

## **Call for Proposals**

**BFE/RMA Research Students' Conference 2022**

6-8 January 2022

School of Society and Culture, University of Plymouth

Deadline for proposals: **Friday 1 October 23:59 GMT**



**UNIVERSITY OF  
PLYMOUTH**

The School of Society and Culture at the University of Plymouth is delighted to host the British Forum for Ethnomusicology and Royal Musical Association Research Students' Conference from January 6 to 8, 2022. The conference is planned to take place in Plymouth and delegates are expected to present in-person, in order to allow for the maximum benefit of networking and social interaction (subject to government guidelines). We welcome UK and international postgraduates to present their research and compositions in an inclusive, friendly, and supportive atmosphere. The conference will include papers, panels, lecture-recitals, instrumental and electroacoustic composition workshops, specialist sessions (e.g. research skills, careers, etc.), social and networking events, and satellite activities. Note that there will be a very limited number of individual online paper presentations for those unable to travel due to SARS-CoV-2 restrictions; panels, lecture-recitals and compositions are planned to be entirely held in Plymouth.

The Research Students' Conference is an opportunity for postgraduate students to share their work with a wide audience and to foster interdisciplinary connections across a variety of musical disciplines. Presentation and composition proposals can relate to any aspect of musical research including, but not limited to, musicology, ethnomusicology, music psychology, composition, audiovisual media, performance, creative practices, and research that cuts across disciplinary boundaries. We are delighted that [The Hermes Experiment](#) will be workshopping research students' compositions. The electroacoustic composition workshop will be led by the Computer Music pioneer Professor Eduardo Miranda.

We are pleased to announce that the keynote lectures will be delivered by:

Amada Hsieh (Chinese University of Hong Kong), winner of the Jerome Roche Prize, on behalf of the RMA

Lyndsey Copeland (University of Toronto), winner of the BFE Early Career Prize, on behalf of the BFE

For further information on the conference, visit the website: **<https://bfe-rma-conference-2022.github.io/>**

For general conference enquiries, please email: **[rsc2022@plymouth.ac.uk](mailto:rsc2022@plymouth.ac.uk)**

### *Call for Papers and Lecture-Recitals*

Postgraduate research students are invited to submit proposals in the following formats:

- 20-minute individual paper
- 30-minute lecture recital

Individual proposals should consist of a title, an abstract of no more than 250 words and a short biography of no more than 100 words. Please submit them through the [application portal](#), which will also require the following information: name, email address, institutional affiliation, programme of study and year, and technical requirements (if any).

For lecture-recitals, a Yamaha grand piano will be available. Please note that there is strictly no playing inside or preparing the piano allowed.

### *Call for Panels*

- 90-minute panel (three 20-minute papers and 30 minutes of discussion)

If proposing a panel, please provide a title and an abstract of no more than 250 words and a biography of no more than 100 for each contribution to the session, following the above guidelines. An additional 250-word rationale is required, that makes clear the purpose of the session, its theme, and the ways in which the individual contributions relate to each other. Please indicate whether an independent chair will be required.

### *Call for Posters*

Postgraduate taught (e.g. MA, MMus, etc.) and research students (e.g. PhD, MPhil, MRes, etc.) are invited to submit proposals for a poster on their original research. There will be a poster competition with prizes including Cambridge University Press book vouchers. The winning and runner-up posters will be featured on the RMA Student Blog.

Poster proposals should include a title and a 250-word abstract and a biography of no more than 100 words. Please submit them through the [application portal](#), which will also require the following information: name, email address, institutional affiliation, programme of study and year, and technical requirements (if any).

Note that it will be the delegates' responsibility to print their own poster. We can advise on local printers.

### *Call for Compositions*

Compositions by postgraduate taught and research students are invited for [The Hermes Experiment](#) (soprano, clarinet, harp, double bass). They may be a movement or excerpt of a larger work (up to 5 minutes long). Selected composition will be workshopped by the Hermes Experiment.

Submission Guidelines: Compositions should be submitted in PDF format accompanied by a brief text of no more than 250 words outlining poetic and technical aspects of the piece, and a

biography of no more than 100 words. The text should be submitted through the [application portal](#). Please also provide the following information when submitting your proposal through the application portal: name, email address, institutional affiliation, programme of study, year of composition. A PDF of the score should be submitted to [rsc2022@plymouth.ac.uk](mailto:rsc2022@plymouth.ac.uk). Composers whose works are selected will be responsible for producing performing materials at their own expense, and these will need to be available by the end of November.

### *Call for Electroacoustic Compositions*

Electroacoustic compositions (no more than 10 minutes) by postgraduate and research students are invited for performance over a diffusion system. Electroacoustic pieces including acoustic instruments are possible if you arrange for your own performers and instruments. Pieces will be workshopped by Professor Eduardo Miranda and performed live during an electroacoustic composition session at the conference.

Submission Guidelines: Pieces should be accompanied by a brief text of no more than 250 words outlining poetic and technical aspects of the piece. The text and a link to the composition file (e.g. Dropbox, Google Drive, etc.) should be submitted through the [application portal](#). Please also provide the following information when submitting your proposal through the application portal: name, email address, institutional affiliation, programme of study, year of composition.

Electroacoustic compositions should be submitted at 44.1kHz sampling rate. Multi-channel works are permitted, but due to performance restrictions, must not require more than 8 channels. Multi-channel submissions should be a stereo downmix; full multi-channel will be requested upon acceptance.

#### Programme Committee:

Núria Bonet (University of Plymouth, RMA)

Michelle Assay (University of Huddersfield, RMA)

Katherine Butler (Northumbria University)

David Dewar (University of Bristol)

Ellen Falconer (Royal College of Music, RMA)

Ryan Green (University of Plymouth)

Dunya Habash (University of Cambridge, BFE)

Matthew Machin-Autenrieth (University of Aberdeen, BFE)

Elsa Marshall (University of Sheffield, RMA)

Clive Mead (University of Plymouth)

Madison Miller (University of Wolverhampton, RMA)

David Moffat (University of Plymouth)

Sally Smerdon (University of Plymouth)

Barbora Vacková (University of Huddersfield, RMA)

Satvik Venkatesh (University of Plymouth)

Ryan Wilce (University of Plymouth)