an 'unseizable' nature. In one and the same gesture, the liminal position of music influences the way it is composed, realised, and interpreted.

In terms of milieu, the music of the United Kingdom of Great Britain and Ireland holds its share of 'Romantic' contradictions. The example of John Field's nocturnes – raising issues of national belonging, of the organic development of a style within the 'London pianoforte school', of tensions between public and domestic purpose, and of a tonal language that appears to question its own aims – will test the effectiveness and relevance of the method.

Peter Lell (University of Music Franz Liszt Weimar, Germany)

What is Knowledge? – Visitors' Learning Experiences at World Music Festivals

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I would like to contribute to the conference by presenting the topic of my master dissertation. The dissertation explores world music festivals as music educational opportunities. Key questions are: What is world music? What is world music education? What types of music education can be found at world music festivals?

Two festivals are taken as case studies (Africa Festival in Germany and WOMAD in the UK) and approached with the methodology of ethnographic fieldwork by utilizing observation, participant observation and interviews with visitors. All in all, three perspectives are taken on the phenomenon: An ethnomusicological, theoretical perspective; a music educational view; and a festival visitor's perspective. All of those create different results challenging the borders of academic and non-academic knowledge.

Research findings suggest that festivals, in fact, seem to allow educational experiences. However, the idea of knowledge as it is used in academic (ethnom.) literature is questioned and beliefs, formerly taken for granted, are challenged.

On one hand, music education as it is part of schools and universities gives clear ideas of ways and aims of learning. On the other hand, festival visitor statements open up new ideas of learning which are more difficult to track down and concretise. Still, and this is my thesis, there are strong music educational moments happening. Those are challenging the academic prerogative of interpretation and suggest new and interdisciplinary approaches for further and fruitful research.

Xiaoyun Cloudy Lim (Trinity Laban Conservatoire of Music and Dance)

Revisiting the Analysis of Chopin's Mature Piano Sonatas: A Performer's Perspective

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Against the backdrop of negative criticisms of Chopin's sonatas during his lifetime, advocates of Chopin's sonatas used analytical methods and Beethovenian practice as a point of reference to dispel any issues on the lack of structural unity and motivic connection. Nonetheless, the focus on Beethoven can be problematic on two counts. Firstly, it has overlooked other important aspects of his sonatas that are situated within the broader context of nineteenth-century pianism and aesthetic climate: virtuosity and improvisation. Secondly, analysts who have used Beethoven as a model for comparison are arguably not engaging in hermeneutic analysis but a presentist project because of their vested interests and the value judgment that comes with them.

The present discussion proposes that the twentieth-century choice of analytical models in evaluating Chopin's sonatas has masked the true origins of his sonatas and limited our understanding of them. An investigation into relevant aspects of the musical life of Paris during the July Monarchy aims to reveal that Chopin's handling of the sonata form is one that is inspired by his improvisation and cultural context. This investigation will tap into fields of reception history, cultural studies and aesthetics to contribute to cross-disciplinary research in Chopin studies. It proposes an alternative perspective to score-based analysis: performance-based analysis with haptics at its core to justify his use of bolder harmonic complexities and organizations of thematic materials within the sonata genre. From a broader perspective, it aims to bring the role of the performer back into analysis.

Sophie Mahar (Liverpool Hope University)

Oratorio as Devotional Worship: Alessandro Scarlatti's St. John Passion

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Although musicologists have devoted attention to Alessandro Scarlatti's operas and sacred liturgical works, his oratorios have been relatively neglected. A surge of interest in the 1960s and 1970s led to critical editions of five well-known oratorios, a doctoral dissertation and a journal article by the same author, David Poultney. The present research is a re-examination of Scarlatti's complete extant oratorios and the role they played in the complex historical and aesthetic development of the genre.

Scarlatti's oratorios played various roles in the musical life of late seventeenth-century Italy. The oratorio itself had become an extremely versatile genre by mid-century. Performances took place in both sacred and secular contexts in the oratories, churches, courts and palaces of Rome and other Italian cities. By the eighteenth century the genre was closely associated with what many view as its secular counterpart: opera. Many of Scarlatti's oratorios are operatic in style, particularly those composed late in his career such as La Vergine Addolorata (1717) – a stunning work in which John the Evangelist, the Virgin Mary, Nicodemus and Annas contemplate the passion scene. However, some of Scarlatti's oratorios epitomise the original purpose for which the genre had been invented: a tool for devotional worship.

In this paper I attempt to demonstrate how some seventeenth century oratorios rejected operatic practices both in musical and in literary terms. In particular, I analyse Scarlatti's first extant oratorio, the Passio secundum Iohannem (1680) to show how Scarlatti fulfilled the needs of worshipping of a contemporary Catholic congregation.

Luiz Mantovani (Royal College of Music, sponsored by CAPES-Brazil)

Ferdinand Rebay and the Reinvention of Guitar Chamber Music

When Ferdinand Rebay (1880-1953) started to compose multi-movement sonatas for the guitar in the 1920s, the association of the instrument with such a prestigious genre was almost unthinkable outside of the guitar circles. Within that niche, the repertoire was primarily a domain of guitarist-composers, and, as put by Rebay in an article of 1926, it had been stylistically idle for more than fifty years. Rebay was a former student of Mandyczewski and Fuchs and worked as a choir conductor and piano professor at the Vienna Academy. His over 30 sonata or sonata-structured works anachronistically prolong the Austro-German Romantic sonata tradition and their uniqueness is reinforced by the fact that he privileged chamber music in a time when even the new music written for Segovia focused on solo playing. By writing sonatas for the guitar and exploring its chamber music potential, Rebay demonstrated a progressive attitude for the time, envisioning an ideal situation in which the instrument would become fully integrated with the mainstream musical environment. His music can be understood as a bridge between the curtailed early-19th-century guitar sonata and the late-Romantic sonata tradition.

Claire McGinn (University of York)

"You can't harmonise regilaul": Linking Alternative Analyses With Twentieth-Century Estonian Cultural Poetics Discourse in Veljo Tormis's 'Magical Minimalist' Music

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Composer Veljo Tormis (1930-2017) emphasised the elusive quality of implied harmony in the melodic material of ancient Estonian *regilaul* folk song. Yet 'harmonise' it he frequently did, and his output, much of which comprises arrangements of Finno-Ugric folk songs, is hugely significant. His music often eschews

'common practice', is extremely simple and has been called 'magical minimalism' and 'bland'. Can we 'analyse' it? How? And why bother?

Much classical or 'art' music is discursive, i.e. consciously constructed with reference to its socio-historical position in relation to other texts. We can therefore try to situate pieces historically, not bluntly on the level of what they inherently 'mean', but in a broader, comparative sense. Neo-Riemannian harmonic theory, with its focus on non-hierarchical transitions between chords, is more appropriate for the kind of harmonic writing that tends to predominate in Tormis's arrangements.

I will propose that this approach is not just technically but possibly 'extra-musically' apt on other levels. Aspects of the conceptual implications of this theory can mirror rich strands of discourse around *regilaul* – the convergence of which could help to plot ethno-futurist coordinates on the (inevitably more diverse) map of 'cultural poetics' constructed by Estonian artists and thinkers since the twentieth-century.

Gabrielle Messeder (City, University of London)

'Obrigada, Shukran': Brazilian Musical Encounters in Lebanon

Since the first Lebanese migrants arrived in Brazil in the late 19th century, Lebanon and Brazil have shared a rich history of trade and cultural exchange. Transnational migration has resulted in a small but significant Brazilian population in Lebanon, which currently numbers approximately 17,000.

The first encounter with Brazilian music for many Lebanese came in the 1970s, via the bossa nova-influenced compositions of Ziad Rahbani, and the cover versions of Antonio Carlos Jobim sung by Rahbani's mother, the iconic singer Fairouz. Today, Brazilian music – primarily the genres of bossa nova, samba and música popular brasileira (MPB) – is practised, performed and listened to in multiple settings, from events such as Festa do Brasil, a two-week music and food festival held at the opulent 'Casino du Liban', to energetic performances by Brazilian-Lebanese MPB band Xangô in small, independent music venues in East Beirut. Additionally, the Brazil-Lebanon Cultural Centre plays a pivotal role in the promotion and facilitation of Brazilian musical events and tuition, including capoeira and samba dance classes.

Using findings from recently conducted field research in Lebanon, I shall examine how the performance of Brazilian music by both Brazilian and non-Brazilian performers occupies a unique, ambivalent and sometimes contested space in the Lebanese musical milieu. I will demonstrate how the economics and politics of both independent music scene(s) and the corporate 'gig economy' intersect with broader issues of racism, cultural conservatism, exoticism and stereotyping, and how these issues affect and shape the production, performance and reception of Brazilian music in Lebanon.

Dominika Micał (Academy of Music, Kraków)

Music Inside the Other Music. Quotations and Allusions in Madrigal Connected Works by Alexander Goehr, Calliope Tsoupaki and Andrzej Kwieciński

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Since 1950 there were written at least 130 works inspired by madrigal genre or its masterpieces. In such a big group there are: transcriptions and arrangements, original works restoring the genre, and works that quote or allude to madrigal; finally there are operas inspired by life of Carlo Gesualdo da Venosa. The number of those works let us assume that madrigal-connected music can be seen as a distinct phenomenon in the musical world of second half of 20th and the beginning of 21st centuries. Yet it was neither noticed, nor described by

music theorists and musicologists. My doctoral dissertation's aim is to fill that gap, and that paper is a significant part of it.

That paper's aim is to interpret examples from one of abovementioned subgroup: four pieces quoting or alluding to madrigal: Alexander Goehr's *Paraphrase on the Dramatic Madrigal Il Combattimento di Tancredi e Clorinda by Monteverdi* (1969), Calliope Tsoupaki's – *E guerra e morte* (1997), and Andrzej Kwieciński's *Sinfonia: Luci nella notte IV* (2012) and *un momento indugiò* (2016). Each of those works presents another research problem: Goehr's *Paraphrase..* – problem of paraphrase as a distinct (or not) genre; Kwieciński's *Sinfonia…* and *un momento indugiò* – problem of quotation and necessity of its recognition to understanding the piece. Tsoupaki's *E guerra e morte* reverses the situation: newly composed pieces are included into the whole concert of Monteverdi's madrigals. To interpret those pieces methods connected with intertextuality will be used: Mieczysław Tomaszewski's and Bogumiła Mika's works on quotations in music in particular.

Ruth Minton (Liverpool Hope University)

Improvisation into Composition: Interpreting Schubert's Piano Music

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Franz Schubert is one of the most celebrated composers from the past, yet this has not always been the case. The revision started in the late nineteenth and early twentieth centuries, however scholarship has primarily focused on the Lied genre and certain key works, while other genres have been overlooked. This is particularly true of Schubert's solo piano repertoire. Also, the type of analysis in a lot of current scholarship looks to prove theory first, rather than providing a new perspective on the music. This is especially evident in the analysts' preoccupation with Schubert's harmonic language.

In this paper I look at Schubert's piano repertoire from the perspective of a late eighteenth-century pianist. A detailed study of piano treatises from the time can provide a new context for the appreciation of Schubert's piano works. In particular, I take a fresher look at C.P.E. Bach's ground-breaking Essay on the True Art of Playing Keyboard Instruments and, above all, his discussion of improvisation. Bach outlined eleven points to succeed in improvisation; they can be mapped out in Schubert's music with specific reference to his Impromptu D. 899/1. I hope to be able to show how the analysis of Schubert's piano music from the perspective of a contemporary practitioner can reveal the important role improvisation played in the compositional process.

Caitlin Mockridge (University of Leeds)

The Historical-Innovation Paradigm: A Case Study of Creative Practice and its Modes of Dissemination in the Sounding Works of Hugh Davies

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In recent years there has been a conversation within the wider research community about how we, as researchers, create histories and the implications our choices have on future research. Within the arts, these arguments are often framed around specific issues such as gender or race, and how we have up until now created histories that specifically oppress certain voices or experiences. The question then is how we as researchers are expected to be original in our research when we are creating new knowledge in the shadow of the established histories. This research concerns the classification of sounding mediums across interdisciplinary boundaries as it is constructed and implied through its creation and dissemination.

Davies (1943-2005) was a British composer, curator, instrument builder, performer, and musicologist who played a key role in the development of electronic music and sound art from the 1960s. This research aims to use Davies as historical actor in a case study which outlines his attempts to validate his own 'non-

conformative' work through dissemination and how this feeds back into his creative practice. By examining the categorisation systems Davies creates, through musicological writing and curation, and how he places his own varied oeuvre of sounding work within these systems, we can begin to understand this relationship.

Cristian Morales-Ossio (University of Huddersfield)

Recursivity and Distribution in the Triangle Composer/Machine/Performer: Articulating an (Complex) Environment in my Recent Works

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For many researchers in cognition, creative acts occur beyond individuals - within an environment, context, or ecology. Devices such as computers may be considered as dynamic part of these environments. Specific investigations in the domain of music creativity have allowed to explain how do compositional systems work, when these implicate an active participation of performers, particularly the distributive features of creativity. As a composer, I have developed compositional system, by taking account of both human and technological factors: an attempt to articulate organically triangular relationships between composer, computer, and performer. For such purposes, I have integrated the idea of recursivity in my system, a concept often used to describe the reciprocity between 'producers' and 'causers' in complex systems. Addressing the analysis of the creative process in my piece Matters of fact (2015-16), I aim in this talk to show traces, procedures, and facts in the articulation of a model concerning collaborative routines, aesthetics implications, and the interrogation about roles. As a documentation of the whole process, my presentation includes audio samples, video sequences, notes, and sketches.

Dominika Moravčíková

"I guess it's in my blood": Folklore-ing Disability in the Slovak Folklore TV Talent Show "The Earth Sings" (2017)

This paper will be focused on the processes by which the folklore talent show "*The Earth Sings*" broadcasted on a state-owned Slovak television constructs, frames, and labels various types of disability. The starting point of my analysis is the premise that this show depicts disability differently than global formats of the talent show genre (e.g. Susan Boyle in *Britain's Got Talent*). "The minority body" is problematized in a nexus of visual and musical signs of folkloric intimacy and spontaneity, and the national costume operates as a uniform that covers physical and social differences between performers. Moreover, conventional folkloric bodies, personifying values of health, liveness, and ability, are challenged by the accounterments of disability, whether it is a wheelchair, blind stick or hearing device. One important theme of these conversation is the perception of sound in the context of real and imagined limitations of psychic senses, manifested e.g. in symbolic contrasts between a musician with perfect pitch and a deaf dancer who explains his dancing capability by claiming that music is "in his blood". The process of folklore-ing disability is a subtle one but represents a powerful aspect of the show's emotional capital for its quality of transforming the everyday into unique, the misfortuned into gifted, the disabled into abled. The aim of this paper is to uncover deeper layers of these constructions.

Nick Morrish Rarity (Royal College of Music)

Flattening the Phonograph: Composing Through Bio-Technological Networks

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Much scholarly attention has been paid to the phonograph as a historico-cultural artifact: as a sonic component of modernity that clearly articulates the drive towards mass reproduction and the privileging of

access. However, critical evaluations rarely seek to move beyond this to uncover the dynamic movements of the phonographic industry as a bio-technological network that includes media users, media devices and human/nonhuman actants. This presentation will discuss the ways in which doing so can redraw the boundaries between technological artifact, listener and artistic practitioner from an eco-critical perspective.

All actants in the phonographic network will be ascribed equal importance as a means of 'flattening' out hierarchical structures, with the laccifer lacca (the insect that excretes gum to produce shellac) being given equal importance to the workers involved in manufacture, and the recording artist and studio (Smith, 2015). In doing so, the research presented will explore how the phonograph becomes a territory in which machines, humans and nonhuman bodies become expressive sonic entities. This will be discussed in relation to ongoing compositional research that seeks to work with sound recordings from a flat ontological perspective, and that is aiming to enter into a relationship of tension with contemporary technological practices (Zielinski, 2002). The presentation will conclude with a discussion of compositional approaches and methods employed in a work in progress that engages with the phonograph as a bio-technological network.

Samuel Murray (Cardiff University/Teesside University)

Bridges not Walls: The Role of The Popular Music Researcher in Social Change

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We as researchers can play an important role in informing policy on a local, national and devolved level. Our research can revolutionise how governments think about the arts, how they invest in them and who can access and participate in them. As researchers we have civic duty to use our work where we can to help protect the communities we work with and to ensure the arts are open for all to experience.

This paper explores how popular music research has informed important policy and legislation in the UK. It will explore the role of the Live Music Exchange (Frith et al) in introducing key policy in Westminster and Holyrood as well as working with local councils. It will draw upon experiences of how my research has informed Welsh Assembly enquiries into music education and assisted the grassroots Save Woman by Street campaign in providing evidence to introduce the Agent of Change principle in Cardiff and Wales. These examples will illustrate that even as postgraduates we have an important role to fulfil with our research in informing the decision our government makes. This paper will also propose practical steps as to how researchers can be involved in policymaking.

The research we do can often be the bridge between music communities in the cities we live and work with and policy makers, helping articulate the community asks with supported evidence to inform policy. We are conduits of social change.

Stephanie Naisbett (Newcastle University)

Characterisation and Empathetic Reinterpretation in the Songs of Kate Bush

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Throughout her career Kate Bush has written songs influenced by pre-existing narratives from various media, in which she often tells the story from the perspective of one of its central characters. By stepping in to the role of a character and expressing the story from their point of view Bush produces an empathetic reinterpretation of the narrative.

This paper will explore Kate Bush's work alongside the original sources from which the narratives and characters derive, providing an intermedial approach to her work. It will focus on characterisation and the

reinterpretation of narrative in her work through an analysis of the lyrical content, vocal performance and instrumentation of several of her songs.

Bush's debut single 'Wuthering Heights' (1978) is one of the case studies that will illustrate this. Based upon the Brontë novel of the same name (1847), this example sees Bush embody the already deceased character of Cathy. From this perspective, Bush can empathetically tell Cathy's version of the story and express her thoughts and feelings directly, rather than through the voice of a third party.

Patrick Olsen (University of Cambridge)

Assessing 'Improvisation' Inside and Out of Formal Graded Music Examinations

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The major UK-based music examination boards have recently added improvisation options within their curricula. Curiously, the boards have not clearly defined 'improvisation' or provided transparent assessment specifications within their curricula. This is problematic because exam stakeholders (music teachers, students, examiners, syllabus authors) can have incongruent practices and perceptions of improvisation resulting in strong contrasts between improvisation learning cultures and the hegemony of the UK music examination boards.

There is a lack of literature focusing on improvisation assessment within graded examinations. Previous research has investigated classical-genre exams without improvisation and concluded that assessments were entirely summative (i.e. Ross, 2009; Mitchell, 2012) and criterion-based (i.e. Dumlavwalla, 2011; Mills, 1991), meaning that examiners used rubrics to mark how well the improvisations fit within a list of headings originally designed for non-improvised classical music.

This paper reports findings from a multi-case study that used a socio-cultural framework to investigate improvisation within the classical and jazz curricula of ABRSM and Trinity College. Data included: 1) document analysis of examination curricula. 2) interviews with stakeholders, 3) observations of instrumental music lessons. The distinctive contribution of this research is that it tracked the definitions, practices and perceptions of improvisation as they originated in examination board headquarters, circulated through published syllabi to teaching-and-learning communities, and were re-interpreted within the teaching-and-learning environments after receiving the final results. A clearer understanding emerged of the cultural and social practices of improvisation both inside and out of the hegemony of graded examinations.

Artur Pereira (University of Manchester)

Dedications in Eighteenth Century English Sources

The dedication of a piece of music is a feature which is often disregarded, but this detail can reveal so much about the work, the composer, and the music world in which it appeared. After a meticulous examination of Michael Kassler's Music Entries at Stationers' Hall: 1710–1818, this paper provides a clearer understanding of the phenomenon of dedicating musical works in Great Britain during this period. It explores many issues, as for example what kind of individuals composers dedicated to, and which types of works were dedicated. This paper also investigates specific procedures to be followed when dedicating to prominent individuals, and how these dedications reflect on the society in which they have appeared in terms propriety, publicity, and marketing strategies.

Richard Piatak (University of Huddersfield)

Making Desires Reality: Centrepiece and Soundtrack in Derek Jarman's *Jubilee*

On 7 June 2017, *The Guardian* announced that Derek Jarman's second feature film, *Jubilee* (1977), would be updated and adapted for the stage at Manchester's Royal Exchange Theatre. Originally portrayed by Jenny Runacre, the role of Queen Elizabeth I would be performed by Toyah Willcox, who portrayed the pyromaniac Mad in the film. This theatrical event, and the resurgence of interest in Jarman's work since the twentieth anniversary of his death in 2014, reveals the enduring importance of the filmmaker and artist's contributions to British culture.

Jubilee is a post-apocalyptic journey from the Elizabethan era to the late 1970s, where Elizabeth I is transported to a desolate and hostile London where anarchy reigns supreme. The film is notable for the appearance of numerous figures of punk music, including Adam Ant (who plays the tragic character Kid), Jordan, Wayne County, and Siouxsie and the Banshees; with this in mind, it is notable that academic investigation of the film's soundtrack is lacking. This paper addresses that matter, focussing on Amyl Nitrate's (Jordan) grotesque rendition of Thomson and Arne's patriotic hymn *Rule, Britannia!* Part surreal, part camp, this performance is a tongue-in-cheek celebration of Elizabeth II's Silver Jubilee year, and is a musical commentary on Amyl's personal motto: 'Don't dream it, be it.' It is also a moment of ironic escapism and comic relief, a moment of abundance to remedy scarcity (considering Richard Dyer's 1977 essay *Entertainment and Utopia*), through which music is used to draw further attention to the hopelessness and desolation Jarman wished to convey.

Sven Raeymaekers (Kingston University)

Silence, and ...Action! History and Analysis of Silence in the Hollywood Sound Film

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Much like its sonorous counterparts speech, sound, or music, the use of silence in film is a deliberate choice and requires the same in-depth analysis to be fully understood. My research focuses on the often used yet seldom studied concept of silence in the Hollywood sound film. It builds upon previous research by Isabella van Elferen and myself (2015) on the nature of silence and combines empirical research with a philosophical approach. Data is collected from over thirty films spanning the 1927-2016 period and this is used to analyse exactly how much silence is used in each film, where and when it is used, and how the use of silence in film evolves over time. This data serves as the bedrock for the theoretical framework I develop to analyse the spectator's experience, which combines Bergson, affect theory (Deleuze), and semiotics (Peirce). Bergson's concept of duration serves as the key concept in understanding how a spectator combines emotional and rational experiences into an inclusive whole, whilst still allowing for each of these experiences to be analysed in their respective relations. Emotional experiences can be analysed with affect theory and symbolic representations can be analysed with semiotics. Bergson's duration allows for both approaches to be combined and transcend their usual disciplinary boundaries because of how these theories relate on the temporal spectrum. The notion of time and our experience thereof as expressed in Bergson's concepts are crucial in understanding a spectator's film experience.

Emma-Jayne Reekie (University of Liverpool)

"The Times They Are A-Changin'": Politicians, Musicians and the Political Award

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Politics is not popular; it is not ordinary nor easily relatable and as such there is often a gulf between politicians and their electorate. Popular music, however, is the antithesis of this as it originates in the

'ordinary', what is actually a dynamic mix of cultural, social and political values, and manages to retain its sense of humble beginnings whilst being elevated to a revered status among its audience. It is unsurprising that the political world, as it navigates huge technological upheaval and its consequent social changes, has started to call upon and cultivate support from popular musicians as the public, both in the UK and USA, increasingly disengage from orthodox political practices.

While considerable attention has been given to how popular music has been harnessed in election campaigns, minimal work has been conducted regarding the awards that politicians bestow upon musicians such as the Presidential Medal of Freedom and an entire hierarchy of awards in the UK from MBEs to knighthoods. This paper will discuss how the relationship between awards, pop and politics reveals societal trends and the rise of the phenomenon of celebrity in politics. It will examine the purpose of these awards and question the decision making process behind them; what prompted anti-establishment Bob Dylan to be given a Presidential Medal of Freedom or Mick Jagger to be given a knighthood? This paper hopes to demonstrate the shifting position of pop in society and further cement the wider implications of the relationship between popular music and politics.

Philip Robinson (University of Manchester)

Between Orientalism and Transnationalism: The Politics of Early Kazakh Opera

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The development of opera in the Soviet republics during the 1930s has received reasonably little attention until recently, despite the enormous cultural significance invested in such projects at the time, as well as the wealth of attention devoted to the subject in Soviet and post-Soviet scholarship. Substantial investment from Moscow to develop opera in provincial regions of the Soviet Union, high-profile and high-budget dekadas (ten-day festivals) of national art, and the ideological value placed in such work assured the immediate and long-term success of this hastily prepared repertoire. Scholars of this phenomenon have often placed much emphasis on the colonial impetus of provincial opera, often highly influenced by a Saidian understanding of orientalism. In this paper, after considering early Kazakh opera and its profound success and legacy in Soviet and post-Soviet culture, I will discuss how theories of transnationalism might lend a richer understanding of Kazakh opera.

In particular, I shall focus on the events of the 1936 Kazakh dekada. This landmark event was central for the composer Yevgeniy Brusilovsky—a Russian composer who emigrated to Kazakhstan in 1933—in cementing his position as the Kazakh national composer par excellence. I will also discuss the singer Kulyash Bayseitova, a little-known singer from provincial Kazakhstan, who shot to international fame after the 1936 dekada. Such evidence will allow for a more complex understanding of how ethnic opera was co-opted for ideological purposes, as well as a richer understanding of transnational cultural discourse and its relationship to Soviet modernity.

Edwin Runagle (University of Leeds)

Constructing and Rejecting Identities in Jack Parow's 'Bloubek' (2014)

This study analyses the techniques employed in Jack Parow's 'Bloubek' music video in order to subvert the idea of whiteness as necessarily associated with colonial power. Primarily associated with white identities within a post-Apartheid space, Zef rap music has been the cause of much contention with its provocative performance of racial identities. Through reading Zef rap as a subset of its American cousin, it can be argued that participants view themselves as disadvantaged and disenfranchised, symbolised throughout the genre by

frequent associations with poverty and crime. Whilst it has been argued that the performance of a Zef identity requires the loss of colonial power, this analysis of 'Bloubek' suggests that for some artists this is an active rejection. In this study it is argued that through subverting traditional symbols and traits of agency, and the violent treatment of figures associated with the oppression of non-white identities, Jack Parow actively tries to disassociate himself with ideas of white power. By attempting to other himself, a space is created in which a different conception of whiteness (Zef) can be performed. This video can thus be read as a contested space between presumed identities associated with South Africa's violent political past, and a desire to progress past this into new grounds of potential identity.

Stephan Schönlau (University of Manchester)

'Sounds like Bach': a Lecture-recital Exploring the Case for Composition in Historical Styles

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This lecture-recital considers arguments for and against the validity or usefulness of composing in historical styles, and of teaching this mode of composition (in addition to current standard composition tuition) at universities and music colleges. In the spoken component I will consider: musicological uses of 'historically informed composition', such as benefits for understanding compositional approaches of past centuries; practical uses enabling performance, such as the reconstruction of missing part books in the Tudor Partbooks Project or the completion of works left incomplete by the composer (such as the Art of the Fugue); and creative arguments such as the use of such compositions in film music, usually to evoke a setting roughly contemporary with the compositional style. All of these questions are clearly pertinent to higher education in music in one way or another, so the status of the subject as taught at universities and music colleges in the UK, France and Germany is explored briefly, enabling us to envisage possibilities that lie beyond the scope of what is current teaching practice in the UK.

Historical ideas about originality and imitation in composition and improvisation such as those expressed by Roger North in the early eighteenth century are also discussed. Further questions explored include whether similarity to another composer's style could in some contexts actually be taken as a marker of quality (contrary to nineteenth- and twentieth-century notions of originality) and why composing in historical styles is not generally accepted as on par with 'avantgarde' composition, unless it is deliberately broken and thereby integrated into a style that is generally understood as contemporary.

The spoken component (approximately 20 minutes) is interspersed with performances of movement 1 from *Kitsch-Musik* for piano (1977) by Valentin Silvestrov (born 1937) and of my own *Fuga a tre sogetti* for harpsichord, alternatively piano (adding up to 15 minutes). These pieces are chosen as examples for compositions that use idioms of past centuries while at the same time revealing their postmodern origin in a way that goes beyond the notion of 'pastiche'.

While the Silvestrov is notated with almost Webernian precision, it induces a strong feeling of 'déjà entendu', sounding almost like mid-19th century piano music and tying in with his ideas (at the time) of 'post'-music and composition as an echo of music history. My own fugue, by contrast, starts in *stile antico*, a largely diatonic early-18th-century style that clearly referred to 16th-century polyphony while at the same time using elements of the harmonic language of its day. The progression during the course of the piece from this style to a more chromatic and arguably harmonically richer one to some extent mirrors that in the final (unfinished) fugue from Bach's *Art of the Fugue*, but it is taken to greater extremes here, allowing the contrapuntal complexity to produce harmonic simultaneities that go beyond what was conceivable in the 18th century. The fact that some of these features only reveal themselves effectively in performances of the entire pieces necessitates the format of lecture-recital.

Susannah Self (Birmingham City University)

New Opera: Creating Resistance to Patriarchal Commissioning

For my PhD I am composing an opera titled *Quilt Song* which uses as its starting point the play Abraham Lincoln, written by poet John Drinkwater for The Birmingham Old Rep in 1918. *Quilt Song* premieres at The Rep on the millennium date of the play.

My practice-led research demonstrates how contemporary opera could broaden its appeal to a wider spectrum of communities by deconstructing the nineteenth century concept of composer as (male) hero. Instead my composing practice and opera production practice interacts with communities, engages with subjects relevant to social issues and incorporates contemporary Art Installations taking opera out of traditional performance spaces. My opera embodies breaking down patriarchal commissioning values by promoting unity through diversity, facing up to mortality and standing up to bullies. My compositional and production method is inspired by the techniques of quilt making from which a social/ artistic metaphor emerges, that of holding diverse fragments successfully within a structure. My work also presents a feminist dialogue: “It is rare on the opera stage to meet a heroine who is permitted to be strong and independent, which means not depending on male support, and get away with it” (Small, 1998: p.150). My presentation includes ‘live/sung’ extracts from *Quilt Song*.

John Shanks (Canterbury Christ Church University)

Can Memory and Nostalgia Help us Understand Historically-informed Performance?

Practitioners in many different arts face the challenge of how best to present to an audience of today a work from a historic past. Musicians aim for historically-informed performance of early music, theatre directors for authentic staging of Shakespearean drama. The historian and the historical novelist attempt a convincing narrative reconstruction of an earlier era. All such re-creations of the past are open to the criticism that their origin in the present betrays itself in details of style which are belong to the present rather than to the historical period of reference. The process of recollection in individual memory, originally conceptualised as a straightforward matter of retrieval from a mental archive of past experience, is now recognised to include an element of imaginative reconstruction shaped by present circumstances. The impulse of nostalgia has been theorised to originate in a perception of something lacking in the present which is imaginatively projected back into the past. I propose that these same elements of imaginative reconstruction and retrospective attribution to the past can help explain the evolution of historically-informed performance over the period 1950-2017 as exemplified in recordings of three landmark works of early music: the Monteverdi *Vespers* (1610), Handel’s *Messiah* (1741) HWV56 and Bach’s *B Minor Mass* (1749) BWV 232.

Sarunda Siasiriwatana (Princess Galyani Vadhana Institute of Music)

Gender Studies and Fanny Mendelssohn

If we think of the word "myth," a folktale belonging to a particular religious or cultural tradition might first come to mind. However, not all myths are ancient or supernatural. The word also describes cultural concepts or social beliefs, including gender. In many cultures, conceptions of gender have remained resistant to change over time. Is this because these concepts are universally true, or is it that certain social attitude toward the idea of gender has never changed?

This paper investigates the ideas of gender in music using the example of the life and music of Fanny Mendelssohn. I critically examine generally held views on women in nineteenth-century Europe, and analyzing the ostensibly masculine and feminine musical elements in pieces that were published under Fanny's brother's name; specifically, selections from Lieder, Op. 8 and 9.

Jennifer Smith (University of Huddersfield)

The Representation of Time and Place in *The Witcher 3: Wild Hunt*

The soundtrack to a video game is important to a game world, it influences a game's overall mood and therefore a player's engagement with specific emotions. A game's setting, or environment, relies on this musical influence, as it relays appropriate information to the player, such as their current location and the time period they are situated in. Time and place is something that always occurs within a game and, if a game's environment calls for it, a soundtrack can either represent a sense of familiarity, or can identify 'otherness' within the game world.

The Witcher 3: Wild Hunt is set in a medieval landscape, a popular location for video games, film, and television, and has 6-7 different areas each of which has its own unique musical cue. The medieval and Slavic styles that the composer, Marcin Przybyłowicz, uses acts as the core sound of the mainland environment for the game. The Skellige Isles, an area outside the mainland, uses a sense of 'otherness' in its music to represent its isolation, through the use of Celtic folk influences in the environment, infrastructure, fashion, and music, with its inhabitants sporting Irish accents. This paper will identify how and why Marcin Przybyłowicz uses this Celtic representation within The Witcher world, analysing the use of 'the other' through the analysis of the song Fear a' Bhàta, to identify how the song secures The Skellige Isles as a unique place within the game.

Sophie Stone (Canterbury Christ Church University)

"As Sure as Time…" (2016)

"As Sure as Time…" (2016-) is an ongoing series written for two or more spoken voices. The composition is part of my practice-based PhD project aiming to gain new perspectives on compositional strategies, performance situations, and the use of silence, in experimental extended duration music.

The series comprises one score which is based on a quote from Harper Lee's *Go Set a Watchman* (2015): "As sure as time, history is repeating itself, and as sure as man is man, history is the last place he'll look for his lesson". The score contains a list of instructions, a table of suggested techniques for structure, spoken voice and sound techniques, and movement that apply to each individual performance 'event' that makes up the series, and an example of a performing score (a product of each event). The series is a meta-performance built of irregular intervals of sound (performance events) and silence (non-performance events) and therefore an extended duration work. Furthermore, the performance events contain multiple and simultaneous performances of different lengths, as a result of the decisions made by each performer, and often fixed media is used to bring the non-performance events, and/or previous events into the current performance event. In this paper, I will discuss the experience of silence, sound and duration within *"As Sure as Time..."*.

Maksim Stsura (Royal College of Music)

Lost in Transcription: Limitations of 21st Century Music Notation

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In his article The Essence of Music, Italian composer and pianist Ferruccio Busoni (1866-1924) declared that musical notation is a transcription of an abstract idea. In the twentieth century notation underwent a significant evolution, developing its function as a vehicle for communicating the composer's ideas to the performer for their acoustic realisation. This paper focuses on the technical and aesthetic challenges of notation in the creation of piano arrangements of the orchestral parts of selected twenty-first-century piano concertos. Aspects of notation such as articulation, pedalling, dynamic and polyphonic layers play an instrumental role in ensuring that the salient features of the original work such as musical structure, orchestral timbre and soundscape are adequately reflected in the piano reduction.

One function of two-piano versions of piano concertos is to enable soloists to learn the content of the work before they have the chance to rehearse it with the real orchestra and thus gain a better understanding of the piano's position within the overall texture. However, the later twentieth century saw major changes in both musical language and orchestration, and it has become increasingly time-consuming to transcribe orchestral scores for the piano. Inevitably some features of the original are lost in the process of reduction. At their best, arrangements can also provide a satisfying alternative to full orchestral performance and therefore provide alternative access to otherwise rarely performed works. Ever since the early nineteenth century, piano arrangements have been essential to studying and disseminating symphonic repertoire. This paper addresses the limitations, but also the possibilities, of devising meaningful notation in the context of piano arrangements of contemporary orchestral scores, and draws on specific examples from case studies of works by Mark-Anthony Turnage and James Dillon.

Leah Stuttard (University of Huddersfield)

What Meanings do Performers Make? How a 12th Century Song can be Made Expressive Through Musical Gesture and Sound

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I will examine the ways in which various performances of the 12th century canso by Bernart de Ventadorn 'Be m'an perdut lai enves Ventadorn' have shed light on the song's meaning. Discussion of how performers of medieval music can also be analysts will take previous scholarship by Barolsky and Leech-Wilkinson as starting points. A comparison of analyses by Ruwet and Caldwell with the heard performance tradition enriches the picture. I will also address the question of how we can explore all this when the musical object itself is so loose; this canso text has two significantly different melodic settings.

Joyce Tang (University of Southampton)

Pianos in St. James' Hall (1880-1904)

The emergence of international exhibitions in the late-nineteenth century prompted the rivalry of piano sales on a global market. While the long-standing reputation of British pianos remained stable, foreign firms such as Bechstein, Bluthner and Steinways were beginning to pose a threat. In London, the aforementioned companies were beginning to establish their own concert halls, Bluthner in 1880, Steinway 1889 and Bechstein 1901. These concert halls, along with the already-existent St James' Hall, Queens' Hall, Prince's Hall and Crystal Palace, offered numerous concert opportunities for pianists. Acting as agents of advertising, did

the pianists have a choice as to which piano they were to perform on? What were the reasons, beside financial support, that controlled pianists' loyalty to their 'patron-firm'?

In my presentation I will probe the relationship between pianists and their chosen pianos from performances of the Monday and Saturday Popular Concerts between 1880–1904 in St James' Hall. Through the evidence of concert programmes and review articles, I will demonstrate how choice can be manifested through nationality, pedagogical influences and taste (of the audience). Finally, I will assess the success of the fightback of British against foreign firms in cosmopolitan London.

Anna Terzaroli (Santa Cecilia Conservatory, Rome)

Dark Path #2

Dark Path #2 is an acousmatic piece of electroacoustic music. The acousmatic music, whose characteristic is to not reveal the source of the sound-generating, favors a greater concentration on the sound itself, so it's possible appreciate characteristics and peculiarities, mostly unheard, of the sound. The sounds used in the piece, processed, then "composed" together to create the musical work, were recorded in a soundscape dear to author, located in the Italian region of Marche. This piece is composed by combining built and natural sound sources. *Dark Path #2* can be defined as a journey through light, shadow, shape, color, drifts and landings.

Víctor Ávila Torres (University of York)

Makings Playlists: New Practices and Attachments to Music

Technological change in music consumption has transformed the ways in which listeners discover and engage with music in everyday life. Beyond challenging music industry and transforming the very act of creation, technologies of listening to music have developed new practices and ways of being engaged with music in everyday life. Hence, new ways in which it is understood as something valuable for the listener.

My research, based on forty-two interviews in Mexico and the United Kingdom, departs from the notion of music experiences as assemblages in which music, sound, devices, places, expectations, social meanings, individual expectations and unexpected outcomes play a crucial role.

In this presentation I will try to explore the ways in which new practices related to the past, such as making playlists, enable new attachments to music. The value of music for the listener lies in a paradox between having more control and autonomy, listening more music and building more diverse identities in one side; while building less enduring relationships with music, its social possibilities and the memories attached to it in the other.

Hakan Ulus (University of Huddersfield)

The Identity Of Contemporary Artmusic: Current Mannerist Tendencies In The Second Decade Of The 21st Century With A Focus On The Scene in Germany

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Contemporary Artmusic seems to be in a serious crisis: the identity problem is obvious. The 2017 edition of the Donaueschingen Festival is a good example to analyze this state. Everything seems to be "new music", if you put it in the context of a "New Music Festival": Film Music, Techno Music, Heavy Metal, Pop Music and

Free Jazz. And here is the serious problem. This is a terminological and identity problem. Artmusic has a quality standard, which developed through history and which this music genres do not satisfy. Each music needs to be in the right context. If it is Techno Music, it does not have to be at a festival for Contemporary Artmusic, because it does not meet the standard. The same reverse.

What Adorno claimed in his Aesthetic Theory, that nothing about art is self-evident anymore (the indifferent positioning of art), seems to be true also today. The inclusion of popular elements in Contemporary Artmusic is a tendency, which can be observed in the last few years. The questions that arises here are: Where are the borders of Contemporary Art Music? What are the definition criteria? How could a global understanding of Contemporary Artmusic look like? What is inside and out in the Contemporary Music Scene? What does these categories mean in a future world society (Weltgemeinschaft), where there are no borders and no stranger anymore?

Art has to position itself. Not Concretion, but abstraction is the place of Art. Therefore it is also not possible to concretely say what Artmusic is, but it is possible to formulate criteria and so to make an demarcation.“The purpose of art is the determination of the indeterminate“ (Adorno) is important in this context. A phenomenological approach seems to be a helpful tool. In my 20-minute speech I want to emblaze this problem from aesthetical, philosophical and sociological perspectives. Music inside and out, what is the identity of Contemporary Music today?

Javed Uppal (Pakistan Foundation for the Advancement of Engineering and Technology)

Methodologies to Go Across Borders in Music

Music is singularly individualistic and the emotional effect it creates has a deep cultural context. Yet there is no other medium of communication as effective as music. Methodologies have recently been developed that can take us cross cultural borders. Algorithms of music information retrieval (MIR) automatically take music data from digital audio signals, analyze and categorize features such as genre, timbre, harmony, melody, rhythms, and time scales. Music from different cultures can thus be brought down to a unified and generic bottom line. Algorithms for music moods identification based on models such as Thayer’s, identify music to mood relationships in different cultures, and thus can be used to predict what mood a particular piece of music is expected to create in another culture. Music Translator (Recognition), is an application that translates music pieces played on it, and saves as sound tones and chords into musical notation. These methodologies have been used to illustrate that certain western music have created target moods in Latin American, Indian, Chinese and Arabic cultures. Puerto Rican Despacito that has reached over 3b viewers on YouTube is an example and so is the Arabian Fi Haqat hitting 20m mark. Indian Nashe Si Chadh Gayi crossing 234m viewers has surprising similarities with Japanese 'Junjuo Romantica'.16 famous Indian songs have perfect matching music sheets with 5 popular western songs. The popularity of certain western songs in China rests on their matching with Chinese melody.

Véronique Walsh (SOAS University of London)

Inside and Outside the Teacher’s Domain: Power Struggles and Teaching Methods in Traditional Song from West Java

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This paper compares methods for learning complex vocal ornamentations from Tembang Sunda Cianjuran songs from West Java in traditional and modern institutional settings using video examples. In the first

context, teenagers learn a song in the traditional teacher's home; in the second example we consider a PowerPoint presentation used in the conservatoire in Bandung for teaching vocal ornamentations.

Following the methodology of previous ethnomusicologists such as Baily (1995), Brinner (1995), Nettl (1995, 2005), Rice (1994, 2003), Witzleben (2010) and Wong (1991), I use the ethnography of music learning and teaching to reveal underlying concepts. These include the student's perception of vocal ornamentations, the control that teachers exercise over their students, the status of traditional versus institutional knowledge, and agency exercised by students in different contexts.

I examine how power and status shift from traditional teacher to institutional lecturer and back to the student through these changing methods. I argue that learning in both contexts can contribute positively to the student's music learning experience in different ways and that ultimately the methods of institutional and traditional teachers can overlap.

Bryan Whitelaw (Queen's University, Belfast)

Franz Liszt's Piano Sonata in B Minor: Thematic Typology and Hermeneutic Narrative

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Liszt's piano music is often characterised by an unusual treatment of form, tonality and harmony. In this paper, I explore the implications of these elements beyond the theoretical in his magnum opus for the instrument, the Sonata in B Minor. I shall first consider the work's inner narrative by way of a thematic typology. The motivic contents of the Sonata each appear to have an earlier genesis, and through the lens of Lawrence Kramer's hermeneutic windows, I aim to show how these citational inclusions are the means by which one bridges the divide between purely musical and extra-musical readings of the work. Specifically, I explore figures whose characteristic use in other works by Liszt mean that they bring with them semiotic or symbolic associations, thus making their use in the Sonata at least partly allusive. In particular, I shall draw attention to themes that appear in works which are associated with characters in Goethe's *Faust*. I shall conclude by comparing elements found in both the Sonata in B Minor and Liszt's Goethe-inspired *Faust Symphony*, and use this comparison to propose a hermeneutical reading of the work in Faustian terms.

Michael Whitten (Queen's University, Belfast)

Disagreeing about Musical Taste: Respect, Esteem, and Recognition

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Disagreement about music is nothing new. We can all recall a time when we have been engaged in a dispute about something musically related (our favourite ABBA song perhaps?) Disagreement can range from abstract aesthetic considerations to more concrete social ones, for example, the negative appraisal of a musically-inspired fashion trend. On first examination, such disagreement may seem harmless; simply the clash of subjective viewpoints. On closer inspection, however, disagreement about music signals to the mechanisms of societal conflict more generally expressed in the struggle for recognition. Recognition involves the desire to have our beliefs, identity, and selfhood recognised by others and for us to recognise this same desire in others. Disagreement or conflict, therefore, is the result of recognition claims not being met as the desire for recognition involves disputes over the normative authority of recognitive claims and demands. By exploring the theories of recognition outlined by Charles Taylor and Axel Honneth, coupled with Philip Pettit's work on esteem, this paper will argue that the desire to have musical taste or judgment recognised as a matter of right or justice is incorrect. Rather, taste and judgement are evaluative tools and cannot be linked to notions of equal respect or dignity. These themes will be explored in the relationship between music and social distinction.

Kathryn Williams (University of Huddersfield)

Coming Up for Air

Coming Up for Air is a multi-faceted creative response to physical and instrumental restrictions. The project currently explores the creative possibilities that emerge when pieces of music are limited to a single breath. The impetus for the project came from a period when I was faced with a chronic sinus condition and asthma while pursuing my career as a flautist that ultimately required surgical intervention. This highlights radical differences in breath capacity and control, and the physiological set-up required when playing demanding repertoire (in particular, Brian Ferneyhough's *Unity Capsule* (1974) and Alvin Lucier's *Self Portrait* (1990)).

While recovering from these medical physical limitations I reflected on Ferneyhough's comment 'from restriction comes invention' [Ferneyhough, 1998] and artists from different disciplines where this has been applied: Lucier (1980), Oliveros (1980), Von Trier and Vintergerg (1995), Bök (2001). In response I have (to date) commissioned 17 new pieces all limited to a single inhale and exhale which range from 24 seconds to over eight minutes in duration.

In my presentation, I will discuss in detail a selection of these pieces in relations to their notation, collaborative dynamic (where relevant) and performance practice/challenges with particular reference to how the resulting sounds are mediated through my body. This is rendered more apparent through the single-breath restriction. *Coming Up for Air* is the initial project in my PhD research. The paper will also explore some further context for project and explore its ongoing trajectory. I hope through presenting I develop new insights and forge new collaborations.

Xiaoshan Yin (SOAS, University of London)

Reconstruction of Tradition as Resistance to Institutionalization and Reconstruction of Identity: The Case of the Chinese Qin

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The proclamation by UNESCO in 2003 of the Chinese qin (or guqin) being a Master Piece of Intangible Cultural Heritage of Humanity has boosted its promotion back in China and heated the revival enthusiasm. However, a debate has emerged regarding what is the tradition that should be revived. Westernization and modernization of Chinese music in the 20th century brought many transformations to the whole scene of traditional music. The institutionalization and professionalization of qin since the 1950s has been reshaping its conceptualization and practice. While the conservatory trained players emphasise virtuosic and expressive technique, amateur players try to revive the conservative literati ideology and playing style. The later are trying to reconstruct a "literati tradition" to resist modernization and institutionalization. What is more profoundly behind this is a reconstruction of an identity of Chinese-ness. This paper will explore the transformations of qin ideology and practice that happened in the 20th century, and how traditional players in the 21st century, especially after 2003, reconstruct the literati tradition. The analysis will draw on my own experience as a qin player, some other scholars' research, and my fieldwork conducted in the summer of 2017.